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A Study and Performance Analysis of Selected Art Songs by Un-Yeong Na

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A Study and Performance Analysis of Selected Art Songs by Un-Yeong Na

Min Sue Kim

Research Project submitted to the College of Creative Arts
at West Virginia University
in partial fulfillment of the requirements
for the degree of

Doctor of Musical Arts
in
Performance: Voice

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Division of Music
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Keywords: Un-Yeong Na, Korean Art Song, Korean Traditional Music

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ABSTRACT

A Study and Performance Analysis of Selected Art Songs of Un-Yeong Na

Min Sue Kim

Korea's history spans over 5,000 years. A rich culture of Korean arts developed through the foresight and vision of Korean nobility and the artistic "underground" during periods of occupation. Korea was exposed to Western cultural influences beginning with the arrival of American Christian missionaries in the mid-19th century and the Japanese invasion and occupation (1910-1945.) During the Japanese colonial period, the Korean people were forced to accept new cultural ideas including new forms and styles of music. After the emancipation from Japan, music in Korea was already becoming settled in the Western music system. Some composers who were active during the transitional period between Japanese occupation and Korean sovereignty (circa 1950s) believed that the Korean traditional music should be reintroduced to Korean culture. One composer/scholar who dedicated his professional life to the revival and progress of Korean traditional music was Un-Yeong Na (1922-1994). Na contributed to the perpetuation of Korean traditional music while also using Western musical idioms. Na believed that the most successful means of expressing traditional Korean musical idioms in a "modern" world was through the art song form. Un-Yeong Na's art songs are written in a recognizably Western musical style. This study of five of his art songs is intended to open this music to a wider, non-Korean audience by providing translations, IPA for the Korean language, and a detailed analysis of the elements of Korean traditional music present in these songs. The art songs of Un-Yeong Na are regularly performed in Korea. Many of his art songs are good teaching pieces and accessible to anyone willing to experiment with the Korean language.

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Most of all I am indebted to my beloved husband, Karl, who wonderfully endured and supported me through the years of my study.

Lastly, I am grateful to God who guides me.

DEDICATION

To my mom, Jung Hee Lee, and my sister, Min Sun Kim.

My mom is a retired pianist, music teacher, choir conductor, and my very first piano teacher. My sister, Min Sun Kim is a composer of Korean traditional music, a scholar, and an educator.

Introduction

The compositional techniques currently referred to as “Western European classical style” have been and still are utilized as the primary musical idioms in many countries of the world. What is now referred to as Western classical music stemmed from the traditions and development of Western European liturgical and secular music from the 9th century to the present. The development of this music can be tracked by the progress of the following important musical elements:

- Integration of pitches into modes and later, scale groupings
- The standardization of duration into recognized rhythm
- The organization of rhythmic ideas into meter
- Exploration and standardization of harmonic ideas
- The organizational stability of form
- The standardization of a system of staff notation
- The standardization of a system of tuning

The majority of the evolution and codification of these elements occurred between the so-called Baroque and Modern historical style periods: approximately 1600 to 1900. Up to and including World Wars I and II, commercial trading and the growing ease of other types of travel enabled the different cultures of the world to be exposed to and even adopt as their own the musical ideas associated with Western European cultures.¹

¹ Kyung-Hee Kang, “A Study on the Development of Korean Modern Art Song” (master’s diss., Sewon University, 2001), 12-13.

An example of this type of cultural influence can clearly be seen in the musical heritage of the United States. As the musical traditions and rituals of enslaved Africans, specifically rhythm and form, were gradually blended with Western European classical style elements, a new type of music was created in America.

So too, the indigenous music of Korea was also influenced by exposure to Western European classical style. This research project provides an overview of the historical and sociological facts of the exposure of Korea to Western musical influence and will highlight the musical achievements of composer Un-Yeong Na. Na spent his life preserving the rich cultural heritage found in Korean traditional music. His efforts have pointed the way for other composers wishing to express their Korean hearts in musical language that the world can understand.

CHAPTER 1:

An Overview of Korean History: The Political, Sociological and Cultural Influences on Korean Traditional Music

Origin of the Korean People

Archaeologists have traced the origins of modern Korea to the first millennium BC. The original populations who inhabited the Korean peninsula were gradually being supplanted by immigrant tribes from northeastern Asia. These people were familiar with bronze and their burial grounds and tombs have brought forth weapons, mirrors and other items made of bronze. These people were the direct ancestors of today's Korean people.²

Korean traditional music is the product of 5,000 years of Korean cultural history.³ Some of the earliest references to Korean music are found in Chinese sources from the 3rd century.

Lelang [in Korean, Nangnang], near modern Pyongyang, survived from 108 BC to AD 313... Chen Suo's 3rd-century *Sanguo zhi* (History of three kingdoms) describes how people in Mahan to the southwest of Korea sang and danced at times of planting and harvesting.⁴

From 57 BC to 668 AD, the people of the Korean peninsula existed in three main tribal communities which were always at war with each other for control over the natural resources of this rich land. Historians have labeled this time the era of the Three Kingdoms. For almost 700

²Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London; The University of London, 1996), 1.

³ Yeong-kee Lee, "An analysis of the relationship between Korean art songs and traditional Korean vocal music." (PhD diss., New York University, 1989), 1.

⁴Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London; The University of London, 1996), 86.

years, there were no foreign invasions. This quiet period witnessed the advancement of the young Korean culture.

The Origin of Korean Traditional Instruments

Korean kings were known to have sent musician-emissaries to China to experience the Chinese court culture. When they returned to Korea, the musicians brought with them many instruments which, after adaptation, became the core of the Korean traditional orchestra.

It was in the [kingdom of] *Koguryo* [northern Korea] that the *komungo*, a six-string plucked long zither, was invented. Legend recounts how Wang Sanak devised the instrument on the orders of the king and, as he played it, black cranes flew into the room and danced (hence in some texts it is called *hyonhakkum*, ‘black crane zither’).⁵

The instruments born in the kingdom of Shilla, closer to Japan, were probably based upon Japanese models.

One, the *kayagum*, a 12-string plucked long zither that is now the most popular of traditional instruments, was actually developed on the orders of a king, Kashil, in the Kaya tribal federation. The legend tells how the king saw a Chinese zither being played and commented that, since Korea has a different language, the people should not use the same music as China...Four of these peculiar zithers, characterized by an endpiece shaped like ram’s horns that holds the strings taut, survive in the 8th century Shosoin repository in Nara in Japan. The instrument design has hardly changed in over 1400 years!⁶

⁵ Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London: The University of London, 1996), 86-87.

⁶ Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London: The University of London, 1996), 86-87.

Of course, the legends are not reflecting fact. Nevertheless, the published account of the legends does give a historical context for tracing the development of the instruments and music that constitute Korean traditional music.

The first attempt to notate the sounds of the Korean language using Chinese characters occurred circa 670 A.D. The printing of Buddhist texts can be traced to the invention of a printing press that used carved wooden tiles, circa 750.⁷

Between 918 and 1392, the so-called *Koryo* period, the Korean peninsula was invaded three times by the Mongols, who imposed their culture upon the people. Each Mongol dynasty attempted to seize control of all of China but seemed pacified by the conquering of Korea. Against their better judgment and in an effort to bring peace, Koreans agreed to accept China as their overlord.

Unrest within the county bubbled up in various places on the peninsula. Families of the ambitious aristocratic class challenged each other as well as the kings. The landless peasants were tired of being taxed. The military became increasingly bitter about the lack of respect shown to it by the aristocrats. A *coup d'état* in 1388 led to the establishment of the long-standing Yi Dynasty.

The Korean people found themselves in an age of enlightenment where scholars, artists, poets and scientists flourished until approximately 1470.⁸

⁷ Andrew C Nahm, *Historical Dictionary of the Republic of Korea* (Metuchen. N.J.,&London: The Scarecrow Press, Inc, 1993), 10.

⁸ Asia info, "Early Chosun Period," http://asianinfo.org/asianinfo/korea/history/early_choson_period.htm, (accessed February 16, 2010).

The Rule of King Sejong the Great

One of the most important rulers, King Sejong the Great (r. 1418-1450), was a cultural visionary in terms of the innovations he proposed and ordered carried out. He founded the Royal Academy of Scholars and ordered the construction of palaces of learning for the arts, literature, history and sciences, particularly medicine.⁹ Advancements, including the use of movable metal type on the Korean printing press, had been established just before his reign in 1403. King Sejong also ordered the printing of histories, poetry and medical books.¹⁰

King Sejong instructed his scholars to create a new system for writing the Korean language. Previously written with Chinese characters symbolizing Korean sounds, the written Korean of the time was not a true representation of the syntax, grammar, and vocabulary in use. The King and his scholars invented the modern Korean writing system (*han-gul*). This farsighted king directed his scholars to invent a system for notating Korean music and also called for the improvement of traditional Korean instruments.

Yeon Park (1378-1458) was one of King Sejong's favored scholars and was the chief of the music scholars. Park's first charge was to stabilize the tuning system for the Court instruments. Borrowing from a Chinese model comparable to the Greek Pythagorean system, Park standardized the crafting of certain instruments, particularly the *taegum* (bamboo flute), and the *piri* (double-reed, oboe-like).¹¹ These instruments were selected for being representative of

⁹ Andrew C Nahm, *Historical Dictionary of the Republic of Korea* (Metuchen, N.J., & London: The Scarecrow Press, Inc, 1993), 10.

¹⁰ Ibid. 11.

¹¹ EnCyber Encyclopedia, "Sam Bun Son Ick Bub," http://www1.encyber.com/search_w/ctdetail.php?gs=ws&gd=&cd=&q=&p=&masterno=86340&contentno=86340 (accessed March 5, 2010).

their instrument families. Once the precise tuning was established, the other instruments of the families were crafted on the same standard of pitch. Park named his tuning systems *Sam Bon Sun Ick Bub* (literally, “divided in thirds, adding”) and *Sam Bon Sun Il Bub* (literally “divided in thirds, deleting”).

Next, Park was given the charge of renovating the Korean melodic system. He and his subordinate scholars standardized the melodic modes that were in use and also standardized and set rules for the many types of ornamentation practiced by the Court musicians.¹² An outgrowth of the work of Park and his scholars was the standardization of notation for the Korean modal and rhythmic systems, allowing the musicians to play with more consistent interpretation.¹³ King Sejong also commissioned the composition of new music for use at Court.¹⁴

King Sejong’s reign was a stable and peaceful one, full of advancement in the sciences and humanities. However, the years that closed out the 15th century were marked by growing rivalries between the scholar-elite and the established provincial families. Each was interested in expanding their land holdings at the expense of the farmers and peasants who worked the land and provided services. Korea weathered four separate purges of the scholar-elite between 1498 and 1545.¹⁵

¹² EnCyber Encyclopedia, “Sam Bun Son Ick Bub,” http://www1.encyber.com/search_w/ctdetail.php?gs=ws&gd=&cd=&q=&p=&masterno=86340&contentno=86340 (accessed March 5, 2010).

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London; The University of London, 1996), 15.

The First Japanese Occupation

During the 200-year span between 1392 and 1592, Korean government and society were heavily influenced by the Chinese Ming Dynasty. Although the Korean rulers were required to pay tribute to China in ever-increasing amounts, they still considered themselves China's ally.

After hundreds of years of Japanese pirating along the eastern coast, Korea had finally established a tenuous commercial trade relationship with Japan. In 1592, following a period of political flux, Japan was loosely organized under General Toyotomi Hideyoshi, a Japanese shogun. Wishing to expand his power, Hideoyoshi demanded safe passage across Korea in order to attack China. When his demand was denied, Hideoyoshi successfully invaded Korea, causing the King to flee. General Hideoyoshi's regime subjugated the people to Japanese rule for the first of two occupations between 1592 and 1598.¹⁶ During this tragic time for the Korean people, many artisans were forced to go to Japan to teach their crafts to the Japanese artists. The development of Japanese ceramics is attributed to the influence of the captive Korean artisans.¹⁷

Historians report that the major musical developments of this period were centered on the rituals and ceremonies of the palace. There is evidence of singing and dancing during the time of the Rites of Heaven and Earth, ceremonies of ancestor worship held in early spring. Unfortunately, it is difficult to know whether this music was composed by Japanese musicians or by Korean musicians being forced to compose in the Japanese style.

¹⁶ Literary works of Sanderson Beck, "Korea to 1800," <http://www.san.beck.org/3-10-Koreato1875.html#4>, (accessed March 25, 2010).

¹⁷ Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London; The University of London, 1996), 16.

Interestingly, Konishi Yukinaga, one of the sub-generals who accompanied Hideoyoshi, had converted to Roman Catholicism, as had approximately 18,000 of the invading forces. This is the first recorded instance of the introduction of Christianity in Korean history.¹⁸ However, historians suggest that this influx of Christianity was very localized, hidden, and not significant to Korean traditional music of the time.¹⁹

Between 1700 and 1790, many Korean scholars who were sent to Beijing for further education became involved in the Roman Catholic community there. Upon returning to Korea, they established Roman Catholic enclaves in Seoul and elsewhere. Along with theological and scientific knowledge, these scholars returned with examples of Western music in the form of hymns.²⁰ The Neo-Confucian Korean government soon banned the practice of the Roman Catholic religion and many Koreans were persecuted for refusing to renounce the Christian religion.²¹

Missionaries Bring Christianity, General Education and Western Music to Korea

European Protestant missionaries already working in China brought Christianity to the Korean peninsula in the mid-18th century. French, Dutch, and Portuguese missionaries

¹⁸ Jo Kang Wi, *Christ and Ceasar in Modern Korea: a history of Christianity and Politics* (State University of New York Press, 1997). 1.

