KOREAN DANCE SUITE FOR PIANO BY YOUNG JO LEE: AN ANALYSIS

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CHAPTER ONE

INTRODUCTION

The piano works of Young Jo Lee, one of the leading composers in Korea today, reflect in many respects where modern Korean music stands. Lee’s keyboard works, most of which were commissioned by and written for well-known Korean pianists, combine European influences along with traditional Korean elements that create a unique and dramatic sound. The *Korean Dance Suite* is one of Young Jo Lee’s most important piano works. Given his key position within the Korean musical world as well as his growing international stature, Lee is well worth studying.

This project explores one of Young Jo Lee’s piano works, the *Korean Dance Suite* (“Heaven Dance,” “Children’s Dance,” “Lovers Dance,” “Buddhist Dance,” and “Peasant Dance”) and attempts both to analyze Young Jo Lee’s *Korean Dance Suite* and to discuss his borrowings from Korean traditional music and the ways in which he adapts them to Western musical ideas. *Korean Dance Suite* will be examined for its stylistic elements, Korean traditional elements, and cultural and historical context. Lee’s biographical information and the value of his contributions are noted and discussed. In the section entitled “Related Literature,” a variety of sources, including books, journal articles, online reviews, and dissertations are reviewed. Furthermore, to better understand Korean music, a historical perspective is included. Finally, this dissertation will focus on

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1 Suk-Rahn Kwon, “Young Jo Lee’s Variations on the Theme on Baugogae: In Search of His Own Language, a lecture recital, together with three recitals of selected works by Haydn, Rachmaninoff, Liszt, Schumann, Messiaen, and others” (DMA, diss., University of North Texas, 1999), 5.
the way in which Lee integrates traditional Korean music and Western music to create his own musical language.

Young Jo Lee has written six solo piano compositions: *Variation on the Theme of Baugogae* (1983), *Variations for 3B* (1983), *Variations on a Theme of Schubert* (1984), *Korean Dance Suite* (1998), *Five Korean Legends* (1998), and *Fantasie for Piano* (2005). All of these are well-suited to the concert repertory; all show Lee’s clear grasp of the nature of the instrument itself.² Each of these works incorporates a variety of different stylistic features, many reminiscent of classical composers, such as Bach, Beethoven, Debussy, Brahms, Ravel, and Messiaen. Of particular interest for the purposes of this study, however, is the *Korean Dance Suite*, Lee’s most important solo piano composition, which is based on Korean traditional dances. This composition includes “Heaven Dance,” “Children’s Dance,” “Lovers Dance,” “Buddhist Dance,” and “Peasant Dance.”

“Heaven Dance” was composed in 1984 for Bang-Sook Lee and entitled *Tchum* (Dance); then, in 1995, it was included in the collection, *Young Jo Lee’s Piano Works.*³ Soon after, Mi-Kyung Kim, a well-known Korean pianist, requested Lee to write more piano music as there were not many solo piano pieces by Korean composers. Lee responded by adding four more pieces to the first dance. This resulted in the *Korean Dance Suite*. Of the five pieces, as indicated above, only one has been published, “Heaven Dance.” The remaining four are available from the composer in manuscript version.

² Kwon, 5.
According to Lee, the publisher made several mistakes in the first edition (1995), including incorrect notes and musical markings.\(^4\) As a result, it is not a reliable edition. Lee has indicated that he plans to publish the complete *Korean Dance Suite*. This will make this work more accessible to a larger public.

Since the Korean War (1950-1953), South Korea began to embark on a journey of remarkable economic growth and political stability. The musical environment was no exception. Prior to the 1960s, the talents of Korean-born artists were recognized mainly within the country of Korea. But from the 1960s onward, musicians expanded their reputations beyond the boundaries of Korea and became internationally known. Several musicians such as Kyung-Wha Chung, Kunwoo Paik, and Myung-Whun Chung won competitions and became internationally acclaimed.\(^5\) To promote the talents of young artists, various showcases were established in Korea. One such showcase is the Seoul International Competition for young composers sponsored by The Korean Society of 21\(^{st}\) Century Music.\(^6\) This competition provides an opportunity for young composers from all over the world to display their talent. Jurists for this competition consist of highly acclaimed international composers such as Nicolaus A. Huber, Jo Kondo, Sukhi Kang, Jonathan Harvey, and, in 2003, Young Jo Lee, whose reputation as a composer continues to grow.

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\(^4\) Personal interview with Young Jo Lee by Kunwoo Kim on 22 December 2005 at Korean National University of Arts School of Music, Seoul, Korea. When I had interview with Young Jo Lee, he did not wish to change anything in the score. He would allow some freedom to the performer regarding dynamics.


Since 1995 Lee has been invited to serve as a judge for international music competitions, and has been invited repeatedly to many international festivals, concerts, and conferences as a guest composer.

In 2002, Lee was selected as one of the judges for the Third International Opera Competition in Shizuoka, Japan. In 1995, the Budapest Radio Chorus performed his Stabat Mater in the concert “Homage to Bartok,” in celebration of the fiftieth anniversary of Bartok’s death. In the same year, his piano piece, Korean Dance Suite (Tchum), was performed in Beijing, China for the International Contemporary Piano Festival. In 1997, the 8th World Association for Symphonic Bands and Ensembles (WASBE) Conference was held in Schladming, Austria, where Lee’s “Sori (sound)” for Wind Ensemble was played.


Positive reviews from various Asian countries have established Lee as a rising composer. A 2002 program for the Korean Opera Company’s production of Whangjinie lists numerous positive reviews:

The opera, Whangjinie, performed (in 2000) by the Korean Opera Company on the occasion of the eighth anniversary of the establishment of diplomatic relations between South Korea and China and as part of the third Asian Festival, was delightful and highly successful (The People Daily, China Culture Daily, China Daily, Beijing Youth Daily, and Beijing Evening News, China); The Japanese Imperial Household Agency announced that the Emperor and his wife will attend the performance of Whangjinie, one of Korea’s most successful homegrown operatic productions, on April 16, and praised the opera, Whangjinie, for

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8 A glossary of Korean terms is included in Appendix Three.
promoting international friendship through culture and art (The Asahi, Yomiuri, Mainichi, Sankei, Nihon Kejai, and Tokyo Newspaper dailies, Japan); The first Korean opera ever to be performed at the New National Theater in Tokyo. (The Daehan Maeil Daily Newspaper, Korea)\(^9\)

In 2004, Lee was invited as a guest composer for the 26\(^{th}\) International Contemporary Music Festival in Moscow. During the festival, two of his compositions, “Surabul (Capital of Old Korean Dynasty)” for Three Flutes, Piccolo and Percussion, and “Sori” No. 3 for Clarinet Solo were performed.\(^10\) In 2005, the Conservatorium Maastricht Festival Korea was held in the Netherlands. This festival, which lasts from a week to ten days, provides listeners with the unique opportunity of exploring unusual repertoire each year. Lee’s contributions to the 2005 festival concentrated on both traditional as well as modern Korean Music. In all, seventeen of his pieces were performed at this festival.\(^11\) Notably, almost half of all the festival programs focused on Lee’s music.

**Young Jo Lee’s Biographical Information**

Young Jo Lee was born in Seoul, Korea in 1943 and raised in a musical family. His father, Heung-Rayl Lee (1909-1980), was one of the best-known art song composers in Korea. Like a “Korean Schubert” Lee’s father composed more than 400 Korean art songs. When Young Jo Lee was young, he studied piano and theory with his father. Young-Jo Lee received bachelor’s (1968) and master’s (1970) degrees from Yonsei University in Seoul. His teacher, Un-Young Na, inspired him and said that the most

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important element in composition was to incorporate traditional Korean materials. Lee was reminded of his teacher’s words when he served with the U.S. Army in Korea. A general asked Young Jo Lee about Korean music, but Lee could not explain anything about traditional Korean music. Soon after that experience, while a student, Lee began to incorporate traditional Korean materials into his compositions. In addition, Lee studied the *piri* (a kind of Korean recorder), the *changgo* (an hour-glass drum), and the *danso* (a Korean flute) with Jae-Guk Jung at the Traditional Arts School of the Korean National University. He also studied Korean traditional theory with Jung, writing his first mature work, *Buddhist Song for Percussion and Men’s Choir*. When Lee applied to the Hochschule für Musik in Munich, Germany in 1975, his teacher, Carl Orff, showed special interest in the *Buddhist Song for Percussion and Men’s Choir* because it used traditional Korean elements. It was one piece among twenty that was sent by Lee. Lee studied with Orff for one year; then, because of Orff’s health problems, Lee changed to another composition teacher, Wilhelm Killmayer. Lee received his doctoral degree from the American Conservatory of Music in Chicago, Illinois in 1989. For his doctoral project he composed a Korean opera, *Choyong* (1987), which incorporates Korean folk tale and folk elements into the music. As a result of the success of this opera, Lee received the Chae Dongsun Composition Award from the Korean Art Critic Association in 1988.

