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The Historical and Cultural Influences of Gagok 가곡 (Korean Art Song): A Musical Guide

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THE HISTORICAL AND CULTURAL INFLUENCES

OF *GAGOK* 가곡 (KOREAN ART SONG):

A MUSICAL GUIDE

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ABSTRACT

The Historical and Cultural Influences of
Gagok 가곡 (Korean Art Song):
A Musical Guide

By

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This document explores what *Gagok* (Korean Art Song) consists of, the origins and history of it and how one may approach it musically, vocally and interpret it textually. The main questions I answer in this document include: What makes these art songs distinctly Korean? What significance does the role of Eastern Asian history have in order to closely tie the inspiration of writing *Gagok*? How does the text and music express these important historical events? The answers to these questions are essential to understanding *Gagok* by analyzing and interpreting the songs also in relation to approach learning them.

The research of this document is focused on a select set of art songs, briefly examining Nan Pa Hong (1897-1941) and primarily spending more time on the selections by Dong Jin Kim (1913-2009) and Isang Yun (1917-1995), three contrasting Korean composers of three distinct eras. Hong is the pioneer of Korean art song, drawing upon simplicity. Kim's writing displays a Korean traditional style. He studied in Korea but was influenced by music introduced by Western missionaries. Lastly, Yun's early writing is also traditional in style but was mainly influenced by Modern Western styles. He spent his later career in Germany in his later years. An

overarching question of this document is: How do the origins of the art songs of Nan Pa Hong evolve into further emphasizing the traditional Korean style of Dong Jin Kim? Then, where did Isang Yun venture to compositionally in order to make a deliberate decision to experiment from the conventional traditions? Furthermore, how did all three composers with different influences depict and connect the overall Korean historical structure and identity in music? This document explores and answers these relevant questions for a clearer understanding of *Gagok* on a deeper level.

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1.1 THE DEFINITION OF *GAGOK*

Gagok, which means Korean art song, functioned as a popular vocal genre, which included the characteristics of folksongs and children's songs. Coralie Rockwell, the author of *Gagok*, states that "*gagok* (literally meaning *lyric song*), begins five and a half centuries ago with literary rather than musical sources."[1] From a Korean scholar's perspective, Bang Song Song defines *gagok* as "a long lyric song," the best vocal genre, saying it was the characteristic of the vocal genre of the upper-class literati of the Yi Dynasty (1392-1910).[2]

According to these definitions, there are two types of *gagok*. *Gagok* as a vocal genre in Korean traditional music refers to songs set to old poetry of Korea, called *Shijo*, from ancient times, which is also accompanied by a Korean traditional instrumental ensemble. Present-day ethnomusicologist Donna Lee Kwon elaborates on *gagok* as a "lyric art-song tradition set to the three-line *sijo* poetic form; pieces are arranged in suites and result in a more varied repertoire than that of *sijo-ch'ang*."[3] *Gagok* as a Korean art song is a vocal piece in the style of Western art song like German Lied or French mélodie. The term came to use from the late 1930s, seen in the foreword of the 1929 song collection of composer Gi Yeong Ahn. However, the term *Hanguk Gagok* (Korean Art Song), which was translated as "Korean lyric song" in 1955, was first used by Gyu Dong Han, a singer at the time who published a collection of songs under the title of

[1] Coralie Rockwell, *Gagok: A Traditional Korean Vocal Form* (Brown University: Asian Music Publications, 1972), 1.

[2] Bang Song Song, *Korean Music: Historical and Other Aspects* (Seoul: Jimoondang Publishing Company, 2000), 43-45.

[3] Donna Lee Kwon, *Music in Korea: Experiencing Music, Expressing Culture*, Global Music Series (New York: Oxford University Press, 2012), 175.

Hanguk Gogokjjip (Anthology of Korean Art Song). (see GLOSSARY in APPENDIX B for definitions of these and latter italicized terms)

1.2 *GAGOK*: A NEW VOCAL GENRE

Toward the beginning of the 20th century, there was a significant cultural and political change, as Korea became more receptive of Western ways. The modern Korean art song developed in 1920 as a new vocal genre. The process is similar to the way Lutherans began to place German text to music from the Catholic Mass in the 16th century. The Germans eventually developed their own collection with what is now known as their German chorales. The emergence of Russian opera occurred after importing the Italian form in the early 18th century. It was in the 19th century that Glinka composed the first legitimate Russian opera, *Ruslan and Lyudmila* in 1842, the Italianate *A Life for the Czar* of 1836.[4] The modern Korean art song as a new genre with the application of Western music theory was part of the modernizing process. There are substantial differences between Korean vocal music and modern art song. The focus will observe modern Korean art song. The first modern Korean art song appeared nearly 100 years after the song cycle *Die schöne Müllerin* by Franz Schubert, written in 1823. The Korean art song was late in its development in comparison to Western art song, but this was mainly due to the correlation of the emotional climate of Korea which underwent the Japanese occupation since 1910.[5] *Gagok* as a new vocal genre in the Western music style was established by numerous composers. However, the main focus is made on Nan Pa Hong (1897-1941), who was

[4] Eu Jung Sung, "The Comparison between Korean Art Songs and Other Countries' Art Songs." *Auditorium* (1984): 75.

[5] Kyong Chan Min, "From 'Bongsŏn Hwa' to the Twelve Tone System," *Eumak Dong-A*. no. 9 (1985): 246.

the first composer widely received by Koreans to pioneer the Western realm of Korean art song. His art song *Bongsung-a* (*Balsam Flower*) is considered the first modern Korean art song. During this time, Arnold Schoenberg was attempting to compose using his new twelve-tone technique.[6] *Bongsung-a* is set to poetry by Hyeong Jun Kim which expresses the sorrow and bitterness that the Koreans felt during their loss of nationalism and the oppression of Japanese colonialism. It reflects emotionally on the depression, especially after the brutal suppression of the Independence Movement of March 1, 1919. *Bongsung-a* represented a milestone in the transition from the simple style of an older version of *chang-ga* transforming into an elegant art song.

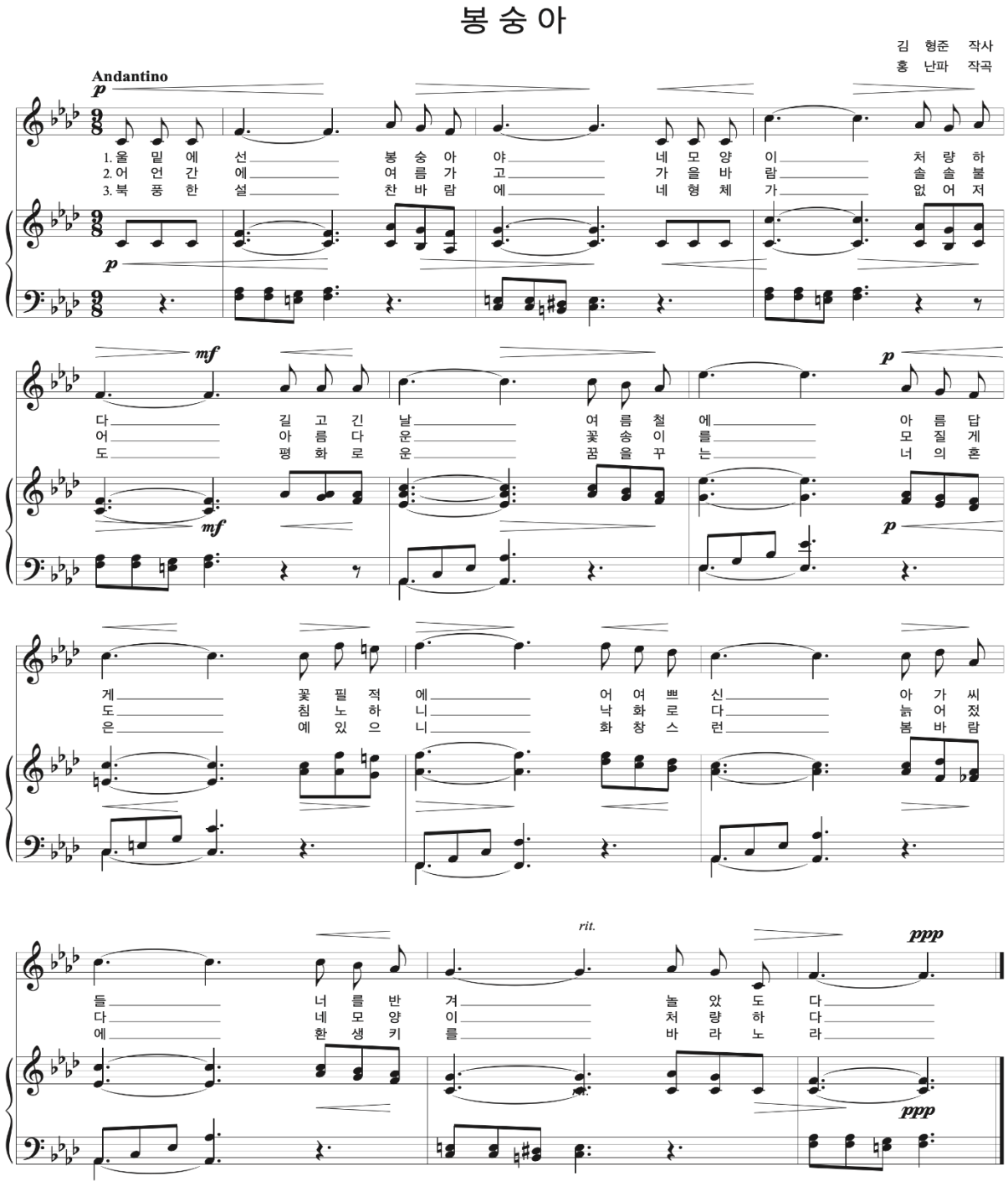
Here is a brief summarized list of how modern Korean art song is analyzed and how it coincided to the chronological events in Korea from 1920 until the present.

1920s

Nan Pa Hong composed his first modern Korean art song, *Bongsung-a*. Later in his career, he published the first collection of modern Korean art songs in 1925. Hong writes simple melodies with harmonic repetition. Most often, the fourth and seventh of the keys are omitted except as passing tones, which results in a pentatonic scale, typical of Korean traditional music (see FIGURE 1-more details are given about the song in Chapter 4).

[6] Yeong Kee Lee, "An Analysis of the Relationship between Korean Art Songs and Traditional Korean Vocal Music: a Unified Concept of Korean Music," (Ph.D. Diss., New York: New York University, 1989), 27-28.

FIGURE 1. *Bongsung-a* (*Balsam Flower*)-Nan Pa Hong [7]



[7] *88 Best Korean Art Songs* (Seoul: Se-Gwang Eumak Chulpansa Se-Gwang Music Press, 1983), 163.

1930s

A larger number of emerging composers, which include Dong Jin Kim (1913-2009), composed many more modern Korean art songs. In comparison to the 1920s, these songs were more lyrical and sophisticated.

1940s

Isang Yun (1917-1995) was one of the principal composers.

1950s

After the Korean War, more composers became more involved in composing with emotional expression, sharing the sorrow of the post-war time period. During this time, more composers also published their own song collections. The compositional style remained the same, but had more output, expanding rapidly.

1960s

There was transition from the early style of art songs pointing towards more modernist influences that had already been prevalent in Western music. Second generation composers started composing in the style of the 20th century, although some remained composing in a traditional style.

1970s to present

By 1970, Korea had recovered from the social and economic tragedy of the Korean War. Musical expression was solid and lyrical. Composers wrote in atonal and avant-garde styles and in combination of traditional Korean and Western styles. There were not always receptive responses; however, it was rewarding to experiment with new compositional styles. In present

day, older Western styles and more recent 20th century styles coexist under the rubric of the modern Korean art song.[8]

To summarize, Korean compositional writing in the Western style is divided into three groups or generations. Dong Jin Kim best represents the Pre-War period and is first generation in characteristic to its loyalty to Korea. These composers had limitations, but are recognized for being pioneers to the development of Korean art song.

The second generation attempted to overcome the traditional limitations of its predecessors. From the late 1960s, these composers, which included Isang Yun, attempted to refrain from earlier Korean practices and wanted to employ more self-consciousness in Western styles. They believed that in order to liberate Korea's creative community to meet new challenges, they needed to absorb 20th century practices immediately.

Third generation composers wanted to address who they were composing for. There were certain young composers who believed that composing authentic Korean music would not be possible if they wrote in the Western style. In the 1980s they led a movement to develop an authentic Korean compositional style.

Out of these three generations, the first generation is most widely known in Korea. The Modernist songs of the second and third generations were usually performed once and never performed again. Although this was the case, contemporary composers continued with their efforts to develop a new musical language in their homeland.[9]

[8] Kwang Soon Kim, *Hanguk gagoksa* (*The History of Korean Art Songs, Umakyungu*, no. 7 (1989), 16-52.
[9] Bang Song Song, *Korean Music*, 108-109.

CHAPTER 2: A BRIEF HISTORY OF KOREA

2.1 KOREA BEFORE AND AFTER 1900

The culture and history of Korea is relevant in understanding the characteristics of traditional Korean music and how Korean art song emerged. In the nineteenth century, Western imperialism advanced and foreign incursions occurred in Korea, such as the French Incursion of 1866 and American Incursion of 1871. These incursions hardened the Yi Dynasty's isolationist policies. Meanwhile, China, which was a primary cultural reference for Korea, began to lose its position of power, becoming subject to the colonial designs of England and France. For example, this culminated in the signing of unequal treaties like the Beijing Treaty of 1860. Atop a Chinese Confucian bureaucracy, the Yi Dynasty was threatened internally. The lower and middle class farmers protested against this unequal system. Opposition to entrenched conservatism and corruption resulted in popular uprisings that ultimately led to the *coup d'état* of 1884 and a quickened pace of reform.[10] After its victory in the Russo-Japanese War, Japan began to take over in 1905. Once the last king was forced out, the entire country was incorporated as part of the Japanese empire in 1910.[11]

Korea has always been influenced by the cultures of China and Japan due to its peninsula forming a bridge between these two countries. However, "Korean music is often overshadowed by better-known Japanese and Chinese sound worlds. This is a great pity, and is certainly not

[10] Jeong-Mee Kim, "The Diasporic Domposer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun." (Ph.D.diss., Los Angeles: University of California, 1999), 14-15.

[11] In Pyong Jeon, *Saroun Hanguk Eumaksa* (New Korean Music History), (Seoul: Hyundai Eumak Chulpansa, 2001), 319.

fair, since it has a long and independent tradition."[12] But Korean music has its own identity dating back to the foundations of the Old Chosŭn, the first Korean kingdom, by King Tan'gun in 2333 BC.

Korean Music History is divided into three eras. The first era came about from the remote origins of Koreans to the foundation of the Koryŏ Dynasty (918 AD), encompassing the periods of the three kingdoms Paekche (13 BC-663 AD), Koguryŏ (37 BC-668 AD), and Shilla (57 BC-935 AD). In addition, there was the period of unification under Shilla (668-918 AD). This period was regarded to have singing and dancing in conjunction with the so-called Rites of Heaven and Earth in its relation to music.

The era of the Koryŏ and Yi Dynasties (918-1392 and 1392-1910, respectively) centered on the royal palace. Large-scale ceremonies were important, as they provided major new musical developments.

The next era overlaps the end of the former era with Western influences, often by way of Japan. This resulted in the period of "National Enlightenment" towards the end of the Yi Dynasty, followed by the transformation by the force of the Japanese Occupation (1910-1945).[13] This era, above all, had the revelation of new possibilities in regard to the introduction to Western music.

At the end of the 19th century, Korea underwent numerous changes as a result of the deliberate intervention by Japan and Western powers. Due to these circumstances, Korea was forced to change. The Progressive *coup d'état* of 1884 (known as *Gab sin jŏng byŏn*) and the Gabo Reform of 1894 (*Gab o kyŏng jang*) forced Korea towards modernization and full

[12] Keith Howard, *Korean Music* (Seoul: Samkwang Munhwasa, 1999), 11.
[13] Bang Song Song, *Korean* Music, 3-30.