¹⁹ Choong-sik Ahn. *The Story of Western Music In Korea: A Social History, 1885-1950* (eBookstand Books, 2005). 2.

²⁰ Ibid., 2.

²¹ Ibid., 3.

established small Christian colonies across Korea. Their arrival firmly established a strong link to the Western world, its theology, literature, and music.²²

American Christian missionaries came to Korea around the mid-19th century, thus ensuring the transformation of Korean music.²³ At first, these missionaries began with medical and educational mission work. When the missionaries founded schools throughout the nation, Koreans became passionate about education and the number of schools in the country increased to sixty in 1910. Music was included as a curricular subject.

The beginning of school music education in the Republic of Korea goes back to the 19th century when American missionaries began to establish a western school system in Korea. With the establishment of western education came the introduction of western music in the form of Christian hymns, which were taught in the classroom.²⁴

Author Choong-sik Ahn notes that Western style music, particularly singing, was an important part of the curriculum.

The gazette of Youngwha Girl's School in Inchon—founded by Mrs. G. H. Jones of the Northern Presbyterian Church in 1890—has recorded: “Music as a subject in school curricula was then called ‘*Changga*,’ and it entailed mainly teaching of translated versions of hymns.... Songs were taught with organ accompaniment.”²⁵

²² Kang Wi Jo, *Christ and Ceasar in Modern Korea: a history of Christianity and Politics* (State University of New York Press, 1997), 9.

²³ Young Ju Choi, “Survey of Choral Music by Selected Twentieth-Century Korean Composers.”(DMA diss., University of Cincinnati, 2005), 5.

²⁴ Mi-Young Choi, “The history of Korean school music education,” *International Journal of Music Education*, 25, no. 2 (2007): 137.

²⁵ Choong-sik Ahn. *The Story of Western Music In Korea: A Social History, 1885-1950* (eBookstand Books, 2005). 11.

Several nations tried to force Korea to trade with the West: first France in 1866 and then the United States in 1871. At this time, Korea was under the rule of a child-King and his Regent father. After many years of demanding that Korea open its borders to foreign trade, the Regent was ousted and trade treaties were quickly signed with Japan (1876), the US (1882) and Great Britain (1884).²⁶ This exposure to Western trade, technology, and ideas began to seem desirable to various factions of the Korean government. However, there were still many who wished to keep the Korean culture as free from Western influence as possible.

The Final Japanese Occupation

The last and most significant invasion and occupation by the Japanese occurred between 1910 and 1945. During this time, everything that was purely Korean was destroyed or forced underground, including Korean traditional music.²⁷ Korean Court music (*Goongjoong Eumack*) and all Shamanistic music (*Gut*) were completely prohibited. The Korean people were forced to subjugate their own cultural identity in favor of elements of Japanese musical culture and Western music.²⁸

²⁶Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London; The University of London, 1996), 18.

²⁷Andrew C. Nahm, *Historical Dictionary of the Republic of Korea* (Metuchen N.J., & London: The Scarecrow Press, Inc, 1993),13.

²⁸ Poong Ryu Maeul, "Korean music history during Japanese colonial period", www.kmusic.org. (accessed March 23, 2010).

Following the emancipation from Japan in 1945, the Korean educational system was in ruins. The US military attempted to reform the educational system by patterning it on the US system.²⁹

Shortly after its liberation from Japan, Korea was engulfed by the Cold War. The two liberating powers – the USA and the Soviets – divided the country into southern and northern parts and claimed governance of their respective parts...American military trusteeship meant that South Korea came under the influence of American culture, and this period marked the start of American cultural influence on Korean society. Japanese imperialistic and militaristic ideology was supplanted by democratic ideals introduced by the US Military government. After the Korean War, American cultural influence further permeated many areas of Korean society. In the field of education, American democratic ideals became the dominant educational philosophy.³⁰

While this experiment was not completely successful, the South Korean government continued to place music in the daily required curriculum through the middle school grades.³¹

In the late 1980s, the Korean National Teachers' Union began to call for reform of the Korean educational system. While the Korean music curriculum was already settled in the Western musical style, the nation's music educators wanted a more balanced curriculum. As a result, the Korean music school's curriculum included more traditional Korean songs.³² In fact,

²⁹ Keith Howard, Susan Pares and Tessa English, eds., *Korea: People, Country, and Culture*, (London; The University of London, 1996), 111.

³⁰ Mi-Young Choi, "The history of Korean school music education," *International Journal of Music Education* 25, no. 2 (2007): 139.

³¹ *Ibid.*, 140.

³² Mi-Young Choi, "The history of Korean school music education," *International Journal of Music Education* 25, no. 2 (2007): 139.

Korean music educators were successful in minimizing the politically oriented curricular content while improving the balance between Korean traditional music and western musical content.³³

By the end of the 20th century, the reforms that were proposed in the late 1980s had come to fruition. In addition to being freed from governmental control of curricula, music educators won the right to continue instruction in the rich musical heritage of Korea.

...the music of every culture is viewed as having unique characteristics that cannot be adversely compared to others. Students are required to experience various kinds of ethnic music, including traditional Korean music. In music textbooks, the percentage of western songs from Europe and the USA decreased... To develop students' cultural identity in a global society, the percentage of traditional Korean folk songs significantly increased. Educators placed a new emphasis on the creation of new Korean songs based on an understanding of traditional Korean songs.³⁴

In the mid-20th century, Korean composers and musicians were again exposed to the Western European classical style of music. During the Japanese occupation (1910-1945), the Korean people were forced to accept new cultural ideas including language, hairstyle, and clothing. The music of Japan culture and its composers were promoted as the national music.³⁵ Korean traditional musicians were forced to keep their own music underground at that time.

³³ Mi-Young Choi, "The history of Korean school music education," *International Journal of Music Education* 25, no. 2 (2007): 139.

³⁴ Mi-Young Choi, "The history of Korean school music education," *International Journal of Music Education* 25, no. 2 (2007): 145.

³⁵ Seok-Chan Cha's History room, "Minjok malsal jeonchak (Ethnic extermination policy)," trans. Min Sue Kim. <http://mtcha.com.ne.kr/korea-term/sosun/term150-minjogmalsaljungcheg.htm>. (accessed February 12, 2010)

Nevertheless, the collective memory of these musicians preserved the essence of Korean traditional music for later generations.³⁶

Even though the Korean music system was already becoming settled in the Western musical style, many Korean composers still went to Japan and Europe (then, most often to Eastern Germany) to study Western classical music following their public education in Korea. Nowadays, Korean traditional music composers are taught and use the notation of Western European classical style. Even the tuning of Korean traditional instruments has been changed to facilitate intonation when performing together with western instruments.³⁷

Orchestras specializing in Korean traditional music, consisting of only Korean traditional instruments, returned to the culture after 1945. Some composers also began to write music for Korean traditional instruments within a Western orchestra. These compositions are very different from original Korean traditional music. Some conservative Korean traditional musicians, who tended to express a more traditional Korean style, did not accept these new compositions because they believed that the works did not have the unique musical characteristics, taste and mood found in Korean musical customs.³⁸ Although these compositions use Korean traditional instruments and rhythms, they employ the Western European harmonic system. One of the most important Korean composers to resist this acculturation was Kum-Kwan Arts national medal winner Un-Yeong Na (1922-1993).

³⁶ Seok-Chan Cha's History room, "Minjok malsal jeonchak (Ethnic extermination policy)," trans. Min Sue Kim <http://mtcha.com.ne.kr/korea-term/sosun/term150-minjogmalsaljungcheg.htm>. (accessed February 12, 2010)

³⁷ Min Sun Kim, interview by author, Los Angeles, CA, December 9, 2009.

³⁸ In-seon Sin, "Hangug'Eum'Ag 20-Segi: Jaggoggadeul Yi Eug'Ag Eobeob (Musical languages of composers)," trans. Min Sue Kim. *Eum'Ag Gwa minjog* 33 (2007): 71-72.

Origin and Characteristics of Korean Traditional Music

There are two different types of music in Korea: *Kugak* which refers to Korean traditional music, and *Yangak*, referring to the blending of Western classical style and Korean music.³⁹

Although Korean traditional music has some similar features to the traditional music of China and Japan in terms of style and instrumentation, it has its own unique characteristics such as triple rhythms, not commonly found in the traditional music of China or Japan.⁴⁰

Korean traditional music consists of three genres: Court music, Folk music, and Religious music. Court music consists of ritual music, banquet music, and military music. Folk music involves a variety of music genres such as *Nongak* (work songs, harvest festival music), and *Pansori* (solo operetta). Religious music is associated with Buddhist and Shamanistic tradition such as *Bumpae* and *Muak*.⁴¹

Korean traditional music is based on three to pentatonic modes such as *Pyong-jo* and *Khemyon-jo*, and rhythmic patterns called *Jangdan* such as *Samachi-Jangdan* and *Gutgory-Jangdan*. The specific rhythmic patterns are played on a traditional solo percussion instrument called *Jangku* or *Buk*. The *Buk* is a barrel drum with two leather membranes stretched over each open end of the barrel. This instrument is particularly important in Korean traditional music,

³⁹ Yeong-kee Lee, "An analysis of the relationship between Korean art songs and traditional Korean vocal music." (PhD diss., New York University, 1989), 1-2.

³⁹ Robert C. Provine, "Korea" *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45812?q=korea&search=quick&pos=1&_start=1#firsthit (Accessed August 9, 2010).

⁴¹ Kang Mi Kim, "A Study of Korean Art Songs since 1900: Focusing on Pieces by Dong-Jin Kim, Heung-Yeol Lee, and Isang Yun." (DMA diss., University of Washington, 2003), 10.

especially the *Pansori* (mono opera) because it is the only instrument that accompanies the singer in that traditional genre.⁴²

Korean traditional music employs a limited harmonic system because its essence is in the form of a single melodic line accompanied by *Jangku* or *Buk*.⁴³ However, Korean musical scholars such as Sung Chun Lee (1946-2003), a composer of Korean traditional music, agreed that the Korean traditional style harmony uses primarily parallel fifths and octaves, and avoids the interval of the third.⁴⁴

***Jangdan*: Korean traditional rhythmic patterns**

The term for Korean traditional rhythmic pattern is *jangdan*, which means “length.” In court music, *jangdan* consists of repeating metrical and rhythmic structures, played on percussion instruments such as the *jangku*. A *jangdan* that is representative of Korean court music is called *Sujechon*. The master percussionist plays the role of conductor of the orchestra.

The slow court piece *Sujechon* has underlying 18-beat metre [sic] of 6+3+3+6 beats emphasized by strong strokes on the *changgo* [*jangku*] drum, but over the course of 20 repetitions the pattern is variously contracted to 16, 14, or even 9 beats.⁴⁵

⁴² The percussionist sits on the floor cradling the buk between hand and leg and strikes one of the leather faces with a small wooden mallet made of birch wood to produce the sound. The right hand holds the mallet and the percussionist also strikes the frame of the instrument to produce sharp woody sounds. The left hand is used primarily to hold the buk but can also produce sound by whacking the leather face with the palm. Traditional music pages, “Musical instruments”. <http://www.angelfire.com/alt/koreanmusic/instruments.html>

⁴³ Yeong-kee Lee, “An analysis of the relationship between Korean art songs and traditional Korean vocal music.” (PhD diss., New York University,) 1989, 126.

⁴⁴ Min Sun Kim, interview by author, Los Angeles, CA, December 9, 2009.

⁴⁵ Robert C. Provine, “Korea” *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45812?q=korea&search=quick&pos=1&_start=1#firsthit (Accessed August 9, 2010).

Figure 1. Sujechon jangdan.

In folk music, *jangdan* consists of a collection of straightforward rhythmic patterns. The patterns of *jangdan* were named by their length before the first repetition and speed (tempo). To accompany folk music, typically only the *jangku* or *buk* was used. The primary folk *jangdan*, listed from slowest tempo to fastest tempo are: *Chinyangjo*, *Chungmori*, *Chungchungmori*, and *Chajinmori*. *Samachi*, and *Gutgory* are also in this category of *jangdan*, but have additional characteristics than those *jangdan* listed above.

Figure 2. Examples of Jangdan.

Chinyangjo

Chungmori

Chungchungmori

Chajinmori

Samachi

Gutgory

Jo: Korean traditional modes

Korean historical documents did not mention folk music, but they described the melodic content of court and aristocratic music using Chinese terminology. This description includes *Gung-jo* which consists of a pentatonic scale, using sets of notes derived from the circle of fifths.⁴⁶ Modern scholars of Korean traditional music describe the modes used in folk music as two basic types; *Pyong-jo* and *Khemyon-jo* (Figure 2). The *Khemyon-jo* consists of three notes,

⁴⁶ Songjae Lee, “*Chaemitnun kukak kilrajapi (A General Guide to Korean Music)*”. Translated by Min Sue Kim. Seoul: Sekwang ch’ulp’ansa, 1987, 21.

four notes, or five notes depending on the specific music. For example, a four- note *Khemyon-jo* was used in the representative folk song, *Jindo arirang* (Figure 3). Two important characteristics of *Khemyon-jo* are a vibrato note and sliding note above tonic.