In the same year, he was appointed to a teaching position at the American Conservatory of Music in Chicago. One year later he was appointed Chairman of the

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13 The title of this opera refers to the earliest Korean dance. Choyong Dance is said to have come from the Shilla dynasty, Korea. It is “the oldest dance of Korean origin, which is believed to have been created during the region of King Hon gang (825-886) of Unified Shilla.” Bang-Song Song, *Source Readings in Korea Music* (Seoul: Korean National Commission for Unesco, 1989), 85.
Theory and Composition Department at the American Conservatory where he remained from 1989 to 1994. In 1994, he returned permanently to Korea as professor of composition at the Korean National University’s School of Music. In 1997 he became dean of this school and continues to teach.¹⁴

**Purpose of the Study**

I will examine the *Korean Dance Suite* through a discussion of stylistic elements including form, harmony, rhythm, texture, and melody. Lee combines Korean traditional musical gesture with Western musical ideas. I will identify and trace Lee’s use of Korean traditional elements. To better understand the traditional elements of Korean music, it is helpful to know Korea’s musical history. Contemporaries of Lee will be quoted to show how Lee’s music relates to other post-1980 Korean composers.

This project will benefit those who are interested in studying and performing Young Jo Lee’s *Korean Dance Suite*. In addition, this project will provide a background for those who are interested generally in Korean music and culture.

**Methodology**

This study is limited to Lee’s solo piano work, *Korean Dance Suite*. The scope of this study focuses on an analysis and discussion of stylistic features of each dance. I will show how he uses Korean traditional folk materials. I will discover and trace where the materials originally came from and how Lee incorporates them into his compositions.

¹⁴ Lee, *Résumé Written on a Music Sheet*, 149-188.
An integral source for this study is my interview with the composer and a performer (who has recorded Lee’s works). During my interview with Lee I asked the composer about several issues, including compositional techniques, the background of his pieces, pianistic suggestions, and influences on his compositional style.

Need for the Study

Even though the music of Korean composers is recognized around the world, scholarly studies discussing their artistry and music are scarce in Western countries and Lee is no exception. As a contemporary composer, Lee’s reputation has continued to grow in the world, yet his work, like that of many of his contemporaries, has yet to attract the attention of musicologists and theorists. Nevertheless, Lee’s work deserves attention because of his international stature as well as his compositional skill. Among his solo piano works, the Korean Dance Suite contains many common Korean elements such as modes, ornamentation, native rhythmic patterns, and the imitation of traditional instruments. However, Korean Dance Suite has rarely been heard outside South Korea. In this study I hope to provide insights for this piece so that the performer can interpret it more accurately.

During the Romantic period, musical expression became more nationalistic, incorporating a variety of artistic influences. Chopin, for example, employed Polish rhythms, forms, and scales in his Mazurkas and Polonaises. In the twentieth century, Bela Bartok combined his research and love of the folk music of central Europe, particularly that of present-day Hungary and Romania, with an intense interest in technique and traditional compositional structures and procedures.
Nationalism increased in the twentieth century not only in Europe but also in America as well as in Asian countries. For instance, Charles Ives, the noted American composer, used folk tunes and hymns in his music, e.g., Second Piano Sonata (*Concord, Mass., 1840-1860*). Likewise, in Korea during the 1980s, composers attempted to create their own identity by incorporating traditional Korean elements. These Korean composers from the 1980s referred to themselves as “The Third Generation.” I will explore “The Three Generations” in detail in the section on the “Historical Perspective of Korean Music.”

Related Literature

Although many well-known Korean composers have had their music performed on the world stage, only recently have we begun to see scholarship devoted to Korean music. For example, the first edition of the *New Grove Dictionary* (1980) contains only one Korean composer, Isang Yun. However, the second edition (2001) includes eighteen Korean composers. Obviously, the section about Korean music has been enlarged.

Although this is an improvement, much is yet to be done, as is clear from my research into piano literature. I have not been able to find any Korean contemporary solo piano literature mentioned in *Traditional World Music Influences in Contemporary Solo*

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Although the *Guide to the Pianist’s Repertoire* by Maurice Hinson\(^{19}\) contains representative piano literature from both modern and classical piano repertory, only two Korean-born composers, Isang Yun and Junsang Bahk, are included. And yet, there are many Korean composers whose piano works could be better known in the West, for example, Suk-Hee Kang (b.1934), Chung-Gil Kim (b.1934), Byung-Dong Paik (b.1936), Yong-Jin Kim (b.1930), and Young Jo Lee.

Serious, comprehensive research of the stylistic features of Young Jo Lee’s solo piano compositions is a relatively unexplored area of study. My examination of related literature has yielded little in the way of thorough, concrete studies of the subject. A search of the ProQuest Digital Dissertation database resulted in the finding of only three dissertations that discuss Young Jo Lee’s piano works at all, and, even then, only two of his piano works were examined (two authors with the same piece: Suk-Rahn Kwon’s dissertation on *Young Jo Lee’s Variations on the Theme of Baugogae* and Sung Bok Gu-Jang’s dissertation on *Young Jo Lee: Analysis of Stylistic Features of the Variation for Piano on the Theme Baugoge*, and Kyungsook L. Kim’s dissertation on *Traditional Music and Contemporary Piano Music of Korea*). It seems safe to say that Young Jo Lee is not an overly-researched piano composer.

Interviews with the composer and the pianist who recorded *Korean Dance Suite* have provided important information pertaining to this research. During the interviews I

\(^{18}\) Elizabeth C. Axford, *Traditional World Music Influences in Contemporary Solo Piano Literature: a Selected Bibliography Survey and Review* (Lanham, Md.: Scarecow Press, 1997). This reference book for solo piano literature is a multicultural repertoire guide for pianists, composers, music teachers, scholars, and students. It focuses on contemporary solo piano literature that is not associated with the standard repertoire of Western European Art music by categorizing non-Western scales, modes, folk tunes, rhythmic, percussive or harmonic devices and timbres.

inquired about technical challenges, interpretation, compositional techniques, and stylistic considerations.

Young Jo Lee’s autobiography, *Résumé Written on a Music Sheet*, has been reviewed for biographical information. This book is a collection of articles that Lee wrote for the *Eum-ak* journal from 1998-1999. It includes an essay about his life, family, music, teachers, and studies.

Kyungsook L. Kim’s paper on “Traditional Music and Contemporary Piano Music of Korea” contains an analysis of Young Jo Lee’s keyboard compositions. From the *Korean Dance Suite*, she analyzes only the “Heaven Dance.” My analysis includes the entire set of pieces that comprise the *Korean Dance Suite*. In addition, my analysis is more in-depth because it is based on an interview with the composer. In Kyungsook L. Kim’s paper five contemporary Korean composers were selected for discussion. Their compositional style is very similar to Young Jo Lee’s because they attempted to blend the elements of Korean traditional music with Western musical techniques such as harmony, melody, rhythm, and form. The representative composers were Suk-Hi Kang, Jung-Gil Kim, Byung-Dong Pack, Young Jo Lee, and Young-Ja Lee. The dissertation presents also an overview of the history of Korean music.

Suk-Rahn Kwon’s dissertation “Young Jo Lee’s Variations on the Theme of Baugogae: In Search of His Own Language, a Lecture Recital, Together with Three Recitals of Selected Works by Haydn, Rachmaninoff, Liszt, Schumann, Messiaen, and

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20 Young Jo Lee, *Résumé Written on a Music Sheet*.
Others” explores one of Lee’s piano variations, *Variations on the Theme of Baugogae*. The main purpose of this dissertation was to show Lee’s borrowings from Western musical ideas and how he adopts them into Korean traditional music. Also, biographical information and a historical overview of modern Korean composers are included. The dissertation analyzes the ways in which Lee synthesizes traditional Korean music and Western music into one art form to create his own musical language.