Westernization. Catholicism made its arrival in the 17th century. Following much later was the arrival of the first Protestant missionary, Dr. Horace N. Allen, in 1884.[14]

After the liberation from the Japanese Occupation in 1945, Western music theory flourished in conjunction with new genres, while traditional Korean music continued to develop simultaneously. The political division of the North and South since the Korean War (1950-1953) has always been in every aspect of the cultural society. For example, in the North, arts societies that attracted intellectuals were controlled by the Communist government, while anti-Communists have generally dominated musical culture in the South up to the present.[15]

Now in the 21st century, although North Korea had years of self-imposed isolation, the country seems to become more open to the ways of Western culture. North and South Koreans frequently join in the performance of Western-style music. Isang Yun, in particular, is remembered for his pioneering efforts to advocate the reunification of the two Koreas through music.

[14] Yeong Hoi Cha, "An Analytical Study of Korean-Based Sacred Choral Music: Korean Traditional Music and Its Relation to Fourteen Selected Korean Sacred Choral Works" (D.M.A. diss., Seattle: University of Washington, 2002), 9.

[15] Jeong Mee Kim, "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun," 29.

2.2 THE HISTORY OF *GAGOK* SINCE 1900

At the end of the 19th century, Western music was imported into Korea by three routes. The earliest was by the arrival of Catholic missionaries. Later came the Protestants with their own musical practices. Soon after came the establishment of the military band. The Protestant missionaries and band directors played respective roles in influencing Koreans and sharing all of their Western traditions.

The first missionaries were Catholic and they arrived in Korea in the late 18th century. The Korean government was strongly against these missionaries due to their teaching that contradicted state-sponsored Confucianism. The government was threatened by their activities. The Catholic faith still spread in secrecy. There were persecutions where over 20,000 Koreans were made martyrs in the Yi Dynasty. The Korean followers were not allowed to sing the Catholic liturgy, so they adapted Korean vocal techniques and rhythms to Biblical texts and prayers in Korean. Simple melodies and repetitive patterns were used to simplify learning.[16]

The Protestants became interested in Korea after signing the Treaty of Amity with the United States in 1882. This allowed Korea to open its doors to the United States. Methodist minister W.B. Scranton and Presbyterian minister Dr. Horace N. Allen came to Korea as physicians and not missionaries due to the fact that the Korean government opposed Christianity. They established the first Western hospital, the Kwang Hae Won in Seoul. Due to their contributions, the government was less hostile towards Christianity. This hospital was eventually able to function as a Christian mission.[17] The missionaries began to introduce Christian hymns to

[16] In Pyung Jeon, *Korean Music History*, 340-41.
[17] Matthew Park, "A Study of Korean Lyric Songs and of Selected Choral Settings by Kim Kyunhwan," (D.M.A diss., University of Washington, 1989), 4-5.

Koreans. In 1894, H.G. Underwood (1859-1916), a Presbyterian, published the first Korean hymnal. It was a compilation of works by both Western and Korean composers.[18] Books such as this have played a significant role influencing the creation of a new type of Korean vocal music.

This new vocal genre was *chang ga*, a precursor of the modern Korean art song. Emerging around 1896, *chang ga* literally means "singing." It was used for songs with Korean lyrics set to Western melodies. The first official use of this term is commonly seen in Chinese characters throughout East Asia, recorded in a Japanese elementary school textbook of 1872. Between 1882 and 1887, the missionaries established Western-style schools like *Baejae* for boys and *Ewha* for girls.[19] *Chang ga* was taught in music classes for students at these schools following the American and European ways of practice. Due to its limited range, simple melodies, brief length and repetitive rhythms, *chang ga* was easy to learn.

Besides the missionaries, around 1900, the Yi Dynasty established Western military bands as part of a comprehensive reform. The first director was Eun Dol Lee (?-1885), who studied in Japan and assisted in introducing Western music into Korea. There was also German Franz Eckert (1852-1916), who taught the band for over 15 years and imported the first full complement of Western instruments. He was the conductor of the Korean military band, teaching a number Korean students, including Isang Yun. The vocal repertoire of the band took on the form of *chang ga*.[20] Generally, *chang ga* comprised of hymns, military songs and children's songs around 1900.

"Hak Do Ga" was the first *chang ga*, composed by In Sik Kim (1885-1902) in 1905, then sung by elementary school students. The meter is ¾, the preferred rhythm in traditional Korean

[18] In Pyung Jeon, *Saroun Hanguk Eumaksa*, 333.
[19] Both of these schools eventually turned into prestigious universities and still exist today.
[20] Kwang Soon Kim, *Hangul Gagoksa* (*The History of Korean Art Songs*), *Umakyungu, no. 7* (1989): 16-17.

music in contrast to the binary meters of the marching songs and patriotic anthems brought in from the West. “Hak Do Ga” may be considered one of the precursors of modern Korean art song. After this song was presented, other *chang ga* that were composed followed to accommodate educational, religious and military institutions.

CHAPTER 3: TRADITIONAL VERSUS MODERN *GAGOK*

3.1 TYPES OF KOREAN MUSIC

Most confusion about Korean music since 1900 is due to the fact that there are types which include: *Gugak*, traditional Korean music (not to be confused with *Gagok*), and *Yangak*, Western-style music. *Gugak* is the result of thousands of years of Korean cultural development, whereas *Yangak* was imported in the 19th century prominently by Christian missionaries. Before explaining the differences between traditional Korean art song versus modern Korean art song (later discussed in CHAPTER 3), it is beneficial to observe the characteristics of Korean musical culture that have been handed down from the past.

Court music, folk music and religious music are the three main styles of traditional Korean music that has survived. Court music varies, including: ritual music, Confucian temple music, banquet music and military music. Folk music occurs in a variety of musical genres. They are categorized into two types: instrumental (such as *sanjo*) and vocal [which includes *gagok*, *sijo*, *gasa, pansori*, and *minyo* (more details are given in sections 3.3 and 3.4)]. Religious music and dance are associated with Buddhist and/or Shamanistic traditions.[21] Traditional Korean vocal music has its own distinct sound even though it is influenced by China and Japan. It is also somewhat similar to Native American chanting.

Korean music differs from Western music technically, philosophically and aesthetically. Specifically, individual tones are important. Each instrumental ensemble contributes to its own ornamentation when performing a given melodic line, resulting in *heterophony* rather than true

[21] Bang Song Song, *Korean Music*, 43.

counterpoint. Pentatonic scales are commonly used along with restricted three-note scales. *Pansori,* one of the vocal genres mentioned above is characterized by a husky timbre, opposite of *bel canto* that is practiced in Western music.[22]

3.2 CHARACTERISTICS OF KOREAN MUSIC

Style

Three styles exist. The first is Court music, which is rigid and controlled with little emotion. The second consists of Folk music, which is lively, full of emotion and energy. And finally, there is *chŏngak,* sometimes listed under court music, which is the music of middle class people.

Melody

Melodic contour is less important than individual tones. As a consequence, every vocal and instrumental line is full of ornamentation, particularly before or after the main pitch produces sound.

Harmony

There is virtually no harmony in Korean music. Each line in an ensemble performance is a variation of a given melody. However, different instruments use different patterns of ornamentation, which results in heterophony.

Rhythm

Rhythm is a key factor in all Korean music, having more importance than the melody. Rhythmic cycles of constantly repeating patterns in compound meter such as 6/8 or 12/8 are used frequently. The rhythmic patterns vary depending on genre and are divided into strictly metric

[22] Yeong Hoi Cha, "An Analytical Study of Korean-Based Sacred Choral Music," 4-5.

and elastic rhythm. Steady metric patterns are seen in music with a fast tempo, such as folk or dance music, whereas elastic patterns are associated to a slow tempo.

Scales and Modes

Pentatonic scales are favored. Restricted scales with three basic tones characterize folk songs in the southwest of Korea. Traditional Korean music is plagal, where the main tone is located toward the center of the scale and the starting tone is an interval of a fourth below.

The modes of Korean music are divided into two categories. *Pyŏngjo* is a pentatonic mode starting on the solfege of "sol" (sol, la, ti, do, re, mi) and *kyemyŏnjo* is originally a five, four, and three-note mode starting on "la" (la, do, re, mi, sol). The interval between "do" and "re" is not necessarily the same as the corresponding interval in any standard Western scale. Using the term "mode" in traditional Korean music may be better understood in order to characterize a mood. Simply put, the melody of traditional Korean music is based mostly on pentatonic and tritone scales, with incidental auxiliary or passing tones [23] (see FIGURES 2 and 3).

[23] Keith Howard, *Korean Music*, 11-13 and Yeong Hoi Cha, "An Analytical Study of Korean-Based Sacred Choral Music," 2002, 55-56.

FIGURE 2. *P'yongjo* Mode [24]

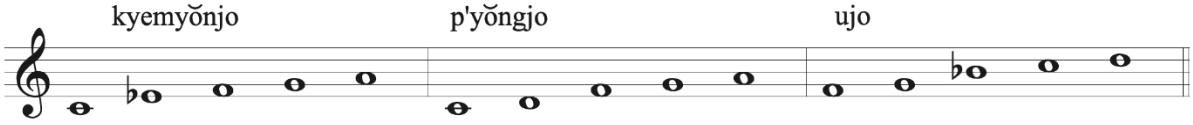
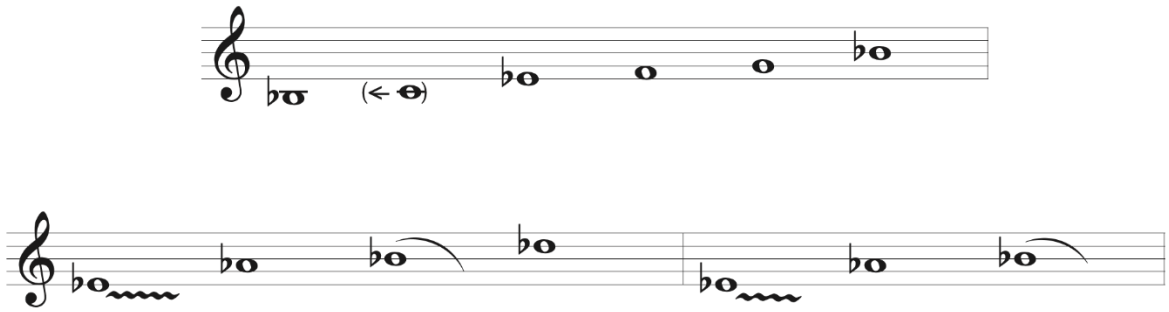


FIGURE 3. *Kyemyŏnjo* Mode[25]



[24] Korean Musical Modes, Image. Encyclopædia Brittannica https://www.britannica.com/art/kyemyonjo#/media/1/1558376/61137.

[25] Keith Howard, *Korean Music*, 11-13.

3.3 TRADITIONAL KOREAN SONG GENRES

Traditional Korean song consist of six most common genres as briefly mentioned before. They include: *gagok*, *shijo*, *gasa*, *pansori*, and *minyo*. Here is a summary of what comprises each genre.

Gagok

This long lyric song represents the best of *chŏngak* tradition, cultivated mostly by the upper-class citizens of the Yi Dynasty. This vocal genre stands out in regards to beauty of form, standardization of accompanying instrumentation, and range of expressiveness.

Shijo

This short lyric song is more widely popular than *gagok*, particularly with the older generation. Traditionally *gagok* and *shijo* were both based on relatively short, beautiful poems that expressed life and concerns of the aristocratic society.

Gasa

This narrative song consisting of long texts is less organized in comparison to *gagok* or *shijo*, as it does not have a strict structural framework or a uniform singing style. It represents an intermediate genre between those of the aristocracy and those of common people.

Pansori

This musical-dramatic genre is unique to Korea. The term when broken apart translates with "pan" meaning a gathering place and "sori," which means singing or sound. *Pansori* reached its peak of popularity in the nineteenth century. As a form of sustained storytelling, *pansori* is

similar to Western opera, albeit the singer, on a bare stage, only having a fan and a handkerchief for props and a seated drummer as a companion.[26]

Minyo

Minyo is a Korean folk song sung by farmers, reflecting the lifestyle of a traditional agrarian society. Korean folk song varies from region to region. Pentatonic and tetratonic scales are most common systems. The rhythm is generally ternary. Compound time is very common in Korean folk song, while dotted binary rhythms are characteristic of its Chinese and Japanese counterparts.[27] Ternary rhythm is generally characteristic of Korean folk and court music alike, and even passages formally represented as duple are often bent to give a swaying, dance-like, ternary feel.[28]

[26] Bang Song Song, *Korean Music*, 45-47.
[27] Ibid., 48.
[28] Yeong Hoi Cha, "An Analytical Study of Korean-Based Sacred Choral Music," 57.

3.4 TRADITIONAL AND MODERN KOREAN VOCAL TECHNIQUE

The vocal technique of traditional Korean vocal music differs from Westernized ways of singing. Traditional Korean singing consists of controlling the throat and breath to produce a raspy, buzzing timbre. The rather harsh, husky voice of *pansori* resembles the timbre of popular, traditional instruments like the *ajaeng*, which is a bowed zither. In Italian *bel canto* singing, the throat is open, but in *pansori* there is a constriction of the throat, ignoring the differences of chest and head voice.[29] For the genres like *gagok*, *gasa*, and *shijo*, a pure and clear tone is cultivated for various ways of treating individual tones such as *pŏngsŏng*, a level tone, *yosŏng*, a tremolo, and *teosŏng*, a portamento.

The singers of modern Korean songs need to use Western techniques such as diaphragmatic breathing. After 1900, the modern Korean art song emerged as a new vocal genre under the same name of *gagok*, the most aristocratic among the traditional vocal genres. And finally, Western-style operas began appearing in Korea in the 1960s, but unfortunately they received little success.

[29] Yeong Hoi Cha, "An Analytical Study of Korean-Based Sacred Choral Music,", 58-59.

CHAPTER 4: A PERFORMANCE GUIDE OF GAGOK SELECTIONS

4.1 *BONGSUNG-A* (*BALSAM FLOWER*)-NAN PA HONG

Nan Pa Hong was involved in the Korean music scene in the 1920-1940s and besides being a composer, Hong was a violinist, orchestra conductor, music critic, and music professor. He composed about twenty art songs which include: *Sarang* (*Love*), *Seongbulsa-ui bam* (*Night at Seongbul Temple*), and *Gohyang-ui Bom* (*Spring of Hometown*).

The bonsung-a flower is frequently found in gardens of Korean homes, located underneath the fences. The colors vary from white and pink to red, but the petals can be traditionally used to dye fingernails in its peculiar orange-red color. This is considered a leisurely activity among Korean women.

The first verse of *Bongsung-* (*Balsam Flower*) describes the flower in its prime, while the second verse is about the falling of its petals in the cold, autumn wind. The third verse's text is about having hope to bloom again in the spring. The phases of the flower are comparable to and symbolize the destiny of Korea before, during, and after the Japanese occupation (1910-1945). This song was especially warmly-received and loved by the general public in the 1940s, inspiring Koreans with its text and melody full of pathos.

