

FUSION OF KOREAN AND WESTERN
MUSICAL STYLES IN HAESIK LEE'S *DUREMAJI*

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ABSTRACT

This document introduces *Duremaji, a Concerto for Flute and Korean Traditional Orchestra* by the Korean composer HaeSik Lee (b.1943). It argues that the diverse orchestration exhibits a contemporary, traditional, and multicultural character. The genre of this concerto is *Changjak-Kukak* (Korean new traditional music). In *Duremaji*, Lee fused together contemporary flute repertoire and traditional Korean music. In the concerto, the flute expresses the character of both contemporary Western and traditional Korean music; Lee explains how *Dure*, which refers to cooperative farming communities in Korea, signifies the conversation between Western and Korean music through the flute. The document presents the influences of folk and shamanic ritual music and dance on the composer after 1970 and contextualizes *Duremaji* within the genre of *Changjak-Kukak*. The document also presents an analysis of the work and examines how Lee adapts traditional Korean instrumental techniques to the Western concert flute.

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INTRODUCTION

This document presents *Duremaji, a Concerto for Flute and Korean Traditional Orchestra*, in which the Korean composer HaeSik Lee (b. 1943) fused Western and traditional Korean music into colorful new arrangements. Lee composed this concerto for the KBS (Korea Broadcasting Station) Korea traditional orchestra in October 2011. The genre of *Duremaji* is *Changjak-Kukak* (Korean new traditional music). In this genre, contemporary composers use traditional Korean instruments and techniques with Western musical notation. Indeed, this unique concerto was composed for the flute, a Western woodwind instrument, and an accompanying traditional Korean orchestra. Not only does Lee create a new style of music in an established genre, but he also uses *tango* dance, an influence from Argentina, in *Duremaji*. In *Duremaji*, Lee fuses Western, Argentine, and Korean music and dance to transform a contemporary genre with his own unique and innovative musical language.

The first chapter provides a brief biography of Lee's life and works. This chapter also discusses Lee's musical influences and inspirations and his achievements in each of his three distinct musical periods. The second chapter explains the meaning of *Duremaji* and HaeSik Lee's view of *Dure*, or a farming cooperative. In addition, it describes the musical meaning and origin of Korean word, *Dure* that was derived from *Duremaji*. The third chapter describes *Changjak-Kukak* (Korean new traditional music) and its relationship to Korean traditional music. This chapter will introduce the development of Korean new traditional music from 1960's to present. The fourth chapter introduces the Korean traditional orchestra, which was introduced

because of the popularity of Korean new traditional music. The chapter also provides a short history of the traditional Korean orchestra and an explanation of traditional instruments using pictures. The final chapter examines *Duremaji, a Concerto for Flute and Korean Traditional Orchestra*. Moreover, it describes *Sigimsae*, the Korean traditional instrumental technique that is central to its performance. The Appendix contains a score of *Duremaji, a Concerto for Flute and Korean Traditional Orchestra*.

1. HAESIK LEE'S BIOGRAPHY

HaeSik Lee was born in Puan, Chunrabukdo (North Chunra) in 1943. Chunra province is well known for folk music, especially *Pansori* (dramatic narrative epic song) and *Sanjo* (solo instrumental music). Many popular folk songs developed in this region because it is the most productive farming province in Korea. In an interview, Lee mentioned that he grew up watching shamanic ritual ceremonies and hearing folk songs from an early age; Lee was familiar with traditional folk tunes from his childhood. In 1962 he studied piano and composition with Jindong Oh at the Teacher Training Institute in Chunju (*Chunju Sabum Hakkyo*). After he graduated in 1962, he continued to work at the institute as a teacher for one and a half years. He decided, however, to continue composing Korean traditional music, which led him to study at Seoul National University, known since 1965 for its specialized instruction in the genre. Following his graduation from Seoul National University, he worked as a producer for a Korean traditional music radio program, '*MinYoBaekIlJahng*,' at the Korea Broadcast FM radio station from 1969 to 1980. While working as a producer, he had the opportunity to gain hands-on experience by watching performances and interviewing Korean traditional music performers. As part of this radio program, he travelled around all areas of Korea, interviewing people about folk songs. In order to improve his composition skills, he decided to pursue a graduate degree in composition at DanKook University in Seoul. The experiences he had while he was a radio producer and graduate student greatly influenced his compositions and led him to win several prestigious

national and international composition competitions. Lee became a composition professor at YoungNam University in KyungSan, Korea, in 1981, where he also served as a dean before retiring from academia in February 2009. Throughout his career he composed many different pieces of music that drew together elements of Western classical and Korean traditional music. Most of his compositions include some combination of voice, piano, woodwind instruments, traditional Korean instruments (*Kayakeum*, *Keomungo*, *Haekeum*, *Piri*, *Taekeum*), and even dance. Many famous Korean traditional musicians and orchestras that specialize in traditional Korean music play his works.



Figure 1.1. Portrait of HaeSik Lee¹

1.1. HaeSik Lee's Composition World

Lee's field recordings of Korean traditional music contributed to the valuable preservation of this repertoire, which has been transmitted orally from generation to generation. Some types of folk music were in danger of disappearing; Lee helped to preserve many pieces from Korean musical history. This music, commonly found in rural areas of Korea, is folk and

¹ This picture was provided by HaeSik Lee.

shamanistic ritual music rather than court music. Lee's collection of folk and shamanistic music also provided a foundation for his own compositions. He amassed a diverse and extensive range of musical ideas from these early efforts. Despite the strong influence of traditional Korean music in his compositions, Lee's music is not simply a reiteration of, or variation on, traditional Korean music. Lee has helped expand the possibilities of Korean new traditional music, especially through his unique experiments with regard to tonal system, rhythm, and instrumentation.

Firstly, Lee composes unique melodies that are not derived from traditional folk tunes.² His compositions employ other elements not found in Korean folk music, including church modes and unique rhythmic features, such as polyrhythms and irregular rhythmic phrases.³ Lee also uses unconventional instrument in his compositions. For example, his piece, *HaeDongSinGok* (1979) uses a traditional brass rice bowl, a *Notchubal*, as a percussion instrument to make a wind chime effect.⁴ His experiments have resulted in a wide expansion of traditional Korean orchestration and performance techniques. Moreover, Lee does not limit his compositional influences to traditional Korean music or Western music. He argues that any materials, forms, genres, and Western or Korean traditional instruments can be used in musical composition.⁵

In addition, his compositions are influenced by folk and shamanistic ritual music and dance. The musical innovations in his provocative works have lead to widespread recognition and praise. He received the Korea Broadcasting Award in 1974, the Japan Culture Foundation

² Gye-Won Byeon. *Writing New Music For Korean Traditional Instruments*. (Seoul: MINSOKWON, 2009), 204.

³ YoonHee Heo. "A Study on the Orchestration of Lee Haesik's Duremaji". (DMA Diss., Seoul National University, 2003), 13.

⁴ Byeon, *Writing New Music*, 208.

⁵ Haesik Lee. Interview by JungEun Oh. Ipad Recording. Kyungkido, Korea. August 2011.

Award in 1975, the Korea Composition Award in 1979, and the Asia Music Festival Excellent and Special Awards in 1979.

1.2. Influences and Inspirations of HaeSik Lee's Compositions from 1970 to Present

In the 1970s, most of Lee's compositions were influenced by the unique folk music elements he had heard in making his field recordings. Some of the musical elements that influenced Lee were *Muak* (shamanistic music), *Nongak* (farmers' music), folk music and *Sanjo* (a solo form of instrumental music that falls under folk music). Lee's most famous work from this period is *HaeDongSinGok* (1979) for which he received the Korea Composition Award. Lee's unique compositional technique became fully developed during this period. His deep interest in folk music, especially in *NongYo*, a type of Korean farmers' popular folk song is reflected in Lee's *Sanjo* composition, on which he worked from 1968 to 1984. *Sanjo*, which literally means "scattered melodies," comprises a set of related movements based on diverse rhythmic cycles called *Jangdan*. When *Sanjo* is performed, a solo instrument is accompanied by the *Janggo* (hourglass shaped drum) or *Buk* (barrel drum). *Sanjo* was developed by *Kayakeum* master, Changjo Kim (1865-1918 or 1856-1929) for the first *Kayakeum Sanjo* around 1890.