Figure 3. *Khemyon-jo* (la, do, re, mi, sol) and *Pyong-jo* (sol, la, do re mi)

Khemyon-jo

Pyong-jo

Figure 4. *Jindo arirang*; traditional melodic embellishment of *Khemyon-jo* mode.⁴⁷

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⁴⁷ Jay, "Jindo Arirang," Jay's Blog, entry posted May 9, 2010, http://cafe.naver.com/thevol1.cafe?iframe_url=/ArticleRead.nhn%3Farticleid=5 (Accessed October 20, 2010).

The Origin and Characteristics of Korean Vocal Music and Art Song, 1900-1940

What would become the defining elements of Korean Art song begins within the music brought by western Christian missionaries in the late 19th century. The Korean government was not friendly to the western missionaries but did allow them to build western-style hospitals and Christian schools such as Yeonsei College for Koreans who were tormented by the Japanese. Thus, the Korean government became less hostile to Christian missionaries. The missionaries also introduced Christian hymns to the Korean people. H. G. Underwood (1859-1916) published the first Korean hymnal in 1894.⁴⁸ This book consists of works by western and Korean composers.

The hymn was taught at many private schools run by several Protestant denominations in 1890s, and two hymnals for Methodist Church, which contained the words of 27 hymns, were published in 1892 for the first time in Korea. Underwood published the first hymnal in the Western staff notation, in which 117 pieces are contained, for the first time in Korea as well. The 88 pieces of the hymnal by Underwood were in mixed four parts. But the Chorale and the Psalm of European Protestant Church were not contained in the hymnal (Lee and others, 2000, pp. 27-30; Lee, 1985-2, p. 37) and the introduction of major and minor modes in functional harmony for the hymnal has continually and greatly influenced all the activities of the Western music, including music education, in Korea since then. This hymnal influenced the creation of a new vocal genre, *Chang-ga*, which means singing.⁴⁹

Typical *Chang-ga* consists of a simple and catchy melody, narrow range, and repetitive rhythms. Thus, anybody could easily learn the *Chang-ga* around 1900 in Korea. The “*Hak Do Ga*” is considered to be the first *Chang-ga*. It was written by In-Sik Kim (1885-1902) in 1905 for educational purposes. The meter of 3/4 was used, which coincides with the favored Korean

⁴⁸ Kim Kang Mi, “A Study of Korean Art Songs since 1900: Focusing on Pieces by Dong-Jin Kim, Heung-Yeol Lee, and Isang Yun.” (DMA diss., University of Washington, 2003), 16.

⁴⁹ Sheen Dae-Cheol, “Korean Music in the 19th Century” The Academy of Korean Studies, Korea 2009 : *SOAS-AKS Working Papers in Korean Studies, No. 12, October 2009* <http://www.soas.ac.uk/koreanstudies/soas-aks/soas-aks-papers/file55350.pdf> (Accessed on Oct 19, 2010), 15.

traditional rhythmic pattern. Korean musical style usually consists of a three beat pattern such as the *Samachi-Jangdan*. After this song, many other *Chang-ga* were composed for the new educational, religious, and military institutions.⁵⁰

Around 1900, *Chang-ga* comprised hymns, military songs, and school songs. This genre is considered as the originator of the modern Korean art song. Most *Chang-ga* texts were intended by their authors to “educate” the Korean people. *Chang-ga* was used at *Bajae* boys school and *Ewha* girls school, both built by Christian missionaries.⁵¹

The development of the modern Korean art song was considered to begin around 1920.⁵² *Bongsunwha* (Balsam Flower, 1920) composed by Nan Pa Hong (1897-1941) is considered to be the first published Korean Art song. The text is the poem by Hyeong-Jun Kim (1885-?). The poem describes the Korean people’s bitter heart during the Japanese colonial period. This piece was written for soloist with piano accompaniment.

Especially after the brutal March First Movement⁵³ in 1919, Koreans consoled their hurt emotions through their art.⁵⁴ This Movement, organized by 33 Korean cultural and religious leaders around the country was the first full-scale attempt to reclaim Korea from the Japanese occupiers. The Korean resistance endured for a year, until finally suppressed by the Japanese. Many Korean poets and composers created works that expressed the sadness of the Korean

⁵⁰ Kim Kang Mi, 18.

⁵¹ Sheen Dae-Cheol, 15.

⁵² Robert C. Provine, “Korea” *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45812?q=korea&search=quick&pos=1&_start=1#firsthit (Accessed August 9, 2010).

⁵³ March First Movement, also called *Samil Independence Movement*. Today, March 1 is a national holiday in both North and South Korea. (<http://www.britannica.com/EBchecked/topic/364173/March-First-Movement>)

⁵⁴ Kim Kang Mi, 18.

people. *Bongsunwha* represents the transitional song between *Chang-ga* and *Kagok* (Korean art song). Since then, hundreds of Korean art songs were written by Korean composers.

The style of this lyric *kagok* is entirely western, employing orchestra and a purely diatonic, conservative harmony, combined with Korean words. Many Koreans feel, however, that *kagok* expresses deeply held Korean sentiments and that this is a very Korean form of music.⁵⁵

Korean art song composers: 1920-present

Figure 5 lists representative composers of Korean Art song by decade. The primary musical characteristics evident in the genre for that decade are listed as well.

Figure 5. Representative Korean art song composers and primary musical characteristics

Representative composers	Primary musical characteristics
1920s Nan-Pa Hong (1897-1941) Ki-Young An (1900-1980) Ta-Jun Park (1900-1986)	- Simple melodies with harmonic repetition with piano accompaniment. - Hong published the first collection of modern Korean art songs in 1925.
1930s <i>Jae-Myong Hyun (1903-1960)</i> <i>Dong-Sun Chae (1901-1953)</i> <i>Dong-Jin Kim (b. 1913)</i> <i>Heung-Yeul Lee (1909-1980)</i> <i>Do-Nam Cho (1912-1984)</i> <i>Sung-Tae Kim (b. 1910)</i>	- More lyrical and sophisticated songs than those written in 1920s. - Under the Japanese colonial period, composers expressed Korean emotions of oppression through symbolic language that other Koreans would understand but would not alarm Japanese cultural censors. ⁵⁶

⁵⁵ Robert C. Provine. Grove Music Online.

⁵⁶ Daum Knowledge, "What is Korean Art Song" :
http://k.daum.net/qna/view.html?category_id=QGD003&qid=0BzqH&q=%C7%D1%B1%B9%B0%A1%B0%EE
(Accessed on September 20, 2010).

Representative composers	Primary musical characteristics
1940s Isang Yun (1917-1995) Soon-Nam Kim (1917-1986) Gun-woo Lee (b.1919)	-Noticeable addition of more Korean traditional musical elements such as modes and rhythmic pattern.
1950s Yong-Wha Yun (1922-1965) Ho-Sup Lee (1918-1001) Un-Yeong Na (1922-1994) Sun-Ae Kim (b. 1920) Dal-Sung Kim (b. 1921)	-Continuation of the musical style of the 1930s and 1940s. -Many songs were written in this period. -Two different streams of composition became evident: the development of western musical style, as in the music of Yun and Lee, and the synthesis of Korean traditional music and the western style of music, as in the music of Un-Yeong Na.
1960s Il-Nam Jang (1932-2006) Yong-Sup Choi (b. 1929) Hyung-Joo Kim (b. 1925) Byung-Dong Back (b. 1936)	-Scholars view this as a transitional period from the earlier art songs to the new more experimental style heard in the west. ⁵⁷ -However, some composers continued in the style of the earlier Korean art songs. Jang and Choi are the representative composers in this category.
1970-present Gun-yong Lee (b. 1947) Byung-Eun Yu (b. 1952)	-More composers tried to adapt new compositional techniques including atonality and other avant-garde styles. -Although new experimental music was written by many composers, these new ideas were not welcomed by the audience. ⁵⁸ -At present, all musical styles are coexisting and employed by contemporary composers.

⁵⁷ Daum Knowledge, “What is Korean Art Song” :
http://k.daum.net/qna/view.html?category_id=QGD003&qid=0BzqH&q=%C7%D1%B1%B9%B0%A1%B0%EE
(Accessed on September 20, 2010).

⁵⁸ Ibid.

CHAPTER 2:

Biographical Overview of Un-Yeong Na's Education, Professional Life and Compositional Style

This research project introduces the solo vocal music of the revered 20th century Korean composer, Un-Yeong Na. Due to inconsistency of translation, Un-Yeong Na's name appears in the literature with a few different spellings: Un-Yung Na, Un Yung Na, Un-Young Na, Un-Yeong Na and Un-Yung La. In this paper, he will be referred to as Un-Yeong Na or Na. Likewise, the spelling of other Korean names in this paper reflects the manner in which the Korean authors referred to him/herself when translating Korean characters into English. Some individuals elect to hyphenate their given names while others do not. Some capitalize the parts of their given names while others do not. Care has been taken to list authors as they list themselves.

The life of Un-Yeong Na

Un-Yeong Na was born on March 1, 1922 in Seodaemun-gu, Seoul (city center), at a time when the Korean peninsula was under Japanese occupation. He was the youngest son of Won-Jeong Na, and Jeong-Soon Park.

Un-Yeong Na came of age as a composer just following the Japanese occupation of Korea. His father was a biologist and professor, as well as an amateur Korean traditional musician. Won-Jeong Na played the *danso*, an end-blown vertical bamboo flute, and the *taegeum*, a large bamboo transverse flute. Sometimes, he invited to his home his colleagues who formed a Korea traditional music ensemble. When Na was young, his father gave him a Korean traditional instrument, the *Yangkeum*, which is similar to the Appalachian dulcimer. His father

was not a professional musician, but he was very interested in both Korean traditional music and western classical music. Na's father owned a phonograph and often played his treasured recordings of Beethoven and Stravinsky. Un-Yeong Na and his father often listened to these recordings together. Unfortunately, Na's father passed away when Un-Yeong was only nine years old. After his father's death, Na would find comfort in going to his father's room to listen to these beloved recordings.⁵⁹

Public School Years

In his elementary school years, Na was able to attend a Christian church and followed the Salvation Army band when it marched in front of his house. The music he experienced in church and the instruments he saw in the Salvation Army band stimulated his interest in music.

In 1934, while he was a pupil in Joongang middle school, Na studied music with the noted tenor, poet, composer and music teacher, Hyung Joon Kim (1884-1950) who was one of the first music educators in this period.

It was then that Na was introduced to the music of Jae Myong Hyun (1902-1960), the first dean of Seoul National University and one of Korea's well-known composers of the previous generation. Hyun had spent significant time in Chicago in the early 1900s and composed art songs that reflected Western classical music characteristics.⁶⁰ One of these art songs, "Ora" (Come) was taught to Na and continues to be taught in Korean grade schools.

⁵⁹ Un Young Na's life and music, "Biography", trans. Min Sue Kim, <http://www.launying.co.kr> (accessed December 27, 2009).

⁶⁰The Directory of Art Knowledge, "Hyung, Jae Myong"
http://art.culture.go.kr/vli_dir/vli_dir04_detail.jsp?ar_vvm_cd_seq=277 (accessed March 24, 2010).

In 1936, Un-Yeong Na joined the middle school band, playing saxophone, trombone, and bass drum. The famous Korean composer, Tea-Hyun Park (1907-1993) was the conductor of the Joongang middle school band at that time. During his middle school years, regular music classes intensified Na's interest in the music of composers such as Stravinsky, Wolf, and Bizet. By 1939, he was composing art songs including "Ah! Kauealinga" (Ah! Autumn)" and "Caryeona" (Passing). In fact, he won an award from the Dong-A daily newspaper for "Caryeona".⁶¹

Na's University Education

As was the habit of many Korean musicians of his generation and following his secondary public education, Na traveled to Japan in 1939 to continue his musical study. He studied cello at the Tokyo Music School from 1940 to 1944. More significantly, Na studied composition with the famous composer-theorist Saburo Moroi (1903-1977). Trained in Berlin, Moroi had a big influence on Na's composition style. Interestingly, he urged Na not simply to copy western style music but rather to use Korea's musical language in his pieces.⁶²

Professional Career as a University Professor

Un-Yeong Na taught Western composition, and harmony at several universities including Joongang Women's College (1945-47), Seoul National University (1947), Sookmyung Women's University (1948), Duksung Women's University (1954-55), Yonsei University (1955-76), and Mokwon University (1976-80).

⁶¹Un Young Na's life and music, "Biography", trans. Min Sue Kim. <http://www.launying.co.kr> (accessed December 27, 2009).

⁶² Ibid.