4.2 ABOUT DONG JIN KIM

Dong Jin Kim is one of the most beloved composers of *Gagok*, as he characteristically portrays the Korean affections of poetic lyricism and subtle emotional expression through his art songs. Due to his family's background (both his grandfather and father were ministers in the early generation of Christianity in 19th century Korea), Kim grew up within a religious environment where he was naturally exposed to Western music by missionaries.[30] In 1936 Kim graduated from Sungsil College regarded a high educational institute, the first westernized university in Korea (1925-1938). Post-graduation, he went to Japan to further study violin and composition.[31] After he returned to Korea in 1945, near the end of the Japanese occupation, Kim focused on working as a composer as well as working as the conductor of the Jung Ang Symphony and its chorus in Pyongyang, the current capital of North Korea. During the Korean War in 1950, he escaped Pyongyang for South Korea. Despite the social and political turmoil of the period, his passion for setting poetry to music continued. After the war, he went to Seoul and worked as a music professor at Suk Myeong Women's University and Seo Ra Beol Art University. Since then, his compositional style has been represented in his lyrical art songs such as: *Gil* (*Road*, 1956), *Jindal-lae-kkot* [(*Azalea Flower*, 1957)-discussed below], *Chohon* (*Summoning Spirit*, 1957), and *Monnijeo* (*Unforgettable*, 1957). He also wrote an abundant amount of film music, which brought him many awards throughout the 1970s.[32]

[30] Jeom Deok Kim, *Korean Art Song History*. (Seoul: Gwahaksa, 1989), 40-41.
[31] Ibid.
[32] Ibid, 42-43.

4.3 *JINDAL-LAE-KKOT (AZALEA FLOWER)*-DONG JIN KIM

The distinction in *Jindal-lae-kkot* (*Azalea Flower*) is that Kim composed a set of art songs based specially on the poems of So Wol Kim (1902-1934), which also included *Nae Ma-eum* (My Heart-1934). These songs became very well-known and the setting of these texts made Kim one of the most regarded poets in Korea.

So Wol Kim was taught classical Chinese by his grandfather and later became a student of Ahn Seo Kim, who remained not only his mentor for the rest of his life but also the one who truly understood the growth and abrupt termination of So Wol Kim's poetic genius. Kim's first and only poetic collection *Jindal-lae-kkot* was published during his lifetime in 1925. During several failed attempts of his business after returning to Korea after brief studies in Japan, he continued to write about 300 poems until his sudden death in 1934.[33]

More than 60 poems by Kim, including "Jindal-lae-kkot" (*Azalea Flower*), "Monnijeo" (*Unforgettable*), and "Chohon" (*Summoning Spirit*) were also set to *Gagok* by other composers throughout generations. *Jindal-lae-kkot* (*Azalea Flower*), in particular, has been set by more than fifteen composers besides Dong Jin Kim (Soung Tai Kim and Sun Nam Kim to name a few). One may find the reason for the poem's portrayal of the emotional aspect of Korean people as well as its inspiration to unique Korean musicality based on its folk-like rhymes.[34] Due to the reverance for So Wol Kim by the Koreans until the present and the meaningful value of depicting Korea's national emotion in subtle lyricism, the sorrow of the nation under the

[33] Jin Kyu Na, *Comprehension of Korean Art Song: Commentary and Analysis of Favorite Songs* (Seoul: Gaonum, 2015), 162-163.

[34] Hanyang University Museum ed., "People Who Achieved Korean Art Song" in Poems on Melody: A Century of Korean Art Songs (Seoul: Hanyang University, 2014), 70.

Japanese occupation included. His poetry is often set by composers and also recited in various performances.[35]

4.4 *SU-SEON-HWA* (*DAFFODIL*)-DONG JIN KIM

Su-seon-hwa (*Daffodil*) is set to poetry by Dong Myeong Kim (1902-1968), who was Dong Jin Kim's elementary school teacher. Kim wrote several songs based on poems by his former teacher. Another example of a song is *Nemaeum* (*My Heart*-1934). Born in Gangwondo, Kim graduated Ham heung Yeong saeng Middle School and later studied Theology in Japan (1925). After working at several schools in the Northern region of Korea, he settled down in the South and later joined the faculty at Ewha Women's University in 1947.[36] Dong Jin Kim set this well-known poem in 1941. The text describes deep nostalgia and solitude with a sophisticated, lyric style and setting.

Kim identifies this *gagok* as one of his favorite compositions. By observing, it seems like a simple art song about love, but it is actually figurative of what the daffodil represents for the fate of Korea due to Japan's occupation. The origins of this song are dark. The literal meaning of the Chinese characters is "immortal water flower" or "water fairy."[37] Obviously the daffodil was a symbol for a time in Korean history that has been forgotten by this current generation. Nevertheless, this *gagok* achieves a high level of compositional sophistication and survives to

[35] Jeon Byeong Seon, "Fall in Love with So Wol's Poems: US Ambassador Stens Recites 'Monnijeo (Unforgettable),'" *Kukmin Ilbo*, January 27, 2009, http://news.kmib.co.kr/article/view.asp?arcid=0921171799&code=13180000&sid1=

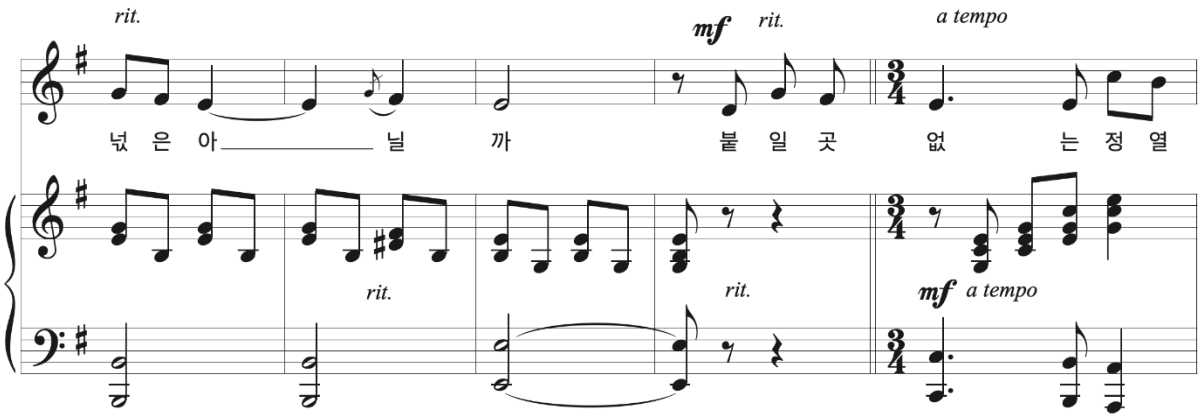
[36] Jin Gyu Na, *Comprehension of Korean Art Song: Commentary and Analysis of Favorite Songs*, 201.

[37] Peter Ualder, *Garden Plants of China*, (Portland: Timber Press, 1999), 374-5.

this day as an outstanding example of a modern Korean art song.[38] It is considered another deceptively patriotic song among many composed before the liberation of 1945.

In FIGURE 4, there is a transition from mm. 39 to 40; there are two notable changes. First is the meter change from 2/4 to 3/4 and the other change consists of a simple modulation from F minor to the key of its relative major of Ab. This is relevant as the text reveals intimate and vulnerable emotion while the major mode contradicts the mood of what the text conveys. The brief interlude in this section reminisces on a memorable time together and finishes the song coinciding the text and mode in a bittersweet ending.

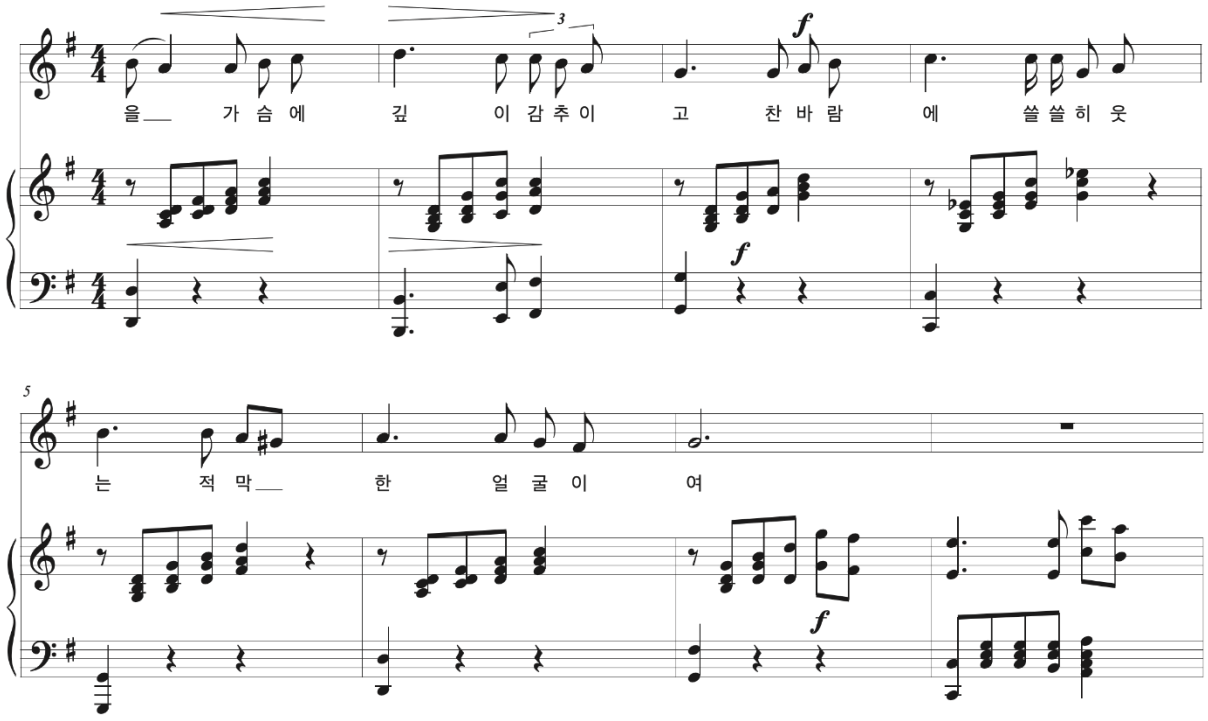
FIGURE 4. *Su-seon-hwa* (*Daffodil*), mm. 39-40 [39]



[38] Jeom Deok Kim, *Korean Art Song History*, 44.
[39] *Volume I Collection of Korean Songs*: (Dong-A Eumak Shinmoonsa Dong-A Newspaper Press, 1983), 212.

In FIGURE 5, m. 43 is suddenly marked *forte* after having been at a *mezzo forte* dynamic from mm. 39-42. Since the beginning of the song, the dynamic has been at *piano*. The *mezzo forte* provides a contrasting moment, introducing a regular alternation of dynamic levels which continue in patterns of increasing, decreasing, phrase by phrase, then repeating the pattern once more, adding an additional *pp*, then allowing for a dramatic ending resulting in a *ppp* dynamic.

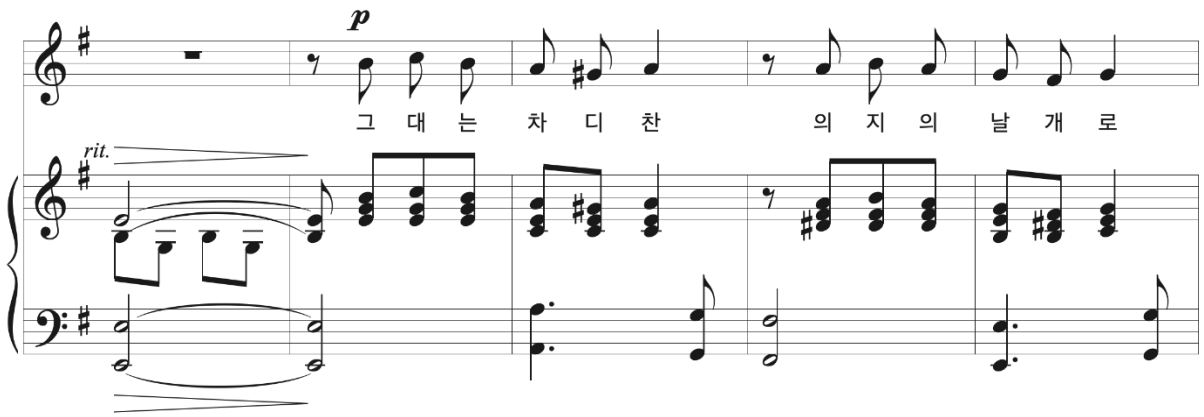
FIGURE 5. *Su-seon-hwa* (*Daffodil*), mm. 41-48 [40]



[40] *Volume 1 Collection of Korean Songs*, 213.

In FIGURE 6 at the beginning of the song, the vocal melody line in mm. 12-15 joins with the initial melody that was introduced in the piano prelude. The melody line increasingly becomes more independent and breaks free with the dynamic changes previously mentioned after the F minor cadence of mm. 39 (revisit FIGURE 3). Initially, adding weight or a tenuto in the opening phrase to the initial consonant of the first significant adjective of [cha] of *chadichan* (cold) shapes and colors this description.

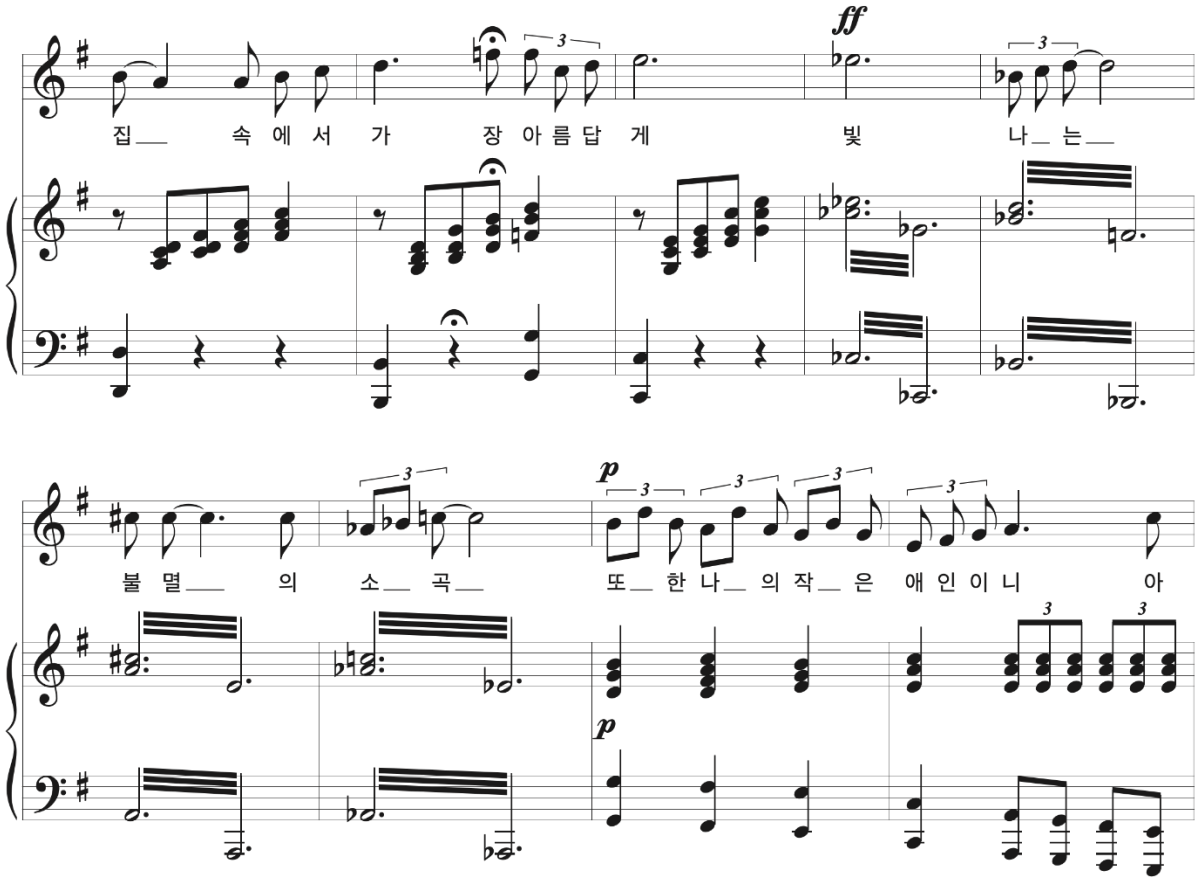
FIGURE 6. *Su-seon-hwa* (*Daffodil*), mm. 12-15 [41]



[41] *Volume 1 Collection of Korean Songs*, 211.