In his book, *Sanjo's 'Aesthetic Structure'*, Lee said:

Sanjo is an unrestrained and improvisatorial fantasy. *Sanjo* melodies cannot be the same every time, whenever and wherever played, because the musician adds or deletes ornamentation or even main melodies according to his/her mood. This is the real beauty of *Sanjo*.⁶

⁶ HaeSik Lee. *SanJo's Aesthetic Structure*. (KyungSan: YungNam University Press, 2006) : 7, trans. from Korean to English by Gyewon Byeon.

Not only did Lee allow performers to utilize improvisation in his works, but he also brought contemporary ideas to the pieces, using chromatic semitones that were unusual for traditional instruments.

In 1980, Lee's compositional skills evolved to an even greater level. He showed a deep interest in the psychology involved in exorcism. He worked with exorcism music from 1980 to 1986, during which time he believed that it was the origin of Korean traditional music. Korean shamanic ritual music is called *Muak*, and Korean shamanic rituals are referred to as *Gut*. While Lee did fieldwork on folksong and shamanic ritual, most of his compositions were inspired by both genres. Lee had also been familiar with *Gut* since his childhood. *Gut*, or Korean shamanic rituals are performed in the belief that a shaman (*Mudang*) exorcises bad spirits in order to gain good fortune for clients. During *gut*, the shaman, through singing and dancing, begs the spirits to intervene in the client's fortune. The shaman acts as a narrator, singer, and dancer during the ritual. *Gut* is always accompanied by music in Korea. Some rituals have been performed by an entire village or other large communities. Nowadays, shamanic rituals tend to have a festive character in the village. Byeon states that HaeSik Lee believes the festive character of the shamanic ritual is its defining characteristic.⁷

⁷ Byeon, *Writing New Music*, 230.



Figure 1.2. Gut (Korean shamanic ritual)⁸

This emphasis on the festive characteristics of shamanic rituals carries over to Lee's fascination with and influence by dance and movement. YoonHee Heo explains that since 1986, Lee has regarded himself as a 'composer who expresses music with body language.'⁹ Lee's works from this period draw heavily from dance and nature, featuring strong, windy dynamics and colorful movement. In his book *SanJo's Aesthetic Structure*, Lee said:

A dance springs from a trait of relaxing tension through joy in the human body, love through expressive gesture and rhythmic movement. It promotes the pleasure of life, but also becomes a mirror to reflect social life. Promoting the pleasure of life means accumulating social overhead capital with the excitement of dance. Reflecting social life means that members of the community can respect the freedom of dance. The society is aware of the fact that music and dance are intangible (they are social capital, or public goods), and is necessary in an open society to support a community. Here community means the power of society. The purpose of music is the ensemble that which can harmonize the sounds and hearts of many people. There are a lot of outstanding orchestras over one hundred years old in Europe. This fact shows that people who love music admire their magnificent social power. Why do people love music? They could enjoy a happy life because they

⁸ <http://blog.yourstage.com/dstcorp/i/entry/213>

⁹ (Heo 2003) 12.

develop a shared capital of individual and society through music.
This idea is same in dance.¹⁰

Lee has always been fascinated with dance. He learned ballroom dancing after he was diagnosed diabetes since 1985. Lee has since composed a lot of dance music that was inspired by various styles of movement. He uses dance rhythms and enlivens the energy of his compositions. He also added a tango dance in *Duremaji*. He believes the exotic taste of the tango dance makes the piece more energetic and interesting.¹¹

1.3. Common Characteristics of the Three Periods

In spite of many differences in his compositions from these different periods, there is one characteristic common among them: throughout his career Lee has tried to convey characteristics from traditional Korean music using techniques from Western music. Lee describes composition as an expression of a composer's humanity and personality.¹² Therefore, he did not limit his compositional materials. He created his own special sounds using farming tools and traditional kitchen utensils. The desire for new sound and compositional materials influenced his works without prejudice. *Duremaji* was inspired by dance (tango) rather than Korean traditional folk music.

¹⁰ HaeSik Lee. *SanJo's Aesthetic Structure*. (KyungSan: YungNam University Press, 2006) 475-476. trans. From Korean to English by Seyeong Jung.

¹¹ (H. Lee 2011)

¹² HaeSik Lee. *The Composition Note of HaeSik Lee*. (KyungSan, YoungNam University Press, 2006) 149.

Table 1.1. Characters of HaeSik Lee's Composition in Three Periods

| | 1970s | 1980s | After 1990s |
|--------------------|---|------------------------------|-------------|
| Influences | Folk music: <i>Sanjo, Nongak</i> | Exorcism: | Dance |
| and | Native and Natural materials | Shamanic | |
| Inspiration | Music collections from field recordings | ritual music <i>(Gut)</i> | |
| Common | Utilizing western music and contemporary techniques | | |
| Characters | (For example: use of church modes and dance techniques) | | |
| | Accepting all kinds of musical and non-musical genres, instruments, art and dance from other countries | | |

2. THE INTERPRETATION AND MEANING OF *DUREMAJI*

Lee's title for this concerto is a curious and unique one. Lee explains that it is important to understand the meanings behind the word '*Duremaji*' to understand the complete meaning of the title. As I will explain further in the chapter, Lee argues that the title illustrates the reasons for his fusion of Western and traditional Korean instrumentation.

In general, '*Dure*' has two different meanings. *Dure* is a wooden farming tool used during the ChoSun Dynasty (1673-1897). It was usually used in a *Non* (a rice field; Figure 2.1), or *Bat* (a field; Figure 2.2), from which it is difficult to obtain water.



Figure 2.1. *Non* (Korean Rice Field)¹³

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<http://www.pungsoo.net/php7/board.php?board=kkkexchan&page=1&sort=hit&command=body&no=73>



Figure 2.2. *Bat* (Korean Field)¹⁴

One of *Dure*'s functions is to scoop water from hard-to-reach places.¹⁵ The *Dure* has a square shape and a small bottom, a large top, and four strings tied to each corner (Figure 2.3). Its use usually requires at least two people and thus requires cooperation (Figure 2.4).¹⁶



Figure 2.3. *Dure*¹⁷

¹⁴ http://구석평.kr/bbs/board.php?bo_table=scene&wr_id=4

¹⁵ Lee, *The Composition Note*, 150.

¹⁶ (H. Lee 2011)

¹⁷ The academy of Korean studies. (<http://www.aks.ac.kr/aks/Default.aspx>)



Figure 2.4. *Durejil* (Farmers collect water with a *Dure*)¹⁸

Another definition of the word *Dure* is a cooperative group in a farming village (Figure 2.5). Several centuries ago, during the late period of the ChoSun dynasty, Korea was an agrarian society with developing farming techniques and flourishing technologies. As the farms increased their yields, farmers were not able to manage the heavy workloads by themselves when a busy harvest season came. Therefore, they created their own organizations to enhance the efficiency of their work. These organizations functioned as free, cooperative labor pools for every farmer to use without stipulation when harvest time came. The farmers called their organizations ‘*DuRe*’. These cooperatives are still in existence and have extended beyond farming activities.

¹⁸ <http://photo.naver.com/view/2007062620200883330>



Figure 2.5. The Organization of *Dure*¹⁹

As *Dure* flourished, farmers always used music to increase efficiency and to maintain a vibrant atmosphere while working. When farmers prepared rice for harvest (figure 2.6 and 2.7), they performed a ritual ceremony before they began to work that was supposed to ensure a good harvest. *Dure* music is also called *NongAk*. (Farmers' music).



Figure 2.6. A *Puk* Player Encouraging Farmers with Fast Rhythm²⁰

¹⁹ <http://cafe.naver.com/g7111/763>

²⁰ http://article.joinmsn.com/news/article/article.asp?total_id=8357522&ctg=1700



Figure 2.7. Some Farmers Play *Dure* Music Before They Begin Work²¹

According to HaeSik Lee, the combination of Western and traditional Korean instruments represents musical cooperation analogous to the various meanings of *Duremaji*.²² Lee explains that he wanted to make distinctive music that introduced the sounds of the Western flute while preserving traditional Korean music. The piece contains the two distinct sounds of the Western flute and the traditional Korean orchestra, but they complement each other in the music. Lee emphasizes that the virtuosity of the Western flute is enhanced by the accompaniment of the Korean traditional orchestra.²³ On the other hand, Lee believes that the Korean traditional orchestra cannot evoke the same harmonies by itself that it can with a soloist on Western flute. As in the *Dure* system, the flute solo must cooperate with the Korean orchestra, as explained in chapter 5.