Na found himself trapped in Seoul during the Korean War (1950-53). When Seoul fell into North Korean hands, Na was forced to hide for fear of being captured as a prisoner of war. Shortly after the occupation had begun, Na was assisted by members of the under cover South Korean Army who helped him become a member of the Korean Army Band. The band was stationed in Busan continuously until the end of the war.⁶³

While in Busan, Un-Yeong Na founded the Korean Modern Music Society at the urging of musicians who lived in the area. He taught the music of such composers as Debussy, Stravinsky, Bartok, Prokofiev, and Shostokovich. Na worked with the Korean Modern Music Society, the Korean Army, and served as music director of one of Pusan's larger Christian churches until the war was over.⁶⁴

Following the Korean War, Na sought permission from the Korean government to travel to France to study composition. Na's request was denied. He believed that perhaps this was because his brother, who had been kidnapped by the North Koreans, was still living in North Korea, presumably against his will. Nonetheless, Na was not allowed to travel outside South Korea. In an effort to have his music critiqued by Western ears, Na sent several of his pieces, including "Shipyon 23" (Psalm 23), to the Swiss composer Frank Martin (1890-1974). Martin praised his compositions and urged him to continue to work toward the realization of an uniquely Korean sound, incorporating elements of Korean traditional music with complementary Western elements.

⁶³ Un Young Na's life and music, "Biography", trans. Min Sue Kim. <http://www.launyoung.co.kr> (accessed December 27, 2009).

⁶⁴ Ibid.

Un-Yeong Na Devotes His Life to the Documentation and Preservation of Korean Traditional Music

Wishing to conserve the culture of Korean traditional music, Un-Yeong Na researched and codified the Korean traditional harmonic system throughout his employment at some of Korea's most prestigious universities in a career that lasted 42 years. Interestingly, Na established the first degree program in Korean traditional music at Duksung Women's University in 1954.⁶⁵ Un-Yeong Na also worked as a church musician throughout his life. He published textbooks on music theory and composition. His publications of music criticism and essays about music were ultimately republished in four volumes.

Na's work on the codification and preservation of Korean traditional music

The early musical education Na had received from his father made him anxious to codified the principles of the traditional Korean harmonic system.⁶⁶ He devoted his life to the development of Korean art songs, instrumental music, and sacred music. During his college education, he studied both western and Korean music. By the time he was recognized as a prominent composer, he was known for adapting elements of his country's music to create a fusion with western style musical concepts. He organized his research and published it in the last chapter of his harmony book, *Hyundai Whasung Bup*⁶⁷ (*Modern Harmony*). Specifically, Na was focused on clarifying and systemizing the rhythmic, harmonic, and modal systems found in Korean traditional music.

⁶⁵ Un Young Na's life and music, "Biography", trans. Min Sue Kim. <http://www.launyoung.co.kr> (accessed December 27, 2009).

⁶⁶ Ibid.

⁶⁷ Na Un-yeong, *Jacgokbeup* (*Composition methods*). Seoul: Sekwang ch'ul'pansa, 1994, 92.

Korean Modes as Organized by Na

Na systematized the Korean traditional modes for modern use, specifically the *Gung-jo*, *Pyong-jo*, and *Khemyon-jo*. He created minor modes by lowering the second and fifth scale degrees of the pentatonic scale. Na argued that it is necessary to use the pentatonic scale (Do, Re, Mi, Sol, La) to re-create Korean traditional music. However, the use of Fa and Ti (and their alterations) is allowed temporally, depending on moments of need, such as to apply the concept of *shighimsae* (Korean traditional ornamentation). Further explanation and examples of this technique can be found on page 51 of this text.

Figure 6. Korean traditional Major and Minor modes as categorized by Na.

Major modes:

Gung-jo (Do, Re, Mi, Sol, La)

Pyong-jo (Sol, La, Do, Re, Mi)

Khemyon-jo (La, Do, Re, Mi, Sol)

Chilem (7 notes) mode (Do, Re, Mi, Fa, Sol, La, Ti)

Minor modes:

Gung-jo (Do, Ra, Mi, Sol, Le)

Pyong-jo (Sol, Le, Do, Ra, Mi, Sol)

Khemyon-jo (Le, Do, Ra, Mi, Sol)

Chilem (7 notes) mode (Do, Ra, Mi, Fa, Sol, Le, Ti)

Na proposed five principles of Korean traditional music with those of western harmony.⁶⁸

1. Use a Korean mode for the main melody, and add perfect 4th or 5th harmony under the main melody.
2. Try to avoid the harmonic major 3rd
3. Do not treat the major 2nd and perfect 4th as creating a dissonant chord.
4. Use parallel perfect 4th harmony.
5. Try to avoid the leading tone.

Na used these rules in his own compositions. In Figure 7, the minor *Gung-jo* mode is notated in the soprano and bass. Na harmonizes with the intervals of a perfect 4th under the soprano and a perfect 5th above the bass. Then he adds a major 3rd (C4) under E4 in the soprano instead of a perfect 4th and a minor 6th (C3) above E2 in the bass. The interval of a perfect 4th

⁶⁸ O-Hyang Kwan, “Naunyoungae Jakpumgwa seaghe (The musical characteristics of Un Young Na),” *Nangman umak* 18 (1993): 27.

below the soprano E4 is B3. The interval of a perfect 5th above E2 is B3. The B3 pitch is not found in the *Gung-jo* mode (minor pentatonic scale.)

Figure 7. Na's harmonization of the minor *Gung-jo* mode.

Figure 8 shows Na's harmonization of the *Pyong-jo* and *Khemyon-jo* modes, as a further illustration of his harmonic technique.

Figure 8. Na's harmonization of other Korean traditional modes.

Pyong-jo mode

Khemyon-jo mode

Chilem (7 notes) mode derived from *Gung-jo*.

Musical notation for the *Chilem* (7 notes) mode derived from *Gung-jo*. The notation is presented on a grand staff (treble and bass clefs). The notes are arranged in a sequence across the staff, with Roman numerals I through VII indicating the scale degrees. The notes are: I (C4), II (D4), III (E4), IV (F4), V (G4), VI (A4), VII (B4), and I (C5). The notes are written as whole notes with stems, and the key signature is one flat (Bb).

Chilem (7 notes) mode derived from *Pyong-jo*

Musical notation for the *Chilem* (7 notes) mode derived from *Pyong-jo*. The notation is presented on a grand staff (treble and bass clefs). The notes are arranged in a sequence across the staff, with Roman numerals I through VII indicating the scale degrees. The notes are: I (C4), II (D4), III (E4), IV (F4), V (G4), VI (A4), VII (B4), and I (C5). The notes are written as whole notes with stems, and the key signature is one flat (Bb).

Chilem (7 notes) mode derived from *Khemyon-jo*

Musical notation for the *Chilem* (7 notes) mode derived from *Khemyon-jo*. The notation is presented on a grand staff (treble and bass clefs). The notes are arranged in a sequence across the staff, with Roman numerals I through VII indicating the scale degrees. The notes are: I (C4), II (D4), III (E4), IV (F4), V (G4), VI (A4), VII (B4), and I (C5). The notes are written as whole notes with stems, and the key signature is one flat (Bb).

CHAPTER 3:

Analysis and Interpretation of Selected Songs by Un-Yeong Na

The Art Songs of Un-Yeong Na

Un-Yeong Na's art songs have become favorite recital repertory for Korean classical singers performing in Korea and abroad. His music is not well-known in the United States. This study provides young collegiate singers with scholarly information on selected art songs of Un-Yeong Na. He wrote 45 art songs and 26 sacred songs. This repertory showcases Na's composing skills in both the Korean traditional style and in the Western European classical style.

Korean musicologist Choong-ja Lee divides Na's songs into four categories.⁶⁹ The first, representing Na's early compositions, consists of songs based in western European traditions. The second category includes songs based mainly on characteristics of Korean traditional music such as the traditional modes (*jo*) and rhythms (*jangdan*). The third category involves the songs based on western European traditions with brief suggestions of Korean traditional musical idioms. The last category consists of the songs that synthesize characteristics of western European music and Korean traditional music

This study examines two songs from Lee's first category: "Caryeona" (Passing, 1939) and "Dalbam" (Moon Night, 1946). "Cheoptongsae" (Cuckoo, 1950), "Chungpodo" (Blue Grapes, 1969) and "Shipyon 23" (Psalm 23, 1953) are representative of Lee's fourth category.

⁶⁹ Chung-ja Lee, "Na Un-Yeong Gagog Jag'pum Yi Yuhyeongbyeol Bunseog" (Un-Yeong Na's compositional method). *Eum'Ag Gwa minjog* [Music and Korea]. 9 (1995): 33.

In this paper, these songs are analyzed within the specified limitations of uniquely Korean melodic, rhythmic and harmonic elements, phrasing, tempo, execution of any traditional Korean embellishments, and Korean text accent. Specific interpretive elements of each song are discussed. Poetic English translations are prepared, as well as a pronunciation guide for the Korean language, using the International Phonetic Alphabet. This type of analysis is typical of that found in standard repertoire resources. The author has chosen to pattern this performance analysis on components found in one of the significant resources for singers, *The Interpretation of French Song* by Pierre Bernac.

Difficulty levels are evaluated and the uniquely Korean modes and rhythms that are found in Un-Yeong Na's famous art songs are explained. His early songs are good teaching pieces for young singers due to the tuneful melodies, subordinated accompaniments, doubled voice melodic lines, manageable ranges with few leaps between notes, and relative brevity. Of course, the Korean language will be new to western singers. With this analysis as a guide, it is hoped that voice teachers will be confident to offer this repertoire to young singers.

Analysis of five of Na's art songs

1. 가려나/Caryeona

끝없는 구름길
어디를 향하고
그대는 가려나 가려나

가없는 바다의
외로운 배처럼
어디로 뜨려나 뜨려나

사랑의 스물은
덧없이 흐르고
앞길은 멀어라
멀어라

기쁨은 빠르고
슬픔은 끝없어
맘만이 아파라, 아파라 아파라

Passing

Endless path of clouds
Where are you heading?
Are you leaving me?

Endless path of the sea
Like a lonely ship
Where are you heading?

The loves of my Twenties,
Passing so fast
My future is still too far away
Far away

Joy is passing too fast
My suffering is endless
My heart is hurting, hurting, hurting...

(Translated by Min Sue Kim)

“Caryeona” (Passing), is based on a poem by An-suh Kim (1896-?). There is a bit of mystery surrounding the authentication of the historical information concerning the poet. He and his work fell under the controls imposed during the Japanese occupation and his subsequent kidnapping to North Korea during the Korean War. Kim was forced to write under several pen-names and the study of his writings was forbidden in South Korea until the middle 1970s.

This poem is a good example of the necessary use of symbolic language to express thoughts that could not be discussed during the Japanese occupation and later because of the political division of the Korean peninsula. Specifically, the poet uses the images of “endless path of clouds,” “endless path of the sea” and “lonely ship” to express sadness and desperation over the loss of the Korean homeland to Japan. Taken literally, it seems like a simple song of lost love, but it is actually figurative of the fate of Korea under Japanese rule.

Na identified this song as his debut song composition. He completed it on December 3, 1939, when he was seventeen years old. This song won the first prize from the *Shinchoon Hyunsang Moonyae* competition sponsored by the *Dong A*, one of Seoul's daily newspapers. During this period, Na was interested in learning western music theory. He responded to the text using simple western harmonies (I-IV-V-I) and melody.

The form of this song is Prelude-A-A-B-A'-Postlude. The melody, rhythms, and harmonies are uncomplicated. The main vocal melody is briefly introduced in the piano prelude. The accompaniment is subordinate to the voice throughout the piece. The tempo marking is *Andante*, which allows the singer time to express the mood and meaning of the text. The text is set syllabically, which also assists the singer in communicating its meaning. The melodic phrases of the A section begin with ascending, triadic intervals and close with descending step-wise motion.

Set in the key of G major, the song transitions to the relative minor of E minor for the B section and returns to G major for A'. During the B section (Figure 9, mm.17-21), marked *agitato*, the mood suddenly changes, in response to the third stanza of the text ("The loves of my Twenties, passing so fast. My future is still so far away.")

Figure 9. “Caryeona”, mm. 17-21.

The musical score for "Caryeona" (mm. 17-21) is in G major (one sharp) and 6/8 time. The tempo is marked *agitato* with a quarter note equal to 60 beats. The score consists of a vocal line and a piano accompaniment. The lyrics are "사 랑 의 스 - 물 은 덧 - 없 이 저 물 고". The piano part has *agitato* markings in measures 17-20 and *accel* in measure 21. The vocal line also has an *accel* marking in measure 21.

At the emotional and musical climax (Figure 10, mm. 33-45,) Na uses *ritardando* and a *fortissimo* German sixth chord in m. 35. Following the climax, the dynamic indications suddenly change to *mezzo piano-piano-pianissimo*. This sudden dynamic shift brings in a new mood, as the text speaks of the suffering heart. In the postlude, the piano part seems to show a glimmer of hope by its ascending eighth-note scale passage, even though the last word sung is “hurting”. The piano ending is very important. These quarter notes should be performed very softly and *legato*.

Figure 10. “Caryeona,” mm. 33-45.

The musical score for "Caryeona" (mm. 33-45) is presented in three systems. The key signature is G major (one sharp) and the time signature is 2/4. The score includes vocal and piano accompaniment parts.