Hyunsoo Wee’s paper, “A Recording Project on Contemporary Cello Music by Selected Korean Composers” relates to media other than piano. The project shows how certain Korean composers can preserve a national identity while writing for a Western instrument, such as the cello. The dissertation includes a CD recording project on the cello music of five contemporary Korean composers: Isang Yun, Jun-Il Kang, Young Jo Lee, Sook-Ja Oh, and Young-Keun Park. Biographical information of the composers is included with the recording. Five compositions were selected: two works for cello and piano, one for solo cello, one for cello and *changgo*, and one for cello and guitar.

Michael Christopher Caputo’s dissertation on “Contemporary Korean Solo Clarinet Music: Analysis with Performance Recommendations of Three Compositions” also relates to media other than piano. The dissertation reviews new works for the solo clarinet repertoire and includes an analysis of a work by each of three Korean composers,

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22 Kwon, “Young Jo Lee’s Variations on the Theme on Baugogae: In Search of His Own Language, a lecture recital, together with three recitals of selected works by Haydn, Rachmaninoff, Liszt, Schumann, Messiaen, and others.”
24 *Changgo* is an hourglass drum. “The skin of the left side is thick and is struck with the palm, sounding soft and low, and the skin of the right side is thin and is struck with a stick held in the right hand, sounding hard.” Hye-Gu Lee, *An Introduction to Korean Music and Dance* (Seoul: Royal Asiatic Society, Korea Branch, 1977), 42.
Yong-Jin Kim, Young Jo Lee, and Chan-Hae Lee. In the analysis, the composer’s style and comments on the infusion of Korean musical elements are examined. Additionally, each analysis focuses on clarinet performance recommendations.

Myung-Kyung Yum’s examination of one of Lee’s representative operas, “A Study on Whangjinie (1994): The Creative Korean Opera Composed by Young Jo Lee—Especially on Whangjinie’s Four Shijo Changs” was also consulted.²⁶ In this study, Whangjinie’s Four Shijo Changs (“Blue Leaves,” “Song of Long Winter Night,” “Blue Mountain in My Wish,” and “Painful Day”) are examined. The history of the present status of Korean opera and the need for creative Korean opera are discussed briefly. In addition, critical reviews of the national and international performances of Whangjinie are included.

There is one recording of Korean Dance Suite published by ASV and performed by My Kim. In the recording the performer did not exactly follow the original music that I received from the composer. During my interview with the composer Young Jo Lee expressed his hope that performers would follow the score as printed. However, he would understand if liberties were taken. In the case of this CD, My Kim discussed with Young Jo Lee the possibility of repeating certain sections. The composer agreed and indicated sections that could be repeated.

Two record reviews of Young Jo Lee’s piano music have been found, one by Ian Lace, and another by Luca Sabbatini, both reviewers for “Classical Music Resource on the Web.” These reviewers present contrasting comments about Young Jo Lee’s piano music. On the positive side, Lace remarks, “If you like the piano music of Debussy and

John Ireland you will love this.”\textsuperscript{27} Further, he notes that “The influence of the French Impressionists--particularly Debussy--is very apparent in Lee’s music.” In addition, he writes that “My (Mi-Kyung) Kim, one of Korea’s top pianists, empathizes with . . . [Lee’s] lovely evocative [piano] music and brings it vividly to life with all the sensitivity and delicacy it demands.”\textsuperscript{28} On the other hand, Sabbatini’s assessment is more negative. Citing the influence of Lee’s composition teachers Carl Orff and Wilhelm Killmayer, under both of whom Lee had studied while in Germany, Sabbatini nonetheless faults his piano music for having “very little excitement or originality on which to dwell.”\textsuperscript{29} Both reviewers seem not to have an in-depth knowledge of Young Jo Lee’s influences. As a result, the reviewers misinterpret and possibly mislead the public about the value of Young Jo Lee as a composer.\textsuperscript{30}

**Overview of Chapters**

Chapter Two discusses the historical perspective of Korean Music. It is divided into two sections: “History of Korean Music,” including the Three Generations, and “Elements of Korean Traditional Music” (genre, melody, modes, rhythmic patterns, instruments, and ornamentation). In Chapter Three, I will provide an analysis and discuss the background of Young Jo Lee’s *Korean Dance Suite*. The stylistic features of the *Korean Dance Suite* will be analyzed with comments on each piece, including aspects of

\textsuperscript{28} Ibid.
\textsuperscript{30} In response to Lace’s review, Young Jo Lee has stated that his music was not influenced by Debussy, but by traditional Korean music.
harmony, rhythm, melody, texture, and Korean traditional elements. Musical excerpts are provided as examples. Chapter Four reviews the most important points of the previous chapter, including a summary statement and conclusions from the study, and ends with suggestions for further study. The suggestions are provided to future researchers and performers for exploration into topics not covered within the scope of this study. The appendices contain a list of works, transcriptions of two personal interviews (one with the composer and another with a pianist), glossary of Korean terms, letter of permission, and one manuscript (Korean Dance Suite)\textsuperscript{31}.

Choongmo Kang was interviewed on January 16, 2006 at the Korean National University of Arts School of Music, Seoul, Korea. He is a prolific and versatile classical pianist. Kang premiered some of Young Jo Lee’s works, including Korean Fantasy, Love Duo for Four Hands, and Ensemble for Dodri for Cello and Piano. He was interviewed for this study because he has frequently performed Young Jo Lee’s pieces and recorded several of them as well. The interview lasted approximately one and a half hours. Kang was candid and open in his discussion.

Young Jo Lee was interviewed on December 21, 2005 at the Korean National University of Arts School of Music, Seoul, Korea, where he held the position of professor. The interview lasted approximately one and a half hours.

\textsuperscript{31} Pianist Choongmo Kang and Young Jo Lee are both interviewed and are considered as principal sources of information. Their reflections appear throughout the document.
CHAPTER TWO

HISTORICAL PERSPECTIVE OF KOREAN MUSIC

Korea’s five thousand year history reflects its rich cultural heritage in music, art, society, and language. Each of these elements is inseparably linked with one another. To understand *Korean Dance Suite*, it is necessary to examine both historical and theoretical perspectives. My discussion is in two parts: first, the history of Korean music, including the Three Generations, of which Young Jo Lee is a part; and second, the elements of Korean traditional music (genre, melody, mode, rhythmic pattern, instrument, and ornamentation).

**History of Korean Music**

The renowned musicologist Bang-Song Song emphasizes that Korean music is impossible to understand without knowing the history of the Korean people.\(^{32}\) He divides the history of Korean music into seven distinct periods.\(^{33}\)

1. Era Before the Three-Kingdom Period (before A.D. 660)
2. Unified Shilla Period (660-918)
3. Koryo Dynasty (918-1392)
4. Early Yi Dynasty (1392-1600)
5. Late Yi Dynasty (1600-1910)
6. Modern Period (1910-1945)
7. Contemporary Period (1945-present)

The following is a chart of the dynasties of China and Korea.\(^{34}\) (Table 1.)

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\(^{33}\) Bang-Song Song, *Hanguk Eumakhak Sesul* (Korean Musicological Description) (Seoul: Minsokwon, 2001), 228-239.
The first period (before A.D. 660) spans the beginning of the ancient Korean nation to the unification of the Three-Kingdoms, Koguryo, Shilla, and Paekche in 660 A.D. At that time, the characteristic feature of music was that it was comprised of both vocal and instrumental types as well as dance. Musicologists recognized that there were

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three main features of this period; the appearance of professional musicians for the royal family, the development of Korean music (Hang-ak), and the importation of instruments from China. In addition, cultural exchanges with China enhanced the development of Korean court music.35

During the second period (660-918), the Three Kingdoms were unified and Korean music absorbed the music of Koguryo and Paekche as it reached its climax in Shilla. The most distinctive characteristic of the second period was the development of Korean instruments. Of the many instruments developed in this time, six were especially important: the kayagum, gumoongo, and hyangbipa, all stringed instruments; and three wind instruments, the daegum, junggum, and sogum. Another important element is the introduction of Chinese Tang dynasty music (Tang-ak) to Korea. The social level of the professional musicians was relatively higher than in the previous period because of the support from the royal music institution, Eumsungseo. The royal institution was maintained by government.

The most characteristic aspect of the Koryo dynasty (918-1392) was the presence of Chinese Song dynasty music (A-ak). As a result, new instruments and music of Chinese Song Dynasty were brought to Koryo in the beginning of the twelfth century. On the other hand, Chinese Tang dynasty music (Tang-ak) continued to grow and achieved the same standing as Korean music (Hang-ak). Thus, this period is considered a time of acceptance of Tang and Song dynasty music. In addition, Korean processional music (Gochiak) was important in the Koryo dynasty. This music was performed with percussion instruments for royal processions.