²¹ <http://blog.ohmynews.com/1004/130041>

²² (H. Lee 2011)

²³ Ibid.

3. *CHANGJAK-KUKAK* (KOREAN NEW TRADITIONAL MUSIC)

During the periods of Japanese occupation (1910-1945) and the introduction of Western industrialization in the nineteenth century, traditional Korean music was largely ignored. During the occupation, the Japanese wanted to exterminate anything distinctively Korean from the culture. In addition, before Korean new traditional music began to be composed in the late 1930's, traditional Korean music composers had not been exposed to composers and composition styles from the West. In stark contrast to traditional Korean music, Korean new traditional music was formed from a close relationship with Western music and thus shares many contemporary elements with Western classical and contemporary music.

Korean new traditional music is a fusion of different influences. It combines traditional Korean elements, like instruments, vocal techniques, scales, rhythms, and melodies, with the forms of Western music. Korean new traditional music adopts the characteristics of traditional Korean music as well as various contemporary musical techniques. As this Korean new music develops, the Korean public continues to grow more accepting of avant-garde music.

3.1. Development of Korean New Traditional Music

i. A Brief Introduction of Korean Traditional Music

The history of traditional Korean music is divided into four periods: the Pre-KoRyeo Dynasty (52 BC-918 AD), the KoRyeo dynasty (918-1392), the ChoSun dynasty (1392-1910), and 1901 to the present. Korean traditional music can be categorized largely into two genres: elite music and folk music. Elite music (*JungAk*) includes court (*A-Ak*) and aristocratic music (*Jung-Ak*). In Korean traditional music, folk music also includes religious music. Folk music is comprised of *Pansori* (narrative epic drama song), *NongAk* (farmers' song), *Sanjo* (solo music for instruments), and *Minyo* (Folk song). Many forces, from Buddhism to Shamanism, Confucianism to Taoism, influenced religious music. While elite music has a free tempo and tender, sacred, and meditative qualities, folk music is bright, dramatic, intense, and vivid in character.

Traditional Korean music is focused on melody and rhythm rather than harmony. The musical texture is similar to monophony since Korean traditional music does not have a harmonic and polyphonic structure like Western music.²⁴ Like the Western tonal system, its scale consists of twelve tones, which are named *Hwangjong*, *Daeryo*, *TaeJu*, *Hyupjong Kosun*, *Jungryo*, *Yubin*, *Imjong*, *Yichic*, *Namryo*, *Muyuk*, and *Eungjong*. However, the Korean musician is free to choose five tones from these twelve to form a pentatonic scale.

Jeongganbo, the Korean mensural notation used in Korean court music, was invented by composer Yeon Park in the early 1430s, during the ChoSun Dynasty (1392-1910) and is still used in traditional Korean music (Figure 3.1). Most composers were relatively unknown; however, performance virtuosos and compositions were well known in the general population.

²⁴ Eun-Young Suh. “A New Mode of Expression: The Integration of Korean Traditional Music and Western Classical Music in Piano Sanjo Works of Byung-Eun Yoo”. (DMA Diss. University of Northern Colorado, 2009). 31.

Traditional Korean music is usually in triple meter. In addition, the music usually begins with a strong beat and ends with a weak beat, and the cadences have descending motion. Table 3 shows some of the fundamental differences between Western and traditional Korean music.

Figure 3.1. Korean Traditional Musical Scales in *Jeongganbo* Notation²⁵

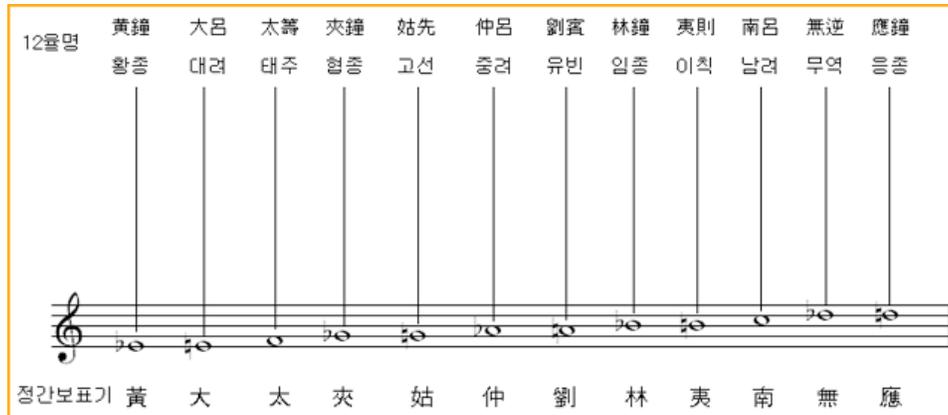


Table 3.1. Differences between Western and Traditional Korean Music

| Traditional Korean Music | Western Music |
|---|---|
| Composers were unknown; on the other hand, performance virtuosos became famous. | Composers were famous; performance virtuosos famous as well |
| Uses pure temperament | Uses equal temperament |
| Most Korean music is typically in triple meter | Uses various meters |
| Melodic and monophonic texture | Harmonic texture |
| Twelve tone scale | Twelve tone scale |
| Uses <i>Jeongganbo</i> notation | Uses Western staff notation |

²⁵ http://dg2000.net/sori/bbs/board.php?bo_table=sogeu&wr_id=5

ii. Development of Korean New Traditional Music

In the late Chosun dynasty, the Japanese colonial rulers tried to obliterate Korean culture and music in order to “civilize” Korea by forcing it to accept Western industrialization. The lot of traditional music did not improve after the independence from Japanese occupation in August of 1945 because the Korean War broke out in 1950 and during the decade that followed, Koreans were occupied with reconstructing the destroyed country. Even though the introduction of Western music caused indifference toward traditional Korean music, it resulted in this new genre of Korean music that combined traditional Korean and Western musical elements. However, traditional Korean music was revitalized with establishment of the National Center for Korean Traditional Performing Arts in 1951 and the Korean Traditional Music Academy in 1955. Seoul National University also created a Traditional Korean Music Department in 1959 and a Traditional Korean Music Arts High School in 1960.

In 1960s, several Korean new music composition competitions were instituted, and many young composers were discovered through these competitions. However, the music of this period shows the limitations of innovations in Korean music of the period because most composers imitated Western musical forms or borrowed from traditional Korean melodies. Therefore, these competitions of 1960 are regarded as the announcements of Korean new traditional music’s arrival.

In 1970s, Korean new traditional music improved quantitatively as well as qualitatively, and music appeared that was shaped more by composers’ personalities than by musical forms. Many Korean new traditional music performance groups began to form in order to play various compositions.

In the 1980s, people demanded political changes. They wanted diversity of expression and freedom from autocracy, and many people participated in a movement for democracy. In the musical world, composers and musicians tried to express fresh ideas and introduced Korean new traditional music to the public. Due to the growing diversity of musical compositions and composers, many chamber groups were formed, and both solo and chamber recitals flourished. For example, DukSoo Kim established *Samulnori*, a contemporary Korean traditional percussion quartet, in 1978. This quartet consists of *JangGu* (a double-headed drum with narrow waist in the middle), *Puk* (a barrel drum), *Kkwaenggwari* (a small gong), and *Jing* (a gong). In the Korean language, ‘*Samul*’ means “four materials” and ‘*Nori*’ means “playing a game”. Thus, ‘*Samulnori*’ means four performers enjoy playing their instruments together. Since *Samulnori*’s first debut, many audiences have praised its ingenious and attractive performances, and it continues to increase in popularity. Many students and amateurs have organized groups in order to regularly practice and perform concerts. Not only did *Samulnori* create a new style of performance, but it also provided a chance for people to become familiar with a Korean new traditional music genre.



Figure 3.2. *Samulnori* Performance²⁶

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http://www.hankookchon.com/bbs/zboard.php?id=sori&page=1&sn1=&divpage=1&sn=off&ss=on&sc=on&select_arrange=headnum&desc=asc&no=288

In this period of the 1980s, many composers sought to create an identity for Korean new traditional music. As a result, Korean new traditional music has finally settled on an identity that keeps the traditional musical style and appropriates styles suited to contemporary audiences, such as recurring rhythms and dance accompaniment. In addition, composers began to incorporate vocal music that audiences could sing along with.

