A FUSION OF KOREAN AND WESTERN ART MUSIC TOWARDS ONENESS IN COMPOSITION AS AN EXPRESSION OF PERSONAL IDENTITY

A thesis submitted in partial fulfillment of the requirements for the award of the degree

DOCTOR OF CREATIVE ARTS

by

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ABSTRACT

The purpose of the exegesis is to explain the intercultural nature of my creative process and its seven scores. I argue that my music is a fusion of traditional Korean musical and cultural values alongside influences from intercultural Asia-Pacific and European avant-garde composition unified by a Catholic spiritual and Korean cultural oneness aesthetic. These diverse threads merge as a musical syncretism to create unity in the compositions.

The point of view of the writing is from inside the creative process as a reflective practitioner, who investigates the nature of composing-in-action and reflects on the Korean-Australian ideas that enrich this process. It is told as a narrative utilizing my own personal history, ideas from Asia (especially Korea) and western art music, and is illustrated with musical examples. The analysis takes a selective musicological approach to support the Korean-Australian oneness argument.

The structure of the exegesis moves from a compositional credo, to the cultural journey that generated it, and out into an analysis of the resulting compositions. The credo outlines the Christian spiritual and intercultural ideas and its physical dimensions within Korean and avant-garde music. It has five operating principles including spiritual symbols and oneness. The journey starts with improvisation and develops into diverse ideas linked by a traditional Korean sensibility. The analysis locates the music in traditional Korean-orientated and avant-garde influenced compositions; living-threads (colour and rhythm) and macrocosmic design unify the diversity.
For my God, Jesus Christ and parents
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Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material either in full or in part, for a degree at this or any other institution.

________________________________________
Signature:                                                          Date: 21 December 2009
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INTRODUCTION
Chapter One
A Fusion of Korean and Western Art Musics
Towards Oneness in Composition as an Expression of Personal Identity

I consider that my music is a fusion of Korean traditional music and western art music influences, especially avant-garde sounds, that joins the diverse influences and musical inventions into a oneness aesthetic that reflects my personal identity as a Korean-Australian. This oneness is taken as an expression of Korean traditional cultural values of unity as well as of a Catholic spiritual embracing of diversity. The diversity is expressed on a musical level as diverse cultural strands—Korean and western art music—and the variation of these technically whilst the unity comes from living-threads of rhythm and colour and formal structuring of these. The unity perspective is from inside my creative process utilizing a reflective—practice model to explain the intercultural nature of the oneness in a three part structure.

Thesis Structure

The thesis is structured, as I mentioned above, in three parts: Credo; Cultural Journey; and Analysis. A series of seven ideas underpin the discussion of my music: spiritual symbols (bells, statuesque chords), drone (long resonances), single-entity sounds, living-colour, sonority mixtures (Korean modes and chromaticism), rhythmic cells and climactic oneness. These ideas work across Korean traditional musical influences and an avant-garde orientated approach in my creative process for the folio compositions.

In the first part of the thesis, Compositional Credo (chapter two), I argue that the main focus behind my composition is a Catholic concept of oneness that draws
upon my Korean heritage and knowledge of Western Art Music to express my Korean-Australian identity. This focus is argued from both spiritual and physical perspectives and results in five operating principles: Korean traditional music engagement, Korean-related Western Art Music techniques, specific techniques, spiritual sonic symbols and oneness.

In the second part of the thesis, entitled Personal Musical Journey (chapter three), I investigate my cultural and musical journey as a Korean-Australian towards a compositional voice. The journey goes through the development of Korean traditional musical influences, Korean Catholic diaspora values in Sydney, and Asian-Pacific and European intercultural composers influence on my compositional identity. I posit that these diverse influences form an intercultural oneness that informs my composition.

The final part, Oneness in Diversity (chapter four), is an analysis of the folio compositions and argues that the oneness in the music is formed from diverse Korean traditional musics and intercultural avant-garde influences. The investigation breaks the folio down into these two categories. The traditional Korean-orientated works, such as the percussion and voice duo Chun-Hyang Ka: Korean Love Song (2007), creates diversity through drawing on samulnori (percussion genre) and p’ansori (folk narrative genre) traditions which are unified through living-colour and rhythmic threads. The other works within this orientation develop these ideas. The ensemble piece Woo-Ae: Sisterhood (2004) features samulnori double-handed drumming whilst the wind works, P’iri (2006) (oboe) and Woollim Sori (2009) (clarinet and percussion), extend the timbre and limited melodic range of ideas of my p’ansori piece within these works but drawing on instrumental techniques from the Korean p’iri (a Korean double-reed woodwind).
The avant-garde influenced compositions—the solo piano piece Jo-Wha (2006), the instrumental trio Bu-Hwal: Resurrection (2008), and the orchestra work Sung-Ryung: Holy Spirit (2008)—continue the traditional Korean music influence, especially drawing on samulnori and living-colour concepts. However, these traditional Korean ideas merge with intercultural avant-garde influences, especially interval-colour sonorities and a macrocosmic structure.

Aims of the Writing

As I mentioned at the outset, the perspective of the unity is that of a reflective-practitioner. This approach draws on two models: Chou Wen-chung’s cultural roots idea (”Wenren” 213) and Donald Schôn’s reflective-practice model. Schôn posits that new knowledge can be discovered through actions (68), which I interpret to mean that the act of composing can discover different sound worlds. Fitting with this approach, is Chou’s argument that a cultural root is necessary for ideas to flourish (“Wenren” 213) which I apply to my composition as the idea that traditional Korean musics can nourish my avant-garde orientation. The aims are to expose this traditional cultural underpinning of my work as well as demonstrate from inside the creative process the new sounds that arise in action from the fusion of Korean and intercultural avant-garde ideas. The main focus is to argue that these diverse ideas fuse as a compositional voice to reflect my Korean-Australian identity. This identity comes from a oneness concept which I examine in the Compositional Credo.
PART ONE: CREDO
Chapter Two
Compositional Credo: The Oneness Idea

In him [Christ] all things hold together in both visible and invisible things. (Barker, NIV 1854, Col. 1:16-17)

Ak is an artistic accomplishment to cultivate a sage’s moral character, to harmonize man with the supreme being, to calm both the heaven and the earth, and to balance yin and yang.

Ak comes down from heaven to stay in the human mind. Coming from nothingness, it is formed in the course of nature. It touches the heart of everyone with blood in his veins and activates his spirit.

(B-K. Hwang, "Philosophy" 813)

The main focus I have as a composer is to create music through looking at a range of musical gestures that evoke my cultural identity as a Korean-Australian. These gestures are controlled by a spiritual connection between the spiritual and the cultural ‘oneness’. Central to my music is the notion of Catholic faith unity and Korean-Australian intercultural fusion. I use the term Catholic faith in reference to my own personal conviction which is centred in the Roman Catholic Church, particularly in the primacy given to the Virgin Mary and the liturgical ritual of Mass celebrating Jesus Christ (“Roman Catholic Church”). I identify with the Korean Catholic Church1 in Australia. The spiritual impetus behind my music is of a Judaic-Christian spiritual presence that the writer of Colossians notes as unifying all things and the Korean traditional music, concept from King Sejong2 and the Akhak Kwebŏm3 musical treatise, of Ak bonding the physical with the spiritual (B-K. Hwang,

1 The Korean Martyrs and St. Stanislaus Catholic Church, Silverwater, Sydney.
2 King Sejong (1397-1450) was the monarch of the Yi dynasty in Korea and noted for his development of Hangul—a phonetic-based system for the written Korean language (“Sejong”).
“Philosophy” 814). The notion of fusion is used in a compositional sense to evoke this sense of ‘oneness’ and wholeness connected to the spiritual.

My musical identity is divided into two categories. Firstly, the identity expresses itself on the philosophical/spiritual level with Asian aesthetics and the Catholic faith, and secondly, on the physical level, with Korean traditional musics and related Western art music in the contemporary context. This process has five guiding principles: Korean traditional cultural engagement, Korean-related western art music techniques (cross-boundaries territory), technical gestures (including cells, juxtapositions, and flexible beats), symbolic sounds and the oneness concept.

**Personal Korean-Australian Identity**

The reason for my strong interest in Korean music is that I am a Korean-Australian; I believe my music always reflects my Korean cultural values and personality through creative processes and that is my natural state as a human-being. However, I am also a resident in Australia and so that cultural imprint is important to my identity. As I mentioned at the outset, this identity works on two levels: the spiritual and physical dimensions.

**I. Spiritual/Philosophical Dimensions:**

**Spiritual Oneness and Catholic Associations**

My oneness concept draws on St. Paul’s statement that “in him [Christ] all things hold together” including both the “visible and invisible” (Barker, *Col.*1.16-17). This idea has a sensory dimension drawn from my experiences of Catholic cathedrals and communion services and is expressed in specific musical gestures. In the St
Patricks Cathedral, I experienced a spiritual presence via the visual sense of space and statue icons of Christ, the surrounding smell of incense symbolic of the Holy Spirit and the sounds of both high bells during communion (representing God) and low held organ drones. These Catholic experiences also have parallels with my Shamanist and Buddhist experiences in Korea and are nourished by other composers of the Catholic faith.

**Dimension 1: Spiritual Symbols**

Musically, I have created gestures that reflect these Catholic sensory evocations of God. Stasis melodies, that do not change register over long periods of time, represent the sense of space and extended organ drones that I associate with the presence of God. Light, quirky *colour* moments, usually of short one note staccatos or quick *chordal stabs*, reflect high bells that signal the presence of God in communion, but also recall Shamanistic metal resonance in the sound of the *ching*—a large Korean metal gong, as well as Buddhist moment meditation, a point I develop later in *Personal Musical Journey* (chapter three). Pentatonic wafts of colour, chromatically altered, and sound resonances from low, dense sonorities suggest the smell of incense representative of the Holy Spirit’s presence. Decaying sounds and delicate *pianissimo* passages represent high bell sounds symbolic of the Holy Spirit. Violent moments of thick dissonant chords represent the iconic statues of the suffering Christ.

Finally, structural envelopes building from simple to complex and back to simple represent the intensification felt in speaking in tongues, a dimension of my Catholic religious experience, which is a form of communication with God.
Dimension 2: Catholic Influenced Composers

Equally influential is the philosophy of Korean-American composer Hi-Kyung Kim, a Christian, who uses dissonant sonorities as well as Korean instruments and pentatonic scales in her compositions with transcendent notions. This approach is also present in Messiaen. As a devoted Catholic he used juxtaposition in rhythmic cells, chords, melodies and sonorities to express visions of Christianity. When two or more objects are juxtaposed, I find the resultant unity, if successful, refers to the spiritual domain. Koozin finds evidence of Messiaen’s Catholic faith in his music:

Messiaen’s musical techniques and extra-musical imagery create an expression of his Catholic faith. (185)

I share this Catholic faith and compare and contrast our musical outcomes in light of this in Personal Music Journey (chapter three). Messiaen’s musical sonorities within the Catholic Church communion form single colour moments, through the use of a “chord of resonance” (Fanning 415) and thick clusters (m2, m3, and m7). Griffiths states:

Messiaen’s comment that “certain sonorities are linked for me with certain complexes of colours and I use them as colours, juxtaposing them and emphasizing some against others, just as a painter underlines one colour with its complement.” (1035)

Sustained organ drones and communion bell sounds are significant sources of colour in my compositions. Therefore, Messiaen’s colour concept is an influence on my own work.
Dimension 3: Intercultural Fusion

Hybrid influences form the basis of my approach. I view intercultural composition as a way of expressing my background. A hybrid world forms from such a “mixture” (Lim, “Peggy’s Ghost” 2). This approach draws on Chou’s “cultural roots” (“Wenren” 208-20) and extends it to include a range of personal experiences and ideas, such as Japanese composer Joji Yuasa’s “cosmology” (176-97).

Consider the contrasting ideas unified in the East-West fusion of Yun Isang’s music. Here, two aspects (or cultures) are clearly identifiable but merged. The integration of traditional instrumentation and atonality form a hybridity (see the score of Kim Hi-Kyung’s Rituel III), as well as the cultural border-crossing approach (Lim, “Peggy’s Ghost”) and Western assimilations of the Asian aesthetics. The notion that unifies the traditional music sounds and intercultural identity in the creative voice is oneness. This concept implies merger, which is taken on two levels: musical and cultural/spiritual.

On a musical level, this unity of similar sounds from East and West is often referred to as syncretism*. On the cultural level, these unifications and recurrences are symbolic of the different cultural strands that make up my identity. The seven works integrated in my composition portfolio are all influenced by Korean traditional music and contemporary Western art music, especially, the oeuvre of Olivier Messiaen (from the religious works such as “Regard du Père” (1944), as well as Toru Takemitsu’s Quatrain II (1977), Yun Isang’s Colloides Sonores (1961) and Monolog (1983), Hwang Byung-ki’s “Harim Castle”, Kim Hi-Kyung’s Ritual III (2005), Bruce Crossman’s After Resonance Blues (2005) and Lee Chan-hae’s Back to the Origin (2003) were also of particular interest to me, as these composers demonstrate an Asian

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* The term “syncretism” means reconciliation, merging or fusion of differing systems of belief, as in philosophy or religion (Barnhart, “Syncretism” 2128). I use the term on a musical level to signify musical reconciliation of differing cultural strands.
musical aesthetic, whether through the composer’s cultural background, their use of Asian musical idioms or their Asian-inspired Western dissonant/atonal procedures in conjunction with contemporary avant-garde music.

II. Physical Dimensions

Physical Dimension 1:

The Korean Perspective: Korean Traditional Musics

As stated earlier, specific inspirations from Korean culture are prominent in my compositions and can be discerned on a physical level. These manifestations include Shamanistic performance rituals, samulnori percussion, rhythmic modes and calligraphic gestures.

Korean Rhythm

In particular, an important aspect of Korean music that I draw on is that of samulnori oneness. In this music, subtle changes in repetitive rhythmic cells and enveloping sonorous sounds create a musical result that is linked to a Korean community and spiritual unity (K. Lee). Hwang also notes this similarity, noting that the slow rhythms of chongak are part of meditation (B-K. Hwang, “Philosophy” 819). The structures of traditional music are controlled by a series of underlying rhythmic modes that recur through the work. This idea of rhythmic cycles is an identifiable feature in nongak and pungmul (Howard, “Nongak” 929-31). Whilst rhythmic-modal structure is an important element of traditional music, so too are isolated moments.

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* Koreans use two distinct terms, nongak and pungmul, for all types of band performances, and they originally referred to ‘farmers’ music and dance’ (Howard “Nongak”).
Massive climactic builds and interlocking single cell rhythms are found in samulnori music. Howard outlines samulnori instruments as follows:

The music of nongak is provided by four basic percussion instruments: kkwaenggwari (small gong), ching (large gong), changgo (double-headed hourglass drum) and puk (barrel drum). The kkwaenggwari produces a sound echoed in its onomatopoeic name. In nongak it is the instrument of a bandleader, the sangsoe. The leader gives each rhythmic pattern and initiates changes in both dance and music. The ching player provided the basic beats for the group to follow... The kkwaenggwari is echoed by the ubiquitous changgo, played with a thin whip-like yol ch’ae stick on one head. The lower-pitched head of the changgo echoes the beats of the ching; it is struck either by the hand or with a hammer-shaped kuggul ch’ae stick. The puk, again with an onomatopoeic name, elaborates ching material. (“Why” 5)

Provine continues an analysis of key rhythmic patterns commonly found in both Korean classical and folk music.

The rhythmic patterns—for which the Korean term is changdan ‘long-short’, that is, ‘length’—typically are not repeated exactly on each recurrence. Rather, they display a number of characteristics, any or all of which will identify the pattern while allowing for considerable variation and flexibility in repetition, according to the needs of the moment. (Provine, “Rhythmic” 841)

My experience in Korean music leads me to believe that Korean traditional rhythms can create simple to complex rhythmic structure so therefore an entire music forms as richness and uniqueness in colour. It has certain characteristic rhythmic patterns such as, chinyangjo, chugmori, chungjungmori and kutkori with long and medium length phrases structures but with complex breakdowns of the pattern.
Distinctive Korean triple subdivisions and compound metres feature (Provine, “Rhythmic” 841-43).

These generalities find specific uses in complex patterns. Similarly, my rhythmic uses are related to a complex rhythmic pattern such as kutkōri where I often utilize long-short phrases with quaver triplet rhythmic subdivisions. These ideas are particularly of interest to me and regularly figure in how I formulate a well-balanced texture and exciting climactic builds in my work. Thus, we see that Korean rhythms and modes are crucial sources to my creative voice.

**Single Entity**

In my compositions, the idea of an isolated moment structure is a key aspect of traditional Korean music that I draw on in my works. In this regard, Hwang Byung-Ki talks of the after-tone of a single-tone.

[1] particularly enjoyed the aftertone, that spread out when a string had been plucked, just as waves ripple outward in a pond when a stone is thrown in. (“Philosophy” 813)

Confucian philosophy present in Korean society emphasizes the single-tone entity. This idea is depicted in the sound of kayagŭm. The Korean plucked string instrument kayagŭm is one the most important and popular instruments in ancient Korea. Killick describes the Korean zither, or kayagŭm, as:

The twelve silk strings of the kayagŭm, tuned to a pentatonic scale, are kept relatively slack to facilitate the wide vibrato and pitch-bending characteristic of music Korean music, which is achieved by pressing or pulling the string with the left hand on the non-sounding portion behind the movable bridge, thus altering the tension and hence the pitch. (823)
The Chinese scholar and composer Chou Wen-Chung describes the term *single-tone*:

There is the Chinese concept: that each single tone is a musical entity in itself, that musical meaning lies intrinsically in the tones themselves, and that one must investigate sound to know tones and investigate tones to know music. (“Asian” 214-16)

He goes on to quote the Indian sage Matanga in a more general sense: “[Tone is] that which shines by itself and the sound that generates an expression” (“Asian” 217).

In addition, *living-colour* concepts present across Asian cultures. I see *living-colour* as the changing timbre of a *single-tone* from moment to moment. Korean composer and *kŏmun’go* player Jin-Hi Kim has developed a compositional concept of *living tones*. Musicologist Mike Heffley explains:

Living Tones is Kim’s translation of ‘sigimse’; the Korean word suggests more than the Western concept of “intonation”, which since the Baroque period’s institution of the equal tempered scale has meant conformity to the latter. ‘Sigimse’ rather conceives each tone as having its own unique character and identity to be brought out and expressed in performance. (Heffley, “Book Proposal: The Living Tones” 3)

Kim Jin-Hi expands the *living tone* concept to include issues for timing of tempo.

My bi-cultural compositional concept “Living Tones” is based on a sense of timing which is different from Western music. “Living Tones” function best in a slow tempo where enough space is available to shape notes, which does not work well in a strict time frame, such as in Western classical music. (J-K. Kim 127)

This *living tone* concept is distinctive from Western music not only in its freer timing but also in the colouring of melody as well. The interval related colouring of melody via scale constructions is an important aspect of Korean melody. In this
regard the pentatonicism of the p’yŏngjo and kyemyŏnjo scale creates an identifiable Korean interval-group sound (Hwang, Junyon 847-48). Hwang Junyon describes the colour of a kyemyŏnjo and p’yŏngjo:

It is common phenomenon that the scales of music in various parts of the world are divided into two, and the one conveys a bright mood and the other gloomy mood. The same is true of p’yŏngjo and kyemyŏnjo in Korean music. (847)

These Korean influences in matters of rhythm, pitch, instrumentation and gestures will be discussed in more detail as they surface in my works.