35 The following are paraphrases of Song Bang-Song’s *Hanguk Eumakhak Sesul*, 228-239.
During the Early Yi dynasty (1392-1600), the main event was the development of Korean musical notation (Jungganbo). Previously, musical notation had been imported from China or had been a primitive Korean notational system. When musical notation standards were enhanced, preservation of music was possible from the Koryo dynasty to future generations. As a result, it was possible for people to access compositions. During this period music administrators who planned concerts were considered to be of a higher class than musical performers. Consequently, the social position of professional musicians decreased in comparison to that of musicians of the first three periods.

The most notable feature of the Late Yi dynasty (1600-1910) was the development of folk and court music. One of the best known examples of folk music was Pansori (a one-man opera accompanied by one drummer), which transcended class structure and was enjoyed by all people. In court music, a vocal genre (Kagok) and an instrumental genre (Sanjo) were distinctively developed. Another characteristic feature of this period was caused by the decoding of old gumoongo manuscripts that had been handed down from previous generations. The gumoongo is a six-stringed zither-like instrument. As a result of the decoded manuscripts, gumoongo musical genres became more diversified and a new variation of gumoongo performance became popular.

The most outstanding characteristic of the Modern period (1910-1945) was the appearance of Western music in Korea, especially in hymns, military bands, and Changgas.36 The result of this occurrence was that Korean traditional music decreased in popularity as Western music became increasingly popular. In addition, Christian missionaries and music educators helped to increase music literacy. Another distinctive

36 Changga is a vocal genre using Western melodies with Korean verses.
cultural fact was that Korea had fallen under Japanese colonial rule for 36 years (1910-1945). One result was that the Japanese government weakened Korean culture and restricted traditional music.

In the Contemporary period (1945-present), the study of Korean traditional music at the university level was established by the Korean government. As a result, the formal teaching of Korean traditional music was initiated and continues to the present. Today, the main issue concerning Korean music is how to establish a new musical culture for both Western composers and Korean traditional composers, as well as popularizing Korean music for the Korean people.
The Three Generations

One way to consider Korean composers of the 20th century is to use the organizational scheme presented by Dae-Sung Kim in his article, “The Third Generation of Composers.” Three generations of Korean composers are discussed, all of whom studied and employed Western compositional techniques. The first generation included composers who incorporated Western elements for the first time. The second generation was more involved with twentieth-century compositional techniques, such as serial, atonal, and electronic idioms. Revisiting the Korean heritage, the third generation focused on combining traditional Korean elements with Western compositional styles and techniques.

Nan-Pa Hong (1897-1941) was one of the leading composers of the First Generation. He pointed out that traditional Asian music has a monotonous melodic line and an ambiguous structure. Therefore, he promoted the advancement of music by combining melody, rhythm, and harmony. Another First Generation composer, Un-Young Na (1922-1993), said that music without harmony reflects primitive music, so he stressed that Korean traditional music should be harmonized. In general, the First Generation composers believed that Korean music was underdeveloped. As a result, they attempted to harmonize Korean traditional music into Western style homophony (a single melody with chords).

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37 Dae-Sung Kim and Ok-Bae Moon, 61-71.
38 Kwon, 8.
39 Dae-Sung Kim and Ok-Bae Moon, 65.
The Second Generation employed Western compositional techniques. This generation was in favor of internationalization. During the 1960-70s, Korean society was heavily influenced by Western cultures. Second Generation composers, such as Byung-Dong Baek (b.1936) and Suk-Hee Gang (b.1934), used not only avant-garde styles of composing, such as serial, atonal, and electronic idioms, but also experimented in extreme avant-garde styles such as highly chromatic harmonic progressions, computer (synthesized) music, and wide leaps of pitch. The Second Generation believed that Korean culture should be influenced by Western culture.

Unlike previous generations, the Third Generation of composers, in the 1980s, attempted to define a Korean identity by combining elements of Korean and Western styles. The early members of this generation, Gun-Yong Lee, Byung-Eun Yu, Gyu-Young Jin, Sung-Ho Hwang, Jun-Il Gang, and Man-Bang Lee, referred to themselves as “The Third Generation.” Young Jo Lee could be categorized as a Third Generation composer because he also attempted to contribute to the Korean identity.

**Elements of Korean Traditional Music**

An examination of genre, melody, modes, rhythmic patterns, instruments, and ornamentation in Korean music will help one better understand their importance in the *Korean Dance Suite*.

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40 Ibid., 59-71.  
41 Kwon, 8.  
42 Dae-Sung Kim and Ok-Bae Moon, 67.
Genre

Musicologist Hye-Gu Yi divides Korean traditional music into two major categories: court music (Chong-ak) and folk music (Minsok). In court music, there are two genres: ritual and banquet music, both of which focus on the memory of ancestors. This music is performed for the higher classes. On the other hand, folk music is usually associated with common people. According to Robert C. Provine, folk music has two different genres: 1) instrumental (sanjo-virtuoso solo music with percussion accompaniment, sinawi-improvisational ensemble music, nongak-farmers’ music, using primarily percussion instruments, and muak-instrumental music in shaman rites) and 2) vocal music (pansori-dramatic story-singing, chapka-miscellaneous group songs, minyo-folk songs, muga-shaman songs, and tan’ga-short solo songs, usually connected with a pansori). In religious music, there are two genres: Buddhist and Shamanistic music. Buddhist ritual performing arts consist of chant, ritual dance, and outdoor band music. Of these, ritual chant assumes the most important place in a Buddhist rite. Shamanism is an ancient tradition that has had a pervasive impact on Korean people’s mind and music.

<table>
<thead>
<tr>
<th>Aristocratic class music</th>
<th>Buddhist</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-ak (court music)</td>
<td>Yombul (invocations)</td>
</tr>
<tr>
<td>Chereak (royal ancestors)</td>
<td>Mongak (invocations)</td>
</tr>
<tr>
<td>Taech'wita (royal processional)</td>
<td>Pompae (solemn chant)</td>
</tr>
<tr>
<td>Yolleak (banquet)</td>
<td>Hwachong (chant based on Korean folk style)</td>
</tr>
<tr>
<td>Tangak (Chinese music)</td>
<td>Muak (shaman)</td>
</tr>
<tr>
<td>Hyangak (native Korean music)</td>
<td>Minyo (regional folksongs)</td>
</tr>
<tr>
<td>Habak (mixed instrumentation)</td>
<td>Pyongchang (self-accompanied song)</td>
</tr>
<tr>
<td>Vocal music</td>
<td>Theatrical</td>
</tr>
<tr>
<td>Kagok (song cycle)</td>
<td>Kkotugagsi (puppet play)</td>
</tr>
<tr>
<td>Sijo (lyric song)</td>
<td>Talchum (mask dance drama)</td>
</tr>
<tr>
<td>Kasa (narrative song)</td>
<td>Instrumental</td>
</tr>
<tr>
<td>Ritual (other than court-religious music)</td>
<td>Sanjo (improvised solo)</td>
</tr>
<tr>
<td>Chongmyoak (royal ancestors)</td>
<td>Sinawi (improvised ensemble)</td>
</tr>
<tr>
<td>Hyangak (royal ancestors)</td>
<td>Nongak (peasants' music)</td>
</tr>
</tbody>
</table>

Melody

There are 12 scale tones called 12 *yul*. (See Table 3.)

Table 3. The Twelve Scale Tones of Korean Traditional Music

<table>
<thead>
<tr>
<th>Degree</th>
<th>Pitch</th>
<th>Name of Tones</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>E-flat</td>
<td>Hwangjong</td>
</tr>
<tr>
<td>II</td>
<td>E</td>
<td>Daeryo</td>
</tr>
<tr>
<td>III</td>
<td>F</td>
<td>Taeju</td>
</tr>
<tr>
<td>IV</td>
<td>G-flat</td>
<td>Hyopjong</td>
</tr>
<tr>
<td>V</td>
<td>G</td>
<td>Koson</td>
</tr>
<tr>
<td>VI</td>
<td>A-flat</td>
<td>Chungryo</td>
</tr>
<tr>
<td>VII</td>
<td>A</td>
<td>Yubin</td>
</tr>
<tr>
<td>VIII</td>
<td>B-flat</td>
<td>Imjong</td>
</tr>
<tr>
<td>IX</td>
<td>B</td>
<td>Ichick</td>
</tr>
<tr>
<td>X</td>
<td>C</td>
<td>Namryo</td>
</tr>
<tr>
<td>XI</td>
<td>D-flat</td>
<td>Muyok</td>
</tr>
<tr>
<td>XII</td>
<td>D</td>
<td>Unjong</td>
</tr>
</tbody>
</table>

Hwangjong is the central tone and is approximately close to E-flat in Western tempered tuning system. The intervals between the tones differ slightly from these found in an

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47 Song-Ch’on Yi et al., *Algishyoon Gukakgaeron* (Easy Korean Traditional Music) (Seoul: Poonnam, 2003), 15-16.
equal-tempered Western chromatic scale because of different tuning systems.\(^{48}\) (See Table 4.)