In the late 1980s, composers focused on the materials with which traditional instruments were made in order to try to increase the volume and variety of sounds they could produce. In addition, many composers tried to make instruments that combined Western or ethnic (Southeast Asian) and Korean traditional elements. Korean new traditional music was gaining in popularity and composers wrote music in familiar styles to appeal to general audiences.

In the 1990s, Korean composers used various instruments regardless of their origin or materials along with percussive sound effects in order to broaden new traditional music and its techniques. These attempts engaged even more types of listeners of Korean new traditional music because many composers wrote unique genres of music that mixed traditional and innovative styles.

After the 1990s, major traditional orchestras were formed, such as the National Traditional Orchestra and the KyungGi and AnSan City Traditional Orchestras. The renewed interest in retaining traditional Korean music led to the founding of the Traditional Cultural Center in the Korea National University of Arts. Not surprisingly, these initiatives led to the creation of many smaller traditional performing arts groups as well as solo performers. In addition, many scholars today are researching Korean traditional music and presenting their results in various forms.

Even though Korean traditional music declined during the Japanese occupation and with the introduction of Western music, many listeners and musicians still had knowledge of and appreciation for traditional Korean music. At the same time, *Changjak-Kukak* (Korean new traditional music) began to emerge, and for those who fully embraced traditional music, it was largely unfamiliar.

4. THE KOREAN TRADITIONAL ORCHESTRA

Until the nineteenth century, the Korean traditional orchestra existed only for court music. Korean traditional music does not require a conductor like a Western orchestra does. Court musicians could play in rhythm because the structure of court music's tempo and beat seldom change. The traditional Korean orchestra was developed during the ChoSun Dynasty (1392-1910). During this period, King SeJong (1397-1450) established '*Akgidogam*,' the government office of manufacturing instruments, and in 1424 began enforce policies related to the types of instruments, the writing of the musical scores, the tuning and scales, and costuming of musicians for court music. Traditional Korean orchestral music was greatly improved through these standardizations, which remained in place until the Japanese occupation (1910-1945), when Japanese imperialists attempted to obliterate Korean culture. The Japanese controlled the Korean educational system and prohibited the speaking and writing of *Hangeul* (Korean) in schools and in public. They only allowed the use of Japanese in schools and forced people to change their Korean names to Japanese. Japanese imperialists also restricted Korean traditional music and art because they wanted to prevent the transmission of Korean traditional culture to future generations. The introduction of Western classical music also added to the marginalization of traditional Korean music.

Undaunted by these external influences, or perhaps because of them, a new type of traditional Korean orchestra arose with the advent of Korea new traditional music.

The music for Korean new traditional orchestra required a conductor who could lead changes of rhythm and tempo and who had a clear concept of the ensemble. As repertoires of Korean new traditional music continued to become more varied, growing demand for ensembles to play new works contributed to the establishment of Korean traditional orchestras.²⁷

A Korean traditional orchestra has a similar organization to that of Western orchestras. Like a Western symphony orchestra, the new type of Korean traditional orchestra requires a conductor. The instrumentation is quite similar to that of a Western orchestra. KiSoo Kim (1917-1986) composed the first new traditional orchestra piece, *HwangHwaManNyunJiKok*, in 1940. Kim was the first Korean composer who used a staff notation with orchestral and concerto form in his music. After Kim composed this piece, Korean new traditional music did not show real signs of vitalization until the 1960's. In the 1960's, when its composers became more active, Korean new traditional music was one of the spheres where dramatic modernizing efforts were taking place.

Traditional Korean orchestras began to flourish after universities created departments for traditional Korean music. The Seoul Korean Traditional Orchestra was the first traditional Korean music orchestra. Since its inception in 1965, the number of traditional Korean orchestras has continued to steadily increase. The Pusan City Korean Traditional Orchestra and the KBS Korean Traditional Orchestra were established in 1984 and 1985, respectively. While hosting significant international tournaments like the Asian Games in 1986 and the Seoul Olympics in 1988, the Korean government needed more large-scale Korean traditional orchestras for important ceremonies. The demand for more traditional Korean orchestras meant that traditional Korean youth and professional orchestras were now present in every city in Korea. The National

²⁷ Byung-Ki Hwang. "A Direction of Korean New Traditonal Music." *Daehanminkukyesulwonbo* 48. (December 2004): 284.

Korean Traditional Orchestra was founded in January 1995. There are about currently more than twenty-three traditional Korean orchestras.



Figure 4.1. Korean Traditional Orchestra²⁸

4.1. Instrumentation of Today's Traditional Orchestra

Today's traditional orchestral instrumentation has a makeup similar to that of Western symphony orchestras, employing strings, brass, woodwind, and percussion sections. String instruments usually include the *Kayakeum (Kayago)*, *Geomungo*, *Haekeum*, and *Ahjaeng*. Brass instruments generally involve the *Piri*, *Daekeum*, *Sokeum*, *Taepyungso*, and *Saenghwang*. Percussion instruments include the *Puk*, *JangGo*, *Kkwaenggwari*, and *Gong*. The orchestra seating is also similar to that of the Western orchestra, with the string section located in the front

²⁸ <http://kbstmo.kbs.co.kr>

seats, the brass and woodwind sections behind the strings, and with the percussion section in the back.

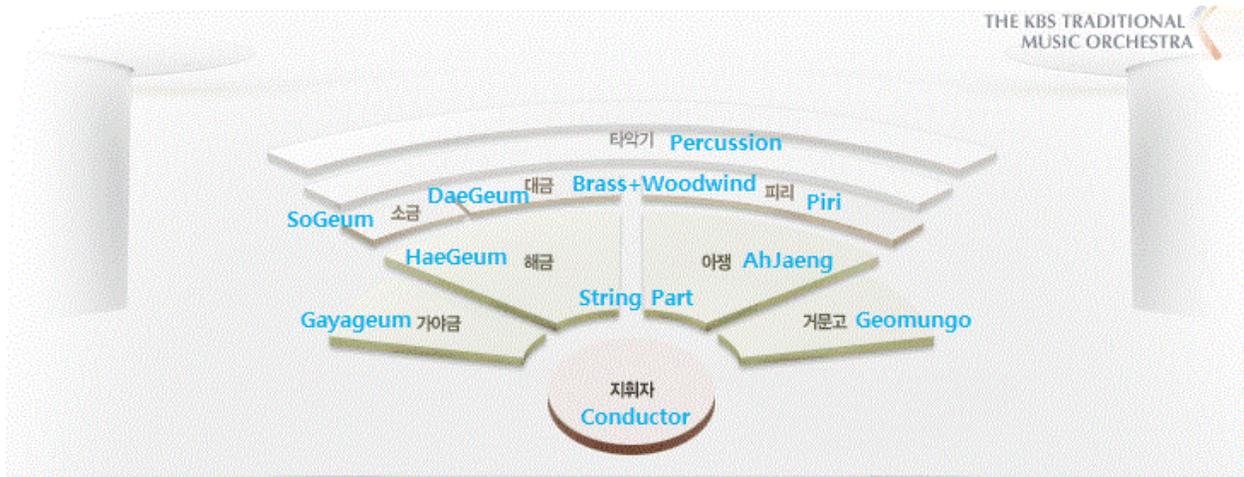


Figure 4.2. Seating of Korean Traditional Orchestra²⁹

i. The String Instruments

Among the string instruments, the *Kayakeum* is perhaps the most well known traditional instrument. It is made of paulownia wood with twelve strings made of woven silk threads strung over the soundboard. The right hand plucks and flicks the strings while the left hand presses down and releases the strings over the bridge to make changes in pitch. Its tone color is bright, smooth, thin, and elegant. It is considered as a “female” string instrument because of its tone color and because it was also played by female court entertainers. Nowadays, the number of the *Kayakeum*’s strings can vary from twelve to twenty-five; the number of strings determines the instrument’s pitch.