**Physical Dimension 2:**

**Related Western Art Music Techniques Cellular Unity and Flexibility**

While creating complexity in Western art music via rhythmic form is not the norm, we do see increasing examples beginning in the second half of twentieth century. There are western composers including Liszt, Stravinsky, Ives, Grainger, and Schoenberg whose musics are rhythmically complex. However, the main focus here is not a comprehensive survey but rather it is focused on the contextual influences on my work, such as Bartok and Messiaen.

Similar to changdan (long-short rhythm), Bela Bartók uses cyclic rhythmic patterns in his compositions. In scholar Benjamin Suchoff’s analysis of Bartók’s *Sixth Quartet*, movement II, he observes:

Bartok’s direction away from arch form—the structural method of Bartok’s two preceding quartets—and towards cyclic form as a means of achieving overall unity…. (2)
Akin to *samulnori* rhythmic archetypes, Olivier Messiaen and Australian composer Bruce Crossman both utilize flexible beats and various rhythmic patterns in different lengths. Demuth describes Messiaen’s use of rhythmic flexibility:

The line constructed upon continuous rhythmic variation. The notes simply amount to the material of the movement and the result sounds perfectly spontaneous because Messiaen, before all things, is musical. The melody is free and rhapsodic and grows out of itself. (205)

Messiaen’s rhythmic flexibility sometimes collapses into spaciousness. It has always been Messiaen’s aim to suspend the sense of time in music, in order to express the idea of the *eternal*—in which time does not exist—as distinct from the temporal (Koozin 185-98).

Likewise, my rhythm sensibility can involve repetitive cells, but I often use contrasting ideas where one is rhythmically free while the other consists of long drones.

**Being-time**

In Western art music, timing is often strict. We find regular patterns and segmented forms. However, we do find some overlaps between West and East. For example, in the Catholic Church, *time* is uncountable like a *timelessness* or *spaciousness* of Cathedrals which can be seen in chant tradition. In Asian music timing is also free and more flexible and tends towards isolated single-entity moments, which is something I develop later under Intercultural Composers in the *Personal Musical Journey* chapter. Asian rituals and Buddhist thought could be part of the reason for this difference. Koozin describes Buddhist thought on ‘time’ in the thirteenth-century writings of the Japanese Zen master, Dōgen:
Whereas earlier Buddhist thought conceived enlightenment in terms of liberation from the natural temporal cycles of birth and death, Dōgen’s is an experiential view of time, and liberation comes through perception of natural phenomena as a representation of “being-time”. “Time is existence, existence is time”. The shape of a Buddha is time. Time is the radiant nature of each moment; it is the monumental everyday time in the present... “Being-time”—reflected in every event at every moment—is also related to an aesthetic sensibility which appreciates the beauty of isolated, independent objects. (Koozin 187)

This idea can be similarly seen in the Western avant-garde music such as in John Cage’s silent piece “4’33”’ (Cage 4’33”). In this piece, no sounds are made by performers and I see this piece shows that only existence of time without tools can create interesting sounds via the environment that can be regarded as music (Hamm “Cage”). These timing concepts are overlaps with the eastern concept of being-time.

This being-time concept is similar to Catholic beliefs about eternity and resurrection. This concept is used in my music where I develop an idea of sustained long drone note that constantly appears in my work and uses of repetitive rhythmic cells that is reminiscent of repeated bell sounds during communion at my Korean Catholic church.

**Juxtaposition**

Juxtaposition concepts found in several composers’ music influenced my creative writing. Messiaen has juxtaposed rhythmic cells and different chordal sonorities in his piano works, such as the lists of movements from the *Vingt Regards sur l’ Enfant-Jesus*. American composer Charles Ives utilized “intervallic structure” techniques

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*I interpret these Catholic beliefs to mean “eternity” as in the afterlife continuing forever and “resurrection” as that of Christ and Christian believers rising from the dead.*
(Johnson 240) that contain juxtapositions of chromatic and diatonic scales. Johnson illustrates Ives’s concept of ‘chromatic quotation’ in a diatonic tune.

In this chromatic quotation Ives varies the intervallic structure of the original tune but retain aspects of its diatonic flavor. Ives alters the rhythmic and metric structure of the original tune fragment, making it on beat longer, and in the second half by changing two quarter notes into eight notes, making it one beat shorter. By making these intervallic changes—expanding, contracting, and reversing intervals in the original tune and adding chromatic neighbors—Ives ingeniously creates a melodic parallelism between the two sections of the melody. (240)

**Five Operating Principles**

The spiritual/philosophical and physical dimensions of my Korean-Australian identity have a rich cultural labyrinth of ideas which can be hard to comprehend whilst in the process of composition. To make the act of creating practical I work these dimensions, as I mentioned at the outset, into a series of five operating principles.

**Principle 1: Korean Traditional Music Engagement**

In relation to Korean traditional music, I draw on several musical elements. They are *samulnori, climactic-oneness, after-tone, living-colour, kyemyŏnjo* scales related to pentatonicism, Korean percussions, *kayagūm*, Korean rhythmic modes and melodic dissonance/consonance sonorities.
Principle 2: Korean-Related Western Art Music Techniques

In another sense, I have numerous fundamental concepts in related Western arts musical techniques. They are Bartokian rhythmic density, quirky and syncopated rhythms, Messiaen and Crossman’s flexible beat and metrical pulse (varying length of the pulse unit and pulse rate—*accelerando* or *rallentando*). Also, I use a consonant-dissonant sonority of pentatonic/chromatic mixtures (*kyemyǒnjo* scale consonance versus chromatic dissonance). Messiaen and Crossman’s musical concentration on the tonally-dissonant combinations and Hi-Kyung Kim’s uses of mixture of dissonance and Korean scales are also an influence. In addition, colour moments (single chordal entities of *interval-colour* and clusters with *after-tone*), experimental timbres as an extension of *living-colour* concepts, and influences from Messiaen’s *colouristic sonorities*. I also use the Western organ-like *drone* sounds which are similar to the the long resonances of the *samulnori* instrument, the *ching*.

The other concept that I focus on is cellular structure—like Bartok, Messiaen and Crossman’s use of motif and pitch. My composition focuses on two handed movement for piano and percussion and in similarly, two contrasting moment forms such as dissonant/consonant and low/high in pitch.

Lastly, I use a juxtaposition of contrasting elements including the *yin* and *yang* concept, Ives in his uses of juxtaposition techniques, Messiaen’s cell combination as well as Crossman’s contrasting ideas in rhythm and pitch/intervals.
Principle 3: Specific Techniques

In specific, on the musical level, the discussion of Korean traditional musics in relation to my identity includes *samulnorï* climactic builds where an enveloping sound is created as four different complex rhythms are reduced to one rhythm amongst all players. It includes *after-tone and single-tone* concepts that relate to both sounds and Confucian philosophy, as well as the concept of *living-colour* moments in Korean zither *kayagûm* and *kômun’go*.

Korean traditional pentatonic scales (*p’yôngjo* and *kyemyônjo*) (Howard, *Korean 56-9*) are reinterpreted to Western pentatonicism in equal temperament. Korean percussion instruments such as *ching*, *kkwaenggwari*, and *changgo* traditionally play Korean rhythmic modes, the *changdan*. I utilize these rhythms both for traditional Korean and Western instruments.

Lastly, melodic *dissonance/consonance* and overlapping *diatonic/chromatic* sounds, particularly for grace notes and glissandos, drawn from Korean pentatonic scales overlapping each other. Related to this Korean emphasis, are Western art music techniques that parallel traditional Korean music technique commonly surface in my works; these include an increasing rhythmic density, quirky and syncopated rhythms, pentatonic and chromatic mixtures, colour moments (from simple chords to atonal clusters), long drones, cellular structures (pitches), two-handed moments on the piano and the juxtaposition of contrasting elements.

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7 The term ‘samul’ means “four” while ‘nori’ means to “play” or “perform.” *Samulnorï* signifies a performance using four instruments, namely, small and large gongs made of bronze and leather and double-headed hourglass and barrel drums (K. Lee).
8 The *ching* is a large Korean traditional metal gong; the mellow sound is low in pitch (B. W. Lee, 1999).
9 The *kkwaenggwari* is a small traditional Korean metal gong that sounds high in pitch and sharp (B. W. Lee, 1999).
10 The *changgo* is a an hourglass drum with a wooden body; its left side, covered with cowhide, is struck with the left-hand palm, and its right side, covered with horsehide, is struck with a slim bamboo stick (B. W. Lee, 1999).
11 The Korean term *changdan* means long-short; it is part of the Korean rhythmic cycle.
Principle 4: Spiritual Sonic Symbols

In discussing a philosophical and spiritual level in this documentation, I have three ‘themes’ in mind. They are Catholicism—Oneness/God and Messiaen’s faith, association—bells/drones to church and bells/drones to Korean shamanism, and Samulnori.

In addition, Asian aesthetics—such as after tone, enveloping ideas and spiritual oneness of the players symbolically suggest a link to living spirit.

Principle 5: Oneness

Finally, on the philosophical and spiritual level, I see oneness as suggesting unity, such as in the Catholic association of bells/organ drones in the Eucharist/communion with the Korean counterpart of metal resonances in Shaman ritual ceremony.

The Asian aesthetic concepts of oneness, after-tone and an enveloping sound also influence my voice; these are particularly evident in my compositions that relate to the heightened spiritual level attained by both the samulnori players and audience. My music seeks to create harmony in both a cultural and spiritual sense. It is an expression of who I am, a Korean-Australian who believes in God. Therefore, my creative voice continuously balances both as a type of oneness.

Underpinning and interacting with the Korean modality is the concept of atonality. I take this in the broad sense of meaning the use of sonority so as it does not have a tonal underpinning (Lansky and Perle, “Atonality”), especially in the Schoenberghian sense of “the elimination of hierarchical pitch-class distinctions” (ibid). The sections of my music that are atonal, work not as a hierarchy but as colour sonorities controlled by interval.
Summary

My main focus in this chapter has been the musical gestures that evoke my cultural identity as a Korean-Australian. My early experiences in Korea are central to my creative voice, as I attempt to merge diverse elements from there and Australia that can form a compositional oneness (in sound). This oneness reconciles the various cultural and spiritual aesthetics related to my Korean-Australian identity. My personal interpretation of an intercultural approach to composition is echoed in specific composers who explore multiple perspectives and inform my creativity.

The philosophical arguments are founded on an emerging school of both Asian and Australian intercultural composers and are supported by precedents in the French school of music as well as American West Coast composers. The most significant are those influences from Korea although the avant-garde aspect is important. The main concept behind this is oneness that can be seen in two levels: musical and cultural-spiritual. This unity can be of similar elements, recurring juxtapositions, and complimentary opposites on both musical and cultural-spiritual levels to create diversity within oneness.
PART TWO:
CULTURAL JOURNEY
Chapter 3
**Personal Musical Journey:** Korean Traditional Musics, Catholicism and Avant-garde Asia-Pacific Sounds

Make every effort to keep the unity of the Spirit through the bond of peace. There is one body and one spirit—just as you were called to one hope when you were called—one Lord, one faith, one baptism; one God and Father of all, who is over all and through all and in all.

*(Barker, Eph. 4:6)*

In this chapter I investigate my musical journey towards oneness and its relationship to traditional Korean musics and intercultural avant-garde ideas. This journey explores the idea of oneness drawn from the writer of Ephesians as a unifying principle amongst the diverse cultural influences from my background; these formulate a Korean-Australian musical language at the heart of my composition. I look at this process on four levels: a personal compositional journey, expression of traditional Korean musical values, Korean Catholic values, and the interaction with intercultural Asia-Pacific and European avant-garde musical ideas. The personal journey moves from an improvisational unlocking of personality to a Korean-Australian musical technique. This technique is formulated from a basis in Korean traditional musical values, including *after-tone* through to modal and rhythmic structures, which merge with intercultural avant-garde ideas including chromatic-modal sonorities, extended instrumental and vocal techniques, and structural planning. My Korean-Catholic spiritual sensibility shapes this intercultural compositional voice with sonic-symbols resonant with aspects of both Korean and Australian cultures.
**Intercultural Being: A Korean-Australian**

The reason for my interest in Korean music is that I am a Korean-Australian composer. I believe my music should always reflect my cultural values and personality through creative processes. This intercultural process I see as natural.

The intercultural positioning of my personal identity as a Korean-Australian is something I draw from my dual living experiences. My identity has a certain ambivalence to it. I have lived in both Korea and Australia which has given me an affinity to both places yet has left a feeling of dislocation or ‘not belonging’ to either. Am I Korean, something in-between, or an Australian? This intercultural ambivalence is at the heart of my musical composition.

I was born in Seoul, South Korea in 1980. I lived there for fifteen years before migrating to Australia in 1996. I commenced my first music lessons on the piano at an early age. Playing the piano brought me great joy. I trained as a classical performer. In addition, while at primary school, I studied Korean traditional instruments (especially changgo) and their techniques. Korean pentatonic scales and samulnori rhythms, (changdan) were compulsory components in music class. These early studies into Korean music and Western classical piano training were a source of childhood delight.

After my Korean childhood I arrived in Sydney, Australia for a permanent residency with my family in 1996. Although everything was new, I anticipated the fresh environment and circumstances with a high degree of excitement. I went to language school in 1996. Prior to arriving, my sense of Australia did not include a broad spectrum of cultures. However, while in the language school, I encountered students from various nationalities, such as India, China, Japan, Russia and Cambodia. I soon learned that Australia is a diverse and multicultural nation. After nine months,
I enrolled in year nine of high school. I remember my first day; I was quite nervous and unsettled. One girl approached me and began talking. Her name was Michelle; she was a European-Australian. The first thing she said was “Are you new?” I confirmed that I was indeed a new student. At lunchtime, she introduced me to her group of friends. Michelle was my first Australian friend, and we remained very close for the whole time in high school. I also made Korean acquaintances, and thus it came to be that I spoke Korean to some friends, English to some and a mixture of the two.

**Compositional History**

This intercultural sociological background also permeates my creative journey as a composer. I have an affinity to Korean traditional music as well as a love of Western art music. Whilst it may seem that these tendencies can be separated into geographical locales, the truth is that both locales have nurtured my dual cultural interests.

My first experience of Korean traditional music, as I mentioned earlier, came from Korea. When I was a child in primary school in Korea I used to play Korean traditional instruments *changgo* (hour-glass drum) and *tanso*¹² (Korean end-blown vertical bamboo flute) in music class. We played Korean modes and rhythms on those instruments. These Korean rhythms and modes became part of my ‘subconscious ear’ ready for drawing on intuitively at a later stage. Later on when I was living in Australia this Korean Traditional music interest was nurtured further. I became interested in playing Korean instruments, especially in developing my *changgo* playing. This interest was developed both by the University of Western Sydney and

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¹² A vertical notched flute adopted for court ensembles and thought to have been used by folk musicians (Killick 827).
within the Korea traditional cultural focus within my Korean-Catholic Church\textsuperscript{13} in Sydney. We had *samulnori* class at the University; I played *changgo* with Australian friends and learnt rhythms from both Korean and Australian teachers. I also played the *changgo* outside the University with a *samulnori* percussion group in my Korean Catholic Church and performed in Church annual concerts for several years. Keith Howard makes the point that the boundaries are blurred in the sense that Korean traditional culture is strongly linked to Christianity because many Korean traditional music specialists are Christians. He goes on to mention the establishment of a Christian Praise Society commissioning works for *kayagŭm*; traditional music has its place within Korean Christianity (Howard, *Creating* 179–80).

In Australia this connection is alive and well in the Korean Catholic diaspora in Sydney. In other words, my Korean traditional musical interest was not just something nurtured in the East, but an experience of my Australian living in the West—both in a Western institution and through the Sydney Korean Diaspora.

My Western art music training, similarly, was nurtured in two cultures. Initially in Korea I started my piano lessons in classical Western art music when I was five years old and trained for eighteen years. I have also been trained in both classical and contemporary music in Australia. Especially when I came to university I start looking more closely at Bach’s linearity, Beethoven’s dramatic golden mean structures and juxtapositions between contrasting movements, and Messiaen’s harmony. In other words, my introduction to Western art music was not something I saw as the ‘other’ (Western culture) but rather a natural part of my life—a Korean upbringing in the East and musical training and diaspora experiences in Australia. This locating of Western art music as a part of the Eastern living experience is not

\textsuperscript{13} *The Korean Martyrs and St. Stanislaus Catholic Church*, Silverwater.
always acknowledged in the West. Everett and Lau note this perception regarding the East’s experience of the West as ‘other.’ They state:

…the East has been embedded in the European musical imagery and how it is reified in sound. Without acknowledging the histories of Western music in the East. (xvii)

**Improvisation**

In my third year at the University of Western Sydney in 2002 I participated in improvisation classes. I played Korean *changdan* rhythms with European contemporary dissonant chords. This experience was very important for me as it was a starting point where I could begin to express myself as an intercultural composer-performer. It happened very subconsciously as I did not realize the connection until after I improvised an Eastern and Western fusion sound and other people pointed out the linked sources. This was a very interesting first experience as an intercultural composer; I realized that both the Korean and European musical traditions could be used to explore my imaginative thoughts in music.

**Honours Degree: Samulnori Rhythms and Korean Modes**

In my honours year of my Bachelor of Music degree, I had many cultural musical experiences for my composition studies. For instance, I used *samulnori* rhythms and Korean modes in my composition that combined with Bartokian cyclic rhythmic structure that I mentioned in the Compositional Credo. I also used the Korean mode (*kyemyǒnjo* scale) for Western instruments such as clarinet and violin to
be reminiscent on a modal level of taegŭm (Korean wooden flute) and kayagŭm (Korean string zither).

In *Drama in Silence* (2003) for clarinet, changgo, piano and cello, I first made a conscious use of the kyemyŏnjo mode in the clarinet line (see Example 3.1) within contemporary composition.

**Example 3.1** *Drama in Silence* (clarinet part), bars 91-93—*Kyemyŏnjo* mode
It uses the Korean *p’ansori* version of the *kyemyŏnjo* scale (Hwang, Junyon 849) which allows for three consecutive whole tones in the middle of the scale. These ideas have influenced my creative processes and are drawn from my earlier multicultural musical experiences in both Korea and Australia (see Example 3.2).

**Example 3.2 P’ansori—Kyemyŏnjo Scale** (Hwang, Junyon 849)

The outset of the work has *samulnori* style rhythms in the percussion part with alternating hand-patterns and small cells building to a climactic oneness where the two hands come together (see Example 3.3). These ideas have influenced my creative processes and are drawn from my earlier multicultural musical experiences in both Korea and Australia.
Example 3.3 *Drama in Silence* (changgo part), bars 14–23—*Samulnori* Rhythms
This embracing of rhythmic and modal structures from Korean music into my composition I see as the first level of a conscious engagement with my Korean heritage. Later in my compositional development, this Korean cultural engagement began to flourish on a deeper level, especially in the savoring of timbre.
Formulating Technique—*Jo-Wha (Oneness)*

After discovering the personal compositional direction of a culturally imaginative sound for music, I began to explore the ideas more in my composition *Jo-Wha*, a solo piano piece. In this work, I utilize Korean traditional rhythms drawn intuitively from *samulnori* and Korean pentatonic scales such as *p’yǒngjo* and *kyemyǒnjo* used in tandem with more European—orientated dissonant chords and cluster effects.