Table 4. Two Different Scale Systems: Western Scale and Korean Scale\(^{49}\)

<table>
<thead>
<tr>
<th>Name of the Notes</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western Scale</td>
<td>200</td>
<td>400</td>
<td>500</td>
<td>700</td>
<td>900</td>
<td>1100</td>
<td>1200</td>
<td>cents</td>
</tr>
<tr>
<td>Korean Scale</td>
<td>204</td>
<td>408</td>
<td>522</td>
<td>702</td>
<td>906</td>
<td>1110</td>
<td>1200</td>
<td>cents</td>
</tr>
</tbody>
</table>

Alexander J. Ellis (1814-1890), an English philologist, developed the cent system to measure the intervals. In this scheme, the octave is equal to 1200 cents and each semitone is equal to 100 cents.\(^{50}\) Western music generally uses the well-tempered tuning system. The interval between the semitones is divided equally. On the other hand, Korean tuning system uses the *Sambunsonikbob*. Once the central tone is established on the string instrument, other tones are produced by frequencies when one places one’s finger on the node of 1/3 of the distance of the length of the played strings.\(^{51}\) Thus, the intervals between Western and Korea have a different number of cents.

**Modes**

Korean music is based on two types of modes: P’yongjo (the first, second, fourth, fifth and sixth Western degrees of major scales) and Kyemyonjo (the first, third, fourth,

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\(^{49}\) Song-Ch’ on Yi et al., 20.

\(^{50}\) Son, 24.

\(^{51}\) Ibid., 17-18.
fifth and seventh Western degrees of minor scales). The character of the P’yongjo is to vibrate on the tonic note (E-flat) and to droop on the second (F) and sixth (C) notes when they have a descending motion. Beginning with the nineteenth century, Kyemyonjo had five notes; since then it has been changed to four (the first, fourth, fifth, and seventh) or three notes (the first, fourth, and fifth). The most characteristic element of Kyemyonjo is a vibrato on the tonic note. In addition, a downward curve at the end of its duration on the fifth degree (B-flat) is unique. Most Korean music handed down from old generations is based on Kyemyonjo. The five-note Kyemyonjo can be seen at Jeongdaeup (the music of royal ancestors). Other Kyemyongjos consist of three or four notes. (Ex. 1.)

Example 1. Four Possible Versions of P’yonjo and Kyemyonjos.

P’yonjo

Five Notes of Kyemyongjo

52 Byong Won Lee, 200.
53 Song-Ch’on Yi et al., Algishiyoon Gukakgaeron (Easy Korean Traditional Music) (Seoul: Poonnam, 2003), 78.
54 Ibid., 77-79.
The Korean term for a rhythmic pattern is called *changdan*. *Chang* literally means long and *dan* means short. The *changdan* is usually played by *chang-go* (an hourglass-drum) or *buk* (a drum). The *changdan* can be divided into two types: *chong-ak changdan* and folk *changdan*. *Chong-ak* consists of instrumental and vocal *changdans* such as *taryung, dodri, chita, gagok, gasa*, and *shijo*. Generally, *chong-ak changdan* is in a very slow tempo and has simple rhythmic patterns. On the other hand, folk *changdan* has a variety of tempos. For instance, *jinyangcho* is a slow tempo. *Joongmori, kutgori, and jongjongmori* are medium tempos. *Semachi, jajinmori, and danmori* are fast tempos. Usually, folk *changdan* is relatively faster than *chong-ak*.

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Instruments

More than 60 kinds of Korean traditional instruments are in existence today; however, half of them can no longer be played authentically because the methods of learning to play these instruments were handed down orally and the oral tradition is incomplete.\(^{56}\) Korean traditional instruments were constructed from eight different kinds of materials: metal, stone, silk, bamboo, gourd, clay, leather, and wood and can be divided into two main categories: melodic and rhythmic. In addition, the melodic instruments are classified under three main headings: winds, strings, and percussion. (Table 5.)

<table>
<thead>
<tr>
<th>Melodic Wind Instruments</th>
<th>Korean Name</th>
<th>English Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;dangpiri&quot;</td>
<td>Chinese oboe</td>
<td></td>
</tr>
<tr>
<td>&quot;saepiri&quot;</td>
<td>soft-tones oboe</td>
<td></td>
</tr>
<tr>
<td>&quot;hyangpiri&quot;</td>
<td>Korean oboe</td>
<td></td>
</tr>
<tr>
<td>&quot;taepyongso&quot;</td>
<td>conical oboe</td>
<td></td>
</tr>
<tr>
<td>&quot;daegum&quot;</td>
<td>large flute</td>
<td></td>
</tr>
<tr>
<td>&quot;Sogum&quot;</td>
<td>small-sized flute</td>
<td></td>
</tr>
<tr>
<td>&quot;Danso&quot;</td>
<td>medium-sized flute</td>
<td></td>
</tr>
<tr>
<td>&quot;sangwhang&quot;</td>
<td>mouth-organ</td>
<td></td>
</tr>
<tr>
<td>&quot;Nabal&quot;</td>
<td>a long, straight brass trumpet</td>
<td></td>
</tr>
<tr>
<td>&quot;Nagak&quot;</td>
<td>a shell trumpet</td>
<td></td>
</tr>
<tr>
<td>&quot;Gi&quot;</td>
<td>a flute</td>
<td></td>
</tr>
<tr>
<td>&quot;So&quot;</td>
<td>Panpipes</td>
<td></td>
</tr>
<tr>
<td>&quot;Yak&quot;</td>
<td>Chinese medium-sized flute</td>
<td></td>
</tr>
</tbody>
</table>

\(^{56}\) Yi, 176.

\(^{57}\) Hae-Sook Kim et al., Chontong Eumak Gaeron (The Survey of Korean Traditional Music) (Seoul: Euwoolrim, 1995), 192-193.
<table>
<thead>
<tr>
<th>Melodic String Instruments</th>
<th>Melodic Percussion Instruments</th>
<th>Changdan Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hoon</strong></td>
<td>globular flute</td>
<td></td>
</tr>
<tr>
<td><strong>gayagum</strong></td>
<td>twelve-stringed zither</td>
<td></td>
</tr>
<tr>
<td><strong>gumoongo</strong></td>
<td>six-stringed zither</td>
<td></td>
</tr>
<tr>
<td><strong>yanggum</strong></td>
<td>a dulcimer</td>
<td></td>
</tr>
<tr>
<td><strong>haegum</strong></td>
<td>two-stringed fiddle</td>
<td></td>
</tr>
<tr>
<td><strong>Ajeng</strong></td>
<td>seven-stringed fiddle</td>
<td></td>
</tr>
<tr>
<td><strong>daeajeng</strong></td>
<td>fifteen-stringed zither</td>
<td></td>
</tr>
<tr>
<td><strong>Gum</strong></td>
<td>small zither</td>
<td></td>
</tr>
<tr>
<td><strong>Sool</strong></td>
<td>twenty-five stringed zither</td>
<td></td>
</tr>
<tr>
<td><strong>pyongjong</strong></td>
<td>bronze bell</td>
<td></td>
</tr>
<tr>
<td><strong>pyongkyung</strong></td>
<td>stone chimes</td>
<td></td>
</tr>
<tr>
<td><strong>banghyang</strong></td>
<td>iron slabs</td>
<td></td>
</tr>
<tr>
<td><strong>Unla</strong></td>
<td>gong chimes</td>
<td></td>
</tr>
<tr>
<td><strong>tukjong</strong></td>
<td>single bell</td>
<td></td>
</tr>
<tr>
<td><strong>tukkyong</strong></td>
<td>single slab of stone</td>
<td></td>
</tr>
<tr>
<td><strong>kkwaenggwari</strong></td>
<td>small gong</td>
<td></td>
</tr>
<tr>
<td><strong>Jing</strong></td>
<td>Gong</td>
<td></td>
</tr>
<tr>
<td><strong>Bara</strong></td>
<td>Cymbal</td>
<td></td>
</tr>
<tr>
<td><strong>changgo</strong></td>
<td>hour-glass drum</td>
<td></td>
</tr>
<tr>
<td><strong>poonmulbuk</strong></td>
<td>a medium-sized drum</td>
<td></td>
</tr>
<tr>
<td><strong>sorbituk (sogo)</strong></td>
<td>a snare drum</td>
<td></td>
</tr>
<tr>
<td><strong>younggo (buk)</strong></td>
<td>a snare drum</td>
<td></td>
</tr>
<tr>
<td><strong>tchulgo</strong></td>
<td>a barrel-shaped drum</td>
<td></td>
</tr>
<tr>
<td><strong>Jwago</strong></td>
<td>a short barrel drum</td>
<td></td>
</tr>
<tr>
<td><strong>tchingo</strong></td>
<td>the largest drum</td>
<td></td>
</tr>
<tr>
<td><strong>tchouk</strong></td>
<td>a trough with a wooden hammer running through the cover</td>
<td></td>
</tr>
<tr>
<td><strong>Pak</strong></td>
<td>Clappers</td>
<td></td>
</tr>
<tr>
<td><strong>Eu</strong></td>
<td>a wooden tiger, crouching on a square wooden base</td>
<td></td>
</tr>
<tr>
<td><strong>Boo</strong></td>
<td>a jar of baked clay struck with a bamboo mallet</td>
<td></td>
</tr>
</tbody>
</table>
Ornamentation