²⁹ <http://kbstmo.kbs.co.kr>



Figure 4.3. Playing *Kayageum*³⁰

Another string instrument is the *Keomungo*, which has six strings. The right hand presses the strings and the left hand twangs the strings with a bamboo stick. The instrument has the widest register of any traditional instrument. The *Keomungo*'s tone is deep, thick, and low. The *Keomungo* is known as a male instrument in contrast with the *Kayageum*, and in the past, it was played mostly by men because of its dull yet powerful tone.



Figure 4.4. Playing *Keomungo*³¹

³⁰ <http://gagok.tistory.com/548>

³¹

http://www.jjcf.or.kr/main/www/114/arts/artperform/?1=1&page=2&ACT=RD&page=2&u_inx=34301

The *Ahjaeng* is the lowest of the traditional string instruments and has seven strings. Its role is to play a bass part, like a cello would in a Western orchestra. It arrived in Korea from China during the KoRyo Dynasty (918-1392). The body is made of paulownia wood and the strings are made of twisted silk. The *Ahjaeng* is one of the bowed string instruments. The bow is made of Forsythia wood that sheds its skin, which softens its surface. The instrument's tone color is rough because the bow strings are made of tough wood. Because of this sound, *Ahjaeng* performers often use a cello bow instead of the original bow.



Figure 4.5. *Ahjaeng*³²

The *Haekeum* is the smallest traditional string instrument. It is played on the performer's left knee with a bow. The left hand controls the pitch by squeezing the strings. It makes thin, light and unique nasal sounds.



Figure 4.6. Playing *Haekeum*³³

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http://koreanletter.com/ExtraPages/KoreanTraditionalMusic/KoreanTraditionalMusic_00005.html

ii. The Brass and Woodwind Instruments

Woodwind and brass instruments generally include the *Taekeum*, *Sokeum*, *Piri*, and *Taepyungso*. The *Taekeum*, the largest Korean transverse flute, is made of bamboo and has eight holes. It has a large embouchure hole, six finger holes, and one last hole covered by a thin reed membrane. It is two feet and five inches long. The flute head is placed on the performer's shoulder. Thanks to the membrane, the *Taekeum* produces a buzzing sound when vibrated.



Figure 4.7. Playing *Taekeum*³⁴

The *Piri* is a double reed instrument that is made of a bamboo. It has seven finger holes on the front and one in the back. The size and use of *Piri* are different depending on the music genre. The *Piri* usually plays the main melody in the ensemble. There are four types of *Piri*: *Hyang Piri*, *Se Piri*, *Dang Piri*, and *Dae Piri*. The *Hyang Piri* performs both court and folk music. It usually performs *Sanjo* music rather than other *Piris*. Its shape and sound are similar to that of the oboe. The *Dang Piri* came from China and was performed only in Chinese court music, while the *Se Piri* has the smallest size and sound among the three *Piris*. It appeared in court music later than the *Hyang Piri*. (Figure 4.8)

³³ <http://terms.naver.com/entry.nhn?cid=661&docId=1023995&categoryId=1354>

³⁴

http://blog.joinsmsn.com/media/folderlistslide.asp?uid=forum1004&folder=23&list_id=7547862



Figure 4.8. Three Kinds of *Piri*³⁵

The *Taepyeongso* is a double reed wind instrument. It is made of jujube, citron, or yellow mulberry wood with a metal mouthpiece and a teacup shaped bell. It produces loud and sharp sounds. It has mostly been used in farmers’ marching bands; however, it also has been used in *Daechita* (court music).



Figure 4.9. Playing *Taepyeongso*³⁶

The *Saenghwang* is the only brass instrument in traditional orchestras that produces two or more different tones at same time. It is called a “mouth organ,” which consists of seventeen

³⁵ <http://koreandb.nate.com/culture/kmusic/imageview?sn=18&imageno=98>

³⁶ The academy of Korean studies (<http://www.aks.ac.kr/aks/Default.aspx>)

vertical bamboo pipes of different lengths with a metal reed connecting them. It is often played in conjunction with the *Danso* (a vertical bamboo flute) and other woodwind instruments.



Figure 4.10. Playing *Saenghwang*³⁷

iii. The Percussion Instruments

The percussion section usually consists of the *JangGu* (*Janggo*), *Jing*, *Puk*, *Kkwaenggwari*, *PyunKyung*, and *Bark*. The *JangGu* is an hourglass shaped drum with two heads made from animal skin; the two heads produce different pitches and tone qualities. It establishes the tempo and rhythm in both court and folk music. It also accompanies vocal music and dancers.

³⁷ <http://classroom.re.kr/uploadfile/content/content09/second04/data04/Korean/I-3-na/i-3-na-1.htm>



Figure 4.11. *JangGu*³⁸

Puk is the double-headed barrel drum. It is generally used in folk music to provide background rhythms. It always accompanies solo instruments (*Sanjo*).



Figure 4.12. Performance of *Puk* player³⁹

³⁸ http://www.sciworld.kr/main.asp??=item/item_view&item_idx=8506

³⁹ The Academy of Korean Studies (<http://www.aks.ac.kr/aks/Default.aspx>)

The *Kkwaenggwari* is a small gong used in folk music. It is made of metal and is played with a small stick. It produces high-pitched sounds. It is one of the necessary instruments in *Nongak*, shamanic ritual music, and *Samulnori* (a traditional percussion quartet).



Figure 4.13. Playing *Kkaenggwari*⁴⁰

4.2. Differences Between Historical And Contemporary Traditional Music Orchestras

The historical traditional music orchestra was a Korean mainstay until it evolved into the contemporary traditional music orchestra after the Japanese Occupation. The historical orchestra is lead by the *JangGu* player, who controls rhythms and tempo, and the *Park* player, who signals the music's start and finish. On the other hand, in today's traditional orchestra a conductor leads music's movements and flow. The composers' name was not clearly stated in court music in the past. Today, however, not only do composers' names show in the music, but also the composers' intentions are also reflected in compositions written for today's traditional orchestra.

Traditional orchestras of the past usually performed on outdoor stages, but today's traditional orchestras usually perform in indoor concerts. In historical traditional orchestras, the compositions emphasized differences of register in the various instruments through melodies,

⁴⁰ <http://gosi.lec.co.kr/DB/board.php?board=gosinews&command=body&no=3214>

while contemporary traditional orchestras use assorted compositional styles that emphasize unique melodies, diverse registers, and evolving Western and traditional Korean instruments.

These changes to the traditional orchestra signal the evolution not only of the music or sound qualities but also the experimentation with musical structures, ensemble organization, and performance venues. Traditional orchestras usually existed for ritual services, such as the dignity of the palace or national ceremonies. Today's traditional orchestra consists of members who have professional educations and have passed official auditions. These members are active musicians as well as positioned professional performers and teachers.

5. DUREMAJI, A CONCERTO FOR FLUTE AND KOREAN TRADITIONAL ORCHESTRA

HaeSik Lee composed *Duremaji* in October 2001 for the Korean Broadcast Station's traditional orchestra. PyungYong Yim, a conductor of the *Kukakgwanhyunakdahn* (Korea Broadcast Station Traditional Orchestra), asked Lee to compose *Duremaji* for that orchestra. It was premiered at the Korea Broadcast Station (KBS) Hall in December 2001 in Seoul. Misun Lee, the principal flutist in the KBS Orchestra, a Western-style classical symphony orchestra, was the flute soloist for the premiere. Interestingly, HaeSik Lee incorporates the musical notation of 'Allegro alla Tango', both as an indication of how the music should be played and a dance where two couples of tango dancers performed during the premiere concert. In this period, Lee was fascinated with learning the tango dance. He said his attempt to introduce a tango into the performance was both an adventure and experiment.⁴¹ He also said it was difficult to work on both the music and the dance at the same time during rehearsals and concerts.⁴² The conductor for the premiere decided to slow the middle section down in *Duremaji*'s first performance so that the tango dancers could perform. Lee, however, disliked this change, and explained that he would prefer to keep the fast (115 beats- per-minute) tempo throughout the entire piece. If

⁴¹ (H. Lee 2011)

⁴² Ibid.

performers play the piece as written, Lee says, it still possible for the dancers to perform the tango and the whole piece will take seven to eight minutes.⁴³



Figure 5.1. The Premiere Performance of *Duremaji*⁴⁴

5.1. Instrumentation

In *Duremaji*, HaeSik Lee uses fourteen Korean traditional instruments and two Western classical instruments (besides the flute), the bongo and the tambourine. The overall instrumentation of *Duremaji* includes the *Kayago* (*Kayakeum*), *Keomungo*, *Haekeum*, and *AhJaeng* in the string section; *SoKeum*, *TaeKeum*, *Piri*, and *SaengHwang* covering the brass parts; and the bongo, tambourine, *JangGo*, *Jing*, *Taego*, and *Jwago* in the percussion section. Fewer Korean traditional instruments are required for this piece; however, the addition of the bongo and tambourine aid in the necessary rhythmic and volume support required for the piece.