This piece is an intercultural fusion of Korean traditional sounds with European avant-garde and Catholic traditional sonorities but extends the fusion idea. This extension still consciously uses Korean musical materials but starts to expand on this in the deeper way of musical gesture and living timbre colour but in tandem with European—orientated sounds.

In *Jo-Wha*, for example, low-bass clusters shimmer as a drone like the sustained *ching* sonic gestures in *samulnori* and brushing strings as a cluster inside the piano to suggest the *after-tone* resonance of *kayagǔm* music (see Example 3.4).

The value on the timbre quality of a note in Asian culture is something that Australasian composer Bruce Crossman notes. He draws on Korean *kayagǔm* player Hwang Byung-ki relishing of “the *after-tone* of a plucked note spreading out into the acoustic in Korean court music (*chong-ak*) [K. Lee]” and links it to Kim Jin-Hi’s *living tones* concept (Crossman “Asian-Australian Interactions”). I too draw on this concept in my music and see it as an expression of a Catholic spiritual dimension—a type of life force or Spirit unifying all.
Chinese composer Chou Wen-chung views philosophically an underlying meaning to this creativity; asserting that the deepest levels of musical creativity are controlled by the *dao*:

Creativity is the source of this mobility between the three dimensions.

This mobility is perhaps very close to the meaning of *dao* in Daoism.

As the Taoist philosopher Zhuang Zi states, “that which moves among things is *dao*”. ("Wenren" 213)

I would see *living colour* and *gestures* as a type of shifting life force similar to Chou’s *dao* idea but interpreted from a Catholic perspective. The *dao* is one Spirit moving across things to unify all (Barker, *Eph* 4:3-6). I will develop this idea more fully in the discussion of my Catholic values later. For now, in *Jo-Wha (Oneness)* the *dao* or Spirit is a unifying principle in the musical materials but more importantly it is a living subconscious process.

My compositional principles manifest themselves on two levels: the conscious musical materials drawn from Korean culture and subconscious colour and gestural
techniques. The first level can be summarized as traditional rhythmic and modal materials present in the work, which form a conscious engagement with my Korean heritage. On the deeper second level, principles emerge from both Korean and European sources; the merged, gestural and living. The merged principles include: Messiaenic dissonances through modal juxtapositions, single-entity sounds drawn from Eastern single tones and Catholic bell strikes, and drone sounds drawn from bell like sustain of the ching and church organ sounds. On the gestural level, the drone may also be included but it also extends to ki-tak14 like grace-note figures and samulnori sonic oneness drawn from climactic overlapping sounds within the percussion. This latter samulnori oneness gesture occurs at the end of Jo-Wha (Oneness). Alternating right and left hand chords merge to an elbow-generated cluster—an enveloping oneness sonority (see Example 3.5).

Finally, the living colour level includes kayagŭm like after-tone sonorities explored inside the piano alongside rich Messiaenic chordal juxtapositions featuring interval-colour. The latter principle of emphasizing interval-colour has its roots in the French school and is also a tradition continued in the Pacific. Walter and Alexander Goehr note that Debussy “takes the actual character of the sound as a basis for the unity” (92). Crossman acknowledges this point (Personal Creative Process 19) and extends the idea to the Pacific using the term interval bag to describe chordal colour within works by Australian composer Peter Sculthorpe and himself, respectively (Personal Creative Process 69–70).

14 In changgo drumming, grace-note (ki-tak) ornamentation of rhythmic patterns is used (Im 21-22).
Example 3.5 Jo-Wha (piano), p.16, lines 1-4—Samulnori-like Oneness Gesture

I will expand on these principles later in a more detailed way in the analysis part—Oneness in Diversity (in chapter four). They are in embryo form within Jo-Wha and realised across other compositions in the folio submission.

Traditional Korean Musical Values

In my personal musical journey traditional musical values help formulate my compositional voice. This voice’s oneness in diversity draws on: the unity of rhythmic modes and the living timbres of the p’ansori vocal tradition.
As I mentioned earlier in the Compositional Credo chapter, *samulnori* climactic *oneness* and the predominant classical and folk music, 'long-short' rhythms (J. Hwang 841-45), flexibly used, provide a unity that serves my compositional *oneness* principle. However, this unity in traditional rhythms is further enhanced by a rhythmic modal scheme that provides a 'known frame'\(^{15}\) for the music; I apply this concept to my work as a cellular frame. In traditional Korean music the rhythmic mode is known by all the performers in the ensemble and thus forms a unifying factor for the rhythmic structure. Junyon Hwang notes:

> [The modes] display a number of characteristics, any or all of which will identify the pattern while allowing for considerable variation and flexibility in repetition, according to the needs of the moment. The patterns at all times in the minds of performers and trained listeners, and generally they are most clearly articulated in performance by drums…. (841)

She takes this further and considers the temporal aspects:

> The rhythmic patterns—for which the Korean term is ‘changdan’ 'long-short', that is, 'length'—typical are not repeated exactly on each recurrence. A length of time, short enough to be held easily in memory and quickly recognized. A sense of speed (not tempo, which is related to beat). A typical metre, which fills the length of time. Characteristic events during the rhythmic pattern. (841)

The most commonly used rhythmic modes include *chinyangjo*, *chungmori*, *chungjungmori*, *hwimori* and *kutkŏri*. I used *hwimori* and *kutkŏri* (see Examples 3.6 and 3.7) in my composition *Jo-Wha (Oneness)* and *Chun-Hyang Ka: Korean Love Song. Jo-

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\(^{15}\) Korean traditional music utilizes rhythmic modes, analogous to the way that Western musical culture utilizes tonality, that form a 'known frame' against which performers interact. Ethnomusicologist Keith Howard notes this practice stating that, "For SamulNori, as with local bands of old, each rhythmic pattern has a model...The models are explored through two types of variants typically known as *karak* and featuring hemiola and syncopation, the first stock variants and the second improvised" (*Creating* 16).
Wha features the long-short idea characteristic of Hwimori whilst Chun-Hyang Ka’s grace-note/roll figure is similar to kuthorī figures.

**Example 3.6** a. Jo-Wha (piano), p.10, lines 3-4—Hwimori Rhythm

b. Hwimori (Howard, Creating 46)
In my work the cellular development of rhythm is a micro version of a Korean rhythmic mode and is used to unify the music. This point is evident in *Jo-Wha* and will be discussed in part three.

*p’ansori* values also permeate the musical structure of my composition, especially in regard to changing timbres. To understand this it is important to examine the historical basis of *p’ansori*. According to ethnomusicologist Heather Willoughby, in her article on *p’ansori* and suffering, “expressing emotions in music, *p’ansori* is an exemplary genre because of the tales of sorrow and woe that are often related” (18). She describes *p’ansori* as “a vocal genre performed by solo singer and accompanied by a percussionist; the singer recounts a long, dramatic narrative through song, speech and gesture” (20). Chou Wen-chung also describes *p’ansori* song as a genre in which “individual speech sounds are often transformed into musical events according to their timbral values as well as the dramatic content of the words” (Chou, “Asian Concepts” 222).

Another way of describing the *p’ansori* is through Chou’s concept of “single tone.” Chou states the “emphasis is on the single tones and their natural virtue or power by which is sound, and sound is living matter” (“Asian Concepts” 219). Willoughby, citing Lee Bo-hyong, described the *p’ansori* vocal techniques as, “‘voice’ (rough), ‘jade voice’ (clear), ‘quivering voice’ (much vibrato), and ‘iron voice’ (hard)” (B-H. Lee) and emphasizes the importance of the timbre (Willoughby 20).
Example 3.7  a. Chun-Hyang Ka, bars 33–41—Kutkörü Rhythm for Changgo
b. Kutkōri (Howard, Creating 46)

I use these techniques in a re-interpretation of the p’ansori tradition in Chun-Hyang Ka: Korean Love Song to express the loneliness feeling of han—internalised suffering gradually expressed. Willoughby describes han as “bitterness; spite; hatred; rancor and sorrow” (18). This multiple-layered meaning required several timbre layers to express this emotion in Chun-Hyang Ka: Korean Love Song which is another point I will develop later in the analysis part.
Catholic Values

Philosophy: Korean Catholicism

Behind these musical principles, especially *samulnori oneness*, is a spiritual motivation drawn from my Korean-Catholic belief. One of the most significant facts in Catholicism is that there are *p’ansori* and *kayagŭm* musicians who are Christians who embrace traditional music as part of the worship of God. This can be seen in the Christian Praise Society in Korea. According to Howard:

Many Koreans who specialize in traditional music are Christians. I noted three well-known *p’ansori* singers who created repertory based on biblical texts. Yi Sung-chun was a Catholic. Two other former directors of the National Centre, Hahn Man-young and Yi Sungnyol, both left music to become full-time Christian ministers. In 1983, the *kayagŭm* player Yang Sunghui (b.1948) performed an arrangement of a Christian hymn by Byungki Hwang. Her colleague, Moon Chae Suk (b.1953), who had been a committed Christian since middle school, established a group, the Christian Praise Society (Yegahoe), and began to commission arrangements and compositions. The Society has a busy schedule of church performances, resistance remains, hence Moon’s fourth album attempts to remove the boundary with a nationalistic appeal: ‘Our rhythms, our praise hymns’ (*Uri karak, uri ch’anuangling*) is the Korean title. Conservatism, encountered by composers of creative traditional music amongst performers and musicologists, seems equally to characterize the Christian church elders. (*Creating* 179-80)

Therefore traditional music and Christianity are not separated from each other in Korean society, but exist in a symbiotic relationship. Traditional music forms an expression of Christian worship and, in turn, Christian worship embraces and allows
traditional musical values to live within its congregation. An Australian example of Korean traditional music within Catholicism exists in The Korean Martyrs and St. Stanislaus Catholic Church in Sydney where I attend mass. In my Church, we have regular concerts to celebrate their anniversary and Christmas. In these concerts we have fan dance and *samulnori* performances as part of worship to the Lord and consciously enjoy interacting together as a diaspora (see Figures 3.1 and 3.2).

In tradition, the *puch’ae ch’um* (Korean fan dance), the dancers dress in traditional *hanbok* costumes and form a series of circle movements to express nature—such as flower shapes. According a modern interpretation on *puch’ae ch’um* from an internet web-information sites on *puch’ae ch’um*:

The dancers open and close the fans with a lighthearted smile to a flowing rhythm. The climax is when the dancers form a big fluttering flower. They wear colorful costumes akin to those once worn by dancers of the royal court. Note the crowns of peony blossoms which are painted on their fans. (Oregon Asian Celebration)

**Figure 3.1 Korean Traditional Fan Dance**

The Korean fan dance performed by the Korean church youth group to celebrating fourth year anniversary of Korean Folklore Day at my Korean-Sydney Catholic Church in 2008.
According to dance scholar Judy Van Zile, *Puch'ae ch’um (Fan Dance)*\(^{18}\) is a new dance that has its roots in shamanism and court performance (Harvey, *Korean...

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\(^{17}\) The Korean Catholic church *samulnori* group *Wollimsol* performed at the Korean Catholic church for the annual concert in 2008. They performed at the altar inside church.

\(^{18}\) There are two romanisations of the Korean that mean ‘fan dance’: one is the popular *Buchae-Chum* and the other is *Puch'ae ch’um* which is more scholarly.
Intangible 35). Van Zile sees this new dance form as a sub-category of dance with its court dance (kungjung muyoung) from palace banquets origins (36) and a sub-category of traditional folk dance with shamanistic derived ritual dance, salp’uri (37). It is a modern experience of traditional culture. The unity of the people is expressed through the singular floral shape. As I mentioned earlier, the unity concept is also important in samulnori, especially its enveloping musical gestures.

These Church performances explore cultural dynamics within Catholicism. These photos show that we express our cultural identity through traditional culture to worship God. This traditional culture experience, expresses a cultural unity. They are also embedded within the Catholic mass, thus forming a oneness between culture and Catholicism. I see this earthly togetherness as an expression of a Christian belief where the one spiritual presence unifies diverse aspects. Oneness as a brooding spiritual presence over the earth is described in the bible in Genesis:

In the beginning God created heaven and the earth. Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters.

(Barker, Genesis 1:1-2)

The cultural mixture of East Asian and European ideas within Catholicism towards oneness I see as an expression of the diverse oneness of God. In the Nicene creed God is one yet it embraces diversity through the Father, Son and the Holy Spirit. Within mass, this creed is recited regularly affirming the idea of oneness within diversity. As the Nicene Creed states:

I believe in on one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made. For us men and for our salvation he came down from heaven;
by the power of the Holy Spirit he became incarnate from the Virgin Mary and was made man...We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son...We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

(*Altar Missal 447*)

In other words, the diversity within oneness I see as a basis for embracing Korean traditional and Catholic values as one within my music.

**Catholic Liturgy**

This function of cultural and spiritual values also exists on the physical level of musical materials. Catholic and Korean materials I see as having strong parallels which I deploy musically. In church, the worship expresses the liturgy. For example during mass, the priest prays and sings drawing on traditional *Gregorian Chant* modes.

Other influences from the mass are sonic symbols of Christian experience For example, bells during the Eucharist of the mass symbolise the descent of the Holy Spirit. Also, the long drone bass organ sounds to accompany the liturgy, I see as analogous to Korean *ching* drones and the eternity of God.

The Catholic *Gregorian chant* modes and Korean *p’yŏngjo* scale are similar (see Example 3.8).

**Example 3.8 Nucleus, Dismissal, P’yŏngjo and Analysis**

*a. Nucleus* (Gregorian Chant Modes)

46
b. The Dismissal—Benedicamus—Requiem (*Altar Missal*)

The Dismissal—Benedicamus—Requiem.

\begin{align*}
\text{i. } & \quad \text{Go the Mass is ended. Thanks be to God.} \\
\text{ii. } & \quad \text{Let us bless the Lord. Thanks be to God.} \\
\text{iii. } & \quad \text{May they rest in peace. A-men.}
\end{align*}

(Altar 446)

c. P’yŏngjo Mode—Five Notes Use Top Part of P’yŏngjo

(J. Hwang 849)

d. Modes/Analysis

<table>
<thead>
<tr>
<th>Nucleus</th>
<th>Dismissal</th>
</tr>
</thead>
</table>

\[ P’yŏngjo \]

The basis of these Gregorian chant modes, are two tetra-chords which form a four-note group. These form a nucleus (Canticum, “The Gregorian Modes”) for the whole melody. In my experience of Catholic mass chant, I hear the Dismissal—
Benedicamus-Requiem chant regularly. It is based on a four-note nucleus (see Example 3.8). This is similar to traditional music broadly speaking, in that both are based on modal systems. On a specific level the p’yŏngjo mode is close to the Gregorian nucleus with its five-note structure and major second/minor third scale patterns (see Example 3.8). Also, the delivery of Gregorian chant can be quite freely sung on one reciting tone to get in all the words (Altar Missal 446) which has a similarity to traditional music’s flexi-beat freedom where “The length of a beat can vary considerably” (Provine, “Rhythmic Patterns” 841). This modal basis and rhythmic flexibility are features of my music, especially in flexible samulnori builds and Korean modal systems enveloping of sonority established early in my career as mentioned earlier (see Compositional History section).

**Intercultural Composers: Asia-Pacific and Europe**

These hybrid influences form the basis of my intercultural oneness concept, as a way of expressing my background. A hybrid world forms from such a “mixture” (Lim 2). This approach draws on Chou’s “cultural roots” (208-20) and extends to include a range of personal experiences and ideas, such as Japanese composer Joji Yuasa’s “cosmology” (176-97). Consider the idea of contrasting ideas in the East-West fusion of Isang Yun's music. Here, two aspects (or cultures) are clearly identifiable but merged. The integration of traditional instrumentation and atonality form a ‘hybridity’ in a form/type of cultural border-crossing approach (Lim 2) and a Western assimilation of an Asian aesthetic.

*Oneness* unifies the traditional music sounds and intercultural identity in the creative voice. It implies merger, which is taken on two levels: musical and cultural/spiritual. On a musical level, this unity of similar sounds from East and West
is often referred to as sound syncretism, as I mentioned earlier, and this combined with recurring juxtapositions creates unity. On the cultural level, these unifications and recurrences are symbolic of the different cultural strands that make up identity.

My own musical identity or compositional oneness voice—is influenced by two types of intercultural composers: European and Asia-Pacific based composers. The seven works integrated in my composition portfolio, all influenced by Korean traditional music and contemporary Western art music, draw on specific intercultural composers, especially the European-based Debussy’s interval-colour usage and the oeuvre of Olivier Messiaen “Minuit Pile et Face” (Technique 221). Of the Asia-Pacific composers, Korean influences abound from the traditional music-composition fusion of Hwang Byung-ki’s taegŭm (wooden flute) solo piece “Harim Castle” (1993) and the kayagŭm work Sounds of the Night (1990), Kim Eun-Hye’s solo piano work Imagination (1996) and Yun Isang’s Collides Sonores (1961) and Symphony I (1983). In Australia, I draw on influences from Liza Lim’s permeable boundaries idea and Bruce Crossman’s syncretism of Korean gesture and atonality in his string trio Fierce Tranquillity (2004). The main impact that I draw from these composers is the fusion of differing cultural paradigms into one creative work.

**Debussy’s Interval-Colour**

In discussion of sound colour, it is important to be looking at the geopolitical perspectives from outside the Pacific such as the French School including Debussy, Messiaen and their philosophical and musical ideas on interval-colour. According to Crossman:

Debussy’s music embraces the French ideal of a ‘colour’ approach to sonority. His music drew upon influences from the East, both scalic
and timbral/textual, particularly from the Javanese gamelan. I perceive this eclecticism which grafted in sounds from the Pacific to a European situated music as musical exoticism. ("Personal" 75-76)

This argument is relating to the idea of juxtaposition of two different modes of thinking—*timbre* and *interval-colour*—to create *colour sonority* which I mentioned earlier, briefly, in this chapter.

This Debussian approach draws on the East and could be seen as a type of orientalism although it has wider connotations. Crossman summarises this idea of ‘borrowing from the other’ through Debussy’s use of the cultural concept as below:

Debussy’s borrowing from South East Asian/Pacific culture (the ‘other’) could be perceived as Orientalism in Said’s sense, however, it is not so much a ‘domination’ but “is rather a distribution of geopolitical awareness into aesthetic…” ([Said] 12).

(Crossman, "Personal" 76)

On this point I argue that my compositions have been influenced from not only a general geographic awareness, but specifically as part of being an Asian/Korean *cultural insider*.