System 1 (mm. 33-36): The vocal line begins with the lyrics "맘 만 이 아 - 파 - 라 아 파 라". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *molto rit.*, *ff*, *mp*, and *a tempo*.

System 2 (mm. 37-40): The vocal line continues with the lyrics "아 파 라 아 파". The piano accompaniment maintains the melodic and bass lines. Dynamic markings include *p*, *pp*, and *ad lib.*.

System 3 (mm. 41-45): The vocal line concludes with the lyric "라". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *accel* and *molto rit.*.

This song can be a good teaching piece for young singers. There are no big leaps or overly long phrases. The vocal line is *legato*. The simplicity of subordinated accompaniment and tuneful melody are helpful for beginning singers. Although the text can be interpreted as symbolic in a Korean historical context, performers can relate to the text in a literal manner as well, such as the expression of the love-agony of their twenties.

2.달밤 / Dalbam

1.등불을 끄고 자려하니
휘영청 창문이 밝으오
문을 열고, 드러다보니
달은 어여쁜 선녀같이
내 뜰 위에 찾아온다.

달아, 내사랑아!
내 그대와 함께,
이 한밤을 이한밤을
얘기하고 싶구나

2.어데서 흐르는 단소소리
처량타 달밤은 밤이오
솔바람이 신선한 이밤에
달은 외로운 길손같이
또 어디로 가려는고달아, 내사랑아!
내 그대와 함께,
이 한밤을 이한밤을
얘기하고 싶구나

Moon Night

1.When I turn off a lamp to go sleep,
My window is so bright.
I opened my window, and looked outside
The moon is like a fairy
That came to my yard.

My moon, my love
With you,
I want to talk all night.

2.Listening to the music of a bamboo flute
from somewhere on that
Lonely bright moon night,
The wind brought the refreshing scent of
pine trees,
The moon seems to be a traveler
Ready to leave for some other places.

(Translated by Min Sue Kim)

“Dalbam” (Moon Night) was written on August 16, 1946. Three days later, this piece was premiered by Na’s wife, soprano Kyung Yoo, with the composer at the piano for a radio broadcast on the Kyongsung Broadcasting Corporation (call letters: JODK). “Dalbam” is set to a poem by Tae-O Kim (1903-1970). Kim was dean and vice president of Joongang University at the same time that Na was on faculty there.

This piece does not include any Korean traditional music elements. The original key is F major. The form is strophic, consisting of two verses. The tempo indication is *moderato* (quarter note = 88). According to an article written by the composer, Na discussed that performers use the tempo he designated.

“Dalbam” (Moon Night) has to be sung at the indicated tempo (quarter note = 88), *moderato*. Otherwise the eighth notes in the piano accompaniment cannot be coordinated with the voice. The singer should be aware of the counter melody in the left hand of the piano accompaniment in order to

express this song more effectively. Also, the performers need to be flexible at the *ritardando* and *a tempo* to create a more romantic mood.

I agree with the manner that this piece is recreated by performers. So, how to perform it is up to the performers, but I would like to offer more information about this piece. . . The subject of the moon has often been used by many other composers such as Beethoven in his Piano Sonata No.14, and in other works by Faure, Schumann and Schubert. I believe that composers created many works inspired by the moon because of the beautiful poetry about moon. I wrote this piece about 40 years ago. I believe the reason that this song is still performed so often is because of the beautiful text.⁷⁰

In measure 8 (Figure 11), the singer can slow down at the beginning of the measure, even though the *ritardando* appears over the fermata. After the western-style *portamento* (m. 8), the fermata should not be exaggerated, but rather be synchronized with the piano accompaniment. The phrases in mm. 10-11 (Figure 12) and 15-16 (see Figure 13) should be sung in one breath until the first syllable of m. 11 and 16 to properly express the text.

Figure 11. “Dalbam,” m. 8.

⁷⁰ Un-Yeong Na, “Dalbam,” *SoosangJip* 5 (September 1989) (trans. Min Sue Kim), <http://www.launyang.co.kr/write/su5.htm> (Accessed September 18, 2010).

Figure 12. “Dalbam,” mm. 10-11.

In mm. 12-16 (Figure 13) two important elements should be noted. One is the meter change from 4/4 to 2/4 and then back to 4/4. The other element is the phrasing or breathing spots. The composer writes 2/4 meter containing 1 ½ beats of rest in m. 13 to emphasize the words “*nae sarang*” (my love). Although this phrase is not the musical climax, Na is foreshadowing the climax. The singer can take time to breathe right before measure 15, creating the most effective expression. The singer should emphasize the “s” consonant in the word “*sarang*” (love).

Figure 13. “Dalbam,” mm 12 – 16.

The climax of the song occurs in measure 18 (Figure 14). This measure is very challenging because of the leap of a major 6th (C5-A5), the *crescendo* to *fortissimo*, the *molto ritardando*, and the fermate in a difficult vocal register. Thus, this piece is best suited to young singers who are comfortable in a high tessitura. The notation of the vocal line at this climactic moment requires long, controlled breathing in the high vocal register. Coordination between the accompanist and singer will allow the singer to prepare a good breath to perform the musical climax effectively. The last syllable of measure 19, “을 [-eul]”, will require appropriate vowel modification. In measure 20, the last fermata should not to be exaggerated.

Figure 14. “Dalbam,” mm17-20.

3. 접동새 /Cheoptongsae

접동
접동
아우래비 접동

진두강(津頭江) 가람가에 살던 누나는
진두강 앞 마을에 와서 읍니다.

옛날, 우리 나라
먼 뒤쪽의
진두강 가람가에 살던 누나는
의붓어미 시샘에 죽었습니다.

누나라고 불러 보라
오오 불설어워
시샘에 몸이 죽은 우리 누나는
죽어서 접동새가 되었습니다.

아홉이나 남아 되는 오랍동생을
죽어서도 못잊어 차마 못 잊어
야삼경(夜三更) 남 다 자는 밤이 깊으면
이 산 저 산 읊아가며 슬피 읍니다

The Nightingale

Cheoptong,
Cheoptong
Hear me, oh brothers, Cheoptong

The sister who lived by the Chindu river
returns to cry at the Chindu river.

Long long ago in our land
Somewhere far away from here
The sister who lived by the Chindu river
Has passed away through the jealousy of
jealousy of her stepmother.

Shall I call her a loving sister?
Oh, the pitiful soul!
The sister who passed away because of
jealousy
Became a nightingale when she died.

Missing her nine living brothers.
Oh, surely she cannot forget them even
though she passed away.
In the dead of night when everybody falls
asleep,
She is crying and flitting over the hills far
and near.

(Translated by Min Sue Kim)

The poem, “Cheoptongsae” was written in 1923 by So-wol Kim (1902-1934), when he was a high school student.⁷¹ Kim’s actual first name was Jeong-shik, but as a poet he was known by his childhood nick-name. During the time he was writing, most other poets tended to

⁷¹ Sae-Jung Park, “A comparative study of selected Korean art-song settings of the poetry of So-wol Kim” (1903-1934). (DMA diss., Indiana University, 1990), 39.

imitate western styles of literature. However, Kim chose subjects from Korean traditional material and, in the case of “Cheoptongsae,” also used a Korean classical poetic structure with a three-syllable rhyme scheme for each stanza. His first teacher was Uk Kim (1896-?) who is considered one of the first important modern Korean poets.

As mentioned above, during this time in Korea, poets had to use symbolic language to express thoughts that might be viewed as treasonous or dissident to the Japanese conquerors. In the symbolic language of this poem, the girl represents Korea; the jealous mother-in-law is Japan; the nightingale symbolizes a free Korea.

Na completed this song in 1950, when he was twenty-eight years old. During the period of Japanese colonial rule, composers and writers tended to imitate their western counterparts. However, Na was attracted to Kims folk-style poem and set it as a synthesis of Korean traditional music and western music styles.

“Cheoptongsae” is considered to be the first Korean art song created in the *Pansori*⁷² genre. *Pansori* is unique to Korean traditional music. It is performed by one singer and one percussionist, and is similar to a long, dramatic mono opera. Performances of *Pansori* can sometimes last up to 9 hours a day. *Pansori* singers explain every detail of a scene. The solo singer sometimes narrates the scene, as in the recitatives of opera. It is also typical for the solo singer to portray more than three different characters simultaneously, each conversing with the other, by using different character voices.⁷³

⁷² Heungsub Han, “Traditional Korean Music: Its Genres and Aesthetics” *Korea Journal* Vol.47 No3 (Autumn 2007).
<http://www.ekoreajournal.net/archive/detail.jsp?BACKFLAG=Y&VOLUMENO=47&BOOKNUM=3&PAPERNUM=4&SEASON=Autumn&YEAR=> (Accessed August 10, 2010).

⁷³ Ibid, 91-92.

Na adapted Korean traditional musical idioms in this piece, such as imitating the sound and technique of traditional instruments in the accompaniment, harmonizations using parallel 4ths, and the obvious use of traditional rhythmic patterns. Figure 15 shows how the accompaniment begins with a grace note in the left hand which is responded to by the grace note in the right hand (m. 2). This imitation seems to portray the nightingale's chirping. These grace notes are reminiscent of the playing of Korean traditional instruments such as *Kayakeum*⁷⁴ or *Keomungo*⁷⁵.

Figure 15. "Cheoptongsae," mm. 1-4.

⁷⁴ Kayakeum is a 12-string long zither, but is plucked with the fingers of the right hand. It has no frets, but has 12 movable bridges, so that it bears some resemblance to the Chinese zheng and Japanese koto. The player modifies pitches and produces vibrato by pressing the strings behind the movable bridges with the left hand. Robert C. Provine, Grove Music Online. (Instrumentalist, Hwang, Byung-Ki: Kayakeum performance, Youtube <http://www.youtube.com/watch?v=TalLjSUoBKw&feature=related>)

⁷⁵ Keomungo is a six string fretted long zither played with a pencil-shaped plectrum. The body is of paulownia and chestnut wood, and the strings were originally silk but are now usually nylon: the tall frets lie under only three of the strings, while the others are supported by individual movable bridges. Ibid. (Keomungo performance: Youtube <http://www.youtube.com/watch?v=eg7-P57vfeo&p=D9CEA4860AF82265&playnext=1&index=2>)

In the vocal line at mm.10-14, Na used the same imitation and also placed a response in the accompaniment at measure 11 (Figure 16). The singer and pianist can feel free to use a little *rubato* in mm. 10-11.

Figure 16. “Cheoptongsae,” mm.10-14.

Figure 16 shows a musical score for the piece "Cheoptongsae" from measures 10 to 14. The score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is split between a treble and a bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The lyrics in Korean are: "접 동 - 접 동 아 - - 울 오 라 비 접 동 -". The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piano accompaniment features arpeggiated chords and sustained notes, with some measures showing a parallel perfect 4th harmony.

Figures 17 and 18 illustrate Na’s use of parallel perfect 4th harmony to express the mood through the use of unique elements of Korean traditional music.

Figure 17. “Cheoptongsae,” mm. 5-6.

Figure 17 shows a musical score for the piece "Cheoptongsae" from measures 5 to 6. The score is written for piano. The piano accompaniment is split between a treble and a bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The dynamics are marked as *ff* (fortissimo). The piano accompaniment features arpeggiated chords and sustained notes, with some measures showing a parallel perfect 4th harmony.

Figure 18. “Cheoptongsae,” mm. 76-to the end.

The Korean traditional rhythmic pattern of *Gutgory Jangdan* appears in the interlude (Figure 19, mm15-18). It continues to the following section in a slightly varied form. Thus, the piano is playing the role of the *buk*, a Korean traditional percussion instrument. Like the *gosu* (master drummer) in *Pansori* who plays the *buk*, the pianist sets the tempo and supports the singer’s energy or “*Heung*.”⁷⁶ In mm. 15-18, the first beats of these measures should be accented. The pianist should be aware of the Korean metric accent here, as illustrated by Na’s addition of accent markings. While Western style metric accents would occur on beat 1 and 4, in m.16 and 18 the Korean metric accent is on beat 5. This is one of unique characteristics of *Gutgory Jangdan*.

⁷⁶ Heung means more than excitement: the word, heung, is difficult to translate, but involves both spontaneity and gaiety. (Hoejin Sim, “A Performer’s analysis of Isang Yun’s Early songs and Tehile dich Nacht” (DMA Thesis, Temple University, 2004), 37.

Figure 19. “Cheoptongsae ,” mm.15-18.

Na tried to avoid the melodic use of the 4th and 7th scale degrees to maintain the melody within the Korean traditional mode of *Khemyon-jo* in the key of E minor. Actually, he only used the 4th and 7th scale degrees for *Shighimsae*, the Korean traditional music style of melodic ornamentation shown by the use of sixteenth notes in the vocal line in Figure 20.

Figure 20. “Cheoptongsae,” m. 47, m. 56, m. 72.

m.47

m.56

m.72

Na's new, more Korean harmonic style moved away from western European harmonic practice. He suggested that more appropriate harmonies for Korean music should be employed, such as the use of chords made up of four notes of the pentatonic scale. Na combined these harmonic ideas with traditional rhythmic patterns and melodic mode patterns. The innovative synthesis of elements of Korean traditional music with western harmonic practice represented in many of his art songs demonstrates Un-Yeong Na's mastery of the two traditions.