5.2. *Sigimsae* (Korean Traditional Ornamentation)

Lee chooses to use Korean the traditional ornamentation, *Sigimsae*, which was mentioned previously as one of three elements (melody and rhythm) of Korean traditional music and

⁴³ HaeSik Lee, interview by JungEun Oh, Kyungkido, S.Korea, March 5 2013.

⁴⁴ This picture was taken by HaeSik Lee.

Korean new traditional music as well.⁴⁵ *Sigimsae* creates forward motion and allows for individual expression. It provides a decisive influence and adds elegance, flexibility, and flamboyance to the music. The melody is decorated with harmony in Western style; on the other hand, *Sigimsae* is decorated with only melodies in traditional Korean style. Each performer determines how they want to express *Sigimsae* through their own unique techniques based on how they feel and the impression they want to create. There are four main categories of *Sigimsae*: *Yosung* (vibrato), *Jeonsung* (grace notes), *Choosung* (ascending glissando), and *Taesung* (descending glissando).

The uses of *Sigimsae* appear from measure 44 to 51 and from measure 92. This section closes with *Jeonsung*, which are grace notes in measure 44 and a mixture of *Choosung* and *Taesung* in measure 92. HaeSik Lee describes *Sigimsae* as giving freedom to the musicians.⁴⁶ In addition, he explains the soloist could improvise the ornamentation during the performance.⁴⁷

⁴⁵ Junghi Kim. "An Examination of the Types of *Sigimsae* in Korean Folk Songs". *Study of Korean Music* 46, (December 2009): 49.

⁴⁶ (H. Lee 2013)

⁴⁷ Ibid.

Example 5.1. Traditional Notations of *Sigimsae* and Real Sounds in Western Staff Notation⁴⁸

| | | | | | | | | | | | |
|-----------------------------|-----|---|---------|---|-----|---|---------|---|-----|---|----------|
| <i>Traditional Notation</i> | 潢 ㄱ | → | 汰潢 — | → | 潢 ㄴ | → | 潢汰 潢 | → | 汰 ㄷ | → | 淋汰 — |
| <쓰기> | | | | | | | | | | | |
| <내기> <i>Real Sound</i> | | | | | | | | | | | |
| | | | | | | | | | | | |
| <i>Traditional Notation</i> | 汰 ㄱ | → | 無汰 — | → | 林 ㅋ | → | 太林 — | → | 林 ㄷ | → | 仲無林 林 |
| <쓰기> | | | | | | | | | | | |
| <내기> <i>Real Sound</i> | | | | | | | | | | | |

Example 5.2. Use of *Sigimsae* in *Duremaji*

* 두줄 전성

⁴⁸ <http://jesuside.com.ne.kr/ktheo21.htm>

5.3. Observations about *Duremaji*

Duremaji consists of one movement divided into three sections. Though several themes appear in each section, it consists of an A-B-A form. Unlike most concertos, a fast tempo is maintained throughout the piece. There are no slow segments, and there are few changes in tempo.

i. A Section (measure 1-43)

The flute immediately plays the first motive (figure 5.4), which is then imitated by the *Kayago* (*Kayakeum*) in the following measure. Lee highlights the key of the piece, Ab, by having the flute ornament around the Ab chord for the first four measures. In measure 9, the *Kayago* takes the motive before passing the solo back to the flute in measure 23, which it retains until the second motive enters in measure 43. This interaction between the flute and the *Kayago* is important to the interpretation of the piece. The fact that two instruments equally play the solo part signifies the meaning of ‘*Dure*.’ The instrumentation of this first section contains a simple arrangement with only the flute, *Kayago*, *Keomungo*, *Taekeum* and bongo entering before the second theme.

Example 5.3. The Main Motive of the Flute Solo

Allegro alla Tango (♩ = ca. 115) 李海植 作曲

The main motif

Flute

당죽

젓대

해금

피리

생황

가야고
Gayageum

거문고

ii. B Section (measure 44-91)

The second motive consists of a communication between the flute and the *Taekeum*. They are of equal importance in this section. In this theme, Lee uses *Sigimsae* (Korean traditional ornamentation) from measure 44 to 51. The first motive returns along with unison, sixteenth notes and repetition of the principal melody until measure 91. The third motive is also similar to the style of the second motive in that it uses similar *Sigimsae* (see figure 5.5). The flute and *Taekeum* communicate with each other along with percussion instruments from the beginning of the third motive. The first motive returns at measure 128. Both solo and accompanied instruments play in unison multiple times in the third motive.

Example 5.4. The Third Motive Similar with *Sigimsae* (The Second Motive Style)

mf Sigimsae

mf

iii. B' Section (measure 92-147)

Both the *Sokeum* and *Taekeum* interact with each other, playing the theme in a canon with accompanying percussion instruments until measure 99.⁴⁹ (Figure 5.6) At this point, the texture becomes thicker. Some instruments, except the percussion, play the same melodies as the flute, but not always at the same time.

Example 5.5. Example of the Canon between *Sekeum* and *Taekeum*



iv. Cadenza (measure 148-199)

The bongo is the only instrument that accompanies the flute during the cadenza from measure 148 to 199, and its function is to provide the basic tango rhythm. During the cadenza, two couples of tango dancers begin to dance around the stage. A short articulation in the flute is emphasized, which is in contrast to the previous more legato style. A short solo by the *Saenghwang* (a mouth organ) leads to the re-entrance of the orchestra at measure 200. HaeSik Lee was surprised that this section is the cadenza according to my analysis.⁵⁰ He had never thought of labeling this section as a cadenza.⁵¹ To him, it may be the C-section; however, I would like to maintain that it is a cadenza because the flute performance is the most active

⁴⁹ Figure 5.6.

⁵⁰ (H Lee. 2013)

⁵¹ Ibid.

component, with the bongo accompanying in the section. It is also reflective of the ‘*Sanjo*’, or solo instrumental, style.

v. B Section (measure 208- 287)

The second theme returns at measure 208 as a canon between two of the wind instruments, the flute and the *Taekeum*. In measure 220, the flute shows the ascending progression while playing copious sixteenth notes with *Taego* (big drum). This progression is similar in development to the previous theme in measures 44 to 91; however, this section develops more fully with several ascending progressions and larger leaping interval in the flute solo.

vi. A Section (measure 288-end)

The recapitulation begins in measure 288. There are several repetitions of the first theme between the flute and the *Kayakeum*. Unlike the other sections, the recapitulation rarely shows the interaction between the solo and another instrument. The simple orchestration supports the solo’s progression. It maintains a fast tempo until the end.

Table 5.1. The Form of *Duremaji, a Concerto for Flute and Korean Traditional Orchestra*

| Form | A | | B | | (Cadenza: B A | |
|------------------|------------|----------|-------------|------------|----------------------------|----------------|
| | | | | | <i>Sanjo</i> style) | |
| | Exposition | | Development | | | Recapitulation |
| Measures | m. 1-43 | m. 44-91 | m. 92-147 | m. 148-199 | m. 208-287 | m. 288- end |
| Key areas | Ab major | | G major | | Ab major | |

5.4. The Western Concert Flute in *Duremaji*

HaeSik Lee explains why he chose the Western concert flute because it harmonizes well with and its tone color stands out among Korean traditional instruments.⁵² The western concert flute is appropriate to express *YoSung* (Korean traditional vibrato) and *Sigimsae* (Korean traditional ornamentation) because it, like other wind instruments, has a more flowing sound and better sustains long notes than such instruments as strings or keyboards. More importantly, the Western concert flute is used as a link between Western and Korean culture. Moreover, the Western concert flute is capable of expressing vivid and colorful tone changes, has a wider dynamic range than a Korean traditional wooden flute, and can play rapid passages with ease. The dynamic and vivid flute tone harmonizes well with Korean string instruments and the *Taekeum*, even though they have less volume than Western instruments. The overtone series of the flute creates mysterious and natural sounds at the pianissimo dynamic in the long sustained notes.