**Messiaen’s Bell-Like Chordal Sonority**

My Catholic faith leads me to create a series of techniques related to Messiaen’s works, which were deeply influenced by Catholicism. For example, his drone-like chordal resonance and the short resonant chords (see Example 3.9) are reminiscent of an eternity concept and Catholic bell-like sounds, which are techniques that I use in my composition *Jo-Wha (Oneness)*. Scholar Paul Griffiths talks about Messiaen’s use of chordal resonance and mixture of chordal colour concept. He states that, “The colour marking, ‘orange, gold, milky white’ is in accord with Messiaen’s statement
that ‘...an orange with red and green pigmentations, flecks of gold and also a milky white with iridescent reflections like opals’” (Griffiths P. 1037). Messiaen referred to ‘chords of resonance’, which were derived from the overtone series of a single note and closed allied to his mode 3 which he likened to “a great cathedral bell” (Abdoulaev 2). In “Minuit Pile et Face”, Messiaen uses this bell-like approach closely related to mode 3 (Johnson R. 16), albeit that the seventh and ninth notes are altered to A and C sharp. This use of overtone resonance and its underlying Christian spiritual association is something that shapes my harmonic approach. Messiaen used the church mode like plainchant “to express with a lasting power our darkness struggling with Holy Spirit...” (Technique 8). He states in The Technique of my Musical Language:

At the same time, this music should be able to express some noble sentiments (and especially the most noble of all, the religious sentiments exalted by the theology and the truths of our Catholic faith). This charm, at once voluptuous and contemplative, resides particularly in certain mathematical impossibilities of the modal and rhythmic domains. (13)

Example 3.9 Olivier Messiaen, “Minuit Pile et Face” (Technique 39)—Voluptuous and Bell-like Chord Moments with Richness of Texture
Hwang Byung-Ki

Just as Messiaen combines two techniques, Hwang talks about a unity concept in regard to his philosophy. Hwang introduces a term yangja habil, which means two things together make one whole. He states in his article that “The ideal of yangja habil gives rise opposite, “movement within stillness” ” (‘Philosophy and Aesthetics’ 31). I take the view that his yangja habil idea can be seen as oneness where two different cultures fused create a new one.

One idea I draw upon from Hwang is the single-tone idea discussed in the Compositional Credo chapter. This idea is developed as an after-tone resonance in his pieces for kayagŭm such as Sounds of the Night (1990). In the fourth movement the aftertone resonance is controlled by various kayagŭm techqniues such as portamento push and pull, as well as release and pulling the string (Howard and C. Lee, Korean Kayagŭm Sanjo 36) (see Example 3.10 and respective annotations). These timbre/variations within relatively still pitches illustrate the yangja habil (Hwang, “Aesthetics”) principle.

Example 3.10 Hwang, Sounds of Night IV, bars 7-8—After-Tone String Techniques

Hwang belongs to a group of composers coming out of traditional musical training and using these skills to create traditional Korean music but designed as a notated contemporary composition. Musicologist Choon-Mee Kim sees this group as the third trend in Korean composition (“Them, Us” 3). She places Hwang in this group and states:
Now the third group of composers could be classified as traditional Korean-style composers. They have a primary musical background in traditional Korean music. They actively studied traditional Korean music and compose music using mostly its materials, techniques and instruments. They do not have great interest in establishing "Korean" music as the composers with Western music backgrounds. It may be because they, as traditional Korean-style composers, do not have to consciously utilize Korean characteristics. ("Them, Us" 6-7)

This drawing on traditional culture within tradition is something I explore in my composition Chun-Hyang Ka: Korean Love Song, although I extend this with dissonance which is something I will explore later in my analysis chapter. But it is suffice to say here, that my attitude in this work was traditional music based.

**Kim Eun-Hye**

Just as traditional Korean-based music composers are influential on my work, so too Koreans composing with an avant-garde orientation have made their mark. The music of Kim Eun-Hye has inspired me deeply through the way she uses isolated moments within atonality. This approach is seen in her piano piece *Imagination* (2003). In page one, there is grace note figure in the bass clef that plays on its own (see Example 3.11).

**Example 3.11** Kim, *Imagination*, p. 1, line 3—Isolated Grace-note Figures
Also in page four, there is an alternating single-note hand movement reminiscent of *samulnori* climactic builds of alternating patterns for two hands (see Example 3.12). The isolated grace note figures (Example 3.12) can be seen as a Confucian single entity tones as mentioned in the Credo chapter. This approach in Kim is a modern adaption of the idea to single isolated dissonance.

**Example 3.12** Kim, *Imagination*, p. 4, line 1—*Samulnori* Hand Alternation

In this work I see the isolated dissonance sonority concept where it has atonal dissonant chords as isolated moments (see Example 3.13) akin to the Korean traditional music single-tone idea present in Hwang’s music. Isolated dyads and a whole-tone chord create single entity moments.

**Example 3.13** Kim, *Imagination*, p. 3, line 4—Isolated Dissonance
These ideas are similarly utilized in Paik Byung-dong’s *Un-II* (1972) (Howard, *Creating* 157) with isolated chords, grace-note figures and single-notes (see Example 3.14). The drone-like underlying long note groups the dissonant chromatic chords as isolated moments.


Both Kim and Paik’s works express isolated moments and dissonance sonorities through their own distinctive musical gestures and uses of *colour* within a western atonal avant-garde idiom.

**Yun Isang**

An early pioneer of syncretism between Korean traditional music and avant-garde composition is Yun Isang. Yun is a Korean-born composer who moved to Berlin in 1955 and studied composition with Boris Blacher and Josef Rufer (Y. Choi). In this sense, his cultural dislocation from his Korean birth place is something I feel a kinship with. Yun’s music uses traditional Korean instrumental techniques and adapts
their gestures to western instruments. This technique shows his compositional uniqueness. Korean philosopher Yulee Choi identifies Yun’s musical influences as being from Eastern concepts in music and philosophy. Choi states:

The East Asian elements in Yun’s music include Eastern philosophy, Eastern formal ideas and structural principles, and Eastern sound material. Characteristically, his music reveals meticulous attention to the articulation, propagation, and termination of tones. As a composer, Yun has contributed to the development of Korean music through far Eastern performance practice using Western instruments and techniques and through an expression of Asian temperament and Eastern philosophy. (“The Problem” 4)

Yun’s interest in fusing musical ideas from Korea to German cultural paradigms resonates with my own Korean and German influences19. My own composition teacher, Bruce Crossman, studied under a pupil of German composer Boris Blacher in New Zealand—Jack Speirs. Crossman imparted a structural post-tonal European training in some of his teaching with me. Yun is therefore an apt model for my own development. Choi states that, “In Yun’s work, we have a unique example of how successfully he employs his own Eastern values and musical techniques within the context of Western practice” (5-6)20.

Korean influences on Yun’s works

In Symphony I (1983), Yun expresses European avant-garde techniques, especially the avant-garde rejection of tonality, allied with Asian influenced musical

19 Blacher was also an influence on Yun Isang through his teaching in Germany.
20 Isang Yun was born in Korea in 1917. He studied music in Korea from 1935 to 1937 and in Japan from 1941 to 1943. Yun went to Berlin in 1955 and studied in composition with Boris Blacher, Josef Rufer, and Reinhard Schwarz Shilling (“The Problem” 3).
gestures such as trills, accented on grace notes, long sustained notes, and contrasting motif exchanges and flurries which are typical Korean traditional rhythmic and modal gestures (see Example 3.15).

Example 3.15 Yun, Symphony I, movement I, bars 28-33
These techniques are very similar to my own orchestra piece *Sung-Ryung: Holy Spirit*, where I also use resonating long notes, accented on short notes and the uses of vibration gestures from the Korean *p’ansori* vocal techniques by using trills, tremolo and altered notes as well as alternating motifs and flurries of *samulnori* rhythm within a post-tonal harmonic language (see Example 3.16 and *Sung-Ryung*, pp.1, 2, 5).

**Example 3.16** *Sung-Ryung: Holy Spirit*, bars 214–18
In addition, *Colloides Sonores* (1961) also contributes to this fusion aesthetic utilizing values of Korean traditional string instruments such as *after-tone* sound effects with atonal harmony sustained long after being plucked with vibrato (see Example 3.17). Yulee Choi discusses the work in relation to these instrumental techniques:

Yun requires new performance techniques on Western instruments to produce sounds similar to the Korean traditional instruments. This piece reproduces the sound of Korean plucking string instruments by means of various glissandos along with pizzicatos with glissandos and vibratos. Dynamics are important textual and structural factors as well. (“The Problem” 179)

**Example 3.17** Isang Yun, *Colloides Sonores I and II* (1961) (“I Hogung” and “II Gomungo”)—Pizzicatos and Vibrato

I see that Yun’s fusion ideas are originated from his own cultural roots and new living environment. Similarly, my own compositions express both my roots and western experiences, not only expressing traditional gestures in the context of
western instrumentation, but also using East Asian instruments directly to combine with Western instruments in my composition folio.

Another work of Yun has influenced my composition is *Monolog* (1983). This is written for B flat Clarinet. Yun composed music for Korean traditional wooden flute techniques into Western instruments. He uses melodic imitation, increasing and decreasing melodic textures, and sensitive use of dynamics. It contains various rhythmic moment structures; note values between long semibreves and short grace-notes create nice contrasting rhythms. The articulation-like grace-note accents, trills and glissandi are a feature of traditional Korean vocal music, such as *p’ansori*. This work might be said to evoke *samulnori* percussion music in its repetition and gradual expansion of melodic and rhythmic cells. It uses rhythmic repetition, climactic builds, and changes in rhythmic density to create a sense of oneness and ‘wholeness’. Similarly in my composition, *Chun-Hyang Ka: Korean Love Song*, *p’ansori* techniques and *samulnori* rhythmic builds develop the colour and momentum. The permeation of *Chun-Hyang Ka* with *p’ansori* and *samulnori* techniques and aesthetics is something I will develop in depth later in the analysis section, however it is suffice to say here that the relationship to Korean traditional music is extensive compared to my earlier works (especially at those at honours level).

Francisco Feliciano talks about Yun Isang’s music in the book *Four Asian Contemporary Composers*. Feliciano states “Yun’s style, [is] described as a synthesis of East Asian and European tradition” (33). Korean scholar Jeongmee Kim also states in her article, “Musical Syncretism in Isang Yun’s Gasa” she states that, “…Yun’s situation as “East meets West,” due to the fact that he was born in the East yet lived in the West.” However Kim also quotes James Clifford about the concept of *diaspora* that, “‘As James Clifford points out, “diaspora cultures can not claim an oppositional or primary purity,” as they are “fundamentally ambivalent,”’ [Clifford]” (J. Kim 170).
This is an ambivalence that I too also feel about my Diaspora background and share with other Australian composers from a ‘hyphenated-identity’, such as Liza Lim.

Feliciano discusses Yun’s oboe piece *P’iri* in relation to colour moments and musical gestures. He states:

> Irregular by means of the use of different types of vibrato (shaking) and glissando (sliding) creates an aural impression which gives these instruments their distinctive characteristics. Yun wrote a composition for the oboe bearing the title “P’iri.” (35)

In relation to my solo oboe piece *P’iri*, I use similar musical gestures such as vibrato and glissando to create Korean sound-colour moments.

In Yun’s string orchestra work *Colloides Sonores*, the influence of Korean plucked string instruments such as *kŏmun’go* (six-string zither) abound. Feliciano talks about Yun’s use of *kŏmun’go* sound in the *Collodies Sonores* as he states:

> Yun tries to reproduce the sound of Korean plucked string instruments such as the *kŏmun’go* by means of various glissandos, pizzicatos with glissandos, vibratos and pizzicato-tremolo combinations. (35)

These *kŏmun’go* techniques are used in my work; plucked and glissando string techniques are re-invented for piano to create a richness of *tone-colour* as well as this Korean ‘moment sound world’. I take this association further than Yun and see the plucking sounds as reminiscent of Catholic bell sounds as well.

**Intercultural Australian Composers: Liza Lim and Bruce Crossman**

**Liza Lim and Intercultural Issues**

Composers have traditionally based their cross-cultural exchanges on the concept of the individual artist who assimilates new musical idioms into their own work, which can be viewed as innovatory. Yun Isang’s cross-cultural adaption in instrumentation can be viewed in this manner as can the works of Chan-hae Lee and Liza Lim. However, composers such as a Liza Lim have adapted on intercultural
approach to Western and non-Western musics based on her own experience of being a Chinese-Australian.

Lim as a Chinese-Australian is intimately aware of such issues because she lives a hyphenated identity, and as such her fusion is necessarily different from composers from an Anglo-Australian background. Of course I am not arguing here that only Asian-Australian’s can be legitimately influenced by the Asian and European cultural context as there are other valid forms of intercultural engagement. Three categories can be observed: hyphenated identity, hyphenated friendship and hyphenated listening experience. Bruce Crossman and an Australian ethnomusicologist and composer Michael Atherton, in their introduction to the book *Music of the Spirit: Asian-Pacific Musical Identity*, collapse these ideas into two strands: eclectic hyphenated listening and eclectic hybrid identity (geographical or friendship). Crossman and Atherton put it this way:

This duality works in two ways: an eclectic gathering involving the Pacific, and hybrid eclecticism related to individual identity within the region. The eclectic gathering usually embeds some relationship to Asia-Pacific cultures (East and Southeast Asia and the Pacific) but also connects with European-oriented Western art music in a multiple gathering of ideas as a type of intercultural attitude...Such cultural hybridity can be the result of dual geographical living experiences or intercultural engagement through friendship to forge a dual resonance in the individual. This emergent Pacific musical identity can be viewed as something outside mere insider/outsider paradigms to instead be a complex fusion of traditional Asian and Pacific cultural values alongside transported European-originated ideas. (Atherton and Crossman 11)

Similarly, Lim’s hyphenated identity does tend in itself to draw on two cultures but in a culturally ambivalent way. Taking the prefix ‘inter’ from the word
intercultural, the meaning can be seen as between, and in Lim’s case can be used to suggest her movement between Western and non-Western aesthetics, expression and techniques. She states as below in her article.

As an Australian composer with South-East Asian Chinese background you could perhaps say that I straddle the East-West boundary of Australian musical identity politics in quite a different way to the composers I have mentioned. After all, I am from the ‘other’ culture through one couldn’t say that therefore I have a simple inverse relationship to European cultures. But I am aware that the ‘hyphenated identity’, Asian-Australian, positions me quite differently in relation to acts of cultural borrowing. The relationships between notions of where I am and where I look towards are I think, less stable, more contingent, more ambivalent. (“Peggy’s Ghost”)

Her ideas relate to Chou Wen-Chung’s *confluence* concept ("Asian Esthetics" 177). Lim uses the metaphor of an interior landscape to describe her relationship with Chinese culture. Her relationship with China is reviewed abroad from an Australian vantage point. In this respect, as she writes, “China is a symbol, a permeable, threshold, a boundary or threshold over which ‘China’ as a symbol fragments, slips, metamorphoses” (“Peggy’s Ghost”).

My own compositional practice, similar to Lim, can also be viewed in these in these terms; it has an intercultural ambivalence and interior symbol approach. Korea, since 1996, has been a place, culture I live and experience from Australia. Korea is a symbol on my interior musical landscape. For me, this interiority is also inextricably linked to the spiritual. I prefer to use the term *cross-cultural* to clearly designate distinct identities in the fusion rather than an intercultural identity. This is because I view my musical and personal identity not as being ‘between worlds’ but as a distinct duality and unique fusion of both cultures.
Bruce Crossman

A composer who falls under the eclectic hybrid identity but through friendship rather than dual geographical living experiences is Bruce Crossman. Crossman is an Australasian composer who has been deeply influenced by Asian music of the Philippines, Japan, China and Korea. He is from the group of Australasian composers who originate from European culture but are deeply inspired by musics from the Pacific Asia region to create their own voices.

In his composition *Fierce Tranquillity* (2004) (see Example 3.18), Crossman uses Hwang-Byung-Ki’s after-tone concept (“Philosophy and Aesthetics” 813) to create a richness of colour moments and adapted Korean pentatonic scales and gestures in different registers. Also, his uses of vibration and repetitive rhythmic alteration, glissando and resonating long notes are influenced by Korean string zither such as *kŏmun'go*/ *kayagŭm*’s techniques as performed by Hwang Byung-Ki. According to the programe note in his score, Crossman states:

The music’s macro design is from slow stillness the material for my musical resistance cumulative build towards end-time climax drawing on Eastern musical models. Rich double-stopping chords reverberate in widely spaced harmonics and drones to create slow stasis moments amongst the tumult. (1)
Crossman however, clearly makes a statement about his own distinctiveness in relation to other composers such as Kim and Yun in his article “Asian-Australian Interactions: Personal Compositional Voice and After-Resonance Renewal.” He states:

Korean composer Kim Jin-Hi utilizes this [Korean] tradition in her work calling it “‘Living Tones’” (Kim, 2003, p.127). My own work follows this tradition of varying the moment but differs from the Korean model, in that it works not only transient sounds but sustained ones as well. (3)

Crossman’s music is influenced by Asian musical concepts and colour gestures similar to other composers who combine two different cultural and spiritual concepts
into music such as Yun, Kim and Paik who I discussed previously. He has reconstructed this in his own way to fuse his European cultural background with Asian influences into his own compositional voice.

**Summary**

In my music, the use of Asian influences particularly from Korean music evokes traditional values of a feeling of tranquility that has spiritual connotations that fuses naturally with European avant-garde techniques, which I have trained in for many years. The reason for my particular interest in traditional aesthetics and music with European concepts is that both are an intuitive and natural part of me. I have grown up with listening to music and language from Korea and also trained in the contemporary European composition tradition. Therefore I argue that my intuition and cultural environment both affect my creative works. How this intercultural oneness works in my compositions is as a unity of diversities.
PART THREE: ANALYSIS
Chapter Four

**Oneness in Diversity:** A Korean Heritage and Catholic Faith to Form a Compositional Voice

Technically speaking, my *creative voice* in composition is formulated by the concept of ‘oneness in diversity’. This chapter investigates the way eclectic sources (musical and cultural/spiritual) form the basis of the diversity in my music, whilst, examining how the oneness comes from the structural recurrence of materials and micro-level permeation with identity gestures. The compositions deploy the ‘oneness in diversity’ concept in two broad ways: traditional Korean orientated work and a more avant-garde approach which is a Korean-European fusion.

Firstly, I will discuss the emphasis on the use of traditional musical elements in my composition in a series of works ranging from duos (including voice) to solo in *Chun-Hyang Ka, P’iri, Woollim Sori* and *Woo-Ae*. In these works the diversity comes from the different musical traditions within Korean music and Asian aesthetics including *samulnori* (*kutkōri* rhythms), *p’ansori* (timbres), *minyo* (*p’yōngjo* and *kyemyōnjo* modes), *p’iri* instrumental techniques, and the Asian *living-colour* concept. The oneness aspects of these works comes primarily, not so much from the European macro structuring approach, but rather the recurrence of microcosmically embedded identity gestures, with a special emphasis on *living-colour*.

Secondly, picking up on the traditional aspects but in tandem with a European approach, I will analyze the avant-garde orientated works from solo piano through to orchestra; these consist of *Jo-Wha, Sung-Ryung* and *Bu-Hwal*. The musical diversity comes through the eclectic use of Korean, Catholic and European avant-garde ideas. The *oneness* in the compositions is expressed through structural recurrences of the micro-level permeation of identity gestures. These recurrent yet differentiated
musical gestures are: *samulnori*-like drum alternation with western sonority patterns and climactic builds, sonic-envelopment, *single-colour* entities (timbre/interval), syncretistic bell and drone resonances, statuesque-roughness, pentatonic-laced sonority and diatonic-chromatic sonorities. The formal structuring of these gestures in the macrocosm are shaped around ‘oneness-climactic’ moments.