“Cheoptongsae” is quite challenging because of its long, irregular phrases, large melodic leaps, and various rhythmic patterns. The non-Western idiomatic elements make it particularly challenging for singers. Although explanations about *Shighimsae* (ornamentation), *Jangdan* (Korean traditional rhythmic pattern), the symbolic meaning of the text, and detailed tips for performance are given in this paper, it is highly recommended that the singer watch and listen to a *Pansori* performance.⁷⁷ The most difficult element of this art song for a non-Korean to understand and imitate is *Shighimsae*, the Korean style of melodic ornamentation.

The first section of the vocal line seems to function as an *Aniri*,⁷⁸ or recitative section. The tempo indication is dotted quarter note = 44 at the beginning, allowing the performers more freedom. However, if the singer cannot execute the vocal phrase in mm. 11-14 in one breath, it is appropriate to breathe at the end of m. 12.

In next section, the singer needs to be aware of the rhythmic pattern, *Gutgory Jangdan*. In mm. 20, 24, 26, 28, 32, (see Figure 21) the first two beats and syncopation elements help to create the appropriate text accent. Thus, it is important to emphasize the first two syllables in these measures.

⁷⁷ Pansori: Singer, Sook-Sun An, considered a Korean “National Treasure” for her artistic expression: from pansori, Chunhangchun’s Sarangga. <http://www.youtube.com/watch?v=ZU0mewGnTQQ>

⁷⁸ Jeong, Gyeo-Un, “Pansori, a Narrative Musical Form Unique to Korea,” The KnuTimes, <http://www.knutimes.com/news/article.html?no=924> (accessed September 29, 2010) A performance example of Aniri can be found at: Singer, Sook-sun An: From pansori, Heungboga’s 3rd movement. http://www.youtube.com/watch?v=TNvv2VCSN_A

Figure 21. “Cheoptongsae,” mm. 18-33.

The musical score is for the piece "Cheoptongsae" (mm. 18-33). It is written in G major (one sharp) and 4/4 time. The score consists of a vocal line and a piano accompaniment.

Vocal Line:

- Staff 1: *mf* 진 두 - 강 가 람 가 에
- Staff 2: 살 - 던 누 - 나 른 - 진 두 강 앞 마 읍 에

Piano Accompaniment:

- Staff 3 (Right Hand): Features chords and melodic lines, including a *mf* dynamic marking.
- Staff 4 (Left Hand): Features a bass line with a *v* (accents) marking.

To perform the *Shighimsae* (melodic ornamentation) appropriately, the singer must be aware of the difference between a western *portamento* and a traditional Korean *portamento*. In a western or “Bel Canto-style” *portamento*, the singer moves the voice smoothly and evenly from the first note to the second in a group of two slurred pitches without emphasizing any pitches between. A western *portamento* can be slow or fast, depending on the mood of the music, but the emphasis is on the evenness of the singing. The use of *portamento* in Korean traditional music requires the singer to hold the first note of the slurred pair while widening the vibrato of that note. Then the singer begins to slide to the second pitch, slowly at first and then moving faster when closer to the second pitch. The singer should continue to use vibrato when singing a traditional Korean *portamento* (Figure 22.) Also, the starting note can be held longer than other notes.

Figure 22. “Cheoptongsae,” *Shighimsae*: mm. 36-37, perform as a Korean style *portamento*

The sixteenth notes in the vocal line at measures 47, 56, and m.72 (see Figure 20) require another style of *Shighimsae* (ornamentation.) The sixteenth-note ornamentation is roughly equivalent to the concept of passing tones and should not be accented. Na suggests that this particular ornamentation functions like “blue” notes, creating an appropriately sad mood.

Figure 23. “Cheoptongsae,” m. 71-74.

The musical score for measures 71-74 of "Cheoptongsae" is presented in a four-staff format. The top staff is the vocal line, and the bottom three staves are the piano accompaniment (right hand, left hand, and a lower right hand part). The key signature is G major (one sharp). The tempo markings are: *rit.* (ritardando) at the beginning of measure 71, *p* (piano) at the start of measure 72, *a tempo* at the start of measure 73, *molto rit.* (molto ritardando) at the start of measure 74, *pp* (pianissimo) at the start of measure 75, and *ppp* (pianississimo) at the start of measure 76. The lyrics are in Korean: "밤이 깊으면 이산저산 옮아가며" (As the night deepens, the mountains move and go). A fermata is placed over a D#5 note in measure 72. A handwritten "3" with a downward arrow is above measure 72. The score ends with a double bar line in measure 74.

To perform m. 72 (see Figure 23), the singer should be aware of the long dramatic phrase. The singer should not linger too long on the D#5 fermata, but may lengthen the Eb4 a little bit. The singer may breathe before m. 73, as marked. The last phrase of this piece, ending on E5, is the most difficult one. If the singer is unable to sing mm. 75-78 expressively in one breath, the phrase can be divided. In that case, the singer should breathe after the second syllable in measure 75 (before the 4th beat). Ideally, the singer should prepare a stable E5 in order to perform the

difficult *diminuendo* from *pp* to *ppp* at the end of this piece. Other breathing/phrasing suggestions can be found on the score in Appendix 2.

4. 청포도/Cheongpodo

Blue grapes

내 고향 칠월은
청포도가 익어 가는 시절

Come July in my home town,
Blue Grapes ripen into fruitfulness.

이 마을 전설이
주저리주저리 열리고
먼 데 하늘이 꿈꾸며
알알이 들어와 박혀

The legend of the town
Hangs in clusters on vines.
The dreamy sky far away
Drenches each grape.

하늘 밑 푸른 바다가
가슴을 열고 흰 돛단배가 곱게 밀려서 오면

When the sky-blue sea above
Bares her breasts and a white sailboat
comes gracefully to the shore

내가 바라는 손님은 고달픈 몸으로
청포를 입고 찾아온다고 했으니내 그를 맞아
이 포도를 따 먹으면
두 손은 흠뻑 적셔도 좋으련

The guest dear to my heart will arrive,
Way-worn, in a blue robe.
If he comes to share these grapes,
Why should I mind wetting my hands?

아이야 우리 식탁엔 은쟁반에
하이얀 모시 수건을 마련해 두렴

Boy, go and place on the table
A silver tray and a white napkin.⁷⁹

“Cheongpodo” (Blue Grapes) was composed on September 8, 1969. Na chose one of the most famous Korean poems by Yuk-Sa Lee (1904-1944). Lee was born in Andong in the southern part of Korea. He died in a Peking prison as a political prisoner, because he was caught doing underground activity for Korean independence.⁸⁰ This poem was selected for study in Korean high school textbooks, thus, most Koreans learned this poem.

⁷⁹ Text translation by Jaihiun Kim, *Modern Korean Poetry*, (California: Asian Humanities, 1994), 58.

⁸⁰ Jaihiun Kim. *Modern Korean Poetry*, (California: Asian Humanities, 1994), 56.

Scholars agree that this poem uses symbolic language.⁸¹ Lee used colors to symbolize special words. For example, the color blue (blue grapes, blue sky, blue rope) symbolizes hope. White symbolizes peace and integrity (silver tray, white napkin, white sail boat).

The following text and figures discuss how Na synthesizes two different musical styles in this art song, theme of Korean traditional music and western art music. Na uses a different style of recitative from “Cheoptongsae”, more declamatory such as some art songs by Hugo Wolf, for example “Elfenlied.” Korean traditional rhythmic patterns (*Jangdan*) are also present. He follows Korean text accents throughout this piece.

“Cheongpodo” is though-composed in the key of D minor. Na includes elements of the *Khemyon-jo*, (La, Do, Re, Mi, Sol) mode, but does not use it exclusively. The minor version of this mode is found in mm. 15-18 (see Figure 24). He occasionally adds the 4th, 7th, flat 3rd, and flat 6th scale degrees, as he mentioned at his book, *Jacgokbeup* (Composition methods)⁸².

Na used the Korean traditional rhythmic pattern *Gutgory Jangdan* in two places: the left hand of the accompaniment in mm. 13-18 (Figure 24) and mm. 28-32 (Figure 25). Na chose the time signature 6/8 for *Gutgory-Jangdan*. However, performers have to be careful about the accents of this meter as it is typical Korean traditional rhythmic patterns. As explained in Chapter 2, the *Gutgory-Jangdan* rhythmic pattern is different from a western style 6/8 meter. Here, the primary accent should be stressed in the fifth beat of these measures in the piano part.

⁸¹ Ibid.

⁸² Un-Yeoung Na. *Jacgokbeup* (Composition methods). Seoul: Sekwang ch’ul’pansa, 1994, 80-82.

Figure 24. “Cheongpodo”, *Gutgory Jangdan*, mm.13-18.

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo/mood is marked *mp* (mezzo-piano).

Measures 13-18:

- Vocal Line:**
 - Measure 13: Rest.
 - Measure 14: Rest.
 - Measure 15: *이* (i)
 - Measure 16: *마* (ma)
 - Measure 17: *전* (jeon)
 - Measure 18: *설* (seol)
 - Measure 19: *이* (i)
 - Measure 20: *주* (ju)
 - Measure 21: *절* (jeol)
 - Measure 22: *이* (i)
 - Measure 23: *주* (ju)
 - Measure 24: *절* (jeol)
 - Measure 25: *이* (i)
- Piano Accompaniment:**
 - Measures 13-14: Rest.
 - Measures 15-18: A rhythmic pattern of eighth and sixteenth notes, often beamed together, with a crescendo hairpin.
 - Measures 19-24: A similar rhythmic pattern, continuing the accompaniment.

Measures 25-26:

- Vocal Line:**
 - Measure 25: *열* (yeol)
 - Measure 26: *리* (ri)
 - Measure 27: *고* (go)
- Piano Accompaniment:**
 - Measures 25-26: A rhythmic pattern of eighth and sixteenth notes, with a crescendo hairpin.
 - Measure 27: A final chord.

Figure 25. “Cheongpodo”, *Gutgory-Jangdan*, mm. 28-32.

Another type of *Shighimsae* (ornamentation) is expected in the modal passage mentioned above and illustrated by Figure 24. When the lower octave tonic pitch (D4) appears here (mm. 15, 17 and 18), the singer should employ a more relaxed, wider and slower vibrato to emulate Korean traditional singing technique. In measure 20, the *portamento* does not need to be at a consistent speed to adapt *Shighimsae*.⁸³ The singer can take more time on Eb4. The pianist must follow the singer here, until the singer's second syllable, [de]. In the following transitional section, mm. 24-26 (Figure 27), the pianist should change the mood with emphasis on the *forte* dynamic marking and the quadruplets in both hands. For a more dramatic effect, the last quadruplet of measure 26 can be stretched just before the singer's entrance.

⁸³ Please see Appendix 1, number 4

Figure 26. “Cheongpodo”, m. 20.

Figure 27. “Cheongpodo”, mm. 24-27.

Na also used quadruplets in the vocal line for declamatory effect in measures 11, 28, 30, 31, 40, 51, and 52 (see Appendix.) The singer should practice speaking or chanting these measures before singing. At measure 42, the dynamic level is *piano*. Yet, it is important to maintain vocal energy through this phrase to communicate the text about expectation of emancipation. In the last phrase, singer can breathe after measure 53, creating the most effective expression.

5. 시편 23/Shipyon 23

Psalm 23

여호와는 나의 목자시니
내게 부족함이 없으리로다
나로하여금 푸른초장에 눕게하시며
잔잔한 물가로 인도하시도다
진실로 선함과 인자하심이
나의 사는날까지 나를 따르리니
내가 여호와 전에 영원토록 거하리로다.

아멘

The Lord is my shepherd;
I shall not want.
He makes me lie down in green pastures.
He leads me beside still waters.
He leads me in paths of righteousness for his
name's sake. Surely goodness and mercy shall
follow me all the days of my life,
And I shall dwell in the house of the Lord
forever.

Amen

Na wrote this song in 1953 during Korean War, when he was sheltered in Busan. In articles and interviews he mentioned that he completed “Shipyon 23” in a very short amount of time.⁸⁴

I usually revise my works many times, but for only this piece, I never tried to fix it since piece was completed. Psalm 23 has been translated and sung in English, German, Chinese, Japanese, and Latin throughout the world. I found the reason people love this song is because of the text.⁸⁵

This song appears to be in the *Khemyon-jo* mode starting with Sol, but it is actually based on the *Gung-jo* mode in Db major. Na indicates a specific tempo, *Andante* (quarter note=46).

⁸⁴ Un-Yeong Na. <http://www.launyang.co.kr/write/su5.htm> (Accessed September 18, 2010).

⁸⁵ Ibid.

He used his Korean harmonic idioms such as parallel fourths throughout in the accompaniment (Figure 28).

Figure 28. “Shipyon 23,” mm.3-4.

Na often changes the meter in this piece. As in his other pieces, he takes great care with the Korean text accent. Musicians trained primarily in Western European metric traditions must be careful about remembering the proper Korean metric accent. For example, Western European traditions place the accent on the first beat in 3/4 meter. However, in mm. 14-15 (Figure 29), the Korean metric accent needs to be on the second beat. The pianist must also observe this difference in the prelude and interlude. For convenience, the writer has indicated the metric stress over the text in Figure 29.