5.5. HaeSik Lee's View of *Duremaji*

When I had an opportunity to interview HaeSik Lee in August 2011, I observed that he focused on the meaning of *Dure*. He thought that the Western flute and traditional Korean orchestra always needed to make a balance in *Duremaji*. When I recently interviewed him on March 5, 2013, he agreed with my opinion that the uses of ornamentation are in fact derived from *Sigimsae*, Korean traditional ornamentation, in *Duremaji*. In addition, he said, “ Even though I composed this music, your opinion is the most important because it is already out of my hands. However, I am very glad that you fully understand what I tried to express in *Duremaji*.”⁵³

⁵² (H Lee. 2013)

⁵³ Ibid.

CONCLUSION

Korean traditional music was expanded after the Japanese occupied Korea and introduced Western Music to incorporate these new findings within an entirely new genre, *Changjak-Kukak*. In Korean *Changjak* means ‘creation’ or ‘new’ and *Kukak* means ‘Korean traditional music.’ The introduction of Western music dramatically changed Korean musical culture and the way in which it was introduced within the education system. It became of prominent interest to the public, causing Korean traditional music to be abandoned. Koreans became more familiar with Western ensembles and operas rather than Korean traditional ensembles or folk songs. The purpose of *Changjak-Kukak* was to provide a renewal of traditional music while still incorporating the attractions of Western instrumentation and styles, thereby providing the opportunity to transform Korean traditional music into something new. *Changjak-Kukak* adopts Western staff notation and yet maintains Korean traditional instruments. Many composers accepted this new approach and composed various works. The Korean traditional orchestra finally reappeared in order to utilize Korean new traditional music works. Korean traditional orchestra gradually had a strong influence and assisted in improving the Korean new traditional music genre.

The Korean traditional orchestra first reappeared with the advent of Korean new traditional music. Like the Western-style orchestra, the Korean new traditional orchestra requires a conductor who controls the orchestra and has a similar orchestration and seating arrangement

Many universities formed departments of Korean Traditional Music and number of traditional orchestra were created. As demand of traditional orchestral music grew, Korean traditional instruments also began to improve in order to maximize the orchestra's quality and volume. The Korean traditional orchestra continues to evolve as it accepts the challenges and opportunities offered by contemporary music and its composers.

HaeSik Lee (b. 1943) is one of the most active contemporary composers in Korea. While he is inspired by Korean folk and shamanic ritual music and dance, he does not limit his compositional materials in order to extend his composition world. His works show a multicultural flavor because he resists confinement to any tradition. Not only does he employ Western instruments, but he also accepts Western contemporary music. His experiments in sound and tone color, whether through traditional or contemporary materials, can be discovered in many of his works.

Duremaji, a Concerto for Flute and Korean Traditional Orchestra, is an appropriate example of Lee's unique experiments. When I researched the flute works related to Korean traditional music or Korean new traditional music in preparation of my document, I did discover that there are several other works that combine the Western flute with Korean traditional instruments. However, *Duremaji* is the only orchestral work that combines the Western flute and a Korean traditional orchestra to create the concerto format—and he also went so far as to add a tango section. It is the one of the most unique compositions that I have ever witnessed. The concerto is a single movement with a cadenza in A-B-A form and displays three different characters. Lee uses the Korean traditional instrumental technique, *Sigimsae*, in *Duremaji*, and it is an important element in understanding Korean traditional music and bridging the gap between the two distinct musical traditions. The introduction of *Sigimsae* and the use of the flute's

harmonic overtones makes a contemporary texture between Western and Korean traditional music techniques.

Lee distinguished the piece with its title, *Duremaji*. Lee explained that understanding the background of the title is important to understanding this concerto. *Dure* essentially means “cooperation” and *Maji* means “a welcoming.” But *Dure* also has two meanings. Its first meaning is “a farming tool, which scoops up water from the pond.” This tool requires collaboration with two people. The other meaning of *Dure* is the farmers’ organization that involves sharing the heavy work load and helping each other when the busy farming season comes to the village. Lee mentioned that *Duremaji* represents the cooperation between Western and Korean traditional instruments. Even though there are two different sounds, Lee composed for a solo instrument whose sound is distinct from, but blends with, the sounds of the traditional orchestra. *Duremaji* shows the equivalent between both instruments. The result is that both instruments communicate with each other in the music.

Duremaji not only presents amazing orchestral music with an attractive musical formation but also expresses the multicultural and contemporary characters of Western and Korean traditional instruments. In addition, the Western concert flute performs a main role and is accompanied by Western and Korean traditional music. *Duremaji* demonstrates how the composer created a contemporary work that fuses Western and Korean traditional instruments and dance. It could be hard to comprehend this concerto without the knowledge behind Lee’s interpretation. Furthermore, the piece contributes a significant work to the flute repertoire and one that is deserving of a wider audience. Finally, I am pleased to introduce *Duremaji, Concerto for Flute and Korean Traditional Orchestra*, for further study and to musicians who are trying to research the blending of Western and Korean new traditional music.

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APPENDIX I

DUREMAJI, A CONCERTO FOR FLUTE AND KOREAN TRADITIONAL ORCHESTRA

The translation of Korean traditional instruments in the score

당적: *Sokeum*

젓대: *Taekeum*

해금: *Haekeum*

피리: *Piri*

생황: *Sanghwang*

가야고: *Kayago* (known as *Kayakeum*)

거문고: *Keomungo*

아쟁: *AhJaeng*

장고: *JangGo* (Known as *JangGu*)

징 (쟁): *Jing*

좌고: *Jwako*

대고: *Taeko*

두레맞이

Allegro alla Tango (♩ = ca. 115)

李海植 作曲

The musical score is arranged in a multi-staff format. The top staff is for the Flute, which plays a melodic line in 4/4 time. Below it are staves for Korean string instruments: Dangjuk, Jitde, Haegum, Piri, Saenghwang, Gayago, Gumo-go, and Aegyo. The bottom section contains percussion instruments: Bongo, Janggo, Tambourine, Jing (경), Chago (차고), and Daego (대고). The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro alla Tango' with a quarter note equal to approximately 115 beats per minute. The composer is identified as Lee Hai-sik (李海植).

Fl. *ff* *mf*

가야고

Fl. *f*

가야고 *ff*

B.g. *mf*

10

Fl. *pp*

가야고 *mf* *f*

B.g. *mf* *f*

가야고 *mf* *f* *ff*

B.g. *mf* *f* *ff*

가야고

거문고

B.g. *f*

20

24

Fl.

거문고

B.g.

28

30

Fl.

거문고

B.g.

32

Fl.

거문고

B.g.

*글자가 잘 안보입니다

36

Fl.

꽃대

가야고

거문고

B.g.

40

Fl. *f*

젯대 *f*

가야고 *f*

거문고 *f*

B.g. *f*

44

Fl. *f*

젯대 *f*

가야고 * 두줄 전성

거문고

B.g.

48

50

Fl.

젯대

가야고 *sf*

거문고

B.g.

52

Fl. *ff*

첫대 *ff* *ff sf*

가야고 *ff*

거문고

B.g. *ff*

56

Fl.

첫대

가야고

거문고

B.g.

60

Fl.

첫대

가야고

거문고

B.g.

64

Fl. *f*

해금 *f*

피리 *f*

가야고 *f*

아쟁 *pizz*

장고 *f*

68

Fl. *p* *f* *p* *f*

해금 *p* *f* *p* *f*

피리 *p* *f* *p* *f*

가야고 *p* *f* *p* *f*

아쟁 *p* *f* *p* *f*

장고 *p* *f* *p* *f*

72

Fl.

해금

피리

가야고

아쟁

장고

징(경)

76

Fl.

해금

피리

가야고

아쟁

장고

징(경)

80

Fl. *f* *mf*

해금 *f* *p* *f* *mf*

피리 *mf*

가야고 *mf*

아쟁 *mf*

장고 *mf*

장(쟁) *mf*

84

Fl. *sf* *mf*

해금 *sf* *mf*

피리 *sf* *mf*

가야고 *sf* *mf*

아쟁 *sf* *mf*

장고 *sf* *mf*

장(쟁) *sf* *mf*

88 90

Fl.