In FIGURE 7 mm. 60-63 display a chromatic progression of successive, sustained D double-flat major, Cb major, Bb major, and B double-flat major chords, moving down to Ab major in m. 64, which changes into Ab minor in m. 69 (see FIGURE 8), resulting in a new key rather than the opening key. From mm. 64-65, there is a sudden change of dynamics to *piano*. Here, is it advisable to approach the articulation with clarity while shaping it delicately to match the intimate text of *jageun e-in* [*little love(r)*].

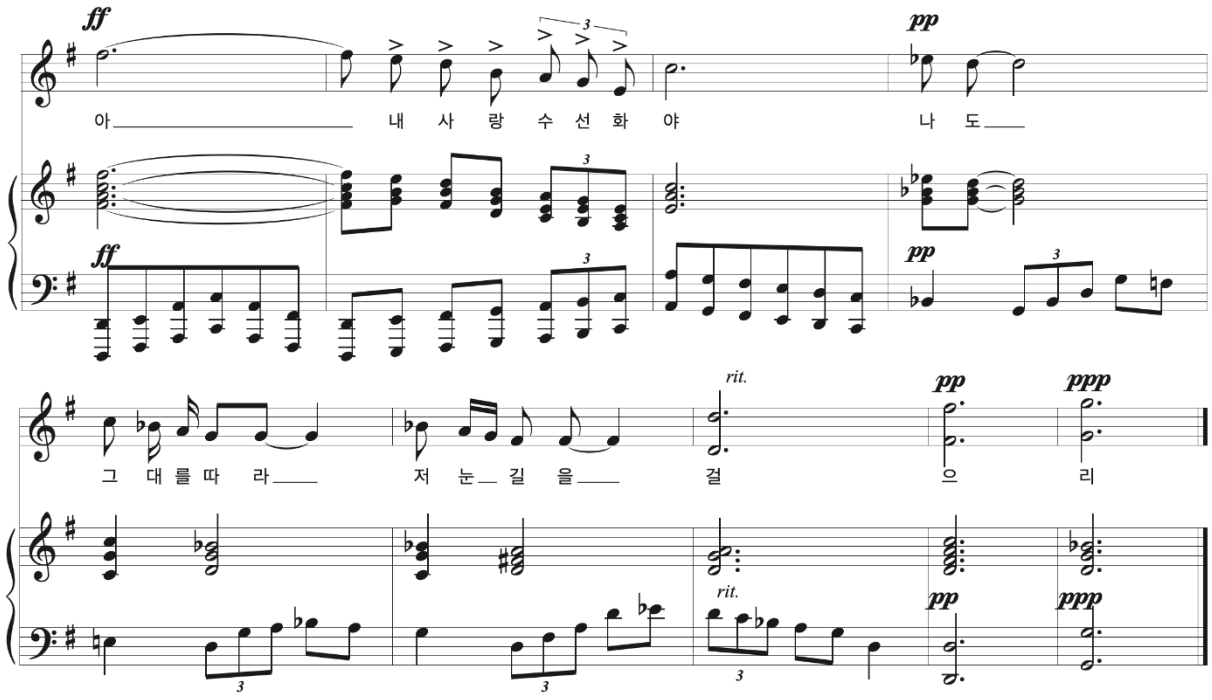
FIGURE 7. *Su-seon-hwa* (*Daffodil*), mm. 60-65 [42]



[42] *Volume 1 Collection of Korean Songs*, 214.

In FIGURE 8, m. 66 is considered the climax of the song, which arrives at the only moment the title of the song and text of *Su-seon-hwa* (*Daffodil*) is uttered in m. 67, preceding the detailed accent markings, building from *Ne sarang* (*My love*), with reiteration which is placed upon the emphasized triplet figure. The notation of the vocal line doubled in addition to the accompaniment adding octave progressions is seen in mm. 72-74. It builds a momentum and energy to finish the song with a high placement and sustaining floating notes towards the *pp,* emphasizing the Eb, G and Ab with a seamless legato line to express a lingering sentiment. Typically the upper notes are sung at mm. 72-74 if that register is comfortable, allowing for a more memorable ending.

FIGURE 8. *Su-seon-hwa* (*Daffodil*), mm. 66-74 [43]



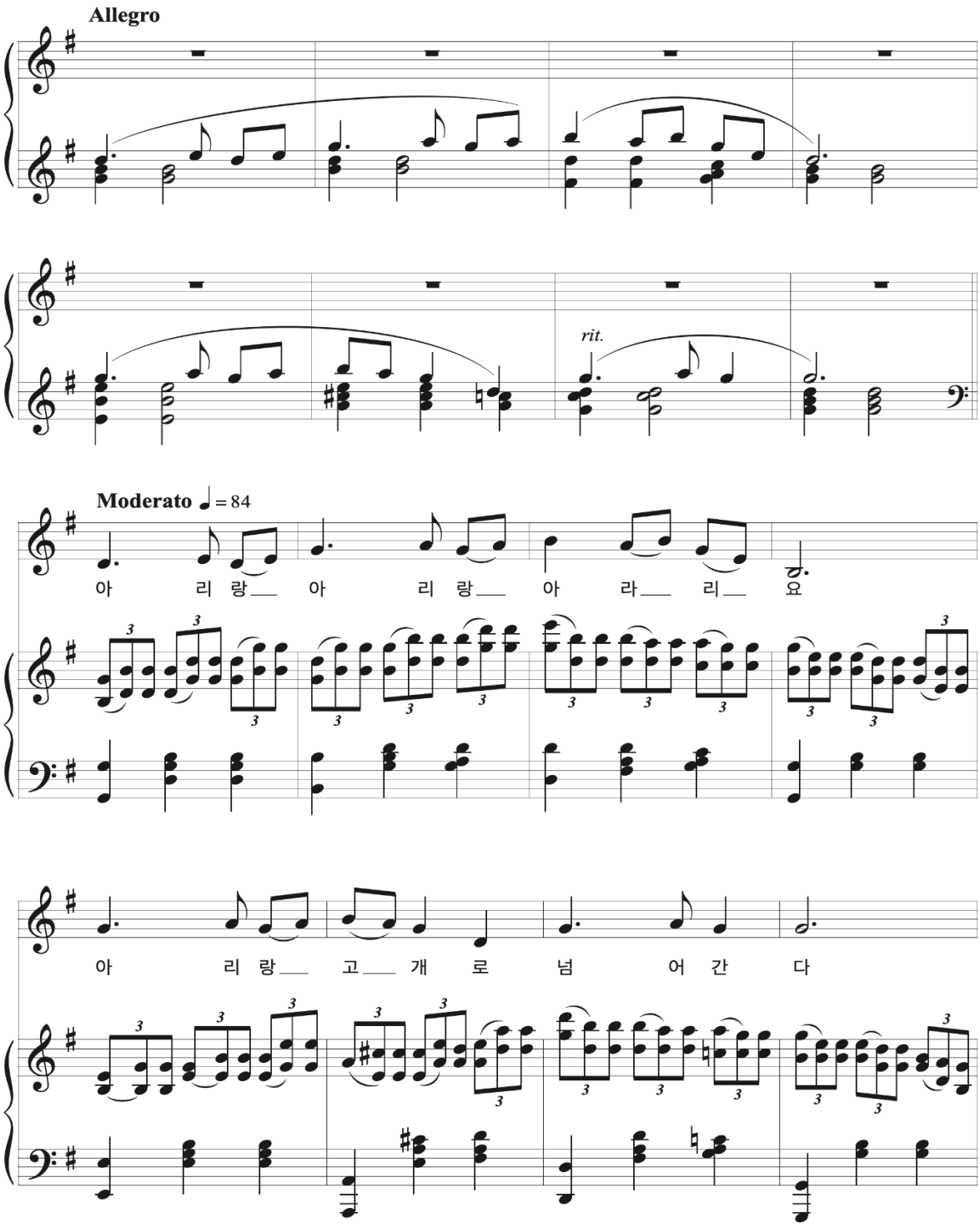
[43] *Volume 1 Collection of Korean Songs*, 214.

4.5 *SHIN ARIRANG (NEW ARIRANG)*-DONG JIN KIM

Shin Arirang (*New Arirang*) is based on the most famous Korean folk song, *Arirang*, composed in 1942. Mm. 49-72 in its entirety consist of the melody of the original song, giving emphasis to the melodic and rhythmic motif around the ritornello of Kim's arrangement.

In m. 49, the pianist should observe a momentary tempo change from the original tempo of **Andantino** to **Allegro** with a rhythmic shift to a half note instead of two quarter notes on beats 2 and 3. This is where the original folk song, *Arirang* is recognized with its highlighted dance rhythm (see FIGURE 9-showing a partial example from mm. 49-64).

FIGURE 9. *Shin Arirang* (*New Arirang*) mm. 49-64 [44]

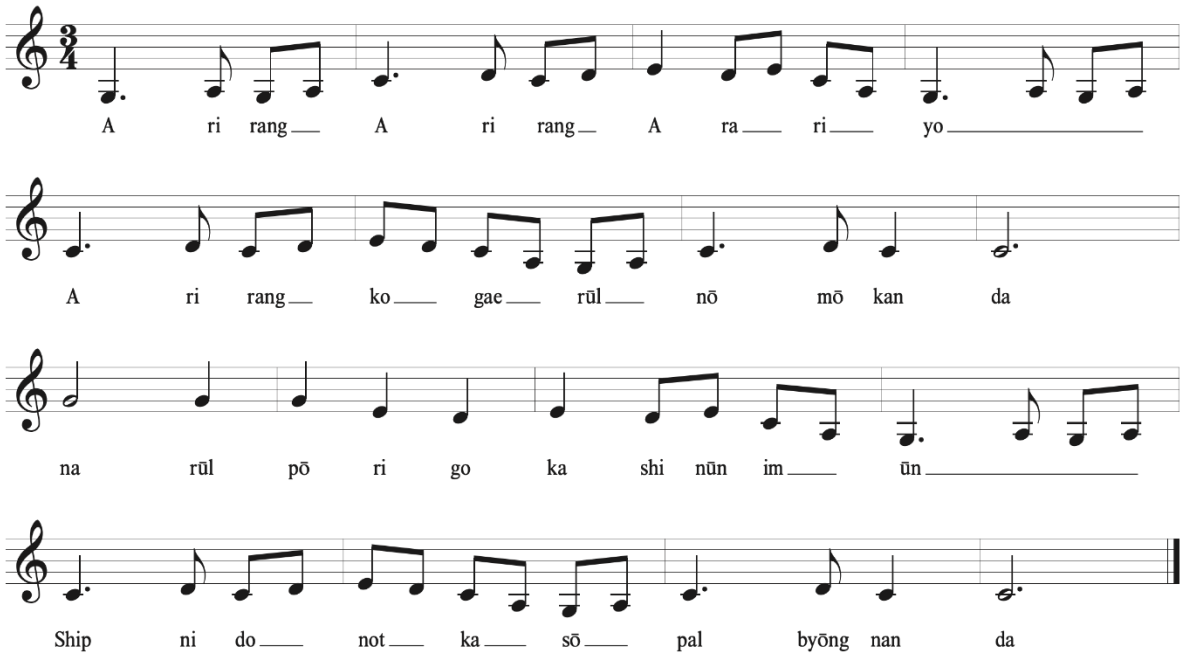


[44] *Volume 1 Collection of Korean Songs*, 218-19.

Kim wrote this song based upon the text of Myong Moon Yang and wrote several other texts for his songs. During the Korean War, both Kim and Yang lived in a shelter in Daegu, a city in Korea. The text of *Shin Arirang* (*New Arirang*) is a poetic description and text painting of the typical Korean landscape. Arirang Pass (also known as Arirang Hill) is an imaginary rendezvous of lovers, although a mountain pass with the same name actually exists in the east of Seoul.[45] *Arirang* is a common title of other related songs and constitute a large sub-genre; however, it is not meant as a name of a real place, but one that is part of a fictional story-telling world. Figuratively speaking, Koreans perceive that utopia lies on the other side of Arirang Pass. FIGURE 10 displays the original *Arirang*. Later, observing the beginning and how it is incorporated into Kim's version is seen.

[45] Tae Hung Ha, *Korean Songs: Folk and Popular Music and Lyrics* (Seoul: Yonsei University Press, 1960), 2.

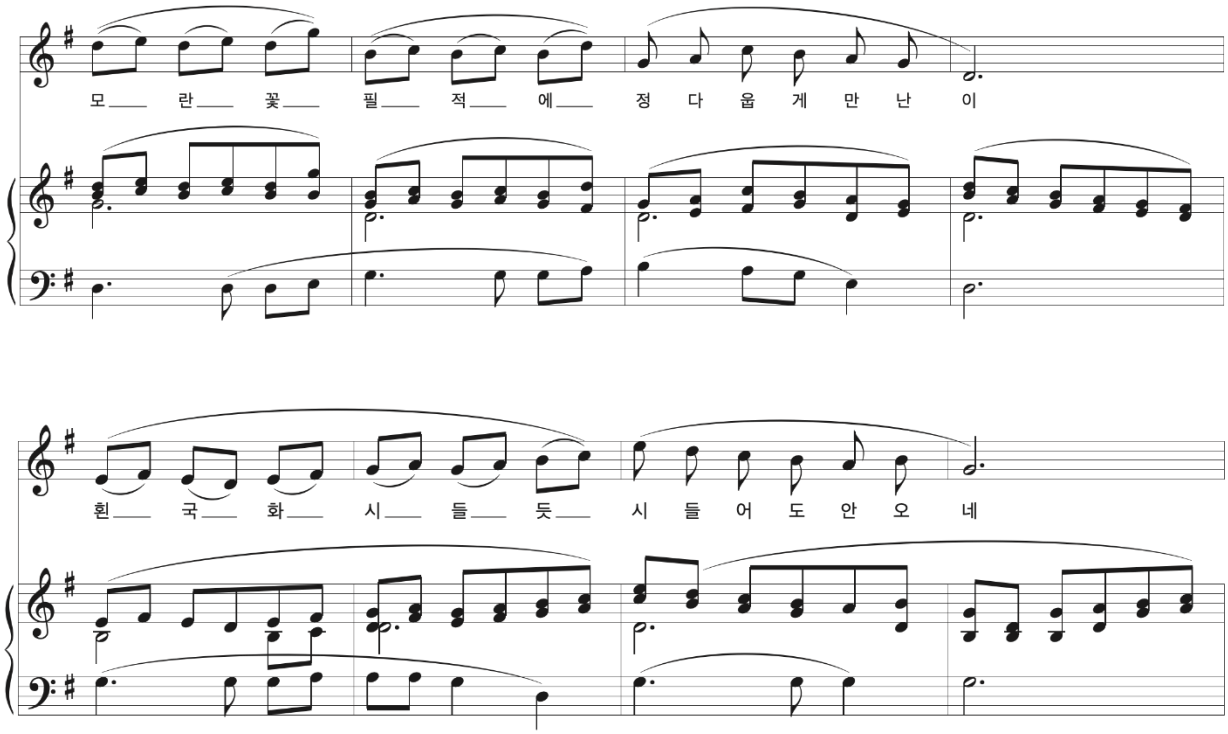
FIGURE 10. *Arirang* [46]



[46] Donna Lee Kwon, *Music in Korea: Experiencing Music, Expressing Culture*, 93.