One of the most distinguishing characteristics of Korean music is the use of ornamentation. In the *Korean Dance Suite*, Young Jo Lee writes the ornaments out including each pitch and in rhythm. There are two different kinds of ornamentation: *shigimsae* and *nonghyun*. *Shigimsae* is for wind instruments and *Nonghyun* is for string instruments. *Shigimsae* involves decorative notes before or after the main notes of the melody. The placement of the principal note is either before or on the beat depending on tempi. Here, I do not discuss the details of the *nonghyun* because Young-Jo Lee did not use it in the *Korean Dance Suite*. In the following table, there are examples of ornaments used in *shigimsae*. (Table 6.)

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These ornaments are employed by a combination of tones above or below the main notes, ranging from one to five degrees. The performers are expected to improvise these ornaments.

The history of Korean music has lasted over five thousand years. With the appearance of Western music around 1900, Western music was popularized in Korea. Today’s composers have created a new musical trend that combines Korean traditional musical forms with Western structure. Because Korean traditional music lacks a Western tonal system, the three generations of Korean composers who have studied and employed

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Yi, 163.
Western compositional techniques integrated Korean and Western music in different ways. The first two generations limited their inclusive musical boundary to Western compositional style; however, the third generation, including Young Jo Lee, established their own musical identity. They incorporated Korean traditional elements into the Western musical structure and created a new musical language. Lee has done the same as his contemporaries by linking both historical and theoretical perspectives in the *Korean Dance Suite*. With this background I am now ready to examine Young Jo Lee’s *Korean Dance Suite*. 
CHAPTER THREE

AN ANALYSIS OF THE STYLISTIC FEATURES IN KOREAN DANCE SUITE

This chapter will analyze the stylistic features of Korean Dance Suite. In my analysis of Korean Dance Suite, I will discuss Lee’s use of form, harmony, rhythm, texture, and melody. I will show how he uses Korean traditional folk materials within his compositions as well as discover and trace where the materials originally came from.

The Historical Background of Korean Dance Suite

The Korean Dance Suite is a set of five individual compositions for solo piano. Completed in 1998 and as yet unpublished (except the “Heaven Dance”), they represent Lee’s continued commitment to the infusion of Korean traditional elements into Western composition. They were written for well-known Korean pianists Bang-Sook Lee and Mi-Kyung Kim. Kim stipulated that Lee write a piece for her that focused on Korean traditional dances. The entire Korean Dance Suite is associated with a genre of Korean traditional music: “Heaven Dance” with Court, Buddhist, and Peasant dances; “Children’s Dance” with Kkotugagsi dance; “Lovers Dance” with Pansori; “Buddhist Dance” with Buddhist dances; and “Peasant Dance” with Nongak.
This picture presents traditional Korean funerary court music, a ritual held to honor one’s ancestors. During this ceremony, royalty march in a procession accompanied by music played at a very slow tempo. The character of funerary court music is reflected in the first section and coda of the first dance of Lee’s *Korean Dance Suite*, solemn and religious. The first dance in the set, “Heaven Dance,” contains three separate sections including slow (Court Dance), allegro (Buddhist Dance), and allegro leggiero (Farmer Dance). Written in 1984 and published in 1995 with the title *Korean Dance for Piano*, it was commissioned by Eumakchoonchusa (a Korean Publishing Company). Bang-Sook Lee premiered the work, and it is dedicated to her. In 1995, this piece was performed in Beijing, China for the International Contemporary Piano Festival. Oh-Jo-Gang, a composition professor of the Central Conservatory of Music in Beijing, China, has

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60 Pratt, 95.
commented that this piece contains the colorful rhythm of Korean traditional music, creating a unique and dramatic sound. Duncan Reid, reviewer for *Classical Music on the Web*, elaborates:

A similar fusion of East and West informs the more substantial Dance suite. Its first movement, *Heaven*, acts as an overture, incorporating the rhythms of several traditional Korean dance forms. Deep left hand octaves depicting the summons of the great Dragon Drum, precede an evocation of the Royal Court’s tranquility; increasingly impassioned and sometimes savagely dissonant dances--featuring a sorceress and a troop of bucolic peasants, as well as the more dignified courtiers--ensue, before the almost mystic calm of the opening is finally recalled.

The composer’s intention is to combine traditional Korean rhythms and dances with Western compositional technique. Lee said, “I have attempted to create a colorful timbre over folk rhythms of the Court Dance, the Buddhist Dance, and the Farmer Dance.” The form of this piece is as follows (Table 8):

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tempo</th>
<th>Dance</th>
<th>Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1-9</td>
<td>Lento</td>
<td></td>
<td>6/8</td>
</tr>
<tr>
<td>A</td>
<td>10-40</td>
<td>Court</td>
<td>6/8</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>41-96</td>
<td>Allegro</td>
<td>Buddhist</td>
<td>6/8</td>
</tr>
<tr>
<td>C</td>
<td>97-136</td>
<td>Leggiero</td>
<td></td>
<td>6/8</td>
</tr>
<tr>
<td>D</td>
<td>137-147</td>
<td>Allegro leggiero</td>
<td>Farmer</td>
<td>4/4</td>
</tr>
<tr>
<td>E</td>
<td>148-181</td>
<td></td>
<td></td>
<td>6/8</td>
</tr>
<tr>
<td>Coda</td>
<td>182-189</td>
<td></td>
<td></td>
<td>6/8</td>
</tr>
</tbody>
</table>

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61 Young Jo Lee, *Résumé Written on a Music Sheet*, 228.
62 Liner note from Young Jo Lee’s Korean Piano Music: Dance Suite; Five Korean Legends; Variations of Theme of Schubert; Variations on “3B.” My Kim, ASV CD DCA 1088, 2000.
63 Lee, *Young Jo Lee’s Piano Works*, the description of the works, 4.
Kyungsook L. Kim discusses in her dissertation that “this piece can be analyzed as a cyclic form because of its rhythmic usage.” However, Lee stated in my interview with him that he did not intend to use a restricted form in the piece. He did state that the four motives, with the exception of Motive 1 (intervalllic usage), are related to rhythmic usage and are strongly connected in each of the three sections. The four motives are as follows (Exs. 2 and 3):

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Example 2. “Heaven Dance” mm. 1-19\textsuperscript{65}.