In summary, these works fall into two distinct categories: traditional orientated sounds and fusion avant-garde. Nonetheless they share identity gestures. Initially though, the founding perspective is from Korean traditional music.

**Traditional Korean Orientated Works**

**Diversity: *P’ansori, Samulnori* and *Living-Colour Changes***

One orientation in my creative work is a tendency towards sounds grounded in a traditional music approach as the key emphasis. In my composition *Chun-Hyang Ka: Korean Love Song* (2007), there are clear links to *p’ansori* (folk narrative music genre) vocal techniques, *samulnori* rhythmic ideas, and a more general Asian *living-colour* aesthetic which all help create diversity in the work. The two breath instrumental works, *Woollim Sori* (2009) and *P’iri* (2006), both extend this *living colour* aesthetic with traditional wind instrument techniques. This *samulnori* aspect finds its earlier evolution in the experimentalism of my earlier work *Woo-ae: Sisterhood* (2004) which is centred on a *samulnori* rhythmic flow. These two traditions—*p’ansori* and *samulnori*—alongside *living-colour* changes create diversity in my composition.
Chun-Hyang Ka: Korean Love Song

Chun-Hyang Ka is based on a traditional p’ansori\(^21\) tale about two lovers, who after separation and trials become reunited. My work uses the vocal techniques of that genre whilst its rhythmic underpinning draws heavily on samulnori kutkɔriri rhythms based on percussionist Kim Duk-Soo’s repertoire from the 1992 percussion training manual Samulnori: Korean Traditional Percussion Samulnori Rhythm Workbook 2 Samdo Sul Changgo Karak (Im). Initially I will discuss the Korean rhythmic identity with its diverse variations underlying the work.

Kutkɔriri Rhythms and Chun-Hyang Ka

Chun-Hyang Ka draws on the p’ansori tradition of a solo singer accompanied by one percussionist. In p’ansori the single percussionist uses one drum—the puk. However, in my work the Korean instrumentation (changgo, ching) is widened. It uses a mixture of Western tuned percussion and cymbal, a Chinese Peking Opera gong, and alongside several samulnori instruments. Some of the percussion instruments are not only drawn from samulnori but linked to kutkɔriri rhythms. It draws on a particular cell from kutkɔriri but also uses its general characteristics. As I touched on in the Personal Musical Journey (chapter two), these are fashioned into an overall compositional design in my own work. Scholar Im Dong Ch’ang describes the simple basis which generates complex diversity in samulnori practice as “simple touch

\(^{21}\) Chun-Hyang Ka is a traditional p’ansori story with solo singer and percussion. In Peter Lee’s Anthology of Korean Literature it states “The p’ansori is a narrative verse form that flourished in the eighteenth and nineteenth centuries in Korea. It is performed by a single professional singer (kwangdae), who both narrates and assumes the roles of his characters, accompanied by a single drummer” (xxiv). Lee goes on to state that “The Song of a Faithful Wife, Ch’unhyang one of the most popular pieces in the p’ansori repertory, is a fitting memorial to the classic Korean literary tradition. This verse narrative, performed by a single entertainer, embodies motifs from folklore, romance, and high literature” (252).
techniques [that] can be used to create rhythms of marvelous complexity…behind what we can see and hear their lies another hidden world. This we will call the ‘interior flow’” (Im 22-23). This use of a simple basis to generate variety is a principle I use in the rhythmic construction of Chun-Hyang Ka. It can be divided into two categories: characteristics rhythms and macro design. The macro characteristics I will discuss under the unity section, but, the variety giving characteristics I will unpack here.

There are several characteristics from kutkôri that I draw on to form the rhythmic basis of Chun-Hyang Ka. They are long-short rhythm, ki-tak (grace-notes) technique, double-handed texture, tremolo lead-ins, out-of-kilter alternation, and adaptations of specific rhythmic cells. These characteristics have been adapted to my own work and I will now prove those points by looking at kutkôri rhythm and show how it is used in Chun-Hyang Ka.

Firstly, the long-short rhythmic unit and its reversal as short-long are both characteristic of kutkôri rhythm. The opening kutkôri cell from the training manual displays the long-short rhythm and then answers it with short-long but tremolos the latter long-note so as the length aurally relates back to the first portion. This is necessary as the changgo strike does not sustain the sound fully (see Example 4.1).

Example 4.1 “Kutkôri” (Changgo)—Basic Rhythmic Cell (Im 38)

In my work the rhythmic structure is based on the long-short principle but slightly varied to long-short-short (bar 11). At one section the rhythms recur in reverse as short-short-long or the adaptation to short-short-short-long (bars 33-34).
In other words, the rhythm is constructed using the *kutkôri* symmetrical rhythmic principle to create variation through rhythmic retrograde (see Example 4.2: Long-short and *Ki-tak*).

Secondly, *ki-tak* is the “touch technique” for *changgo* whereby the performer plays with the *yolch’ae* (a thin wooden stick for right hand) which is notated as a grace note (*ki*) and follow by the longer note value (*tak*). This technique can be seen in *Chun-Hyang ka* where I often used *ki-tak* as a characteristic of the percussion part. For example, just as *ki-tak* embellishes long-short basic rhythms in *samulnori* drumming manuals as exercises for right hand and the left hand additives, so to it embellishes my works long-short rhythms (see Example 4.2: Long-short). Over the development section at the outset of *Chun-Hyang Ka* (bars 11-38) this *ki-tak* embellishment goes from single to triplet and unison hits to enliven the line in a *kutkôri* style.

Thirdly, the double-handed striking technique is used in *samulnori* to create a climax moment, whereby both hands play the same rhythms so as they can have more volume to support it. I deploy this double-handed technique to create climax moments within *Chun-Hyang Ka* (see Example 4.2: Double-handed).

Fourthly, the tremolo idea in *kutkôri* rhythm and I have adapted to a brushing sounds on *ching* (Example 4.2, bar 11).
Example 4.2 *Kutkőri* and *Chun-Hyang Ka* (*Changgo* Part)—Comparison of Five Common Characteristics

<table>
<thead>
<tr>
<th>Characteristic Sources</th>
<th><em>Kutkőri</em></th>
<th><em>Chun-Hyang Ka</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Long-short/Short-long</strong></td>
<td><img src="https://example.com/Example4.2a.png" alt="Example" /> (Smubori Training Manual p.38)</td>
<td><img src="https://example.com/Example4.2b.png" alt="Example" /> (b.11) (b.19) (bars36-37) (b.38)</td>
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<tr>
<td><strong>Ki-tak</strong></td>
<td><img src="https://example.com/Example4.2c.png" alt="Example" /> (p.38)</td>
<td><img src="https://example.com/Example4.2d.png" alt="Example" /> (b.11) (b.28) (b.34)</td>
</tr>
<tr>
<td><strong>Out-of-Kilter</strong></td>
<td><img src="https://example.com/Example4.2e.png" alt="Example" /> (p.70)</td>
<td><img src="https://example.com/Example4.2f.png" alt="Example" /> (b.133)</td>
</tr>
<tr>
<td><strong>Double-handed</strong></td>
<td><img src="https://example.com/Example4.2g.png" alt="Example" /> (p. 71)</td>
<td><img src="https://example.com/Example4.2h.png" alt="Example" /> (b.153)</td>
</tr>
<tr>
<td><strong>Basic Unit Variation</strong></td>
<td><img src="https://example.com/Example4.2i.png" alt="Example" /> (p.44)</td>
<td>See cells long-short to double-handed. (p.47)</td>
</tr>
</tbody>
</table>

Fifthly, the ‘out-of-kilter’ play of short-long rhythms alternating against each other in two-hands is a characteristic development of *kuthőri*. In my work, the play of short-long (right hand) and long-short (right hand) rhythms are developed in triplets versus quintuplets which simulates this *kuthőri* ‘out-of-kilter’ effect (see Example 4.2).
Lastly, the basic rhythmic cell of kutkòri formulates what Im describes as an underlying 'simplicity' for variation as 'complexity' (Im 22-23). In samulnori the basic cell develops in an increasing variety of gestures from single long-short rhythms to *ki-tak* embellishment (as mentioned earlier) through to complex quick-note variations (see Example 4.2, Long-short and Double-handed). In Chun-Hyang Ka, a kutkòri inspired long-short-short rhythmic cell goes through similar transformations from simple statements, reversals, embellishments, ‘out-of-kilter’ alternation and double-handed reversal extension (see Example 4.2: Long-short to Double-handed) as I discussed individually earlier. This global variation of a small rhythmic cell creates diversity in my music but its architecture also unifies it. This latter idea is a point I will discuss under the later unity section.

**Woo-Ae: Sisterhood**

In my earlier chamber work *Woo-Ae* I developed similar musical concepts which became the precursor to the samulnori ideas in Chun-Hyang Ka. *Woo-Ae* contains the double-handed approach that is used in an energetic ‘raw’ form as opposed to the latter more intricate design (see Example 4.3). I used an increasing pulse, accelerando, speeding up of the base rhythms from quavers to semi-quavers to semi-demi quavers (see Example 4.4) to create climax in the work. The emphasis is on synchronised double-handed technique varied through speed (accelerando and note values) rather than a splitting up of the two handed-patterns. This direct approach gives a raw energy to the sound.
Example 4.3  *Woo-Ae* (Changgo Part), bars 104–114—Double-Handed for Different Lengths for Semidemi Quavers Accelerando Technique

Example 4.4  *Woo-Ae* (Percussion Part), bars 93–103—Increasing Rhythmic Values and Speed

Chun-Hyang Ka:  *P’ansori* Influence

Just as *Chun-Hyang Ka* draws on *kukkori* rhythms to create diversity, it also draws on another Korean tradition, that of *p’ansori*, to create variety. Earlier, in *Personal Musical Journey* (chapter three), I discussed the nature of *p’ansori*. Here, what was important about *p’ansori* was Chou’s idea of defining musical events as timbral values (“Asian Concepts” 222) which is a concept I develop in *Chun-Hyang Ka*. The
vocal line is based on distinct colour types which evolve into a diverse \textit{living-colour} thread in the work. The four timbres at the basis of this \textit{living-colour} approach are: non-vibrato tones, rough articulation together with steely tones, and molto vibrato sounds.

The first voice type I will discuss in relation to \textit{Chun-Hyang Ka}, is what Willoughby defines as the ‘jade-clear’ voice (Willoughby 20) within the \textit{p’ansori} tradition. The ‘jade-clear’ voice uses a pure tone constructed in long-note values within lyrical phrases to deliver moments of purity, such as the lovers’ fidelity. This tone is distinct from the quivering vibrato sound and instead has a purity of sound (a non-vibrato quality) used to express the faithful Chun-Hyang’s joy at being reunited with her lover, Yi Mong-Yong. Her love is pure in that she has saved herself for him after denying the degrading concubinal requests of the governor. The tonal quality becomes an event as important as the textual event following in the tradition of independent \textit{p’ansori} timbre elements that Chou discussed (“Asian Concepts” 222).

In contrast to the clarity of the ‘jade-voice’ is what I cited earlier as the ‘voice’ (Willoughby 20) which is distinguished by its rough quality as a feature of \textit{p’ansori} vocal technique. In \textit{Chun-Hyang Ka} this ‘roughness’ quality is expressed through wide vibrato, accented grace note (a sforzando accent on the ‘\textit{ki}’ of the \textit{ki-tak} for expressing a harsh quality), multi-grace note figures chopped-up short valued notes, and an oscillation technique. This latter oscillation ‘roughness’ colour can associated with the ‘chirpiness of birdsong’ which is used in my music to suggest the text’s bird metaphor of the heroine “\textit{hwang-jo-rong sae}” (translation: sparrow-hawks) (J. Y. Lee, \textit{Chun-Hyang Ka} score)(see Example 4.5).
The combination of vibrato, sforzando accent, grace-notes and frequent short-notes break up the texture to create a ‘rough voice’ to express the rough emotions of the heroine over her ‘missing lover’.

Similar to the roughness of ‘voice’ is *p’ansori’s* ‘quivering voice’ technique (Willoughby 20). The manner of production of this “husky and intense vocal line” is “pressed type singing” (Latukefu 166). This technique does not vibrate the vocal folds but approximates it to get what Latukefu describes as “a rough pressed sound to the voice” (166). In the performance of *Chun-Hyang Ka* I made a decision, in collaboration with the mezzo-soprano Lotte Latukefu, not to employ this technique but to adopt another *p’ansori* technique more appropriate to a singer trained in the European bel canto tradition (166-67). We opted for oscillation of the pitch technique (167). This oscillation technique I deployed as ‘quivering voice’ in long bursts as opposed to the short bursts of the ‘rough voice’. I used an extended quivering through long note values and with fewer accents so as to focus on the vibrato oscillation (see Example 4.6).
The text “ko-tong” (pain) is expressing how this suffering quality is shared amongst people of the same faith—both lovers and the church. To understand this it is necessary to explain the textual context of my own version of Chun-Hyang Ka. Within my adaptation of Chun-Hyang Ka the text is drawn from the original p’ansori folk drama of the same name, but I have also inserted texts drawn from my Catholic faith to universalise the lovers suffering to something shared by all of the same faith. Just as the lovers’ share faith in each other and each other’s sadness so to martyrs and others persecuted share each other’s grief through their religious faith. As Saint Andrew Kim Taegon states:

Since we have formed [martyr] one body, how can we not be saddened in our innermost hearts?” (T. Kim “Imprison”)

The extended quivering quality of the voice expresses this shared pain (see Example 4.6). An expansion of this microtonal ‘pain’ oscillation is the use of glissandi of a major sixth to expresses the individuals suffering, Chun-Hyang’s pain from her bruised body and impending death (see Example 4.7).
Example 4.7 Chun-Hyang Ka, bars 59-64—Glissando Expression of Pain and Death.

\[\text{Example 4.7 Chun-Hyang Ka, bars 59-64—Glissando Expression of Pain and Death.}\]

**P’iri and Woollim Sori**

My use of ‘roughness’ as a device in p’ansori-style works is also a feature in my wind-based works but here they are created through western instrumental devices drawing on Korean p’iri techniques rather than vocal folds, although some techniques are akin to voice. In my solo oboe work, P’iri, the ‘roughness’ sound is created through more mechanical devices such as key alternations for trills, double-reed vibrations, and fingered arpeggios with ranges larger than the usual voice tessitura. However, it also approximates voice through using breath to swell notes and lip tension to alter tones into glissandi or oscillations. Whilst there are large arpeggio bursts the general range hovers around a close proximity to the notes A and to B flat as in the small p’iri range (see Example 4.8\textsuperscript{22}). The swells on notes, oscillation and glissandis also draw on p’iri techniques (see Example 4.9).

\textsuperscript{22} P’iri is a small bamboo oboe with eight finger holes and a large, separate double reed (Garland 828).
Example 4.8 *P’iri* (Oboe), bars 53-58—Narrow ‘P’iri Range’, Wide Arpeggio and Oscillations

Narrow ‘*P’iri* range’

Example 4.9 *P’iri* (Oboe), bars 1-8—Swells, Oscillation and Glissando

Again, following the *p’iri* techniques used in *P’iri*, *Woollim Sori* also draws on these techniques, notably the limited range of the *p’iri*. The three types of *p’iri*—dang-*p’iri*, hyang-*p’iri* and se-*p’iri*—all range between an octave plus a fifth or sixth (Traditional Korean Music “Vertical”). When writing *Woollim Sori* the basic tessitura of the melody—its main notes—range and octave plus a third with its total range not exceeding two octaves. In other words, the clarinet part hovers around a B flat centre with a narrow range of an octave plus third, which is approximately a *p’iri* range. The
clarinet can be much larger—three octaves plus a sixth—but I have restricted it so as some of the phrases match with the approximate range of the dang-p’iri (see Examples 4.10 and 4.11).

**Example 4.10** *Woollim Sori* (Clarinet Part), bars 25-27—*P’iri* Range

![Example 4.10](image)

**Example 4.11** Ranges: *Woollim Sori, P’iri, Clarinet*

<table>
<thead>
<tr>
<th><em>Woollim Sori</em> Ranges (at pitch)</th>
<th><em>P’iri</em> instrument</th>
<th>Ordinary Clarinet—Sounding Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tessiatura 8va and M5</td>
<td>Total Range</td>
<td>3 8vas plus P5 (Blatter 100)</td>
</tr>
</tbody>
</table>

**Unity**

Whilst my traditional Korean orientated works demonstrate diversity in their multiple sources and variation techniques, these very identity gestures also create unity. Primarily, the changing *p’ansori* and *p’iri* colours form recurring microcosmic ideas that become a single unifying living-colour thread. Similarly, the underlying recurrences of *kutkőri* rhythms from *samulnori* become a living DNA thread whose *kutkőri* saturation unifies the music. I will demonstrate this living-thread (colour and rhythm) unity through discussion of *Chun-Hyang Ka.*
As I established earlier at the outset of the chapter, under kutkōri and Chun-Hyang Ka is based on the variation of kutkōri rhythms. Whilst these rhythms create variety through their development, they also unify the work in that they recur the same basic cell and rhythmic features. I demonstrated earlier that these features recur: the basic cell (long-short/short-long) and its variations with ki-tak grace-notes throughout, and double-handed technique at climaxes (see Example 4.2). Simply put, repetition unifies.

Another way of creating unity, is through the rhythms being caught up in an overall design. An examination of the opening percussion part (bars 11-38) shows a type of ternary design where by the music ventures from simple to complex to simple (see Example 4.12). Here, the opening long-short-short rhythm with some single grace-note articulation (bar 11), grows to double-handed (bars 27-31) and out of kilter rhythms with triplet grace-notes (bars 34-35), and then recedes to the opening cell in retrograde and prime form (bars 36-38). In other word, a simple shape unifies the rhythms.
Example 4.12 Chun-Hyang Ka (Percussion Part) (b.11, b.19, b.20, b.27-29, b.30-38) — Living Rhythmic Cell’ Unifies — Kutkörü Rhythmic Development

a. Cells

b. Design

Living-Colour Thread

Three tiers of structure formulate unity on the timbre level in the music: voice-slide changes, repetition of various voice types, and macrocosmic design. Similarly in examining the vocal line of Chun-Hyang Ka a multi-level argument can be made to demonstrate unity. Firstly, oscillation sounds are varied throughout going from short to long oscillations and back, as well as the ‘microtonal’ size of the oscillation being extended to larger glissandi (bars 55-64). In other words, an
argument of vocal-slide recurs in various guises (microtonal or glissandi) to create unity.

Another more straight forward type of unity in Chun-Hyang Ka is the repetition of characteristics of the various p’ansori voice types: ‘jade-clear’ (non-vibrato notes) (bars 54-55, 65-67), ‘rough voice’ (accented grace-notes) (bars 54, 56-67), and ‘quivering voice’ (oscillation) (bars 56-57, 59, 64). Repetition of similar portions of colour within the changing colour-thread unifies it. Finally, an overall design in the work from ‘jade’ to ‘oscillation’ to ‘jade’ voices creates a macrocosmic shape which contains all the changes to unify them (see Example 4.13).