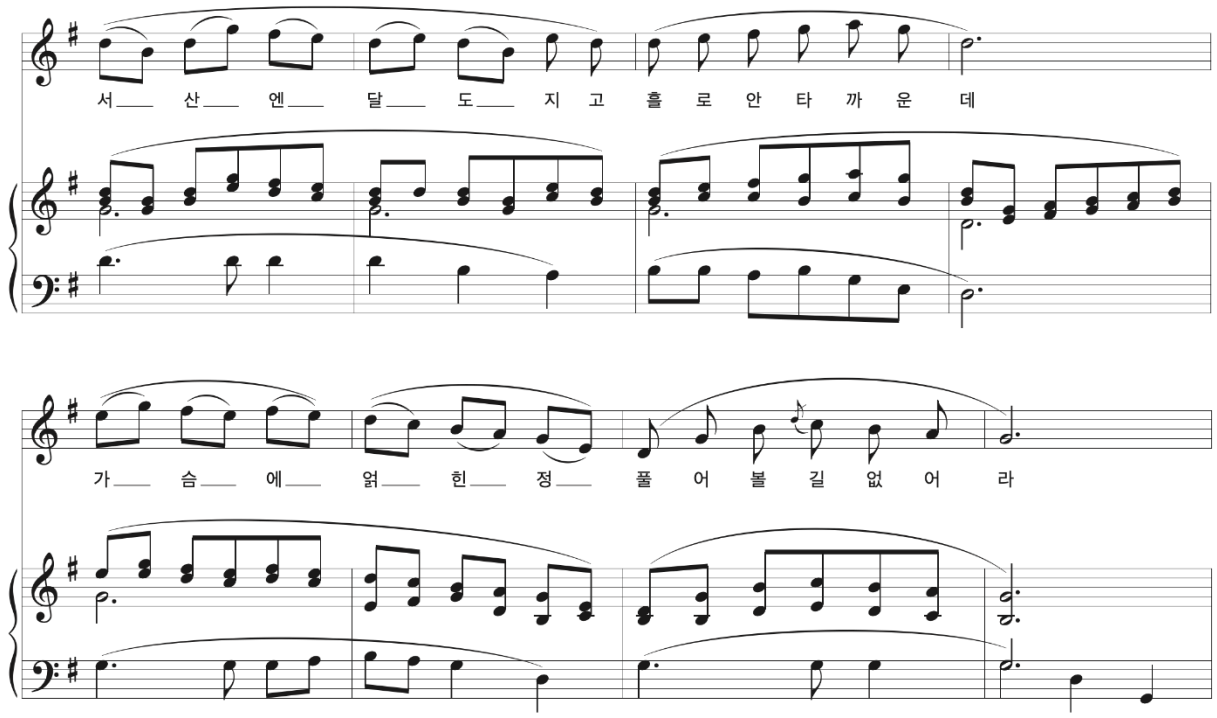
From mm. 25-40, a rippling eighth-note figure is seen, leaving aside neighboring and passing tones, spelling out a simple G major chord. Singing these phrases smoothly to highlight the lyrical text is necessary, as the text conveys one pleading intimately to their lover. Approaching the lines and singing on the vowels and minimizing consonant sounds to maintain a legato effect and creating a beautiful line is most effective when singing this section (see FIGURES 11 and 12).

FIGURE 11. *Shin Arirang* (*New Arirang*) mm. 25-32 [47]



[47] *Volume 1 Collection of Korean Songs*, 216-17.

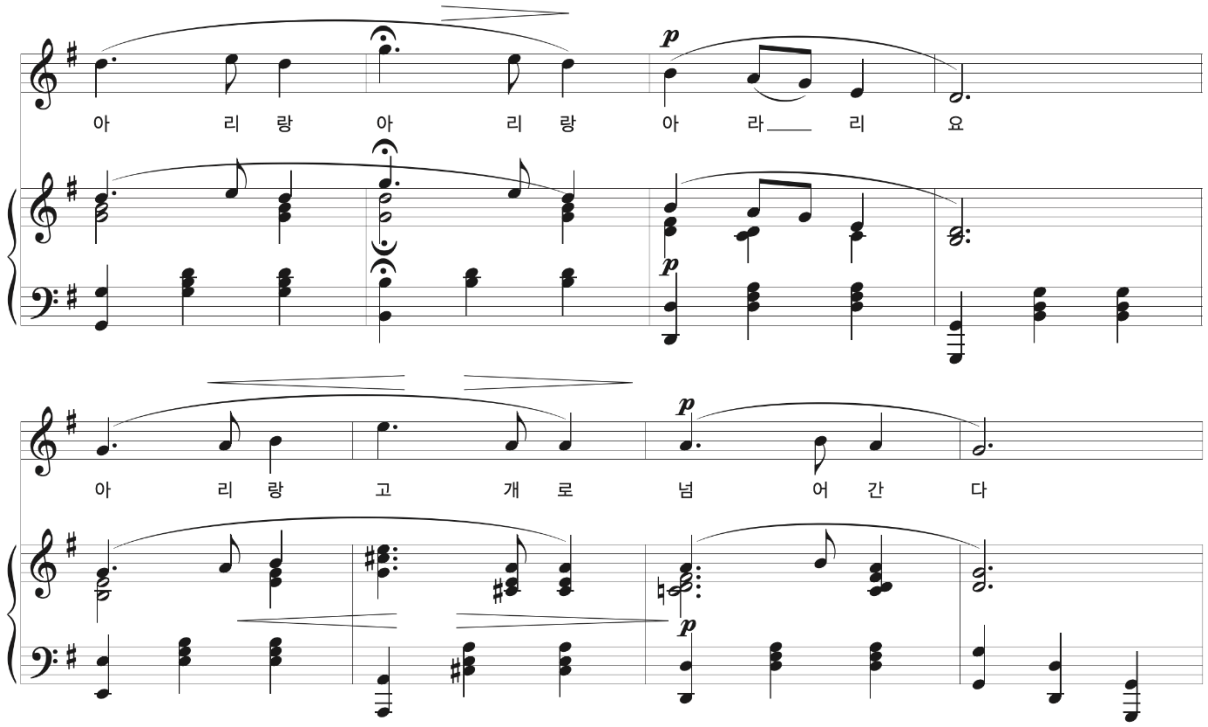
FIGURE 12. *Shin Arirang* (*New Arirang*) mm. 33-40 [48]



[48] *Volume 1 Collection of Korean Songs*, 216-17.

The form of *Shin Arirang* (*New Arirang*) is a miniature rondo form (A-A'-B-A'-C-A'). The key stays in G major throughout the song and coincidentally, all of the cadences are on G as well. Mm. 17-24, mm. 41-48, and mm. 73-80, the final phrase all have the same chord progressions (I-I6-V7-I-VI-V/V-V7-I). Conveying contrasting moods of these repeating phrases will allow for less redundancy. How the fermata is emphasized in m. 24 and extended in m. 74 allows for an intentional musical approach. A pure vowel sound is recommended when the repetitious *Arirang* is sung, emphasizing bright [a] and [i] vowels (see FIGURE 13).

FIGURE 13. *Shin Arirang* (*New Arirang*) mm. 41-48 [49]



[49] *Volume 1 Collection of Korean Songs*, 217.

4.6 ABOUT ISANG YUN

Isang Yun was bom on September, 17, 1917 in Deoksan, Sancheong, Gyeongsangnamdo, Korea. He was the eldest son of Gihyeon Yun and Sundal Kim. The family moved to Tongyeong when he was three. As he was growing up, he learned the aspects of many philosophical and religious traditions including Buddhism and Confucianism, and both Japanese and Western cultures. Tongyeong, just west of Busan, is located in the Tongyeong Peninsula on the South Sea, and is surrounded by the ocean on three sides. Historically it is known as one of the cities where famous musicians played. Yun was inspired by Iwhajungseon, one of the greatest singers of *Namdochang*, a southern *Pansori*.[50] In 1876, Busan, which is the second largest city in Korea, opened its harbor to the West; Tongyeong was also noticeably influenced by Japanese and Western culture through the connection to Japan. Even though the people of Tongyeong opened their city to foreigners with a certain readiness to accept a new culture, they kept the traditional culture musically maintaining 17 *Pansori*, *Namdosori*, and traditional Tongyeong musical shows.[51] Thus, Tonyeong was a notable place of convergence of both traditional and new cultures that included Korean and Western elements.

Isang Yun grew up in Tongyeong amidst experience that came to reflect two cultures, unlikely able to blend in his compositions. Before he entered elementary school at age eight he attended a Chinese-style private school named Hosangseoje, where he studied Chinese languages and literature. When he went to Tongyeong Elementary School, he learned Christian hymns and organ playing in the church that was established by American missionaries. The record of his

[50] Suja Lee, Nae *Nampyeon Yun Isang* (*My husband Isang Yun*), vol. 1 (Seoul: Changak gwa Bipyeong, 1998), 100-102.

[51] Shin Hyang Yun, *Yun Isang Gyeonggyeseonsang eui Eumak* (*Boundaries on the Music of Isang Yun*), Hangil, 2005).

elementary school states that "he was excellent in languages, and known to have a highly positive attitude, and had an abundant spirit of inquiry during elementary school. Moreover, he was recognized as a genius in composing *Changga*."[52]

After he graduated from elementary school, he attended a business institute in obedience to his father's request. His father did not want his son to become a musician. At that time, a musician was considered as one who was very poor and in the lower classes in Korea. However, after graduating from the business school, his desire to be a musician led him to go to Seoul to study music without his father's permission. From 1934 to 1935, Yun took composition lessons from Hoyeong Choi, a violinist and a pupil of Franz Eckert (1852-1916), who taught harmony and counterpoint.[53]

Following his musical studies, Yun returned to Tongyeong with growing thoughts about composing music and teaching in the style of Hoyeong Choi. In 1935, he entered the Commercial Institute in Japan and also registered at the Osaka Conservatory, where he began studying music theory and violoncello. After two years, he had to return to Korea because of his mother's sudden death, which created a difficult financial situation for his family, and he felt he had to take over responsibility.

In 1937, he published his first collection of children's songs, and became a music teacher at Hwayang Private School (now, Hwayang Elementary school). In 1940, he returned to Tokyo to study composition with Ikenouchi Tomojiro (1906-1991), the first Japanese composer who graduated from the Paris Conservatoire. However, he had to return to Korea because of the Pacific War, and he joined the liberation movement causing him to eventually become

[52] Dongeun Noh, *Hanguk eseo Yun Isang ui Sam gwa Yesul* (*Isang Yun's Life and Art in Korea*), Eumak gwa Minjok 17 (1999), 65.
[53] Suja Lee, *Nae Nampyeon Yun Isang* (*My husband Isang Yun*), vol. 1, 111-112.

imprisoned. Two months after being released, he escaped to Seoul in 1944. A year later Korea declared its independence.

As soon as Yun returned to Tongyeong, he taught music at Tongyeong High School and he founded the Tongyeong Cultural Association for the purposes of a national cultural movement.[54] Dedicated to charitable work, he also spent his time taking care of the orphanage for war orphans in Busan. At this time he had the misfortune to contract tuberculosis, suffering from it for the rest of his life.[55] He moved to Busan to teach at Busan Sabeom School, where he met Suja Lee, his wife. Concurrently, he published his collection of songs titled *Dalmuri* (*Misty Moon*) in Busan in 1950, just prior to the marriage. In 1953, he moved to Seoul to teach students in Yangjeong High School, and a year later he was appointed a professor of composition at Seoul National University. In 1956 he received the Seoul City Cultural Award for his *String Quartet No.l* and his first *Piano Trio*. This award enabled him to study abroad.

In 1956, Yun went to Paris to fulfill his dream of learning the elements of Western music. He left his wife and his two children in Korea. As a composer, he especially wanted to study atonal music and twelve-tone serialism, and he strived to know the works of Arnold Schoenberg, Anton Webern, and Alban Berg. At that time, it was a complicated issue for Koreans to study abroad without a letter of invitation, and Yun knew no one who could connect him with a German music school. However, since he had the acquaintance of Minjong Park, who was a violinist in Paris, the path was opened for him to attend the Paris Conservatoire. Once there, Yun studied theory with Pierre Revel and composition with Tony Aubin. In a letter to his wife Sooja Lee, Yun wrote about the French composers' music.

> When I heard works of contemporary music written by French composers I felt dissatisfied with their music. My intention in studying abroad was to learn the latest

[54] Dongeun Noh, *Hanguk eseo Yun Isang ui Sam gwa Yesul* (*Isang Yun's Life and Art in Korea*), 70.
[55] Suja Lee, Nae *Nampyeon Yun Isang* (*My husband Isang Yun*), vol. 1, 120.

> composition techniques, such as atonal music and twelve-tone serialism, but the French music was too conservative for me to accomplish these goals.[56]

Yun moved to Germany in 1957 and began to study at the West Berlin Hochschule für Musik, where he took lessons in composition with Boris Blacher (1903-1975) and counterpoint and fugue with Reinhard Schwarz-Schilling, who later became a personal friend. In addition, Yun studied twelve-tone serialism with Josef Rufer (1893-1985).

Beginning in 1958, he attended the International Summer Courses of Contemporary Music in Darmstadt for several years, and built up his developing career with his first European works: *Fünf Stücke für Klavier* (1958), and *Musik für sieben Instrumente* (1959). These works, first performed in September 1959, became very successful. After the performance of *Musik für Sieben Instrumente*, the "Darmstadter Tagblatt" wrote:

> The composer [Yun] strove for a combination of Korean court music, at least in its inflection, and the new Western compositional techniques... This work is tastefully composed with delicate colors, lucid in its sound and form. A particular decorative effect, produced by swirling wind figures and subtle touches of the string, distinguishes the work. An admirable, uncomplicated composition.[57]

Following graduation in 1959, he decided to stay in Germany due to this unexpected success. After spending time in Freiburg (1960) and Koln (1963), he returned to Berlin in 1964 at the invitation of the Ford Foundation. In 1961, his wife had come to Germany; their two children joined them in Berlin in 1964. Thus, Yun's family was reunited after eight years. Yun then established his international reputation owing to the success of the premiere performance of *Reak* for Large Orchestra in 1966 at the Donaueschingen Music Festival.

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[56] Suja Lee, Nae *Nampyeon Yun Isang* (*My husband Isang Yun*), vol. 1, 157-158.

[57] Jiyeon Byeon, "The Wounded Dragon: an annotated translation of: Der verwundete Drache, the biography of composer Isang Yun by Luise Rinser and Isang Yun" (Ph.D.diss., Kent State University, 2003), 60.

Like Germany until 1989, Korea is divided into two political entities, South Korea, a democracy, and North Korea, a communist country. Because Yun had frequently traveled to North Korea, South Korean authorities assumed he was involved with Communist-related activities: he was under suspicion and treated as a traitor. Yun initially received the death sentence from South Korea for his supposed infractions, but this sentence was reduced to five years in jail. Yun was eventually released in 1969 following a worldwide petition signed by approximately 200 artists such as Igor Stravinsky, Elliott Carter, Herbert von Karajan and others. During this crisis between life and death Yun composed three works while in jail: *Die Witwe des Schmetterlings* (*The Butterfly Widow*, 1967/1968), *Riulfur Klarinette und Klavier* (1968), and *Images für Flöte, Oboe, Violine und Violoncello* (1968). Yun wrote *Images* to reflect mirroring his experience of seeing the wall painting, *Sasindo* (*Tomb of the Four Spirits*), at Gangseogun, Uyeonri, in South Pyeongyang in North Korea. That painting consists of four sides in the manner of a kiosk. The four parts of this painting reveal the azure dragon of the East, the white tiger of the West, the vermilion phoenix of the South, and the tortoise and snakes of the North. This image is tied to an old legend that holds these animals protect the country. His activities related to *Images* caused the South Korean government to accuse him of espionage, an occurrence that would eventually lead to his political downfall.