\textsuperscript{65} The score of the \textit{Korean Dance Suite} (Appendix V) derives from an electronic file (Finale) presented to me by Young Jo Lee. There are some typesetting irregularities, for example, the placement of the composer’s name. Also, the use of the apostrophe for possessive nouns is not consistent. Further, there is no hyphen in “Young Jo.” In my dissertation I am following Lee’s practice in the presentation of the proper names.
In this analysis, the form of “Heaven Dance” is defined by speed and motivic usage. As I have illustrated in the chart above (See Table 8), an accelerated tempo is a common feature of Korean traditional music. The A section (Lento) starts with the Court Dance in a very slow tempo, but it then moves to Section B (Buddhist Dance) in a faster tempo (Allegro) before turning into the Farmer Dance (Allegro Leggiero). By using the three different types of dances, Lee establishes an accelerated tempo. According to Robert C. Provine in the *New Grove Dictionary of Music and Musicians* (2001), one of the traditional Korean compositional techniques is the joining of slow and fast tempi in a single piece. From beginning to end, Heaven Dance contains an accelerated tempo except for the last coda (Lento: no marking in the score) even though Lee’s actual tempo markings are Lento, Allegro, Leggiero, and Allegro leggiero. (Ex 4.)
Example 4. Gumoongo Sanjo

Shin quedong’s Jinyangjo

Shin quedong’s Joongmori

Shin quedong’s Joongjoongmori

66 Song-Ch’on Yi et al., 148, 152-154 (1995): As one of the folk genres, Sanjo is a solo instrumental work. The main feature of Sanjo is an accelerated tempo. The main changdan of the Gumoongo is Jinyangjo, Joongmori, Joongjoongmori, Utmori, and Jajinmori. Myung-Hee Han in her book, *Uri Garak Uri Moonwha* (Our Melody and Our Culture), describes that Sanjo is a single piece without break.
Shinquedong’s Utmori

\[
\begin{align*}
\text{\textbf{II}_5} & \quad \text{I} & \quad V & \quad I & \quad V
\end{align*}
\]

Shinquedong’s Jajinmori

\[
\begin{align*}
\text{\textbf{II}_5} & \quad V & \quad I & \quad V & \quad I
\end{align*}
\]

Song-Ch’on Yi in his book *Theory of Music and Exercise* notices that each *changdan* has specific tempi: Jinyangjo (dotted quarter note=35), Joongmori (quarter note=84-92), Joongjoongmori (quarter note=80-96), Jajinmori and Huimori (dotted quarter note=96-144), Danmori (quarter note=208-230), Utmori (eighth note=200), and Kutgori (dotted quarter note=60-72).

**Introduction**

The opening of Lee’s “Heaven Dance” starts with deep left-hand octaves in measures 1-4. According to Lee, the beginning of “Heaven Dance” starts with the sound of a snare drum (*buk*) in order to express the sound of dignity in Korean traditional court music.\(^67\) Usually, court music is very quiet with small gestures in a very slow tempo. In measures 1-3 the tritone appears, an interval that is part of a French sixth chord. The composer uses the tritone throughout “Heaven Dance.” Certain chords in this movement use two tritones and sound like French augmented sixth chords. However, Lee's voice-

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\(^67\) Interview with Young Jo Lee.
leading is not typical for the French sixth (see mm. 9-10). In m. 9 the chord with two tritones sounds like a French sixth; however, because the bass moves from E to A it probably should be considered an altered dominant 7th. In this example the G combined with the G-sharp makes for an interesting color. (Ex. 5.)

Example 5. “Heaven Dance” m. 9 (G-sharp, B-flat, D, and E; in the bass-E to B-flat [Tritone]; B-flat to G-sharp [Augmented sixth], and G-sharp and D [Tritone]).

In the fifth and sixth measures, Lee produces a colorful sound with the combination of a tone cluster (C, C-sharp, and D) and the perfect fourth interval (E-A). (Ex. 6.)

Example 6. “Heaven Dance” mm. 5-6.
Section A

The tenth bar marks an immediate shift in character and texture. With this measure (and through the fortieth) there is a feeling of perpetual motion brought on by a continuous pattern of long-short notes; the melody exists for eight bars. According to Hae-Jin La, the central tones of section A are B (first), E (fourth), and F-sharp (fifth), which borrows from the Korean Kemyung mode.68 (Ex. 7.)

Example 7. Five Notes of Kyemyongjo

\[ \begin{array}{c}
\text{Scale degree} \\
1 \hspace{1cm} 3 \hspace{1cm} 4 \hspace{1cm} 5 \hspace{1cm} 7
\end{array} \]

However, Lee did not intend to use a Korean mode in this section. Instead, he preferred the use of the augmented fourth chords.69

The composer frequently uses dissonant notes and quartal harmony to create ambiguous harmonies. (Ex. 8.)

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69 Interview with Young Jo Lee.

Lee uses unresolved augmented chords in measures 9-12. These chords create a floating harmonic progression without resolution, akin to atonal music. (Ex. 9.)

Example 9. “Heaven Dance” mm. 9-12.

However, the base movement from E (V) to A (I) is hidden here. Moreover, tonal center based on ascending motion is significant: A-centered from beginning until measure 20, then B-centered until measure 40, then C-centered from measure 40, breaking down more quickly now: C-sharp in measure 50, D in measure 52, E-flat measure 54, E in measure
56, F in measure 58, F-sharp in measure 60, G in measure 64, G-sharp, in measure 66, A in measure 68, A-sharp and B in measure 69, then chromatic scale from C in measure 70, then whole-tone scale in measure 72. Lee uses dissonant notes within major or minor triads, creating a diffused tonal center. As a result, the music seems to follow a non-functional harmonic progression when compared to Western music composition.

Another way Lee avoids a strong central tonality is his use of all twelve pitches in the octave. In measures 70-71 of the bass, he uses chromatic scales in each voice. (Ex. 10.)

Example 10. “Heaven Dance” mm. 70-71.

![Example 10](image)

Section B

The section of the piece beginning with the forty-first measure is described by the composer as a Buddhist dance. Lee here uses a variant of Kutkori\textsuperscript{70}, which is the third motive (Ex. 11.) and one of the Korean traditional changdans. (Exs. 12 & 13.)

\textsuperscript{70} See the glossary.


Example 13 Banga Taryong$^{71}$

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Lee said that he prefers not to use strict Korean traditional *changdan*. The variation of the third motive again continues to appear in the following section with staccato notes. (Ex. 14.)


The second motive connects the B and C sections. Actually, this motive occurs not only in this piece, but also in other pieces, such as “Lovers Dance” in measures 21-22, “Buddhist Dance” in measures 7-9, and “Peasant Dance” in measures 1-4. (Exs. 15, 16, and 17.)
Example 15. “Lovers Dance” mm. 21-22.

Example 16. “Buddhist Dance” mm. 5-12.

Example 17. “Peasant Dance” mm. 1-4.

The composer reuses the same motives in each piece. Therefore, most of the Dances show a thematic connection.
Once again, the tritone (1st motive) is present in many places such as measures 46-57. (Ex. 18.)

Example 18. “Heaven Dance” mm. 46-57.

Lee uses consecutive augmented sixth chords to create a floating effect in measures 56-58. (Ex. 19.)
Example 19. “Heaven Dance” mm. 54-58.

Section C

The following section begins with the second motive followed by an octatonic scale with staccato notes in measures 98-109. (e.g., C, D-flat, E-flat, E-natural, F-sharp, G, A, and B-flat) (Ex. 20.)

The octatonic scale with staccato notes in the right hand is a variation of the third motive, which is similar to *Kutkori*. (Ex. 21.)

Example 21. *Kutkori*\(^{72}\)

There are many rhythms used to vary this *changdan*. (Ex. 22.)

Example. 22. Changdan Form Derived from Kutkori\(^{73}\)

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\(^{72}\) Song-Ch’on Yi et al., 99.

\(^{73}\) Dong-Eun No, *Hangukgundaeumaksa* (Modern Music History of Korea), (Seoul: Hangilsa, 1995), 65.
This melodic contour with staccato notes is again illustrated in the left hand in measures 115-124. (Ex. 23.)


Of course, Lee uses the same octatonic scale in measures 115-124. While the octatonic melody as a variation of motive 3 plays with the staccato notes, other motives are supporting the melody. (Ex. 24.)

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74 In this passage, the composer indicates the staccato markings in an entire phrase with the exception of measures 117-119. These three measures, I would argue, need to be interpreted in the same way as in measures 98-108. (See Ex. 20.)
Another compositional technique incorporated is the use of parallel perfect fifths between the hands in the chromatic scales in measures 129-130. (Ex. 25.)
Section D

In the next section, Lee uses a traditional Korean metrical rhythm, *changdan*, in a modified form. For example, the composer begins with *jajinmori* in measure 137 on the right hand, which implies a fast tempo in Korean traditional music. (Exs. 26, 27, and 28.)

Example 26. Jajinmori from Boryong

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75 Baek, 213.
Example 27. “Heaven Dance” mm. 134-137.