In summary, what can be seen in the traditional Korean emphasis in my music, are living rhythmic and colour threads that both unify and diversify the sounds. The traditional Korean music approach used in the Korea-orientated works discussed in this chapter still reverberates within my more avant-garde orientated works, however the combination of eastern and western paradigms in this latter category help to enlarge the scope of the music.
Avant-garde Orientated Works

Diversity:

Korean-Australian Intercultural Approach to Composition

The diversity concept is present in the avant-garde orientated works of my folio. *The Oxford Dictionary of Music* defines “avant-garde” as a term “used in the arts to denote those who make a radical departure from tradition” (Kennedy “Avant-garde”). I take this term to mean in my own composition the post-1945 compositional idea of rejecting tonality through the use of atonality and also applied to my own cultural background as a departure from traditional Korean modal systems via
chromaticism or atonality. Whilst this avant-garde approach is to the fore it also sits in tandem with traditional Korean musical influences in these compositions. In my solo piano work *Jo-Wha (Oneness)* (2006), the diversity concept is present through identity gestures related to Korean *samulnori* and *kayagu*m instruments, western avant-garde harmonic sonorities and syncretistic Buddhist-Shamanistic/Catholic bell and drone resonances, statuesque-roughness and harmonic mixtures. One influence to note is the drumming influence from *samulnori* percussion ensembles. In my other avant-garde works—*Bu-Hwal: Resurrection* (2008) and *Sung-Ryung: Holy Spirit* (2007)—these sonority mixes and symbolism are extended. However, my initial focus is on the *samulnori* resonance that initiates these works.

**Samulnori Resonances and Western Harmonic Sonorities**

In *samulnori* the change drum alternates left and right hands (see Example 4.14) and there is a characteristic trajectory of the rhythmic pattern gradually increasing in complexity (see Example 4.15). These rhythmic techniques usually culminate in a sonorous unison (see Example 4.16).

**Example 4.14 Kutkôri Rhythmic Cycle in Samulnori Changgo Part—Two Handed Pattern (Howard, Creating 42)**

![Example 4.14](image-url)
Example 4.15 *Samulnori* Changgo Structure—Growing Complexity
(Howard, *Creating*)

In my work I seek to simulate these effects on solo piano by left and right hand alternations, increasing dynamics and accelerating for a build effect, and a maximum dynamic moment using the full resources of the piano through clusters (see Example 4.17). Harmonically, this section contains a series of tonal chords: two dominant seventh chords (C7, B7) and two triads (Gm, F#m) but in chromatic horizontal relationships.
Example 4.17 Jo-Wha (Oneness) (piano), page 14, line 1, page 15, line 1—Samulnori-
Like Repetitive Builds and Massive Cluster Resonance

Samulnori – Like Two Handed Repetitive Builds.

Example 4.18 Jo-Wha, page 14, line 1—Analysis: Tonal Chords

The chords move vertically in minor second relationships (C-B, G-F#) and
vertically form chromatic dissonance (c natural versus F# minor triad) (see Example
4.18). They culminate in a total arm cluster. In other words the harmonic sonority is
deploying Western art music tonality and atonality within samulnori building and
resonance principles. That is the alternating gesture is therefore a mixture of
Western sonority in tandem with Korean drum-like patterning whilst the cluster resonance is a simulation of the sonorous unison of *samulnori* music.

I express personal identity through these evocations of personal emotional contradictions of mild tonality versus cluster violence with Korean percussion principles, but also importantly, my cultural identity of a Korean-Australian sound.

**Kayagŭm Timbre and European Interval-Colour as Single Entity**

Another Korean-Australian sound in my music comes from the Asian concept of *living-colour*. In this East and South-East Asian concept related to Zen Buddhist and traditional Korean musical thought (see *Compositional Credo*, chapter two), *single-tones* are varied from moment to moment to create a living thread in the music. My model for this is drawn from Korean *kayagŭm* timbre transformations which I apply to both the timbre transformation of piano strings and to European *interval-colour* sonorities within *Jo-Wha*. This forms a set of sonic gestures drawn from Korean and Australian influences that are the materials of a personal voice in my composition. Changing moments of colour such as plucked strings, tapping and brushing inside the piano, isolated dissonant atonal moments and bass clusters, and *p’yŏngjo* scale sonorities form a *living-colour* thread in the work. To understand this concept it is necessary to look at *kayagŭm* music and show its re-deployment in my music.

**Kayagŭm: Techniques and Timbre**

In traditional Korean music, the *kayagŭm* player relies on the *after-resonance* of the tone by allowing it to ring on and then altering the vibration, such as by *chŏnsŏng* technique of pulling the string after striking it, or using vibrato to sound it (see
Example 4.19. The influences on Jo-Wha are drawn from this Korean music. The kayagŭm and changgo duet piece called Sounds of the Night (third and fourth movements), played by Hwang Byung-ki and Kim Jung-Soo, shows single-tone moments.


In *Jo-Wha* I use the piano as if it were a kayagŭm using plucked strings inside the piano with flexible timing to allow the player time to savour the after-tone resonance of the string (see Example 4.21) in a manner evoking the sorrow emotion, or Korean han. It’s soloistic ‘alone’ nature is evocative of loneliness to express sadness. This effect is enhanced by other techniques in the work such as quick glissandi inside the piano which creates a ringing on effect later in the work and, also a tapping and brushing inside piano whose sounds create colour moments (see Example 4.20). This idea is analogous to the Zen Buddhist idea of being-time, which I touched on in the Credo, where there is focus on “the radiant nature of each moment” (Koozin 187) but it is also something I identify with as a Korean-Catholic as type of existing, a transcendent after-tone moment of “Be still and know that I am God (Barker, Psalm 46.10) and, as I cited at the outset of the Credo, “Ak [that] comes down from heaven to stay in the human mind” (B-K. Hwang, “Philosophy and Aesthetics” 813).
This *living-colour* single entity approach can also be seen in *Jo-Wha* as *interval-colour* in its dissonant atonal moments and single bass cluster sounds (see Example 4.21). These ideas have been adapted from Korean traditional instruments’ single moment focus and applied to Western instrumentation of the piano. These sonorities are developed using pianistic techniques such as building arpeggio patterns and hand clusters to create the *samulnori-like* sonic envelopment. The *p’yŏngjo* scale, chromatic altered and in an arpeggio pattern, creates dissonance-laced interval-colours as a scale-like waft of sound which as a whole makes a single resonance effect (see Example 4.21). I use 1-2-3-5 degrees of the *p’yŏngjo* scale but not 4 and alter it with chromatic changes such as f♯-f natural (see Example 4.22).
Example 4.21 Jo-Wha, p.4, line 1—Kayagûm-like Plucked Strings and Living-Colour Dissonance Moments (m2, cluster)

Example 4.22 Single Scale Resonance Derives from p’yŏngjo scale

The p’yŏngjo scale happens in sanjo a type of Korean instrumental folk music (J. Hwang 849). My chromaticism uses the pyunyangjo scale so as the sonority fits with Korean music but also chromatically alters it within a European avant-garde approach.

Syncretistic Drone and Bell Resonances, and Statuesque Roughness

Jo-Wha forms other sonic gestures but this time drawn from my spiritual tradition as a Korean-Catholic interacting with Korean traditional culture. These can be seen in the organ drone and Catholic bell resonance effects in Jo-Wha which also resonates with Shamanistic gut bell shaking (D. Choi “Hwanghaedo”) and samulnori ching drone sounds. Another ingredient in this ‘spiritual mix’ is the accented grace-
note present in traditional *kayagŭm* techniques, such as those used by Hwang Byung-
Ki (see Example 4.19).

In my experience of Catholicism, the organ sounds low-drones tones during
services in the performance of Bach’s music, such as his organ work *In Dulci Jubilo*
(see Example 4.23). Over this fundamental drone, complex counterpoint layers
resonate. In *Jo-Wha* I use this low-note drone principle with an overlaying
counterpoint line, except that the line is laced with *kayagŭm*-like grace notes and the
‘drone’ aspect functions more like a *ching* resonance point than harmonic movement
(see Example 4.24).

Another spiritual sonic gesture I deploy is bell-like resonances drawn from
Catholic and Shamanistic culture. As I stated earlier in my *Compositional Credo* and
*Personal Musical Journey* (chapters two and three), the bell resonance is a spiritual
symbol which symbolizes both the decent of the Holy Spirit in Catholicism, and in
Korean culture the *ching* (see Figure 4.1) (Howard, *Bands* 23) or *shaking-bell* (D. Choi
“Hwanghaedo”) are used in Shamanist rituals that refer to the communication with
spirits (B. Lee, “Korean Religious Music” 875–78). Similarly *ching*-like metal gongs or
ceramic bowl with wooden stick are used during the Korean Catholic mass (see
Figures 4.2 and 4.3). In my music I create this bell-resonance with high sustained
sounds that decay over the life of the chord as do bell sounds (see Example 4.25). In a
more general sense, this meditative Catholic resonance moment is also akin to the
Buddhist idea of ‘being-time’.
Example 4.23  J. S. Bach, *In Dulci Jubilo* (organ) bars 27–37—Big Drone Sound

Example 4.24  *Jo-Wha* (piano), p. 2, line 2—Organ drone Effect

Example 4.25  *Jo-Wha* (piano), p. 8, line 4—Catholic High-Bell Decays
Figure 4.1 ‘Ching’—Chindo Sikkim Kut (Howard, Bands 23)

Figure 4.2 ‘Metal Gong’, Mass, Korean Martyrs and St. Stanislaus Catholic Church, Sydney (Photo by Kim Jae-Chul, “Easter Mass”)

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Finally, the last Catholic influence I will discuss is my Catholic sensory perception via the device of iconic statute-like moments of thick dissonant chords. In the *Compositional Credo* (chapter two) I discussed the device as an expression of the suffering of Christ. Messiaen’s thick chordal juxtapositions in his approach to sonority with their Christian associations to communion, also discussed earlier in the *Credo*, are a model for my own development. In *Jo-Wha* the piano part uses thick two-handed chords peppered with dyad (m2/M2) dissonances to express my sensory perception of statues of Mary and Jesus in my place of worship at the *Korean Martyrs and St. Stanislaus Catholic Church* (see Figure 4.4, 4.5 and Example 4.26).
Example 4.26 Jo-Wha (piano), page 12, line 2—Statuesque Roughness

Figure 4.4 Jesus Statue, *Korean Martyrs and St. Stanislaus Catholic Church, Sydney* (Photo by Ji Yun Lee)

Just as I draw on dual inspiration sources—Catholicism and Shamanism—the sound is also a mixture of Korean and Western culture. The right-hand (see Example 4.26) uses major second dyads a fifth apart which is variation of the *p'yŏngjo* scale (see Example 4.22) which feature major seconds dyads a fourth apart.
However, my changes chromaticise the scale creating a minor second (D#-E) sonority. The two dyads are also placed against notes in the left-hand which create further chromaticism (F#-G, D-D#) to form a Western style cluster (see Example 4.27).

Example 4.27 Jo-Wha Statue Icon—Wholetone-Chromatic Mix

\[ P'yŏngjo \quad Jo-Wha \text{ (p.12, l.2)} \quad Jo-Wha \text{ Reduction Cluster} \]
Extension of Mixed Sonority and Catholic Symbols

In my other works in the folio—Bu-Hwal and Sung-Ryung—I extend these tonal-cluster mixed sonorities and continue the Catholic spiritual symbolism. Bu-Hwal extends the sonic range and multiple role of the symbol whilst Sung-Ryung extends the colour and length of resonance orchestrally as a symbol of one spirit.

In Bu-Hwal, the title is a Korean word meaning 'Resurrection' which refers to the Catholic spiritual value of rebirth after death. This concept is expressed in the work in two ways: the three instruments as symbolic of the trinity and the dense sonority mixtures as statuesque Christ icons.

In Bu-Hwal the three instrumental textures express the trinity as three single roles: interval-colour sonority control as the Father, samulnori sounds as the human Christ, and poetic lyricism as the Holy Spirit. The piano generates the main pitch material and gestures for the piece and is thus cast as the Father role for the music (see Example 4.28). The percussion part uses Korean samulnori instruments of kkwaenggwari (small metal gong), ching (big metal gong) and changgo (hour-glass drum) as well as traditional Korean rhythmic patterns (see Example 4.29). It therefore has a human quality in that the samulnori aspect expresses my own humanity as a Korean, which in turn I see as a sonic symbol of the role of the God-incarnate humanity of Christ. Finally, the cello with its single-line melody and p’yôngjo scale has a gentle poetic quality used as a symbol of the Holy Spirit (see Example 4.30). Thus the idea of sonic symbols has been extended so as the instruments become the symbols.

I also extend the sonority mixture in Bu-Hwal through the use p’yôngjo and chromatic sonorities juxtaposed within the music. The p’yôngjo scale is used in embryo form (M2, m3) and in the adjacent sections to form dissonant chords,
especially with chromatic alterations, to become sonority mixes expressing the statuesque Christ (see Example 4.31).

**Example 4.28 Bu-Hwal** (piano part), bars 8-12—‘The Father’ Piano Generator of Materials

![Example 4.28 Bu-Hwal (piano part), bars 8-12—‘The Father’ Piano Generator of Materials](image)

**Example 4.29 Bu-Hwal** (percussion part), bars 23-25—‘Christ’ Percussion Part as Samulnori/Korean Identity

![Example 4.29 Bu-Hwal (percussion part), bars 23-25—‘Christ’ Percussion Part as Samulnori/Korean Identity](image)

**Example 4.30 Bu-Hwal** (cello part), bars 114-117—‘Holy Spirit’ Cello as Poetic-Gesture Modal Sonority

![Example 4.30 Bu-Hwal (cello part), bars 114-117—‘Holy Spirit’ Cello as Poetic-Gesture Modal Sonority](image)

In summary, **Bu-Hwal** uses the chromatic scale and *p’yŏngjo* mode to create a mixed sonority to become statuesque *sonic-icons*, which, in comparison to **Jo-Wha**, has extended the textural range (compare Example 4.26 and 4.31) to make the symbol bolder. I also extend the symbolic role with ‘human’ *samulnori* and ‘poetic-lyrical’ cello to make the *statuette-symbol* breathe (see Example 4.31).
**Example 4.31 Bu-Hwal (piano part), bars 26-29—P'yŏngjo and New Chords**

In my orchestral work *Sung-Ryung*, the title refers to a Catholic Spiritual concept which means ‘Holy Spirit’ and this is expressed musically. This idea in the orchestral piece, as in *Bu-Hwal*, has a sensory dimension drawn from my experience of Catholicism. My experiences of the cathedral and communion services whereby bell sounds are related to the descent of the Holy Spirit (see earlier in the chapter, Syncretistic Drone and Bell Resonances). This is expressed in my music in specific musical gestures. In *Sung-Ryung* I extended the sonority mixtures from one chromatic note per diatonic chord to two chromatic notes per tonal chord (see Example 4.32) in comparison to the earlier mentioned *Jo-Wha* (See Example 4.18). That is I have triads with two clashing notes flanking diatonic chords with one clashing note not just single-added notes. I also have slowed the notes down to semibreves and longer so as to hear the ‘sonority’ quality more which is similar to *ching* resonances (see Example 4.32).
In terms of timbre effect, I have extended *colour* moments by using different groups of instrument such as woodwind, brass and harp. For instance, I used woodwind instruments for the long held notes for the resonance sounds to express statuesque Catholic symbols which are influenced by Messiaen’s music using this chordal-timbre concept, especially in his 1964 work *Et Expecto Resurrectionem Mortuorum*, fourth movement “Ils Ressusciteroni, Glorieux.” In this movement he uses what I see as Catholic ideas such as drone-like extended held woodwind and brass sounds as symbolic of the resurrection, which is similar to my own long drone and *ching*-like or *kkwaenggwari*-like resonance sounds in *Sung-Ryung* (see Example 4.33).
Unity

Whilst the eastern and western influences enlarge the diversity of my avant-garde orientated works, they are also unified by a macrocosmic structuring strategy.
A representative example of this macrocosmic unity can be demonstrated in *Jo-Wha* in the structuring of the range of musical gestures that evoke my cultural identity as a Korean-Australian. The main concept behind this piece is *oneness* that can be seen in two levels: musical and cultural-spiritual. This unity can be of similar elements recurring, and the increasing and recurring juxtaposition of complimentary opposites on both musical and cultural-spiritual levels.

In the structural chart for *Jo-Wha* this unity via recurrence can be seen (see Table 4.1). All of the thematic ideas, which I have discussed before as relating to diverse cultural sources, recur in the structure (Themes—A, B, C, D, E). In this sense it draws on a Messiaen style block thematic structure, such as in the *Quatour Pour La Fun Du Temps*, where formal sections provide a macrocosmic order.

Table 4.1 *Jo-Wha*—Chart for Recur and Permeate

<table>
<thead>
<tr>
<th>Theme</th>
<th>Bar</th>
<th>Title</th>
<th>Analysis</th>
<th>Tempi</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-3</td>
<td>Drone</td>
<td>Resonance</td>
<td>Slow &amp;</td>
</tr>
<tr>
<td>B</td>
<td>9</td>
<td>Dissonant modal</td>
<td>Chromatic movement</td>
<td>Freely</td>
</tr>
<tr>
<td>C</td>
<td>10</td>
<td>Single-entity</td>
<td>Moment form</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>11-15</td>
<td>Drone</td>
<td>Resonance</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>12-17</td>
<td>Living-colour</td>
<td>Grace-note</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>18-19</td>
<td>Sonic-envelopmet/Samulnori</td>
<td>Mini climactic builds</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>21-26</td>
<td>Drone</td>
<td>Resonance</td>
<td>Slow &amp;</td>
</tr>
<tr>
<td>B</td>
<td>28</td>
<td>Dissonant modal</td>
<td>Chromatic movement</td>
<td>Freely</td>
</tr>
<tr>
<td>C</td>
<td>29, 31</td>
<td>Single-entity</td>
<td>Plucking sound</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>34</td>
<td>Drone</td>
<td>Long held note</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>35</td>
<td>Sonic-envelopmet/Samulnori</td>
<td>Mini-climax</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>39</td>
<td>Single-entity</td>
<td>Moment form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40–42, 47–50</td>
<td>Sonic-envelopment/ Samulnori</td>
<td>Mini-climax</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-------------</td>
<td>--------------------------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>56–57</td>
<td>Living-colour</td>
<td>Grace-note</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>58</td>
<td>Drone</td>
<td>Long held note</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>61–69</td>
<td>Dissonant modal</td>
<td>Chromatic movement</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>73–75</td>
<td>Sonic-envelopment</td>
<td>Mini Climax</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>76, 79</td>
<td>Single-entity</td>
<td>Tremolo and notes</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>77</td>
<td>Drone</td>
<td>Long-held note</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>78–84</td>
<td>Sonic-envelopment/ Samulnori</td>
<td>Middle Climax</td>
<td></td>
</tr>
<tr>
<td>A &amp; C</td>
<td>84–86</td>
<td>Drone &amp; Single-entity</td>
<td>Long-held notes</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>88</td>
<td>Living-colour</td>
<td>Grace-note</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>87–90</td>
<td>Sonic-envelopment</td>
<td>Middle Climax</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>91–92</td>
<td>Drone</td>
<td>Long-held note</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>93–94</td>
<td>Dissonant modal</td>
<td>Chromatic movement</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>95</td>
<td>Living-colour</td>
<td>Grace-notes</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>96–102</td>
<td>Dissonant modal</td>
<td>Atonal intervals</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>97–100</td>
<td>Drone</td>
<td>Long held notes</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>102, 105</td>
<td>Living-colour</td>
<td>Grace-notes</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>106–108</td>
<td>Dissonant modal</td>
<td>Chromatic movement</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>106–115</td>
<td>Sonic-envelopment</td>
<td>Middle climax</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>110, 115</td>
<td>Drone</td>
<td>Long held notes</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>106–115</td>
<td>Sonic-envelopment</td>
<td>Middle climax</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>115</td>
<td>Drone</td>
<td>Long held notes</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>117–119</td>
<td>Single-entity</td>
<td>Chord and notes</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>117–119</td>
<td>Drone</td>
<td>Long held note</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>120–124</td>
<td>Dissonant modal</td>
<td>Chromatic movement</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>121–124</td>
<td>Sonic-envelopment</td>
<td>Middle climax</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>127</td>
<td>Dissonant modal</td>
<td>Clash chord</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>128–129</td>
<td>Drone</td>
<td>Long held notes</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>130–135</td>
<td>Sonic-envelopment</td>
<td>Massive climax</td>
<td></td>
</tr>
</tbody>
</table>
The theme A recurs at the beginning, middle and end, albeit in tandem with themes B, C, D and E. In contrast to the recurring A theme stability, the other themes unfold from B through to E. Therefore, there is unity through recurrence of the A theme yet the themes grow in diversity to the last variation—theme E. This mirrors a *samulnori* growth of material to an end-time climax yet it is organically related on a cellular level through the repetitive permeation of thematic ideas (see Figure 4.3 and 4.2).