Yun returned to Berlin in 1969; the same year, he was appointed to the faculty of the Hannover Hochschule für Musik where he taught for two years, and he became a full professor at the Berlin Hochschule in 1972. Yun received German citizenship in 1971. His two-act opera *Sim Tjong*, based on a Korean *Pansori* and commissioned by the Munich Olympic Committee,

premiered at the opening of the cultural festival for the Munich Olympics in 1972 at the Munich National Theater.[58]

In 1980, Yun began to concentrate on his compositions related to the deep wounds both physically and mentally associated with the East Berlin Incident: he tried to simplify his musical structure to make it easier for the listener to grasp. Even though his work *Quartet for Flute* has a very unique and rather complicated organization, the use of thirds makes it simpler for audiences to comprehend. At this time, he wrote several works based on the social and historical events including *Exemplum in Memoriam Kwangju for Grand Orchestra* (1981, commemorating the massacre in Kwangju), *Mein Land, Mein Volk* (*My Country, My People*)—an oratorio for solo voices, chorus, and orchestra—(1987), and *Engel in Flammen und Epilog* (*Angels Flames and Epilogue*) for soprano, women's chorus and orchestra (1994).[59]

Between 1983 and 1987, Yun composed five symphonies. The First Symphony was written for the 100th anniversary of the Berlin Philharmonic Orchestra, and premiered on May 15, 1984 under the direction of Reinhard Peters. The Fifth Symphony, a five-movement work with a baritone solo, was composed for the 750th anniversary of the city of Berlin and was premiered on September 17, 1987 performed by Dietrich Fischer-Dieskau and the Berlin Philharmonic Orchestra.[60]

Yun was never allowed to return to his homeland, South Korea. Instead, he visited Pyeongyang in North Korea many times. In his honor, North Korea opened the Isang Yun Music Institute in Pyeongyang, North Korea, on December 5, 1984.[61]

[58] Suja Lee, *Nae Nampyeon Yun Isang* (*My husband Isang Yun*), vol. 2 (Seoul: Changak gwa Bipyeong, 1998), 31.
[59] Shin Hyang Yun, *Yun Isang Gyeonggyeseonsang eui Eumak* (*Boundaries on the Music of Isang Yun*), 101.
[60] Lee, vol. 2, 199.
[61] Ibid., 124.

Yun obtained an honorary Doctor of Philosophy from Tubingen University in Germany (1985).[62] Moreover, he received many honors including the Kiel Culture Prize (1970), the Federal German Republic's Service Cross (1988), the Medal of the Hamburg Academy (1992), the Medal of the Goethe Institute (1994), and membership into the Hamburg and Berlin academies. The Isang Yun Society was established in Berlin in 1996.[63]

Yun was dedicated to the mission of uniting North Korea and South Korea through his music. In 1988, he suggested the idea of a music festival of North and South Korea to bring reconciliation through music. The Music Festival of National Unification was held in Pyeongyang in October 1990 and another Unification Music Festival in Seoul in December 1990.[64]

Yun died on November 3, 1995 in Berlin. Since his death, both North and South Korean musicians have given much thought to Isang Yun and performed his many works. The Tongyeong Contemporary Music Festival 2000 and In Memory of Isang Yun were held in January, 2000. In 2005, a special festival in Tongyeong was dedicated to Isang Yun in commemoration of the tenth anniversary of his death. The same year, the Isang Yun Peace Foundation was founded in South Korea in March of 2005. Even though he could not return to South Korea, his works will continue to be performed and examined there.

The five early songs he wrote are his only compositions for voice and piano. His major works were written after he left Korea and include the following: four operas, fourteen choral works, five symphonies, and miscellaneous works for orchestra; individual concertos for flute, oboe, oboe d'amore, clarinet, violin (two works), and violoncello; double concerto for oboe and

[62] Suja Lee, *Nae Nampyeon Yun Isang* (*My husband Isang Yun*), vol. 2, 216.
[63] Laura Macy, ed., Grove Music Online (London: Oxford University Press). http://www.grovemusic.com.
[64] Yonghwan Kim, *Yun Isang Yeongu* (Seoul: Sigongsa, 2001), 49.

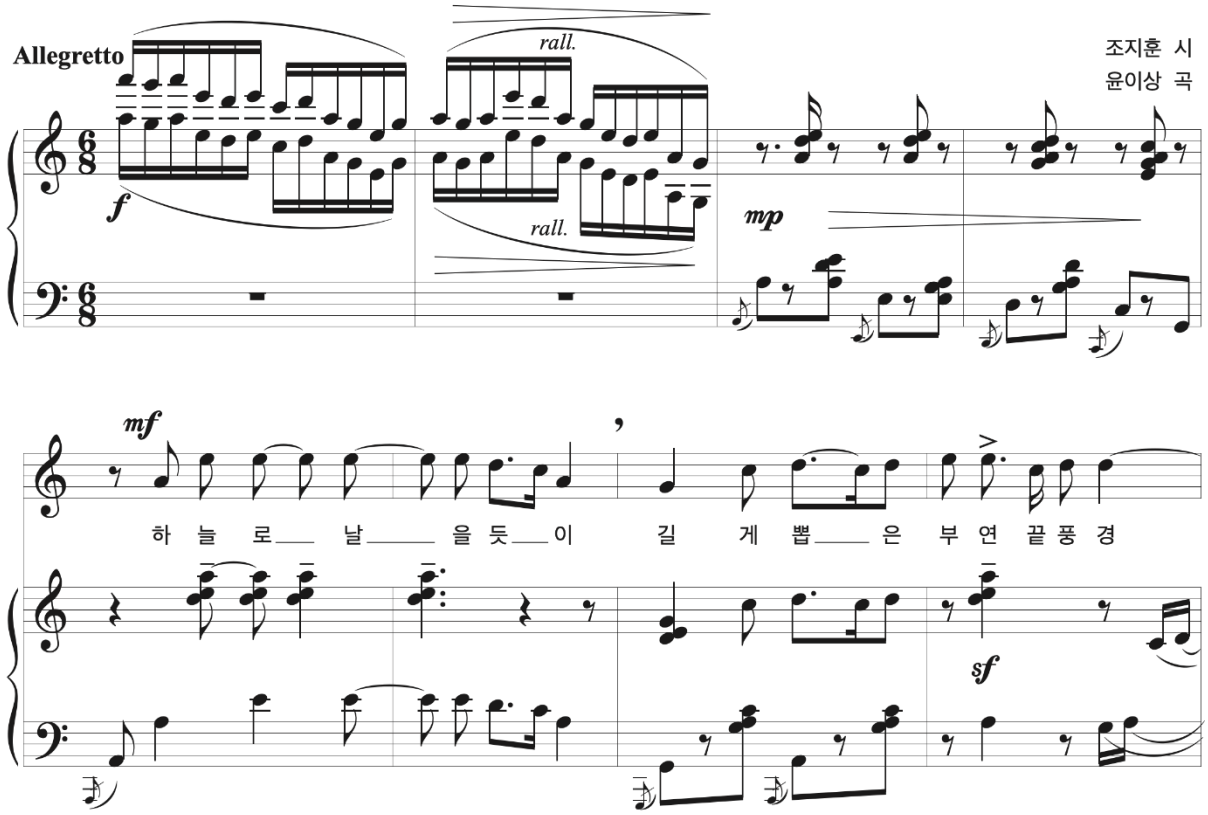
harpsichord; chamber music including string quartets, a woodwind quintet and an octet; various duos for an instrument and piano; solo works for piano, organ, and solo works for woodwind instruments.

4.7 *GO-PEUNG-EU-SANG* (*TRADITIONAL ATTIRE*)-ISANG YUN

Isang Yun was considered one of the most significant Korean composers of the 20th century. Even though he spent only half of his life in Korea and the rest in Europe, his music has always centered on Korean subjects in connection with Western music. His five art songs reflect this perspective. First published in 1950, five years after the Korean independence, they are an expression of his love for his homeland. Lost during the Korean War, two songs became a part of other Korean art song collections. Sadly, Korean singers avoided performing Yun's songs due to his suspicious political status and atypical style. *Go-peung-eu-sang* (*Traditional Attire*) and *Gu-ne* (*The Swing*) illustrate how he used Western and Korean characteristic musical parameters.

Go-peung-eu-sang (*Traditional Attire*) is based on a pentatonic scale of a traditional Korean folk song: C, D, E, F, G, A. The opening measures emulate a *gayageum*, a twelve-string half-tube zither or a *gemungo*, a six-string half-tube zither. The dance rhythm, with a characteristic of a dotted eighth note figure shown, is common in folk idioms. The song is primarily compound duple meter alternating with simple ternary form seen in the time signature. Cross-rhythms and hemiolas create constant movement, preventing any reason to decrease the tempo (see FIGURE 14).

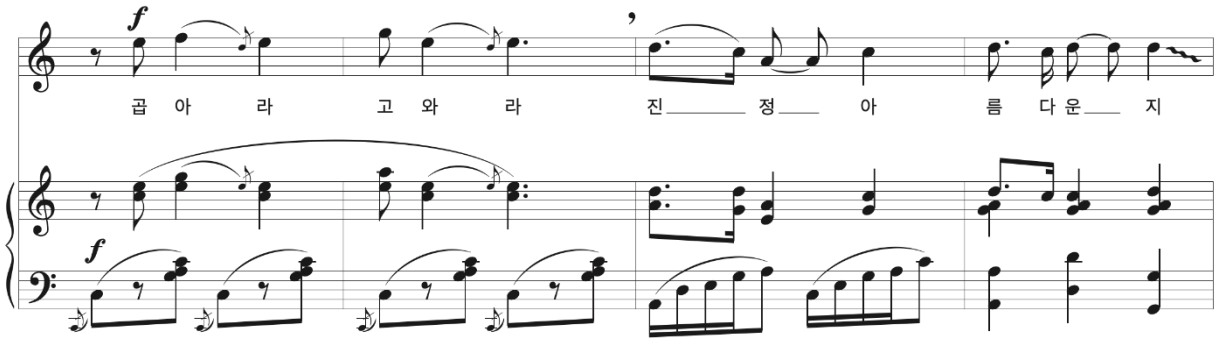
FIGURE 14. *Go-peung-eu-sang* (*Traditional Attire*) mm. 1-8 [65]



[65] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*): Pyeongyang: A Research Institute of Music, 1990, 4.

Yun adds ornamentation depicting the style of traditional Korean vocal music. In mm. 21, 32, 55, and 56, the notation includes the Korean grace note, *nonghyun*, which is marked with a slur. These grace notes are approached similarly to the Western style; however, it is suggested that the longer notes on [ra], which have the grace notes attached, should emphasize the grace notes to bring out and feel the dance rhythms (see FIGURE 15).

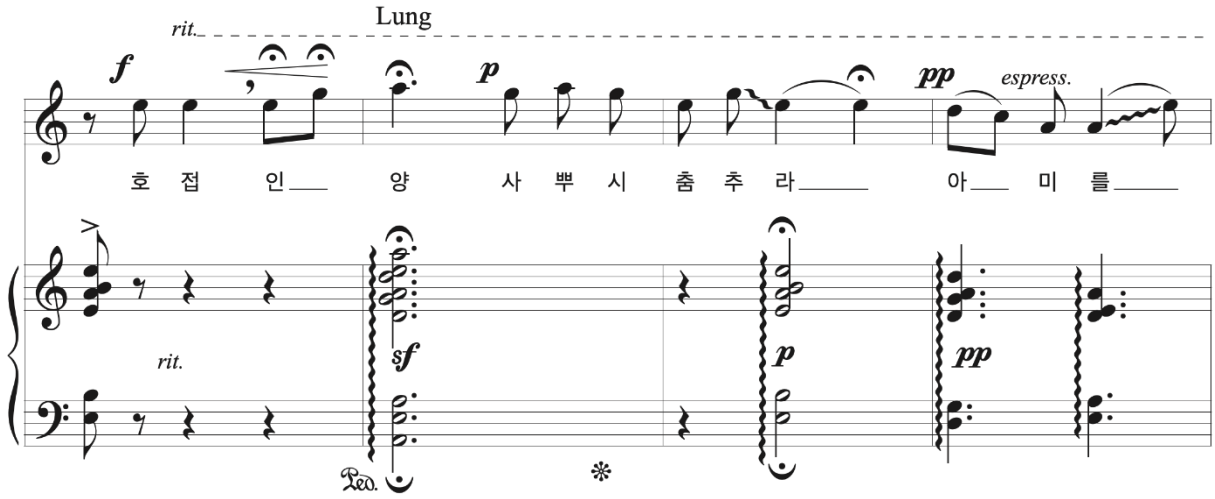
FIGURE 15. *Go-peung-eu-sang* (*Traditional Attire*) mm. 21-24 [66]



[66] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 5.

In FIGURE 16, another ornamentation used in mm. 46-47 is called *teosŏng* (mentioned previously), a Korean portamento or glissando. Its effect produces a natural and pure sound.

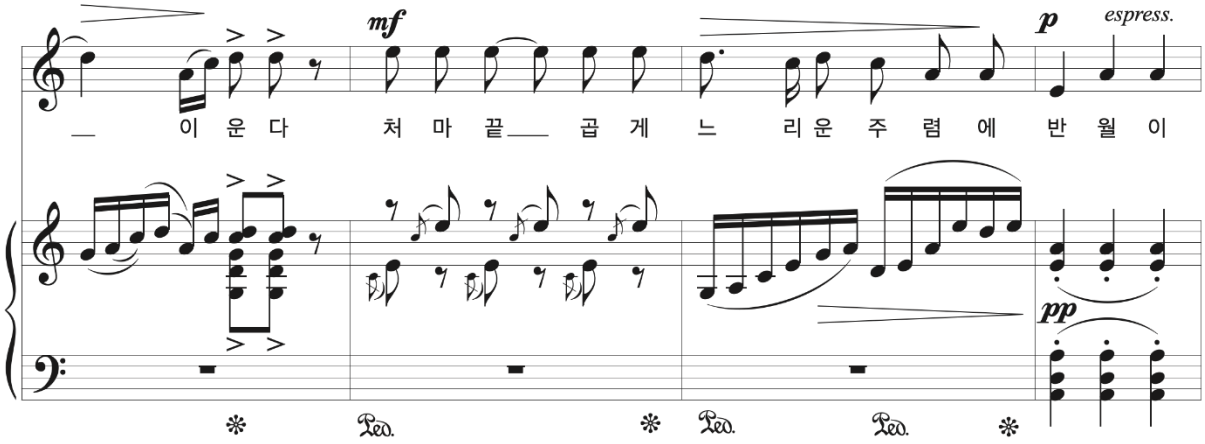
FIGURE 16. *Go-peung-eu-sang* (*Traditional Attire*) mm. 42-47 [67]



[67] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 6.

The poem is by Ji Hoon Cho (1920-1968), who was a friend of Yun's. Some of the text is drawn from older literary vocabulary, which may be more familiar from a grandparents' or older parents' generation, those who learned to read and write Chinese, as words were literally taken from the language. In m. 12, an examples includes the word *banwol*, which translates into "crescent" or "half-moon" (see FIGURE 17).

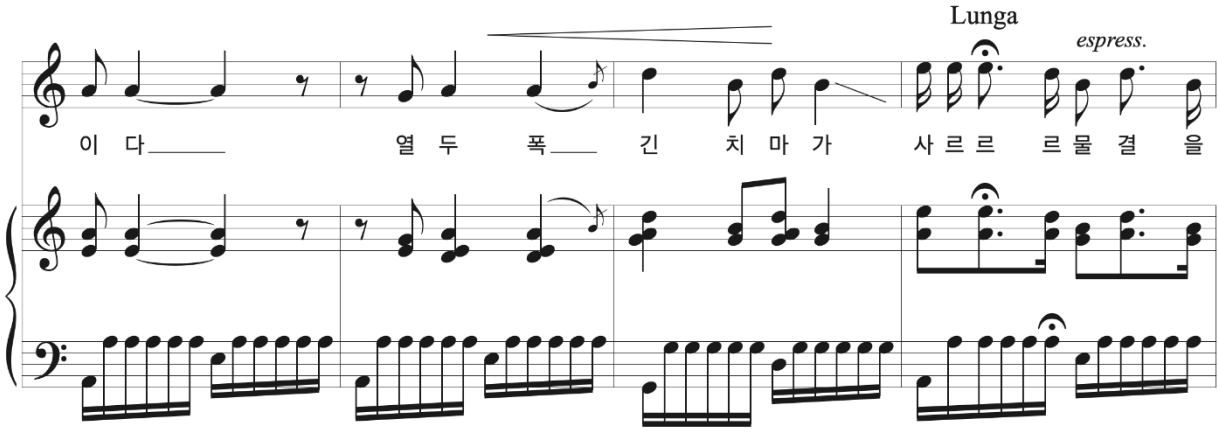
FIGURE 17. *Go-peung-eu-sang* (*Traditional Attire*) mm. 9-12 [68]



[68] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 4.