해금

가야고

아쟁

장고

장(쟁)

당악

젓대

B.g.

장고

장(쟁)

당악

젓대

B.g.

장고

장(쟁)

pp

arco

ppp

ppp

mf

mf

mp

mp

mp

100

Fl. *f*

당악

젓대

쟁황

거문고 *f*

B.g.

장고 *mf*

징(경) *mf*

104

Fl. *f*

당악 *f*

젓대 *f*

쟁황 *f*

거문고 *f*

아쟁 *pizz* *f*

B.g.

장고 *mf*

징(경) *mf*

a) 줄위의 음표는 번죽쳐기

108 110

Fl.

당악

젓대

생황

거문고

아쟁

B.고

장고

징(경)

112

Fl.

피리

생황

가야고

거문고

아쟁

B.고

장고

징(경)

116

Fl.

피리

생황

가야고

거문고

아쟁

B.고

장고

징(경)

120

Fl.

피리

생황

가야고

거문고

아쟁

B.고

장고

징(경)

124

Fl. 

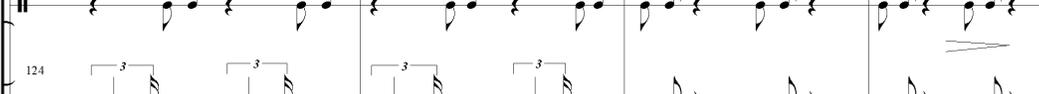
피리 

생황 

가야고 

거문고 

아쟁 

B.고 

장고 

장(쟁) 

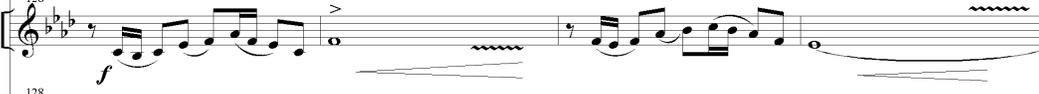
128

130

당리 

젓대 

해금 

피리 

장고 

좌고 

132

Fl.

당악

젓대

해금

피리

생황

가야고

거문고

아쟁

B.g.

장고

Tam.

징(경)

좌고

대고

f

pizz

136

Fl.

당리

젓대

해금

피리

생황

가야고

기문고

아쟁

B.고

장고

Tam.

징(경)

좌고

대고

140

Fl.

당귀

젓대

해금

피리

笙

가야고

기문고

아쟁

B.g.

장고

Tam.

징(경)

좌고

대고

ff

sf

154

Fl. *f* *ff*

B.g.

장(쟁) *mf* *f*

158

Fl. *p*

B.g. *p*

장(쟁) *p*

160

162

Fl. *pp* *ppp* *f*

B.g. *pp* *ppp* *mf* *p* *mf*

장(쟁) *pp* *ppp* *mf*

좌고 *mp*

168

Fl. *f*

B.g.

좌고 *mf*

170

172

Fl. *ff*

B.g.

과고

176

Fl. *mf* *p* *pp*

Tam. *mp*

징(경) *mp*

과고 *mp*

대고 176 전통적인 대고를 사용할 것. *mp*

180

Tam. *f* *p* *ff*

대고 180 *sf*

184

생황 *f* *ff*

대고 184 *mf* *mp*

188

190

생황

대고 188 * 대고 I : 변죽치기

192

생황 *f*

아쟁 *arco*
f

대고

196

생황 *poco a poco dim.* *pp*

아쟁 *poco a poco dim.* *pp*

대고 *poco a poco dim.* *pp*

200

해금 *f*

생황 *f*

아쟁 *f*

장고 *mf*

Tam. *f*

대고 *mf*

204

Fl. *f*

해금 *f*

쟁쟁 *f*

아쟁 *f*

B.g. *mf*

장고 *mf*

Tam. *f*

대고 *mf*

208

210

Fl. *f*

당악 *f*

해금 *f* *p*

B.g. *sf*

대고 *mp*

212

Fl.

당적

대고

216

Fl.

당적

대고

220

Fl.

당적

대고

ff

mf

224

Fl.

대고

228

230

Fl.

대고

232

Fl. *mf*

피리 *mf*

장고 *mf*

Tam. *mf*

좌고 *mp*

236

Fl.

피리

장고

Tam.

좌고

240

Fl. *f*

피리

가야고 *f*

B.g. *f*

장고 *f*

Tam.

좌고

244

Fl.

젓대

피리

가야고

B.g.

Tam.

좌고

248

250

Fl.

젓대

피리

가야고

B.g.

장고

징(경)

252

Fl. *f* *ff*

젓대 *f*

해금 *f*

피리

가야고 *f*

거문고 *f*

Tam. *f*

징(경)

좌고

255

Fl. *f*

젓대 *f*

해금 *f*

피리 *f*

가야고 *f*

거문고 *f*

B.g. *f*

장고 *f*

징(경) *mf*

258 260

Fl. *ff*

젓대 *ff*

해금 *ff*

피리

가야고

거문고

B.고

장고

징(경)

261

Fl.

젓대 *sf*

해금

피리

가야고 *sf*

거문고 *f*

아쟁 *f* *pizz*

B.고

장고

징(경)

264

Fl. *ff* *f*

Danggu *ff* *f*

Jitae *ff* *f*

Haegum *f*

Piri *f*

Saenghwang *f*

Gayageum *f*

Gumoogu *f*

Aeggo *f* *arco*

B.g. *mf*

Janggo *mf*

Tam. *mf*

Jang(쟁)

Kwago

Taego

270

Fl. *mp* *p*

당리악 *mf*

젓대 *mf*

해금 *mp*

피리 *mp*

생황 *mp* *mf*

가야고

거문고

아쟁 *mp* *mf*

B.g.

장고

Tam. *mf*

징(징)

꽂고

대고

272
 Fl. *mf* *p*
 젓대 *mf* *p*
 해금 *mf* *p*
 피리 *mf* *p*
 생황 *mf* *p*
 가야고 *mf* *f*
 거문고 *mf* *f*
 아쟁 *pizz* *f*
 B.g. *f*
 장고 *mf* *f*
 Tam. *mf* *f*

276
 Fl. *ff*
 젓대 *ff* *f*
 생황 *ff*
 거문고 *ff*
 B.g. *ff*
 장(쟁) *f*
 와고 *f*

280

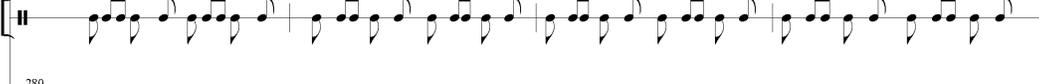
Fl. 

젓대 

생황 

가야고 

거문고 

B.g. 

징(경) 

284

Fl. 

젓대 

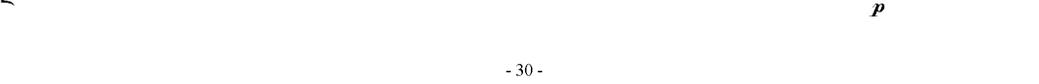
생황 

가야고 

거문고 

B.g. 

징(경) 

좌고 

p *ppp*

288 290

Fl. *f*

가야고 *f*

좌고 *f*

292

Fl. *f*

가야고 *f*

거문고 *f*

장고 *mf*

296

Fl. *mp*

가야고 *ff*

거문고 *ff*

B.g. *f*

300

Fl. *mp*

가야고 *mp*

B.g. *mp*

304

Fl. *mp* *mf*

해금 *mp* *mf*

B.g.

308

Fl.

해금 *f*

거문고

B.g.

312

Fl. *f*

해금 *f*

거문고 *f*

아쟁 *f* *arco*

B.g. *f*

정(磬) *mf*

316

Fl.

거문고

아쟁

장고

319

Fl.

거문고

아쟁

장고

324

Fl.

젓대

해금

피리

가야고

아쟁

장고

징(磬)

좌고

328 Fl. *mf* \curvearrowright *pp*

328 당적

328 젓대 *mf*

328 해금 *mf*

328 피리

328 생황

328 가야고 *mf*

328 거문고 *mf*

328 아쟁 *mf*

328 B.g.

328 강고

328 Tam.

328 징(경) *mf* *f* *mf*

328 와고

328 대고