**Figure 4.3 Jo-Wha and Samulnori—Reduction First Diagram**

![Diagram showing thematic growth](image)

This *samulnori* rhythmic growth structure is specifically based on *kutkɔri changdan* incremental growth (see Example 4.2). However, I also associate long-scale structural thinking, especially towards dynamic points, with my piano experiences of performing Western classical music, such as sonata forms with the harmonic evolution back to the recapitulation in Beethoven sonatas as well as the sectional
designs of Messiaen. I therefore see this macrocosmic structuring in my music as both a Western and East Asian thinking process.

Summary:

In summary across my Korean-orientated works there is diversity, especially from samulnori and p’ansori traditions, as well as their variation on cellular and timbre levels. In my more avant-garde focused works, the Korean-orientation is still present through samulnori rhythmic underpinning and colour sonorities as reinterpretations of Korean instrumentation but also expanded by engagement with the Western tradition. These traditional Korean rhythms and resonances mix with European-orientated cluster techniques and a macrocosmic structuring sense (albeit informed by samulnori). The permeation of evolving rhythmic cells, sonority mixtures (Korean and Western) with living-colour changes and overall design envelopes help to unify the music.
CONCLUSION
Chapter Five
A Fusion of Diversities as *Oneness*

I noted at the beginning of the exegesis that I consider my composition to be a fusion of traditional Korean music and Western art music driven by a *oneness* aesthetic that is an expression of Catholic spiritual and Korean cultural values.

My main focus in the thesis was that these dual influences created a multiplicity of musical techniques and symbols that were unified on a structural level in my composition to give a musical *oneness* that reflects my Korean-Australian identity. This musical identity was seen to be driven by a multidimensional credo (spiritual/philosophical and physical) that gradually awakened through a journey from improvisation to diverse intercultural musical scores. The Korean-Australian identity aspects were identifiable in these scores through seven main ideas.

**Multidimensional Credo, Cultural Journey and *Oneness***

This identity is driven by a credo which operates on two levels: spiritual/philosophical and physical. The spiritual/philosophical impetus breaks down into several dimensions: spiritual symbols, Catholic composers, and intercultural fusion. The symbols are primarily metal resonances symbolic of spirit drawn from my Catholic sensory perceptions and analogous to Korean Shamanism and Buddhism. The concept of sonority resonances as symbolic of the divinity is drawn from the Catholic composer, Olivier Messiaen.

Finally, the work is driven by the cultural concept of a fusion of traditional Asian culture with avant-garde atonality as a Pacific intercultural identity. A sensory
perception of sonic symbols with the music is seen as a spiritual evocation of a Catholic faith which exists within Korean-Australian intercultural sounds.

On the physical level, the music identifiable draws traditional Korean musics and related intercultural Western Art Musics. *Samulnori* rhythmic modes and Hwang Byung-ki’s *after-tone (single entity)* are the key ideas from Korean music whilst colour sonority mixtures (chromatic and diatonic sounds) in Messiaen are a primary influence from European culture. The two are fused in that *single entity* sounds are seen as the same as *interval-colour* sonorities. Practically speaking, the credo works on five operating principles. The first two are a cultural awareness: Korean traditional music and intercultural Asia-Pacific and European art music. The third, the essence, is specific techniques such as: *samulnori* climactic builds, *living-colour*, *Korean modes*, *sonority mixtures*, *rhythmic density*, and *drones*. The final two are on a higher levels; spiritual symbols of the divine and cultural syncretism as *oneness*.

The unlocking of this credo was a gradual process. The journey towards Korean-Australian *oneness* aesthetics in my composition was initiated by improvisation, nurtured by consciously engaging with *samulnori*, and finally broke out into multidimensional scores that embraced both *samulnori kutkǒri* rhythms and *p’ansori* timbres as well as intercultural Asia-Pacific compositional influences. In particular Kim Eun-hye’s isolated atonal moments, Yun Isang’s combining traditional Korean music ideas within Western instrumentation, and Bruce Crossman’s *after-tone* colour moments. This intercultural journey was, in part, nurtured by the cultural duality of my Sydney Korean Catholic Church diaspora which embraces traditional Korean music and Gregorian chant. This intercultural journey was unlocked intuitively through improvisation and flowered into a multi-dimensional approach aesthetic, notable for its fusing of *living-colour* that with single atonal sonorities.
The analysis of the creative work revealed a ‘oneness in diversity’ whereby my compositions fell into Korean traditional-orientated and avant-garde centred musics held together by structural concerns.

In the Korean-orientated works, Chun-Hyang Ka is notable for its threading of samulnori kutkŏri rhythms through the percussion part and finds a precursor in Woo-Ae with its double-handed changgo techniques. Chun-Hyang Ka’s vocal part draws on p’ansori timbres (jade-voice, iron/rough voice, quivering voice) as a living-colour thread, which is reflected in the instrumental works—Woollim Sori and p’iri—as Korean traditional instrumental techniques (trills, vibrations and glissandi) drawn from the p’iri. What is notable is that living threads—colours and rhythm—unify the works.

In the avant-garde orientated works, Korean traditional music concepts still underpinning them but equivalent Western art music techniques merge with them. The solo piano work, Jo-Wha, draws on samulnori kutkŏri rhythms, alternating drum hands and climactic oneness and interprets these pianistically. Alternating two-handed chords simulate stick alternations of drumming, repetitive builds echo kutkŏri accumulations, and cluster resonances simulate climactic oneness.

Other techniques include kayagŭm-like single atonal moments and ching-like bass clusters. In the chamber work Bu-Hwal and orchestral piece Sung-Ryung, the Korean traditional music engagement and interval-colour resonance is expanded. Bu-Hwal kutkŏri based changgo rhythms become the voice of Christ in the percussion part and statuesque thick chords create dense colour moments. In Sung-Ryung, interval-colour is expanded through an orchestral palette. Behind these works is a formal European sectional ordering of the sounds towards unity,
especially as demonstrated in Jo-Wha, but in tandem with a samulnori climactic building design.

**Conclusion: Seven Ideas**

This Korean-Australian musical identity, as I mentioned at the outset, is identifiable through seven principle ideas. These intercultural musical signatures are: *sonic symbols*, *drone*, *single entity*, *living-colour*, *sonority mixtures*, *rhythmic cells*, and *climactic oneness*. The root of these ideas is a cultural co-joining. *Sonic symbols*, such as metal resonances, resonate with both Catholic and Shamanistic rituals and Buddhist philosophy. The drone concept evokes both Church organ and ching sounds. *Kayagŭm* plucked notes and atonal entities form the *single entity* principle. The overarching *living-colour* idea resonates with *p’ansori* and *p’iri* timbres and French *interval-colour* harmonies. The cellular rhythmic approach draws on *samulnori* rhythmic builds and designed European-orientated rhythmic patterns. The compositional focus—climactic oneness—draws on *samulnori* percussive climaxes and avant-garde cluster sonorities. Finally, I consider that my music is a fusion of diverse traditional Korean and avant-garde influences, drawing on their similarities—either as equivalents or gestures—to suggest musical *oneness*. The compositions are a fusion of diversities towards musical *oneness* that reflects my Korean-Australian identity.

Altar Missal. n.p. USA, Benziger, Brothers, 1964.


---. “Nongak (P’ungmul Nori).” *Provine and Tokumaru et al.* 929-40.


---. “Philosophy and Aesthetics in Korea.” Provine and Tokumaru et al. 813-16.


Hwang, Junyon. “Melodic Patterns in Korea: Modes and Scales.” Provine and Tokumaru et al. 847-52.


http://www.newworldencyclopedia.org/entry/Andrew_Kim_Taegon.


Provine, Robert C. “Rhythmic Patterns and Form in Korea.” Provine and Tokumaru et al. 841-45.


Willoughby, Heather. “P’ansori, Timbre and a Korean Ethos of Pain and Suffering.”


---. *Symphonie I:* Bote & Bock, 1983.
Glossary

*after-tone*  The lingering sound after a plucked note is struck but also referring
generically to the resonance of sonorities.

*ak*  A Korean court music concept whereby a quality comes from heaven to touch
the human mind and is ‘elegant music’ which is a type of court music.

*bu-hwal*  Korean word means ‘resurrection’ and the term is used in the Catholic
Church to mean eternal life.

*changgo*  Two-side hour glass drum played with a thin stick (*yolch’ae*) and thicker
one (*kunggulch’ae*).

*chordal stabs*  Short chordal fragments that aurally ‘stab’ the texture. For example,
quick harmonic moments punctuating the texture.

*ching*  A big Korean metal gong that has a low resonance sound.

*chinyangjo/ chungmori/ chungjungmori/ hwimori*  These are traditional
Korean rhythms played by the *changgo* within *samulnori* ensemble.

*climactic oneness*  The sonic envelopment of percussion instruments or cluster
sonority at loud climaxes in the music.

*colour sonority*  A collection of intervals or chromatic cluster arranged as a
chordal resonance.

*confluence*  A meaning of cultural ideas into a single aesthetic.

*cross-cultural*  A drawing on ideas from several cultures where the identities are
distinct within the fusion.

*Gregorian chant*  Plainsong chant used in the Catholic Church.

*intercultural*  A drawing on ideas from several cultures where the fusion creates
an amalgamation that is ‘between’ cultures—a mutual fusion of both.

*interval-group*  A collection of intervals formulating the basis of a sonority or
motif.
**jo-wha**  Korean word means *oneness* or *wholeness*.

**ki-tak**  Grace-notes in *changgo* performance.

**kkwaenggwari**  A small Korean metal gong and it has a high quality tone.

**kut**  A shaman ritual ceremony

**kutkōri changdan**  A type of *samulnori* rhythm based on long-short duration values.

**kyemyǒnjo**  Korean mode with a ‘gloomy’ sound.

**living DNA thread**  The various cultural strands that make up a unique sound of a compositional voice.

**living-colour**  The changing timbres or *interval-colours* of a sonority.

**living-colour (living-tone)**  The concept of an individual tonal timbre changes in successive tones as if the note was living. For example, a *kayagüm* tone plucked with slides and then the next tone is stretched.

**out-of-kilter**  An alternation between two different rhythmic figures.

**p’ansori**  Korean traditional folk opera utilising one singer and one percussionist.

**p’iri**  A traditional Korean double-reed woodwind instrument.

**p’yǒngjo**  A Korean mode with bright sound.

**puk**  Double-side barrel drum and played for *p’ansori* singing.

**samulnori**  A recent Korean percussion form using *kkwaenggwari, ching, puk* and *changgo* instruments and drawing on traditional farmer’s music rhythms.

**single entity**  This term is similar to a single-tone, except it compasses both single notes and single chordal complexes.

**single-tone**  A moment of single-entity sound. For example a single plucked

**kayagüm**  Korean traditional twelve stringed plucked long zither.
**sonic-symbol**  An identifiable sound that symbolises an external connection to the spiritual. For example, bell-like chords that suggest bells and their association to the Holy Spirit.

**sung-ryung**  Korean word means ‘Holy Spirit’ and the term uses in Catholic Church.

**taegüm**  Korean wooden bamboo flute.

**tanso**  A wooden vertical notched flute.

**woo-ae**  Korean word means ‘sisterhood’.

**woollim sori**  Korean word means ‘vibration sound’.
Appendix 1

Poem: “The Song of A Faithful Wife, Ch’unhyang”

From Tŏllyŏ Ch’unhyang sujŏl ka by editor Peter H. Lee in the book of

*Anthology of Korean Literature from Early Times to the Nineteenth Century*

I want to go, I want to go,
I want to follow my love;
I will go a thousand miles,
I will go ten thousand miles,
I want to go to him.

I will go through storm and rains,
I will go over the high peaks,
Where sparrow-hawks and peregrines fly,
Beyond the Tongsŏl Pass.

If he will come back,
I will take off my shoes
And carry them,
So I can run to him.

My husband is in Seoul
And does he think of me?
Has he forgotten me completely?
Has he taken another love?

One heart undivided,
Faithful to one husband,
One punishment before one year is over,
But for one moment I will not change.

Two spouses are faithful,
Two husbands there cannot be;
Though my body is beaten,
Though I die for ever,
I’ll never forget master Yi.

Playing the lute of twenty-five strings,
In the moonlight I cannot retain my sorrow.

Wild goose, where are you flying?
If you go to Seoul,
Take a message to my beloved,
Who lives in the Three Spring Vale:
See what I look like now;
Take care you don’t forget.

Wonderful, marvelous!
My husband is the royal inspector.
Autumn had come to Namwon,
And now it is passing away.
Spring has come to the guest house,
Plum blossom and spring breezes have brought me to life.
Is it a dream or is true?
I am afraid I shall wake up.
## Appendix 2

**List of Performances**: Four Works:

<table>
<thead>
<tr>
<th>Date</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>29 April 2006</td>
<td><em>Jo-Wha: Oneness</em>, Ian Munro (piano) at Aurora Festival: <em>The Intercultural</em> concert, Parramatta Riverside Lennox Theatre, Sydney.</td>
</tr>
<tr>
<td>19 April 2008</td>
<td><em>Chun-Hyang Ka: Korean Love Song</em>, Lotte Latukefu (mezzo-soprano) and Claire Edwardes (percussion) at 2008 Aurora Festival: <em>Music of the Spirit</em> concert, Programmed with Professor Chinary Ung (CAM/USA-Grawemeyer Award winner), Professor Michael Atherton (AUS-World percussionist), Dr. Ross Edwards (AUS), Dr. Bruce Crossman (AUS). Parramatta Riverside Lennox Theatre, Sydney.</td>
</tr>
<tr>
<td>29 March 2009</td>
<td><em>Bu-Hwal: Resurrection</em>, Asian Festival Ensemble (piano, percussion and cello) at <em>Tongyeoung International Music Festival</em>. Small Hall, Tongyeong Arts Centre in Tongyeong, Korea.</td>
</tr>
<tr>
<td>15 October 2009</td>
<td><em>Woollim Sori</em>, Ensemble Offspring: Jason Noble (clarinet), Claire Edwardes (percussion) at <em>Creative Explosion in the West: 2009 Creative Arts Festival</em>. University of Western Sydney, Penrith Campus at Kingswood, The Play House.</td>
</tr>
</tbody>
</table>
Woo-Ae
(Sisterhood)

for flute, violin, changgo, piano and cello

Ji Yun Lee
About the Music

The Woo-Ae of the title means *sisterhood* in Korean. This work aims to express my intercultural Korean-Australian identity and the *oneness* idea within Christian God. In the work, I use the East-West fusion instrumentation and various musical gestures and *colour*. For instance, I use the *changgo* (a double-headed hourglass drum) with Western European instruments and adapted the *samulnori* (Korean drumming) rhythmic structure including subtle changes in repetitive rhythmic cells, climatic-builds and enveloping sonorous sounds into the piece. This work also uses European avant-garde techniques including dissonant chords and chromatic scales.

Ji Yun Lee
May 2004

Duration: c. 10'0
Special Instructions:

Flute

Flute = microtonal oscillation

Percussion = play with fingers

Instrumentations:

Flute
Violin
Changgo (a double-headed hourglass drum)
Piano
Cello
Woo-Ae (Sisterhood)

Gentle and Explosive $\frac{3}{4} = 60$

Flute

Violin

Changgo

Piano

Cello

© Ji Yun Lee 2004
Jo-Wha(Oneness)
For Solo Piano

Ji-Yun Lee
About the Music

The title Jo-Wha means spiritual “Oneness” or “togetherness.” Jo-Wha aims to express my Catholicism and cultural background. For instance, cumulative builds towards climactic peaks, various irregular rhythmic patterns and dynamic swells are all drawn from Korean Samulnori rhythmic structures. The timbres of vibrating string sounds are reminiscent of Korean ‘after-tone’ and timeless effects. The idea of “space” is a crucial element in relation to Korean and Catholic cultures. This concept can be heard in my music’s savoured sounds and meditative moments. This work also uses European avant-garde techniques including clusters, irregular accents and sudden climactic builds as well as notations and instrumentation. Jo-Wha aims to create a cultural harmony and express a sense of spiritual “oneness” that I sense within God.

Jo-Wha was written for the pianist Ian Munro for performance at the Aurora Festival, in Western Sydney, April 2006.

Duration: ca 10’0

Ji-Yun Lee
March 2006
Special Instructions:

= Quick glissando inside the piano approximately across the range indicated and allow effect to ring on

= Pluck the string indicated and allow effect to ring on

= Play all the notes between and including the two indicated on keyboard (cluster). A cluster with both elbows and allowing effects to ring on

= Repeat the figure freely and gradually getting faster and louder. The seconds timing above indicates the duration

= Tap the indicated area inside piano
Accidentals (sharps, flat and naturals) last for the entire line unless otherwise indicated. The exception is dotted bar-lines which observe normal accidentals protocol.
Jo-Wha (Oneness)

Ji-Yun Lee

Very Slow and Freely \( \frac{\text{pppp}}{\text{una corda}} \)

\( \frac{\text{ppp}}{\text{l.v.}} \)

\( \frac{\text{p}}{\text{u.c.}} \)

\( \frac{\text{pp}}{\text{u.c.}} \)

\( \frac{\text{ca.18''}}{\text{pizz. 5''}} \)

© Ji-Yun Lee 2006
hold till sound disappears

take the pedal off on the half way
89

mf

hold till sound disappears

attacking sound

91

pp

pppp

attacking sound

94

mf

sfz

harsh

attacking sound

97

mf

gentler

abruptly

attacking sound
hold till sound disappears
both elbows

both elbows

hold till sound disappears

u.c.

hold till sound disappears

u.c.
P’iri
for solo oboe

Ji Yun Lee
About the Music

*P'iri* is a Korean traditional small bamboo oboe with eight finger holes and a large, separate double reed. This work uses the tonally-dissonant (chromatically juxtaposed modal fragments) combinations for Korean modes (*p'yŏngjo* and *kyemyŏnjo*) and chromaticism. This creates melodic dissonance sonority. I also use various musical gestures such as trills, glissandos and the accented grace notes to create a *colour*.