The main visual image of this song is one that paints a beautiful woman wearing a full skirt. The gentle rise and fall is captured in the melodic line before the *Lunga* in m. 36 with direction to hold the descriptive adjective of *saruru* (*rise and fall*). Text painting is evident throughout this entire song, which may have been influenced both from the traditional and Western influences of Yun's compositional style of writing (see FIGURE 18).

FIGURE 18. *Go-peung-eu-sang* (*Traditional Attire*) mm. 33-36 [69]

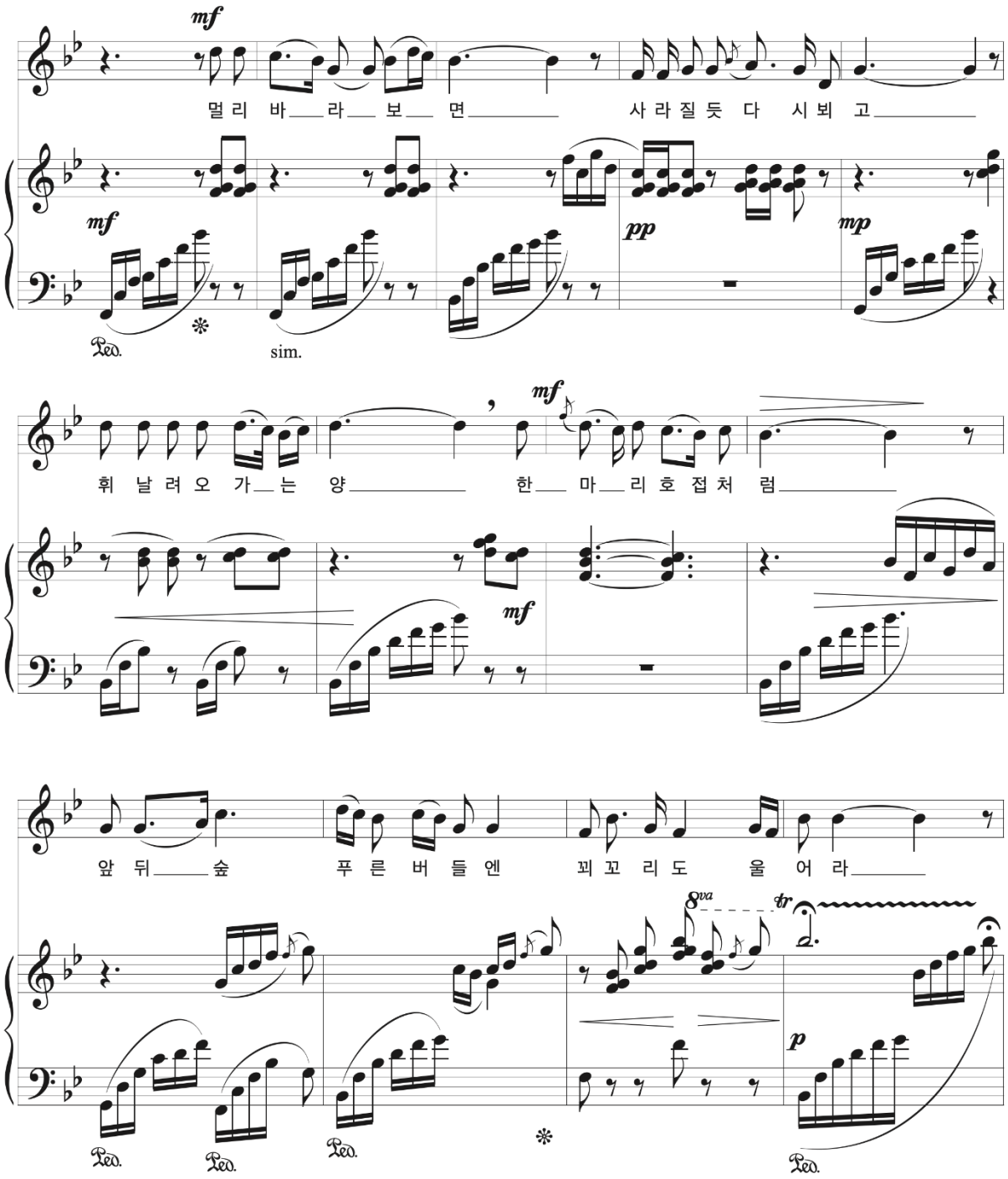


[69] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 6.

4.8 *GU-NE* (*THE SWING*)-ISANG YUN

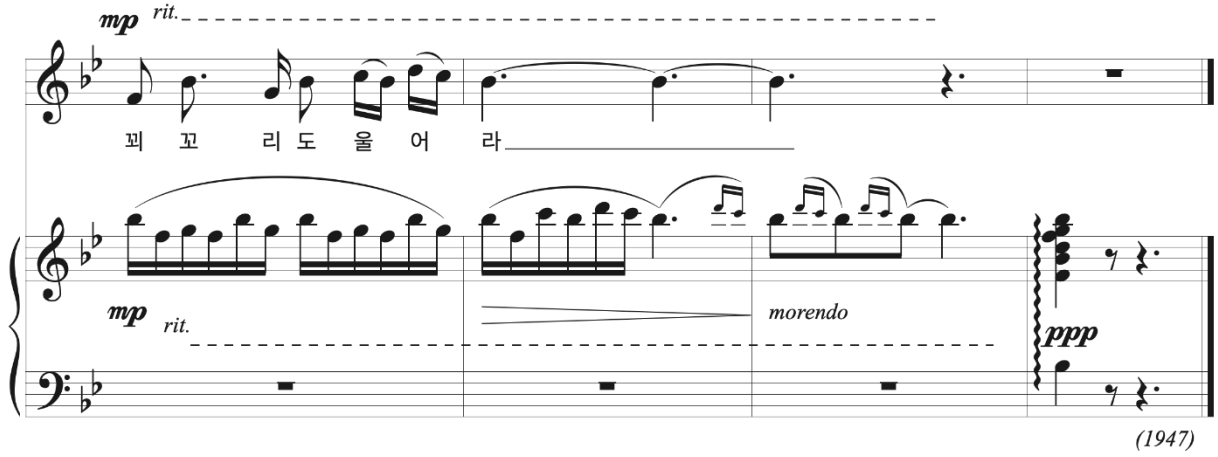
In *Gu-ne* (*The Swing*), the cadences in mm. 7, 11, 13, and 17 reveal that the key of the song is in Bb major. However, G is an added passing tone, which gives an unresolved conclusion in the final chord in m. 53. In addition, the beginning of the prelude and the end of the first verse in m. 9 suggests that the key is in its relative minor (see FIGURES 19 AND 20).

FIGURE 19. *Gu-ne* (*The Swing*) mm. 5-17 [70]



[70] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 12.

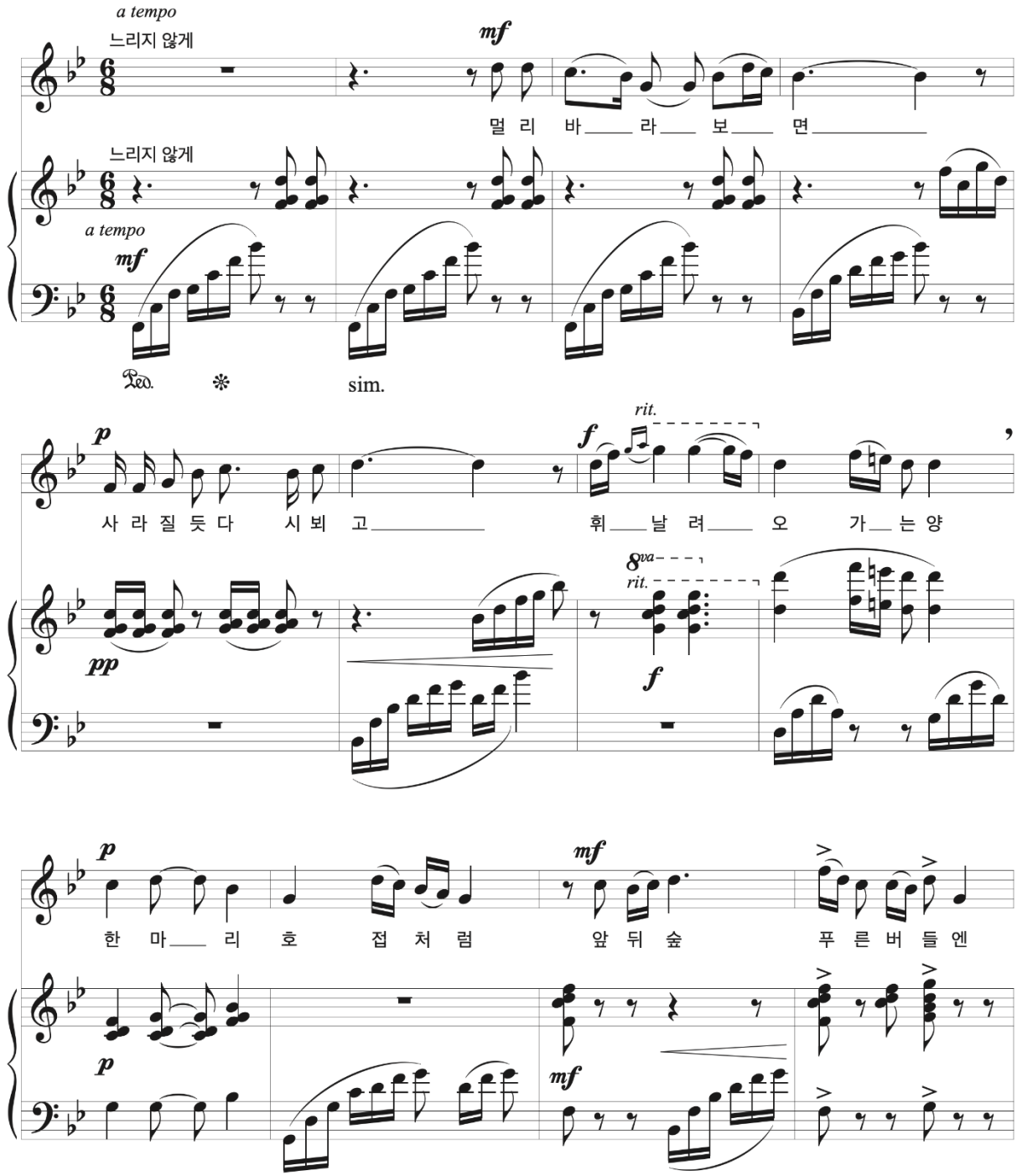
FIGURE 20. *Gu-ne* (*The Swing*) mm. 50-53 [71]



In mm. 18 and 38, the time signatures alternate back and forth from 6/8 to 3/4 meter, along with mm. 27, 31, and 33 in cadential bars in 4/4 meter. The alternation between 6/8 to 3/4 merely displays a sense of rhythmic fluidity. This is seen in the recurring syncopations and accent displacements in the first section. For example, hemiolas exist in mm. 6, 41, and 47 along with subtle ones in mm. 15 and 47. The rhythmic motifs comprised are dotted eighth and sixteenth notes (see FIGURE 21).

[71] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 14.

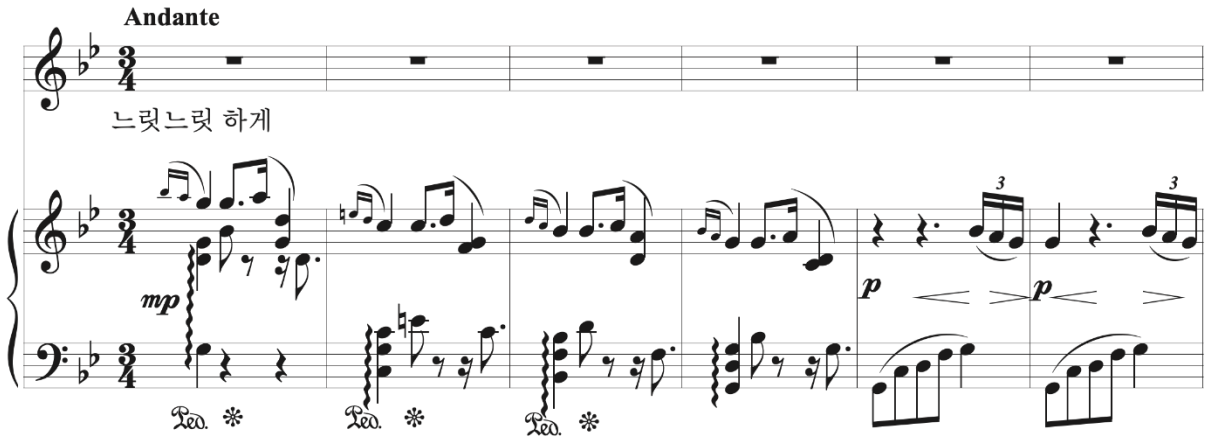
FIGURE 21. *Gu-ne* (*The Swing*) mm. 38-49 [72]



[72] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 14.