Figure 29. “Shipyon 23”, Korean metric accent, mm. 14-15.

The climax of the song comes after the interlude (Figure 30, mm. 22-25.) Na creates a sudden mood change by using tremolo in the accompaniment. The pianist must balance the dynamic level with the singer so as not to cover the voice part. In mm. 24-25 (see Figure 30), Na repeats the same text and rhythmic pattern. The repeated text should be differently expressed by contrasting the tempo and dynamics, because the second expression of the text should be more emphasized. Measure 25 should be contrasted to the previous measure with a sudden dynamic change and much lighter vocal timbre. Specifically, in mm.24-25, the singer should place more vocal weight on beat 2 of each measure, on the word 하 [ha], by using a heavy [h] sound. Also, the singer can hold a long fermata in m.25 in preparation for the following section.

Figure 30. “Shipyon 23” mm. 21-25.

Figure 31 demonstrates how Na uses the piano accompaniment not only to support the voice harmonically, but also to mirror the role of the percussionist in the *Pansori* style. These five measures (mm. 26-30) can be described as an *Aniri*,⁸⁶ which is similar to a recitative. The singer should carefully emphasize the diction in this section. *Tenuto* markings have been added on the 사 [sa], and 날 [nal] in m. 27. These two syllables should be more vocally weighted. Typically, a native Korean singer would pronounce the [s] and [n] a bit early, so the consonants would be heard slightly longer than actual length. The accompaniment in m. 30 is a rhythmic reflection of the vocal line in m. 29. Thus, this measure of the piano accompaniment should be played delicately.

⁸⁶Aniri: Singer, Korean “National Treasure” Sook-sun An: From pansori, Heungboga’s 3rd movement. http://www.youtube.com/watch?v=TNvv2VCSN_A

Figure 31. “Shipyon 23”, mm. 26-30.

Figure 31 shows a musical score for measures 26-30 of "Shipyon 23". The score is in 3/4 time and features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and "a tempo" marking, followed by a triplet of eighth notes. The piano accompaniment also starts with a forte (*f*) dynamic and "a tempo" marking. The tempo changes to "molto rit." (molto ritardando) in measure 30. The lyrics are: "나 의 사-는 날 까 지 나 를 따 르 리 니".

Na often uses triplets in this song, which seems to fit the rhythm of the text best. As with the quadruplets in “Cheongpodo,” appropriate Korean performance would place more weight on the first note of these triplets.

The only *Shighimsae* (Korean traditional ornamentation) in this art song occurs in m.13 (Figure 32), demonstrating Na’s own Korean music idiom. It is appropriate for the singer to stretch the third beat of this measure beyond the actual dotted eighth note value and the dynamic level of *piano*.

Figure 32: “Shipyon 23”, m. 13.

Figure 32 shows a musical score for measure 13 of "Shipyon 23". The score is in 3/4 time and features a vocal line and a piano accompaniment. Both the vocal line and the piano accompaniment have an "accel." (accelerando) marking. The vocal line has a triplet of eighth notes, and the piano accompaniment has a triplet of eighth notes.

Na did not use any *Jangdan* (Korean traditional rhythmic pattern) in this art song. However, it is apparent to Korean musicians that the many block chords in the accompaniment seem to set the pianist in the role of the percussionist playing a *buk*. So, unlike Western European traditions that view the singer and the pianist as equals or require that the singer makes most of the musical decisions, appropriate performance of “*Shipyon 23*” requires the pianist to lead the singer in tempo.

CHAPTER 4:

Summary and Suggestions for Further Study

Korea's history has been a lengthy one, spanning over 5,000 years. A rich culture of Korean arts developed through the foresight and vision of Korean nobility and "underground" during periods of occupation. Significantly, Korea was exposed to Western cultural influences beginning with the arrival of American Christian missionaries in the mid-19th century, Korea also endured the Japanese invasion and occupation (1910-1945.)⁸⁷

During the Japanese colonial period, the Korean people were forced to accept new cultural ideas including language, hairstyle, and clothing, as well as new forms and styles of music.⁸⁸ By the time of emancipation from Japan, Korean musical culture already adapted many elements of western musical practice. Many composers still travelled to Japan and, less frequently, to Germany to study Western classical music. Korean traditional music was still being composed and played, but it was not as popular as Western classical music in that period among politically and culturally influential Korean. Interestingly, Western music was considered as exotic to the Korean ear as Asian music was to the Western ear.

Some composers who were active during the transitional period between the Japanese occupation and Korean sovereignty (circa 1950s) believed that the Korean traditional music should be reintroduced. However, much of the true knowledge of these forms and practices had

⁸⁷Yeong-kee Lee, "An analysis of the relationship between Korean art songs and traditional Korean vocal music." (PhD diss., New York University, 1989), 14.

⁸⁸Gong Gham Korea, <http://korean.korea.net> (accessed January 7, 2010).

been suppressed for many years. One composer/scholar who dedicated his professional life to the revival and progress of Korean traditional music was Un-Yeong Na (1922-1994).

Na wrote about 1,500 compositions and taught theory and composition at Korean universities for 42 years. He published textbooks on music theory and composition. He wrote many critiques and essays about music. Un-Yeong Na contributed to the perpetuation of Korean traditional music while also using Western musical idioms. After Na's death, the Korean government awarded him the Kum-Kwan Arts medal, the highest artistic honor given in Korea.

Korean traditional music employs a limited harmonic system because its essence is in the single melodic line accompanied by *Jangku* and *buk*, Korean traditional percussion instruments. Na believed that the most successful means of expressing traditional Korean musical idioms in a "modern" world was through art song.

Un-Yeong Na's art songs are written in a recognizably Western musical style. Anyone not trained to identify elements of Korean traditional music could easily miss them. This study of five of his art songs is intended to open this music to a wider, non-Korean audience by providing translations, IPA for the Korean language, and a detailed analysis of the elements of Korean traditional music present in these songs. Collegiate voice students around the world study the same type of characteristics in German Lieder, French chansons, and Italian art songs, to name a few. Many of Un-Yeong Na's art songs are good teaching pieces and equally accessible to anyone willing to experiment with the Korean language.

An expansion of this study for the future might include the preparation of good English singing translations of these songs. However, as with any translation, the understanding of the essence of the Korean sentiments that created the original poetry and music might be more

difficult to grasp. Therefore, it is recommended that these pieces, as with the above-mentioned art songs, be studied and performed in the original language.

Na incorporated the popular Korean traditional modes (such as *Pyong-jo* and *Khemyun-jo*), and rhythmic patterns (such as *Samachi-Jangdan* and *Gutgory-Jangdan*) into most of his songs, along with special grace notes, *portamenti* (slides) and wide vibrato, which are called *Shighimsae* (Korean traditional vocal ornamentation.) The elements of *Shighimsae* are critical to the authentic performance of this music and are not difficult to learn, once explained. Collegiate voice teachers and students can consider these elements in a similar fashion to the stylistic elements of *Bel Canto*-style singing, vocal ornamentation in Renaissance and Baroque performance practice and the vocal timbral requirements of songs based on the folk music of Russia and the Czech republic.

Although Na's songs show Western influences in harmony and form, they contain many distinctly Korean features. This illustrates Na's decision to assimilate Western elements into his own style while also preserving the integrity of the Korean culture. Na emphasized Korean style harmony, and criticized the composers who, in his mind, recklessly adopted western compositional style completely.⁸⁹

The songs of Un-Yeong Na are regularly performed in Korea. He dedicated his life to the preservation of Korean traditional stylistic music idioms.⁹⁰ This fact places Un-Yeong Na in the Korean music history textbooks forever and justifies the study of his music.

⁸⁹ O-Hyang Kwan, "Naunyoungae Japungwa seaghe (The musical characteristics of Un Young Na)," trans. Min Sue Kim *Nangman umak* 18 (1993): 25.

⁹⁰ Un Young Na's life and music, "Na's musical philosophy" trans. Min Sue Kim <http://www.launyoung.co.kr/>.

The author concludes that while Un-Yeong Na's songs are often performed by Korean singers, they are also musically accessible to non-native Korean singers, particularly beginning collegiate-level voice students. Among the five selected art songs, his first two songs, "Dalbam" (Moon Night), and "Caryeona" (Passing), are written with simple, tuneful melodies. The melodies are comprised of simple rhythms and all vocal leaps are logically prepared, making these art songs suitable as teaching pieces for beginning singers new to the Korean language. "Cheongpodo" (Blue Grapes), "Cheoptongsae" (The Nightingale), and "Shipyon 23" (Psalm 23) are based on Korean traditional music characteristics, thus providing an opportunity for singers to explore a different cultural style.

Before my sister Min Sun Kim enrolled in The National Korean Traditional Music High School, I did not know much about Korean traditional music. The Korean music education system active when I was in school did not teach students about Korean traditional music, except for a few folk songs written in western notation. The current generation of music educators is making an effort to improve the public education system, presenting both Korean traditional music and Western music.⁹¹

Through my own experience of teaching Korean songs to two West Virginia University choirs, I am convinced of the value of teaching Korean songs to non-native Korean voice students and choirs. The WVU choral students were interested in learning Korean diction, and they quickly absorbed the Korean *Jangdan* (rhythmic patterns) and *Shighimsae* (ornamentation). However, when I researched Korean diction for singers, it was difficult to find resources for Korean diction or Korean song repertoires. The lack of availability of this information outside of

⁹¹ Korea Music Education Society, <http://www.kmes.or.kr/>. (accessed February 12, 2010)

Korea prompted my desire to make this music and the Korean language more accessible to non-Korean singers and audiences. The opportunity for further study exists not only in the music of Un-Yeong Na and other Korean art song composers, but also in the development of a standardized version of IPA for the Korean language.

Other suggestions for further study include the study of the art songs of Na's contemporaries and composers of the late 20th and 21st centuries to determine whether the Korean nationalistic voice has developed through the synthesis of Western musical traditions with elements of Korean traditional music. Did Na's contemporaries feel the same need to preserve Korean traditional music within the art song genre? Which current Korean composers are moving the genre of Korean art song forward?

The establishment of performance editions of Korean art songs is wide open for study. The creation of *Urtext* editions, those that capture the intention of the composer through notation and commentary would be particularly useful in bringing this music to the global community.

Un-Yeong Na's compositions are relatively unknown works in the United States and perhaps also in other countries steeped in the Western European traditions. I believe that his music deserves to be explored and performed more frequently. It is hoped that this research will provide a useful resource for Korean musicians as well as non-native Korean musicians.

Appendix 1

Published Versions of the Selected Art Songs by Un-Yeong Na

This Appendix contains copies of the art songs presented in this study. IPA score will be shown in Appendix 2. Published only in Korea, these pieces are presented by permission of the administrator of the website, “Un-Yeong Na’s Life and Music,” and are for reference only.

1. “Caryeona” (Passing)	Page 75
2. “Dalbam” (Moon Night)	Page 78
3. “Cheoptongsae” (The Nightingale)	Page 80
4. “Cheongpodo” (Blue Grapes)	Page 85
5. “Shipyon 23 (Psalm 23)	Page 88
6. “Shipyon 23 (Psalm 23) Choir version	Page 91

가려나

김 안서 작시
나 운영 작곡

$\text{♩} = 56$

mf

mp

잘가 있었든 구름길의 외

로아향하고대

mf *rit*

가 려 나 가 려 나

mf *rit*

$\text{♩} = 60$ *agitato*

사 랑 의 스 - 물 은 덧 - 없 이 저 물

agitato

accel *a tempo*

고 앞 길 은 멀 어 라

accel *a tempo*

molto rit. *p*

멀 어 라 기 땀 은 빠 르 고

molto rit. *p*

설 - 몸 은 끝 - 없 - 어
 맘 만 이 아 - 파 - 라 아 파 라
 아 파 라 아 파
 라

mf
molto rit. *ff* *mp* *a tempo*
molto rit. *ff* *mp* *a tempo*
p *pp* *ad lib.*
p *mf* *pp* *ad lib.*
accel *accel* *molto rit.*

달 밤

김 태 오 작사
나 윤 영 작곡

$\text{♩} = 88$

mp

등 불 을 끄 - 고
어 데 서 호 트 는

mf

mp

자 - 려 하 니 휘 영 청 창 문 이 밝 - 으 - 오
단 - 소 소 리 처 럼 타 달 밝 은 밤 - 이 - 오

rit. *a tempo*

문 술 을 - 열 고 내 어 다 보 니 - 달 은 어 어
바 - 람 이 선 선 한 이 밤 에 리 는 외 토 리

rit *a tempo*

poco rit.