*P'iri* was written for the solo oboe but it also has been transposed for bassoon and performed by bassoonist Sophia Rhee in the Intercultural Concert, Creative Explosion concert, at University of Western Sydney on 22nd October 2009.

Ji Yun Lee
March 2006

Duration: c. 7'0
Special Instructions:

= microtonal oscillation
P'iri
for solo oboe

Deep and mysterious \( \dot{\}=56 \)

© Ji Yun Lee 2006
Sung-Ryung
(Holy Spirit)

for orchestra

Ji Yun Lee
About the Music

The Sung-Ryung of the title meaning Holy Spirit in Korean refers to the music’s use of Catholic spiritual concepts. This idea has a sensory dimension drawn from my experiences of catholic cathedral and communion services and expresses this in specific musical gestures. For instance, the smell of incense symbolic of the Holy Spirit, the sound of high bells during communion representing God, and low held organ drones. Stasis melodies on woodwind and string represent the sense of space and organ drones that shows the presence of God. Light quirky colour moments, usually of short-one note staccatos on string instruments reflect the beginning of high bells that signal the presence of God in communion. Pentatonic colour, chromatically altered, and sound resonances from low dense sonorities on bass clarinet, and double bass suggest the smell of incense representative of Holy Spirit’s presence. Decaying resonant sound and delicate high nuances fading to silence represent the high bell sound symbolic of Holy Spirit. The violent moments of thick dissonant chords in brass section represent the iconic statues of the suffering Christ.

Ji Yun Lee
December 2007

Duration: c. 20
**Instrumentations:**

Flute 1  
Piccolo/Flute 2  
Oboe 1  
Oboe 2  
Clarinet 1 (Bb)  
Bass Clarinet 2 (Bb)  
Bassoon 1  
Bassoon 2  

Horn 1  
Horn 2  

\[
\text{Trumpet 1 (in Bb)} \\
\text{Trumpet 2 (in Bb)} \text{ harmon, straight mutes}
\]

Timpani  
Percussion 1 (2 bongos, wood block)  
Percussion 2 (2 congas: high/low, suspended cymbal, snare drum)  

Harp  

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass
Percussion Codes

Perc. 1 [wood sticks]

Perc. 2 [wood sticks, rubber mallets, brushes]

NB. All instruments are written at the sounding pitch except the piccolo and double basses (sound an octave higher and lower respectively).
Extremely Slow, Sudden and Meditative

Flute 1

Piccolo/Flute 2

Oboe 1

Oboe 2

Bb Clarinet 1

Bass Clarinet 2

Bassoon 1

Bassoon 2

Horn 1

Horn 2

Bb Trumpet 1

Bb Trumpet 2

Timpani

Percussion 1

Percussion 2

Harp

Violin 1

Violin 2

Viola

Cello

Double Bass

© Ji Yun Lee 2007
Fl. 1
Picc/Fl. 2
Ob. 1
Ob. 2
B-Cl. 1
B. Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B-Tpt. 1
B-Tpt. 2
Timp.
Perc. 1
Perc. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.
Chun-Hyang Ka:
Korean Love Song
for Mezzo-Soprano and Percussion

Ji Yun Lee
PROGRAMME NOTES

*Chun-Hyang ka [Chun-Hyang’s Song]: Korean Love Song* explores my Catholicism and Korean cultural background. The text is based on “The song of a faithful wife, Chun-Hyang”. This is one of the most popular pieces in the Korean *P’ansori* repertory. This story is about the beautiful Chun-Hyang, daughter of a retired courtesan and her love for Yi Mong-Yong the aristocratic son of a magistrate. *Chun-Hyang Ka* shows the *P’ansori* singing techniques and its structure in the narrator’s part. It also uses various “Chang-Dan”, the Korean rhythms as well as an European avant-garde techniques.

In this work, I aim to evoke a cultural nostalgia to Korean migrants as well as introduce Anglo-European people to share a beautiful Korean love story.

*Chun-Hyang ka* was written for the mezzo-soprano singer Lotte Latukefu and the percussionist Claire Edwardes for performance in the *Music of the Spirit* concert, Aurora Festival on 19th April 2008.

*Ji Yun Lee*

*February 2008*

Duration: c. 11’0
Special Instructions

i) Pronunciation:

Web sites: http://www.omniglot.com/writing/korean.htm;
http://hanmi.netfirms.com/phonetic_dictionary.htm (English<--> Korean
Phonetic Dictionary, Romanized: Travel Companion Edition: A beginner’s
guide to the Korean Language by D.L. Bangerter)

The Hangeul alphabet (한글)

The double consonants marked with * are pronounced fortis. There is no symbol
in IPA to indiciate this.
Most double consonants sound the same as their simple counterparts with a slightly heavier emphasis.

<table>
<thead>
<tr>
<th>Romanized Spelling</th>
<th>Pronounced</th>
<th>Phonetic Spelling</th>
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</thead>
<tbody>
<tr>
<td>Simple consonants</td>
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<tr>
<td>b</td>
<td>b (p)</td>
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<td>d</td>
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<td>Stressed consonants</td>
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<td>pp</td>
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<td>ss</td>
<td>essence</td>
<td>ss</td>
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<td>jj</td>
<td>join</td>
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<td>Pronounced</td>
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<td>------------------</td>
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<tr>
<td>Simple vowels</td>
<td>Simple vowels</td>
<td>Simple vowels</td>
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<td>ah</td>
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<tr>
<td>ae</td>
<td>pay (soft)</td>
<td>ae</td>
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<td>eo</td>
<td>fun</td>
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<td>eu</td>
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<td>uuh</td>
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<td>i</td>
<td>incubator</td>
<td>ee</td>
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<td>Compound vowels</td>
<td>Compound vowels</td>
<td>Compound vowels</td>
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<td>ui</td>
<td>broken + we</td>
<td>uuhee</td>
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<td>wa</td>
<td>wander</td>
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<td>wae</td>
<td>whey (soft)</td>
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<td>yesterday</td>
<td>yeh</td>
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<td>yeo</td>
<td>yearn</td>
<td>yuh</td>
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<tr>
<td>yo</td>
<td>yodel</td>
<td>yoh</td>
</tr>
<tr>
<td>yu</td>
<td>you</td>
<td>yoo</td>
</tr>
</tbody>
</table>
ii) Effect:

Mezzo-Soprano = vibration to one syllable

Percussion = wire brush scrape in clockwise movement

iii) Instrumentation:

Mezzo-Soprano

Percussion: Suspended cymbal
(1performer) Changgo [Korean hour glass drum]

Peking Opera Gong Ching
[Korean big metal gong]

Vibraphone / Crotales
iv) Changgo: a traditional Korean hour-glass drum

   Bottom line = left hand played with kunggulch’ae (bamboo mallet) to
give a low thudding sound

   Top line = right hand played with yolch’ae (whip-like stick) to
give a high light sound
v) Rhythmic examples for the narrator:
The Text

Chun-Hyang Ka (Chun-Hyang’s Song)
춘향가 [Korean Love Song] (in Korean)

This “Chun-Hyang Ka” is adapted from the Song of Solomon and Korean literature by Bruce Crossman and Ji Yun Lee. The Korean translations are by Ji Yun Lee.

Narrator section 1:
This is the story of the beautiful Chun-Hyang, daughter of a retired courtesan, who fell in love and secretly married Yi Mong-Yong the aristocratic son of a magistrate. However...Mong-Yong's father had arranged for him to go to Han-Yang to become a judge and so with regret he left Chun-Hyang, promising to return.
Chun-Hyang sang mournfully.

Chun-Hyang:
Ah-ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah
ka go sip da nae sa- rang tta la chun li la do ka go Man li la do ka-ah-ah go sip da, ku ae
g가 고싶 다 내사 량따라 천 리라도가고 만 리라도 가------고 싶다, 그에
g게가고싶다. 그에게가고싶다.

Bam sae eh do lok nae jin jung han sa- rang uel cha-ja heh maet ji man
밤세-----도록내진정한사랑을찾아해먹지만

chat ji mot heh tta. Chun dung kwa bi ruel ttul go nop un san do num go,
Tong sil

 찾아못 했다. 천등과비를둘고높은산도넘고,통---실

num uh hwang jo rong sae wa ah chul sae it nun got ka go sip da um-;

넘어황조통세와-철새있는곳가고싶다. 음-;

Narrator section 2:
A corrupt and powerful governor who lusted after Chun-Hyang, discover her secret and tried to convince her that Mong-Yong regarded her simply as a pretty
flower he plucked in passing. Much better to become his concubine and live in luxury. But Chun-Hyang refused. She told the governor that a subject cannot serve two kings and a wife cannot belong to two husbands. The governor had her thrown in prison and beaten.

Chun-Hyang:

아아아아아아아아 진 실한 배 우 자남 편, 둘 은 안 대 오, 내 몸 이
mung duel go juenk nun da ha yo do; Doh ryun nim uel it jul su up nae; ie
명 들 고 죽 는 다 하여도; 도 렌 남 을 잊을수 없네; 이심 오 줄
hyun ak ki ruel yeoun ju ha go; dal bit eh do wae roh woom dal nel kil up so,
oh nuel do,
현 악기를 연 주하고; 달 밧에도 외 로 움 달 넬 길 없어, 오늘 도
bak hae lo ko tong ban nun ja duel han mom ie dae ut su ni, uh tchi suel pu
ji ie ahn get
박 해로 고 통 받는 자 들 한 몸 이 되 었으니, 어 쩔 슬푸지---- 안 쩔
nu nya;uh tchi ko tong su rup ji, ahn get nu nya; ki ruh ki ya uh di roh nal
ah ka nu nya?
느냐; 어 쩔 고 통 스 립 지, 안겠 느냐; 기 려 기야 어디로 날아 가느냐?
Han Yang eh gan da myun kol tcha ki eh sa nun nae nim ae gae so sik jun
hae ju ryum;
한 양 에 간 다면 골 짜기 에 사는 내 남 에 계 소식 전 해 주 림
Boah yo ji kum um nae mo soup; it ji ma seh yo ;
보아 요 지금- 음 내 모 습; 잊지마 세 요;

Narrator section 3:

Chun-Hyang would be sentenced to die next day. Actually her young mind craved to flee above the thirty-three heavens to the throne of the heavenly emperor. My body was bruised and bloodied and my tears mingled with the blood. When she was taken from the gaol, she was resigned to her fate and bravely approached the judge, eyes downcast and heart beating fast. She looked up at him defying him to make change her decision to be faithful to her husband only to find the kind and smiling face of her husband, Mong-Yong, the new judge.
Chun-Hyang Ka (Chun-Hyang’s Song)

[Chun-Hyang’s Song: Chun-Hyang Ka: from Yolloyo Chun-Hyang Soojeol Ka]

This “Chun-Hyang Ka” is adapted from the Song of Solomon and Korean Literature by Bruce Crossman and Ji Yun Lee. The Korean translations are by Ji Yun Lee.

Narrator section 1:
This is the story of the beautiful Chun-Hyang, daughter of a retired courtesan, who fell in love and secretly married Yi Mong-Yong the aristocratic son of a magistrate. However...Mong Yong’s father had arranged for him to go to Han Yang to become a judge and so with regret he left ChunYang, promising to return.
Chun-Hyang sang mournfully.
Chun-Hyang:
I want to go, I want to go,
I want to follow my love;
I will go a thousand miles,
I will go ten thousand miles,
I want to go to him.
(I want to go to him.)

All night long on my bed
I looked for the one my heart loves;
I looked for him but did not find him. (from the Bible-‘Solomon’)

I will go through storm and rains,
I will go over the high peaks,
Where sparrow-hawks and peregrines fly,
Beyond the Tongsol pass.

Narrator section 2: A corrupt and powerful governor who lusted after Chun-Hyang, discover her secret and tried to convince her that Mong-Yong regarded her simply as a pretty flower he plucked in passing. Much better to become his concubine and live in luxury. But Chun-Hyang refused. She told the governor that a subject cannot serve two kings and a wife cannot belong to two husbands. The governor had her thrown in prison and beaten.

Chun-Hyang:
Two spouses are faithful,
Two husbands there cannot be;
Though my body is beaten,
Though I die for ever,
I’ll never forget master Yi.
Playing the lute of twenty-five strings,
In the moonlight I cannot retrain my sorrow.

Even today persecution rages, among whom am I myself, have been thrown into prison, just as you also remain in the midst of persecution. Since we have formed one body, how can we not be saddened in our innermost hearts? (from
the last letter of Saint Andrew Kim Tae-gon to his parish as he awaited martyrdom with a group of twenty persons)

Wild goose, where are you flying?
If you go to Seoul,
Take a message to my beloved,
Who lives in the Three Springs Vale;
See what I took like now;
Take care you don’t forget.

**Narrator section 3:**
Chun-Hyang would be sentenced to die next day. Actually her young mind craved to flee above the thirty-three heavens to the throne of the heavenly emperor. My body was bruised and bloodied and my tears mingled with the blood. When she was taken from the gaol, she was resigned to her fate and bravely approached the judge, eyes downcast and heart beating fast. She looked up at him defying him to make change her decision to be faithful to her husband only to find the kind and smiling face of her husband, Mong-Yong, the new judge.

**Chun-Hyang:**
Wonderful, marvelous!
My husband is the royal inspector.
Autumn had come to Namwon,
And now it is passing away.
Spring has come to the guesthouse,
Plum blossom and spring breezes have brought me to life.
Is it a dream or is it true?
I am afraid I shall wake up.
(Is it a dream or is it true?
I am afraid I shall wake up.

I am afraid I shall wake up.)
This is the story of the beautiful Chun-Hyang, daughter of a retired courtesan, who fell in love and secretly married Yi Mong-Yong the aristocratic son of a magistrate. However..............

Mong-Yong's father had arranged for him to go to Han-Yang to become a judge and so with regret

he left Chun-Hyang, promising to return. Chun-Hyang sang mournfully.
A corrupt and powerful governor who lusted after Chun-Hyang, discover her secret and tried to convince her that
Mong-Yong regarded her simply as a pretty flower he plucked in passing. Much better to become his concubine and live in luxury. But Chun-Hyang refused. She told the governor that a subject cannot serve two kings and a wife cannot belong to two husbands. The governor had her thrown in prison and beaten.
Mezzo

Mezzo

Mezzo

Mezzo
Mezzo

Mezzo

Mezzo

Mezzo

Perc.

Perc.

Perc.

Chun-Hyang would be sentenced to die next day. Actually her young mind craved to flee above the thirty three heavens to the throne of the heavenly emperor.
My body was bruised and bloodied and my tears mingled with the blood.

When she was taken from the gaol, she was resigned to her fate and bravely approached the judge, eyes downcast and heart beating fast. She looked up at him defying him to make change her decision to be faithful to her husband only to find the kind and smiling face of her husband, Mong-Yong, the new judge.
Mezzo

la - ni, Nam-Won-eh, ka - uel - ie wat - da ka - nae;

Perc.

Mezzo

sa - rang chae eh bom - ie oh go.

Perc.

[changgo]

Mezzo

nae in saeng eh bat ggot kwa bom bah rham

Perc.

Mezzo

ie wa ju un - nae; Ggum in ka saeng si

Perc.

[soft stick] [thick chango stick]
Bu-Hwal
(Resurrection)

For Percussion, Piano and Violoncello

Ji Yun Lee
About the Music

**Bu-Hwal (Resurrection)** explores my Catholic faith and Korean-Australian cultural identity. Korean traditional music’s rhythmic modes (*changdan*), *pansori* vocal techniques (grace notes with accents and glissandi) and modes (*pyungyangjo* and *kyemyunjo*), are merged with Western avant-garde compositional techniques (dissonance/consonance and diatonic/chromatic) whilst *samulnori* gong-sounds (with its eternal ‘after-tone’ resonance as Catholic bells) become symbolic of the spiritual dimension. A traditional Korean changgo drum quietly unfolds, I remembered, *samulnori* percussion ensemble rhythms into an accruing motif momentum towards an explosive early two-heanded ‘oneness’ climax. Its gentle subsiding gives way to a beautiful cello lyric-stasis that floats through the air in Korean modes based sounds.

The **Bu-Hwal (Resurrection)** has had selected as the young composer to represent Australia at the 2009 Asian Contemporary Music Festival (**27**th Asian Composers League Fextival & Conference) in Korea.

*Ji Yun Lee*

*September 2008*

**Duration:** ca. 9’38’’
Special Instructions

Effects:

= Play all the notes between including the two indicated on keyboard (cluster). A cluster with both elbows and allowing effects to ring on

= Play notes repetitively as fast as possible (tremolo)

= Play chords from the bottom note to the top note as arrow indicated
**Instrumentation:**

=Percussion: Qaeung kwari [Korean small metal gong]

Ching [Korean big metal gong]

Changgo [Korean hour glass drum]

=Changgo: Bottom line: left hand played with kunggulch’ae (bamboo mallet) to give a low thudding sound

Top Line: right hand played with yolch’ae (whip-like-stick) to give a high light sound
Bu-Hwal (Resurrection)

Moderate tempo, \( \dot{q} = 88 \)
Expressively and Unexpectedly

Percussion
(kkwaenggwa ri
ching
changgo)

Piano

Cello

Percussion
(round wood stick)

Piano

Cello

© Ji Yun Lee 2008
Woollim Sori

for clarinet and percussion

Ji Yun Lee
About the Music

The Woollim Sori of the title meaning vibration sound in Korean. I draw ideas from the Korean instruments including kayagŭm (Korean traditional 12 strings instrument), samulnori (Korean traditional percussion which consist of four different characteristic instruments—small metal gong, hour-glass drum, large two-sided leather drum and big metal gong) and taegŭm (Korean wooden-flute). In the work, I use techniques like trills (taegŭm vibration technique), glissando, long holding-notes and after-tone effect (kayagŭm plucked string technique) and the accented grace notes (changgo rhythm). I also use Korean mode p’yŏngjo for clarinet and oboe.

I aim to evoke a traditional Korean sounds and also European avant-garde techniques through dissonance/consonance and diatonicism/chromaticism to explore my cultural duality in the work.

The Woollim Sori was written for the percussionist Claire Edwardes and oboist Ngaire de Korte for performance at Sydney Conservatorium of Music on 21st September 2009. This work later has been rearranged for the percussionist Claire Edwardes and clarinetist Jason Noble for performance in the Creative Explosion concert, at University of Western Sydney in October 2009.

Ji Yun Lee
October 2009

Duration: c. 5’30
**Special Instructions:**

Percussion: wire brush scrape in clockwise movement

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**Notes for Crotales**

Mallets: brass mallet, rubber mallets, soft sticks and wire brushes

Bb Clarinet: notated at pitch in score

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**Instrumentations:**

Clarinet

Percussion: Crotales / Vibraphone

(1 performer) Non-pitched: *Ching* [Korean big metal gong]

Suspended cymbal

---

*Ching* suspended cymbal

Percussion code
Woollim Sori (Vibration)

Ji Yun Lee

Slowly and Freely $\frac{1}{4} = 69$

Clarinet in B♭

[at pitch]

(Crotale/ Vibraphone)

Percussion

(non-pitched)

B♭ Cl.

Cr/Vb.

Perc.

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