The form of *Gu-ne* (*The Swing*) is in ABA.' Note that the B section changes into **Andante** from the **Moderato** in the A section. This expresses a more reflective and subdued mood, as the underlying eighth notes remain more constant. No specific metronome markings are given, so the tempo indications give a range of flexibility. The slower tempo is due to switching from the two-beats-to-a-bar pattern in the 6/8 section to the less agitated three-in-one pattern of the 3/4 section. (see FIGURE 22)

FIGURE 22. *Gu-ne* (*The Swing*) mm. 18-23 [73]

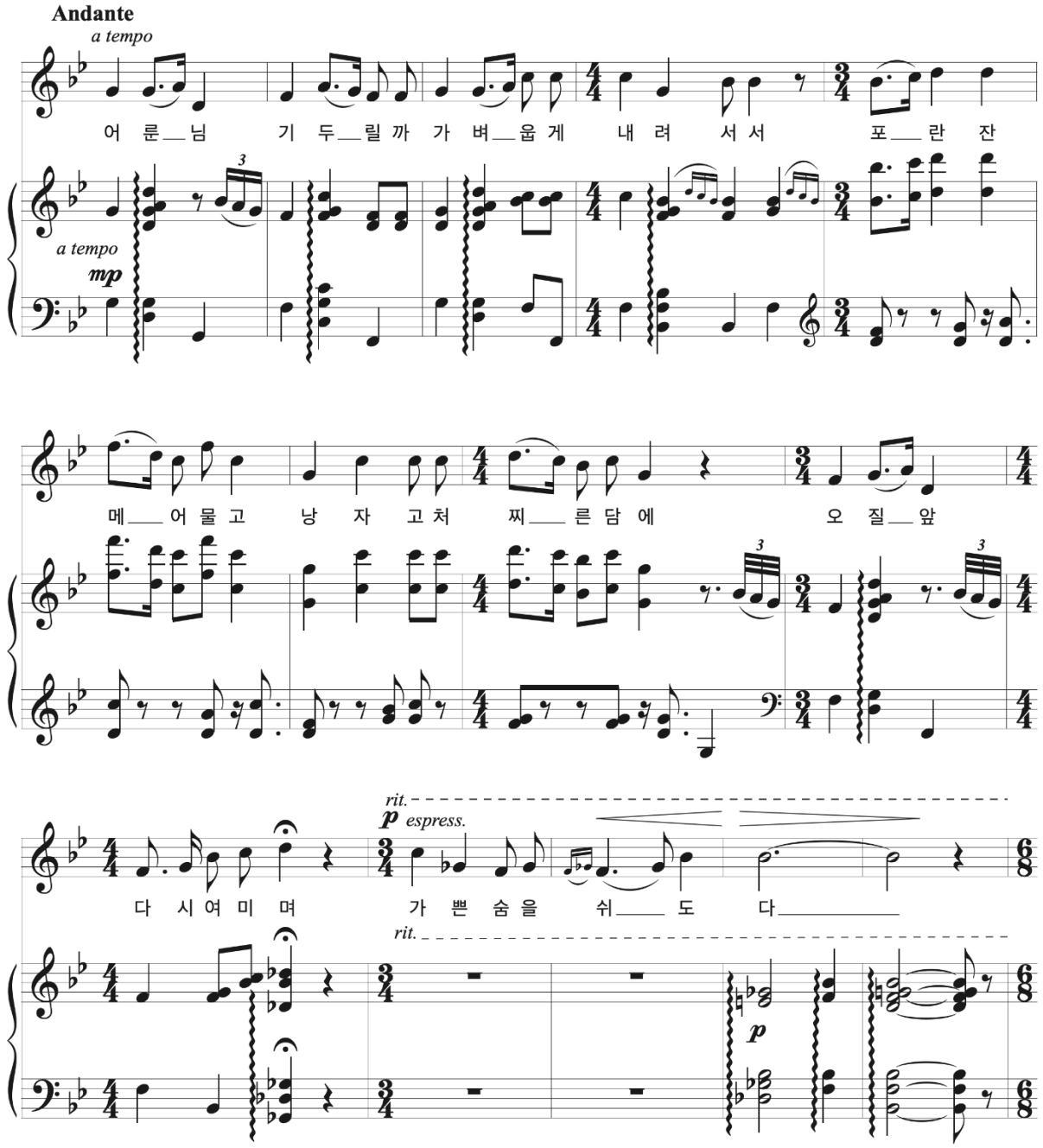


[73] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 13.

The text of the song is by Sang Ok Kim (1920-2004), who wrote in the traditional Korean style. It is especially important in paying attention to details when prounouncing the diction for words such as *hojub* (*butterfly*) in mm. 12 and 47. This word is derived from the Chinese word, but is no longer used in speech or writing (refer to FIGURES 19 AND 21).

When approaching the measures of 4/4 meter, these sections closely tie the relationship between the text and music. Each of the cadences in the bars have an extra beat, giving text painting to the text. For example, in m. 27, the girl's swinging abruptly stops, as she pauses briefly, which is exhibited by a an eighth-note rest in the vocal line. In m. 31, she pauses again, but this time it is displayed by a quarter note rest, as the the text depicts her rearranging of her coiffure with her hairpin and pausing again, taking a moment for herself. For the final time, she readjusts her bodice in m. 33 on the fermata, giving an extended pause, as attempts to catch her breath. In m. 38, she composes herself before returning onto the swing. Also in m. 33, it is stylistically appropriate to add a trill on the fermata, as a reflection of Korean vocal practice. This trill would translate into *yosŏng*, the Korean version of a tremolo (see FIGURE 23).

FIGURE 23. *Gu-ne* (*The Swing*) mm. 24-37 [74]



[74] Isang Yun, *Yun Isang Chogi Gagokjip* (*Early Song Collection of Isang Yun*), 13.

CHAPTER 6: CONCLUSION

Just as Western history and culture exists to shape its musical characteristics, Korea has also proved to possess an identity that is shaped from creating their own distinct *Gagok* (Korean Art Song). In this study, one has seen the influence of both Korean traditional music, musical idioms, the traditional and modern art song, vocal genres, and most importantly, how this combination influenced *Gagok* to this day. This is not only due to its sheer beauty of sound and poetic text, but also due to the historical and emotional significance of Korea's survival and triumph after countless years of the Japanese colonization period (1910-1945) and independence after surviving the Korean War (1950-1953). Despite the composers' immense suffering, *Gagok* allowed them to overcome obstacles through their sentimental form of musical and poetic expression.

Due to Western music that was introduced by Christian missionaries at the end of the 19th century, this influenced all *Gagok* composers, including early to the late composers, portraying traditional and contemporary Korean characteristics in what they were and are still producing. The *Gagok* selections for this document vary in style and approach; however, they all illustrate the unique musical influences of traditional Korean music along with Western compositional techniques. Some of the traditional Korean modes, rhythms, harmonies, and ornamentations described helped to also gain an understanding of modern Korean art song.

In relating the Korean traditional styles and Western influences, six contrasting *Gagok* selections are analyzed as a musical and performance guide. Some examples examined are: modes, meter changes, arrangements and embellishments of a traditional Korean folk song and Korean vocal ornamentation incorporating trills and glissandi of Western vocal styles.

A significant challenge dealt with in writing this document include: translating Korean terms that do not have literal translation equivalents in English, approximating romanization of Korean letters into English and having limited sources written in English for Western scholars to access. My personal aspiration was to overcome these challenges in hopes of further research and publications on *Gagok* for more exposure and recognition of this lesser-known art form. As examples were supported in this document, I would like to boldly state that Korean art song deserves to become a part of any singers' repertoire worldwide along with finding creative opportunities for programming.

Ultimately, as an introduction and having had embarked upon a journey to learn about *Gagok*, hopefully the data collected and shared has enabled an agreement to the honest response of the question asked at the beginning. Three respected Korean composers, Hong, Kim, and Yun, despite their different influences, were all successfully able to depict and connect the overall Korean historical structure and identity in music in their own specialized and meaningful way.

APPENDIX A: SELECTED KOREAN *GAGOK* TEXTS AND TRANSLATIONS

TRANSLATIONS BY SARAH KIM

봉숭아-***Bongsung-A* (*Balsam Flower*)**

Text by 김형준-Hyeong Jun Kim (1884-?), Music by 홍난파-Nan Pa Hong (1897-1941)

1. 울밑에 선 봉숭아야 네 모양이 처량하다

   길고 긴날 여름철에 아름답게 꽃필 적에

   어여쁘신 아가씨들 너를 반겨 놀았도다.

2. 어언간에 여름 가고 가을 바람 솔솔 불어

   아름다운 꽃송이를 모질게도 침노하니

   낙화로다 늙어졌다 네 모양이 처량하다.

3. 북풍한설 찬바람에 네 형체가 없어져도

   평화로운 꿈을 꾸는 너의 혼은 예 있으니

   화창스런 봄바람에 환생키를 바라노라.

1. You Bongsung-a flower standing under the fence, your appearance looks pitiful.
   During the long, long summer days, when you were beautifully blooming,
   Pretty ladies welcomed you and played with you.

2. Summer days so quickly passed and when autumn wind gently blows,
   It so harshly invades the beautiful flower blossoms.
   Fallen, aged flowers! Your appearance looks pitiful.

3. Although the cold wind and snow from the north makes your shape disappear,
   Your soul dreaming a peaceful dream is still here, so
   I hope you revive again in the fine spring breeze.

진달래꽃-*Jin-dal-lae-kkot* (*Azalea Flower*)

Text by 김소월-So Wol Kim (1902-1934), Music by 김동진-Dong Jin Kim (1913-2009)

나 보기가 역겨워 가실 때에는 말없이 고이 보내드리오리다.

영변의 약산 진달래꽃 아름따다 가실 길에 뿌리오리다.

가시는 걸음 걸음 놓인 그 꽃을

사뿐히 즈려밟고 가시옵소서.

나 보기가 역겨워 가실 때에는

죽어도 죽어도 아니 눈물 흘리오리다.

When you leave, weary of me,

I'll bid you silent farewell.

An armful of azaleas

Culled on the hill

I'll strew over your path.

Step by step,

On the flowers

Tread lightly, as you walk.

When you leave, weary of me,

I'll not shed a drop of a tear.

수선화-*Su-seon-hwa (Daffodil)*

Text by 김동명-Dong Myeong Kim (1900-1968), Music by 김동진-Dong Jin Kim (1913-2009)

그대는 차디찬 의지의 날개로

끝없는 고독의 위를 날으는 애달픈 마음.

또한 그리고 그리다가 죽는, 죽었다가 다시 살아

또 다시 죽는 가여운 넋은 아닐까?

붙일 곳 없는 정열을 가슴에 깊이 감추이고

찬 바람에 쓸쓸히 웃는 적막한 얼굴이여.

그대는 신의 창작집 속에서

가장 아름답게 빛나는 불멸의 소곡

또한 나의 작은 애인이니.

아 아 내 사랑 수선화야!

나도 그대를 따라 저 눈길을 걸으리...

You are, with cold wings of the will,

A pitiful spirit flying over endless solitude,

And who dies from endless longing,

Comes back to life, then dies again.

A lonely face you are,

Smiling bitterly in the cold wind,

with a wandering passion hidden deeply in your heart.

You are the most luminous immortal sonnet

Among creation, and my little mistress.

Ah, Su-seon-hwa, my love!

I will always walk with you over there to the snowy path…

신아리랑-*Shin Arirang* (*New Arirang*)

Text by 양명문-Myong Moon Yang (1939-1985), Music by 김동진-Dong Jin Kim (1913-2009)

아리랑 아리랑 아라리요

아리랑 고개로 넘어간다

싸리문 여잡고 기다리는가

기러긴 달밤을 줄져간다

모란꽃 필적에 정다웁게 만난이

흰국화 시들듯 시들어도 안오네

서산엔 달도지고 홀로 안타까운데

가슴에 얽힌정 풀어볼길 없어라

아리랑 아리랑 아라리요

아리랑 고개로 넘어간다

아리랑 아리랑 아라리요

아리랑 고개로 넘어간다

초가집 삼간을 저산밑에 짓고

흐르는 시내처럼 살아 볼까나

아리랑 아리랑 아라리요

아리랑 고개로 넘어간다

Arirang, Arirang, Arariyo.

You trudge up Arirang Hill.

Standing at the twig gate, I am waiting for you.

A flock of wild geese is flying through the moonlit sky in single file.

You, my love, whom I had met so happily at the time of the peonies, never came back to me.

And now all white chrysanthemums are wilting and fading away.

The moon has set behind the western mountains and I am lonely and restless;

There is no way to undo the love in which my heart is ensnared..

Arirang, Arirang, Arariyo.

You trudge up Arirang Hill.

Arirang, Arirang, Arariyo.

You trudge up Arirang Hill.

Should I build a little thatched cottage

at the foot of the mountain and live like a flowing stream?

Arirang, Arirang, Arariyo.

You trudge up Arirang Hill.

고풍의상-*Go-peung-eu-sang (Traditional Attire)*

Text by 조지훈-Ji Hoon Cho (1920-1968), Music by 윤이상-Isang Yoon (1917-1995)

하늘로 날을 듯이 길게 뽑은 부연끝 풍경이 운다

처마 끝 곱게 느리운 주렴에 반월이 숨어

아른아른 봄밤이 두견이 소리처럼 깊어 가는 밤,

곱아라 고와라 진정 아름다운지고

호장저고리 하얀동정이 환하니 밝도소이다

열두 폭 긴 치마가 사르르르 물결을 친다

그대는 어느 나라의 고전을 말하는 한 마리 호접

호접인 양 사뿌시 춤추라 아미를 숙기고...

나는 이 밤에 옛날에 살아

눈 감고 거문고 줄 골라 보리니

가는 버들인 양 가락에 맞추어

흰 손을 흔들어지이다.

As if about to fly up to the skies, the edge of the long-leaning roof stretches out,

Wind-chimes tinkle, hanging gently down.

On the edge of the eaves, the half-moon is hidden.

Behind blinds, the spring night slowly grows deeper, like the sound of a cuckoo.

So fine, oh so fine, truly beautiful, the grand jacket and white collar are splendidly bright,

The twelve-fold long skirt smoothly makes waves.

You, as if speaking of some country's classic tale like a butterfly, a butterfly,

Dance with light steps.

Lowering my eyelids, I, on this night, shall live in the past,

Close my eyes, and I shall pluck on the (Korean) six-string harp.

Like a thin willow,

Following the melody, I shall wave my pale hand.

그네 (추천)-***Gu-ne* (*The Swing*)**

Text by 김상옥-Sang Ok Kim (1920-2004), Music by 윤이상-Isang Yoon (1917-1995)

멀리 바라보면 사라질 듯 다시 뵈고

희날려 오가는 양 한 마리 호접처럼

앞뒤 숲 푸른 버들엔 꾀꼬리도 울어라

어룬님 기두릴까 가벼웁게 내려서서

포란잔 떼어 물고 낭자 고쳐 찌른 담에

오질 앞 다시 여미면 가쁜 숨을 쉬도다

멀리 바라보면 사라질 듯 다시 뵈고

희날려 오가는 양 한 마리 호접처럼

앞뒤 숲 푸른 버들엔 꾀꼬리도 울어라

Look far away and it almost disappears, then reappears,

As if being blown back and forth like a butterfly in the woods.

On the green willow tree, even warblers sing.

Waiting for her honorable gentleman,

She comes down gently takes out her hairpin, places it in her mouth,

Redoes her coiffure and sticks back her hairpin,

Then, readjusting her bodice, gasps for breath.

Look far away and it almost disappears, then reappears,

As if being blown back and forth like a butterfly in the woods.

On the green willow tree, even warblers sing.

APPENDIX B: GLOSSARY OF TERMS

Ajaeng-a large Korean bowed zither having seven strings, which are made of twisted silk supported by separate movable bridges. The bow is fashioned from a peeled forsythia branch which has been hardened with pine resin.

Bel canto-First, it is a highly refined method of using the singing voice in which the glottal source, the vocal tract, and the respiratory system interact in such a way as to create the qualities of chiaroscuro, appoggio, register equalization, malleability of pitch and intensity, and a pleasing vibrato. Second, it refers to any style of music that employs this kind of singing in a tasteful and expressive way.

Chang ga-Western-style song derived from Japanese, American, or European models of children's songs, hymns, anthems, folksongs and popular songs

Coup d'état-a sudden, violent seizure of power from a government

Gasa-Narrative lyric art song tradition

Gagok-Lyric art-song tradition set to the three-line *shijo* poetic form; pieces are arranged in suites and result in a more varied repertoire than that of *shijo chang*.

Gayaguem-Twelve-string plucked zither with strings made of twisted silk; other versions have been made with more strings (of various materials), such as the North Korean 21-string gayageum and the South Korean 17-string gayageum

Gemungo-Six-string zither played by striking or plucking the strings with a pencil-like stick

Gugak-National music; a Korean term referring to Korean music performed on Korean instruments

Heterophony-independent variation on a single melody by two or more voices

Kyemyŏnjo-Musical mode in a plaintive, sorrowful sound

Minyo-Folksong

Nonghyun-a Korean grace note

Pansori-An oral narrative genre in which a single performer employs singing, narration, dialogue and dramatic gesture, accompanied by a solo *puk* drum

Pŏngsŏng-a level tone

Puk-Two-headed barrel drum, with heads that are either strung with ropes or tackled on

Sanjo-"Scattered melodies;" an instrumental genre featuring a solo instrumentalist who plays through a series of rhythmic cycles or *chang dan* with *chang go* accompaniment.

Shijo-Three-line poetic form

Shijo chang-Lyric art song genre sung to the sijo poetic form; each song is relatively slow in tempo and short in overall duration

Teosŏng-a Korean portamento or glissando

Yangak-Music composed for Western instruments in a Western style

Yosŏng-a tremolo

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