선 - 녀 같 이 - 내 풀 위 에 - 찾 - 아 온 다
길 - 손 같 이 - 또 어 디 로 - 가 - 려 는 고

poco rit.

a tempo

다 아 - 내 사 랑 - 아 내 그 대 와
아 아 - 내 사 랑 - 아 내 그 대 와

a tempo *mf*

molto rit. *ff*

한 - 게 이 한 밤 을 이 - 한 - 감 을
한 - 게 이 한 밤 을 이 - 한 - 감 을

molto rit. *ff*

p

애 - 기 하 고 싶 - 고 나
동 행 - 하 고 싶 - 고 나

p *mf* *rit* *mp* *molto rit.*

접 동 새

김 소월 작시
나 운영 작곡

♩. = 44

pp

ff

p *mp* *mf*

접 동 - 접 동 아 - - 울 오라비

p *mp* *mf*

♩. = 48

접 동 -

mf

진 두 - 강 가 람 가 에

살 - 던 누 - 나 람 - 진 두 강 앞 마 을 에

mp

와 서 읊 - 니 다 - 옛 날 - 우 리 나 라

mf

먼 뒤 쪽 의 - 진 두 강 가 람 가 에 -

살던 누 - 나 는 의 붓 어 미

시샘 - 에 - - 죽었 습 - 니 - 다 -

누 나 라 고 -

불 러 보 라 오 - - - 불 서 략 - 어 -

f

시샘 - 에 - 몸 이 죽은 - 우리 누 나 난 - -

f

mf

죽어 - 서 - 점동 새 가 - - 되 었 습 니 다

점 동

f *fp*

8va

ff *a tempo*

아 흠 이 나 - 남 아 되 는 -

8va

accel *ff* *a tempo*

mf

오 략--동 생 을 - - - - 죽 어 서 도 못 - 잊 어 -

♩. = 44
pp

차 마 못 잊 - 어 - 아 삼 경 남 다 자 는 - - -

mp *pp*

rit. *ad lib.* *p a tempo*

밤 이 깊 - 으 면 - - - 이 산 저 산 읊 아 가 며

rit. *p a tempo*

molto rit. *pp a tempo* *ppp*

슬 외 읊 니 다 - - -

molto rit. *pp a tempo* *ppp*

청 포 도

이 육사 작시
나 운영 작곡

♩. = 66

mf

내 고 장 칠 월 은 청 포 도 가

4

익 어 가 는 시 절

mp

이 마 을 전 설 이 주 절 이 주 절 이 열 리 고

mf

먼 - 데 하늘이 꿈 - 꾸 며 알 알 이 들 어 와 박 혀 -

f

하늘 밑

푸 른 바 다 가 가 슴 을 열 - - - 고 흰 돛 단 배 가 곱 게 밀 려 서

ff

오 면 - - - 내 - 가 바 라 는 손 님 은

고 달 뜬 몸 - 으 로 청 포 를 입 고 찾 아 온 다 고 - 했 으 니

내 그를 맞 아 - 이 포 도 를 따 먹 으 면 두 손 은 함 껍 적 서 도 좋 - 으

런 아 이 야 우 리 - 식 탁 엔 - 은 쟁 반 에 하 이 얀 모 시 수 건 을

마 렴 해 두 렴 - - -

여호와는 나의 목자시니

Andante

시 편 23편
나 운영 작곡

The piano introduction is in 3/4 time, marked Andante. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note F4, and then a half note E4. The bass line consists of a half note G3, followed by a quarter note F3, and then a half note E3. The dynamics are marked *mf* (mezzo-forte) for the first two measures and *mp* (mezzo-piano) for the third measure. The tempo is marked Andante.

mf-mp

여호와 는 나의 목 - 자 시 니 내게 부 족 함 이 없 으

The first line of the song is in 3/4 time. The vocal melody is in the treble clef, starting with a half note G4, followed by a quarter note F4, and then a half note E4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note F3, and then a half note E3. The dynamics are marked *mf-mp* (mezzo-forte to mezzo-piano). The tempo is marked Andante.

mf

리 - 로 다 나 보 하 여 금 푸 른 초 장 에

The second line of the song is in 3/4 time. The vocal melody is in the treble clef, starting with a half note G4, followed by a quarter note F4, and then a half note E4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note F3, and then a half note E3. The dynamics are marked *mf* (mezzo-forte). The tempo is marked Andante.

습 - 게 하 시 - 며

The third line of the song is in 3/4 time. The vocal melody is in the treble clef, starting with a half note G4, followed by a quarter note F4, and then a half note E4. The piano accompaniment is in the bass clef, starting with a half note G3, followed by a quarter note F3, and then a half note E3. The dynamics are marked *mf* (mezzo-forte). The tempo is marked Andante.

mp 잔 잔 한 불 가로 잔 잔 한 불 가로 인 — — 도

하시도다

f 실로 — 선 한 과 *ff*

사 - 는 날 까 지 나 를 따 르 리 니

내 - 가 내 가 여 호 와 전 에

영 - 원 토 목 영 원 토 목 영 원 토 목 기 하

리 - 로 다 아 멘

여호와는 나의 목자시니

시편 23 편

♩ = 46 나 운영 작곡

Andante

여 호 와 는 나 의 목-자 시 니 내 게 부 족 함 이 없 으

리-로 다 나 로 하 여 금 푸 른 초 장 에

눕-게 하 시-며

accel.

accel.

mp *a tempo*

잔잔한 물 가로 잔잔한 물 가로 인 - - 도

mp *a tempo*

하 시 도 다

$\text{♩} = 56$

f *ff*

진 실 로 - 선 람 파 인 - 자 하 심 이

f *ff*

진 실 로 - 선 람 파 인 - 자 하 심 이

rit. a tempo

인-자 하 심 이 나 의 사-는 날 까 지 나 를

rit. a tempo

인-자 하 심 이 나 (나의) 의 사-는 날 까 지 나(나를)를

rit. f a tempo

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 2/4. The tempo markings 'rit.' and 'a tempo' are placed above the vocal staves. The lyrics are in Korean: '인-자 하 심 이 나 의 사-는 날 까 지 나 를' and '인-자 하 심 이 나 (나의) 의 사-는 날 까 지 나(나를)를'. The piano part includes a 'rit.' marking and a 'f' (forte) dynamic marking.

molto rit. a tempo $\text{♩} = 46$

따 르 리 니 - 내 - 가 내 가

따 르 리 니 (나 를 따 르 리 니)

molto rit. mp a tempo

The second system of the musical score continues with four staves. The tempo markings 'molto rit.' and 'a tempo' are present, along with a tempo indication of $\text{♩} = 46$. The lyrics are '따 르 리 니 - 내 - 가 내 가' and '따 르 리 니 (나 를 따 르 리 니)'. The piano part includes a 'molto rit.' marking and a 'mp' (mezzo-piano) dynamic marking.

여호와 전 에 영-원 토 록 영원토록 영원토록 거 하

rit. a tempo

p

poco rit. mf

리-로 다 아 멘

mf

poco rit. mf

Appendix 2

Selected Art Songs with presented in the International Phonetic Alphabet (IPA).

1. “Caryeona” (Passing)	Page 96
2. “Dalbam” (Moon Night)	Page 99
3. “Cheoptongsae” (The Nightingale)	Page 101
4. “Cheongpodo” (Blue Grapes)	Page 106
5. “Shipyon 23” (Psalm 23)	Page 109

1. "Caryeona" (Passing)

가려나

김 안서 작시
나 문영 작곡

$\text{♩} = 56$

mf

mp

1. kyu do nan gu ram gil - ə
2. ga nm nan ba da yi - φ

mp

di rel hja - g ha - go ga de nan
ro un bæ - tsn - ram ʌ di ro

mf rit
 ga rj^ nā ga rj^ nā
 tu rj^ nā tu rj^ nā

mf rit
 J = 60 **agitato**
 sa rag e su - mu run dā - dā si ha rā

agitato
 accel a tempo
 go ap gi run mō rō rā

accel a tempo
 molto rit. p
 mō rō rā gi pū mūn pa rū go

molto rit. p

so ru man ku - dn - so

mf

molto rit. *ff* *mp* *a tempo*

mam ma ni a - pa - ra a pa ra

molto rit. *ff* *mp* *a tempo*

p *pp* *ad lib.*

a pa ra a pa ra

p *mf* *pp* *ad lib.*

accel

ra

accel *molto rit.*

2. "Dalbam" (Moon Night)

달 밤

김 태 오 작시
나 윤 영 작곡

$\text{♩} = 88$

mp

1. *duy bu ral ko go*
2. *o de so hyu ru nun*

mf

mp

rit.

a tempo

rit.

a tempo

du - *ra* ha ni *whi jang tjang tjang mu ni ba - l ga - o*
da - n so so ri *tsa rjang tha tal pal gun ba - m i - o*

mu na l jai go ne o da bo ni da run ^ ja pan
sol ba - ra mi jin san han i ba me da run we to un

poco rit.

1. sɔ - nɔ ɔ ga tɕi - ne tɕal wɪ e - tɕa - dʒa on da
 2. gɪ l son ga tɕi - to ɔ dɪ ro - gə - nɔ nən go

poco rit.

a tempo

1. 2. d rə - ne sa rə - a ne gə dɛ wə

a tempo

mf

molto rit.

1. 2. ha m kɛ i han bə mɔl i - ha - n ba mɔl

molto rit.

ff

p

1. ɟɛ - gɪ ha go ɕi - ɕɔ gu nɔ
 2. do ŋ hɛŋ ha go ɕi - ɕɔ gu nɔ

p

mf rit

mp molto rit.

3. “Cheoptongsae” (Nightingale)

점 동 새

김 소 월 작시
나 운 영 작곡

♩. = 44

pp

ff

(9)

p *mp* *mf*

tjap do - ɯ tjap dong a - ul o ra bi

p *mp* *mf*

♩. = 48

tjap do - ɯ

mp

mf
dzin du - gang ga ram ga e

sa - dan nu - na nu - n dzin du ga ng ap mau re

mp
wa sa u - m ni da - je na - i u ri na ra

mf
man du i tso ge - dzin du gang ga ram ga e -

sal don nu - na nu n yi but o mi

Si se - me - - dzu gr sym ni - da -

rit.

nu na ra go -

bu lo bo rja o - - - bul so ro - - - wo -

Si se - me - mo mi dzu gu n u ri nu na nu - r

dzu go - so - tsnp dong se ga -- dđ o [+] sum ni da

tsnp dong

a ho bi nã - nã mã dđ nu - n

ff a tempo

accel

ff a tempo

mf

o ra-gi dog sen u - - - | dzu go so do mo - ni dza -

♩. = 44
pp

tja mā mo ni - dza - ja sam kjaŋ nam da dza nu - - -

mp *pp*

rit. *ad lib.* *p a tempo*

ba mi gi-pu mja - - - n i san dza san ol ma ga mja

rit. *p a tempo*

molto rit. *pp a tempo* *ppp*

sul pi um ni da - - -

molto rit. *pp a tempo* *ppp*

4. "Cheongpodo" (Blue Grapes)

청 포 도

이 옥사 작시
나 윤영 작곡

$\text{♩} = 66$

f

mf

ne go njang fil un ru — n tjan po do ga

mf

mp

mp

i go ga nun ji dga — i

mp

i ma ul dga ma ul dzu dga ri dzu dga ri ja li go

mf

청포도1

mf
mɔ - n de hā nuɥ tɕɯ - li go al a ri duɣɔ wo bak hɕʌ -

hā nuɥ mi [tɕ]

pu rən bā dā gā gā suɥ mu ɕɔ - l go hi n do dan be gā gob ke mi b so

o mɕʌ - - n ne - gā bā rā dā n so ni muɥ n

청포도2

Handwritten musical score system 1. The vocal line (treble clef) contains the lyrics: "go dal pun mo mu ro tŋŋ porul i p go tŋa dga on da go - he su ni". The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes in both hands.

Handwritten musical score system 2. The vocal line (treble clef) contains the lyrics: "ne gu ru ma dza - i po do ru ta ma gu mjon du so nal ham buk dzik ſa do djo- u". Dynamic markings *p*, *mp*, and *mf* are placed above the vocal line. The piano accompaniment (grand staff) consists of sustained chords in the left hand and moving lines in the right hand.

Handwritten musical score system 3. The vocal line (treble clef) contains the lyrics: "tŋn - n a i ja u - ri ſik ta ke - n lun dzen ba ne ha i ſan mo ſi su ga nal". A *Subito pp* marking is present above the vocal line. The piano accompaniment (grand staff) features a dense texture with many beamed sixteenth and thirty-second notes in both hands.

Handwritten musical score system 4. The vocal line (treble clef) contains the lyrics: "ma tŋn he du tŋn - - m". The piano accompaniment (grand staff) includes a *sf* (sforzando) marking and a *8va* (octave) marking for the right hand. The system concludes with a double bar line.

5. “Shipyon 23” (Psalm 23)

여호와는 나의 목자시니

Andante

나 운명 작곡

mf

mf-mp

mp

p

mf-mp

mf

나 호와 누 - 나 e mo (k) dga Ji ni ne ge bu dga ha mi o su

ri - ro da na ro ha Ji gwm pu run tjo dga e

nu tjo ge ha Ji mja

mp *3* *3* *3*
 dzan dzan han mu - l ga ro dzan dzan han mul ga ro ī - - n do

3
 ha si do da

f *ff*
 dzin si lo - sun hām gwā

3 *3* *f*
 ī - n dza ha si mī ī - n dza ha si mī nā ē

sa - ru - na! kã dji na ru! ta ru ri ni

ne - ga ne ga jn ho wa dji ne

jn - g un - to ro^k jn g un - to ro^k jn g un - to ro^k go ha

ri - ro da a ne - n

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