The composer clearly indicates a new tempo marking (Allegro Leggiero) and meter change (4/4) in measure 137. In the top voice of measures 138 and 140-141, the rhythmic gesture comes from a part of jajinmori. (Ex. 29.)

Example 29. “Heaven Dance” mm. 138-141.

This gesture appears again in the “Children’s Dance” in measures 17-18, and in the “Peasant Dance” in measures 20-22. Lee uses a thematic connection throughout the entire piece. (Exs. 30 and 31.)

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76 Gi, 66.

Example 31. “Peasant Dance” mm. 20-22.

The Allegro Leggiero tempo marking is faster than the previous tempos. Lee’s use of accelerated tempo is a typical Korean traditional element. The “Peasant Dance” has a different mood because Lee changes the tempo and the meter.

The new motive is presented in measure 137 in the soprano voice, and it develops into thicker textures. (See Ex. 27.) The melody moves from one voice to another in this section.

Section E

This section presents new material in the bass with descending dotted quarter notes. More new material appears at the end of this section with ascending quarter-note harmony. While new material is presented, this section also seems more like a variation of the immediately preceding material. For instance, the beginning of the D section
starts with Jajinmori on the top, which is shown in the E section with the augmentation of the Jajinmori. Similar rhythms and thematic ideas between B and E also are found. The Motive 3 that dominates in section B is the same material (rhythmic pattern) presented in the E. With the return of the second section, the composer indicates a new tempo and meter. The quarter-note is equated to the dotted quarter-note in 6/8, so the rhythm moves faster than the previous section. (Ex 32.) In addition, the composer begins with a variation of Kutkori, which is a part of the third motive. (Ex 33.)

Example 32. “Heaven Dance” mm. 146-149.

Example 33. Kutkori

Bridging the sections, there is a common rhythmic connection. For instance, on the third beat, in the top voice, in measure 147, the rhythmic figure of the dotted eighth-note and sixteenth-note connects the two sections. The dotted eighth-note and sixteenth-note in the top voice in measure 147 is a tritone (B-flat to E), which is an inversion of motive 1; also in the next measure, the dotted-eighth-note and sixteenth-note (E-flat to A) in the soprano is also a tritone (E-flat to A), which is a similar figure for motive 1.
It is interesting to note a combination of all four motives present in measures 162-164 with some variations. (Ex. 34.)

Example 34. “Heaven Dance” mm. 162-164.

The inversion of motive 1 is shown in the top voice of the octaves in measure 165. Motive 2 appears in the bass with octaves. In the middle voice of the right hand, the variation of motive 3 is shown in mm. 163-164. The augmentation of motive 4 materializes in measures 162-163. All motives are compressed in only these two measures. Therefore, the motivic usage is cyclical.

Lee again uses parallel writing, this time framed in whole tone scale, to reach the climax of the piece. (Ex. 35.)
Example 35. “Heaven Dance” mm. 178-181.

Coda

The return of the opening material in the coda contains formal unity that is cyclical. Thus, the pianist must play a very slow tempo because it is the same material as the introduction. Again, Lee uses unresolved augmented chords with the extra “B- and G-natural,” in measures 185-186. (Ex. 36.)

Example 36. “Heaven Dance” mm. 185-186.
By doing so, Lee avoids establishing functional harmony so that the key center is ambiguous. At measure 183, an inverted motive 1 with a perfect fourth accompanied by a tone cluster is in a lower octave, so the pianist should consider a different tone quality. A dark sound would be appropriate here. The left hand in measure 187 again creates a combination of motives 1 and 2, and the notes sustain as a chord.
“Children’s Dance” or “Kkokttukacsi Dance (Puppet Dance)” (꼭두각시춤)

Table 9. The Scene of the Korean Traditional Puppet Dance-Kkokttukacsi Dance

![Image of the scene of the Korean Traditional Puppet Dance-Kkokttukacsi Dance](image)

The second dance in the suite is titled “Children’s Dance,” and it is based on the Kkokttukacsi (puppet) Dance, which comes from Korean traditional dance. The general character of the dance is humorous and playful. The picture illustrates this kind of mood. Written in 1998 and as yet unpublished, it was premiered by Mi-Kyung Kim, and is dedicated to her. Lee indicates that this piece contains “mirror images,” which derive from the two-sided masks of the puppet in the Kkokttukacsi dance.78 There is no accurate information regarding a formation time for the script of the play. Unlike the plays of Western Europe, one of the primary characteristics of the Korean puppet show is the use of separate stories without a relationship between the acts. Moreover, the musicians and

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77 Gi, 41.
78 Interview with Young Jo Lee.
the spectators participate in dialogues with the characters on stage from a distance. The puppet show is a satire against the nobility and focuses on resistance and social conflict. One of the puppets wears both sides of the mask, which is closely related to the mirror image. Lee borrows this idea and presents the portrait of the dance in rhythm. (Ex. 37.)

Example 37. “Children’s Dance”-Six Main Motives with Mirror Images

The form of this piece is as follows:

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79 Puppet Show in the Dong-A Encyclopedia <http://translate.google.com/translate?hl=en&sl=ko&u=http://www.seelotus.com/gojeon/gojeon/min-sok-drama/kkok-du-kak-si outline.htm&sa=X&oi=translate&resnum=1&ct=result&prev=/search%3Fq%3D%EA%BC%91%EA%B0%81%EC%8B%9C%EB%86%80%EC%9D%8C%26hl%3Den> (accessed on 27 June 2007).
The entire 29-bar work uses an AA’ AA’’ form. In the A section, the melody is based on a segment of whole-tone scales and pentachords. The next section (A’) is the development of the A section where the composer keeps changing the texture and meters. The third section (A) is an exact repeat of the first section. The final section (A’’) is very similar to the A section because the composer uses the same materials such as iambic and trochaic rhythms, whole-tone scales, and pentachords.

**Section A**

The predominantly stepwise melody of the “Children’s Dance” is based mostly on whole tone scales, cf. measures 1-3. (Ex. 38.)
Although the melody moves from one voice to another voice, the texture remains homophonic. In measures four and five, the texture is based on a melody with simple chords.

The combination of iambic and trochaic rhythmic patterns is repeated throughout the piece. This pattern continues with increasing intensity with the inclusion of non-harmonic tones at the interval of a second, fourth, and seventh. Furthermore, the irregular phrases make the music somewhat hard to follow. Duncan Reid comments on this piece, “The quirky unexpectability of youthful play is captured next, in the angular melodic lines and irregular rhythms of the brief [movement] Children.”

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80 Liner Note of Young Jo Lee’s Korean Piano Music by Duncan Reid.
In the first measure of the piece, rhythmically speaking, as the square box A indicates mirror images between the first two beats, the oval B shows mirror images between the soprano and the alto. (Ex. 39.)

Example 39. “Children’s Dance” mm. 1-5.

A: square; B: oval; C: rectangular

In measure two, the parallel motion between the treble clef (soprano and alto) and the bass clef (bass) also presents the mirror image vertically. Likewise, the composer explores this idea between the voices horizontally and vertically. As I have shown in the chart above, this idea continues to the end of the piece.

Again, a modified Kutkori can be found in measure five, where Lee’s use of mirror images expands and develops with a Korean traditional rhythmic pattern. In addition, the triplet rhythm used in Kutkori points to new material in the next section.
Section A’

After the introduction, there is a shift into a thicker texture and fuller sound. Lee continues the use of the same thematic material used in “Children’s Dance” in the bass at measure six. (Ex. 40.)

Example 40. “Children’s Dance” mm. 6-12.

The left-hand motive comes from the modified Jajinmori, but in measure nine, the melody draws from the original Jajinmori in the soprano voice. It is interesting that the composer combines the French sixth chord (Western harmony) with Jajinmori (Korean Changdan) in measure 11. The same motivic material (dotted eighth note and sixteenth note) is used in measures 17-18 in the top voice. (Ex. 41.)
Most notable in these measures is the use of continuous and unrelated non-resolving diminished seventh chords. Lee refers to this as “timbre music” rather than functional music; he attempts to avoid establishing key centers. Without a key center he maintains a floating effect.\textsuperscript{81}

Once again, Lee uses many dissonant chords. He creates dissonances by employing second, fourth, and seventh intervals. For example, he adds one note to a minor triad to create a dissonant sound. In addition, the use of quartal harmony is another harmonic feature.

Section A’’

Unlike in the previous sections, the composer completely employs the mirror image (like a twin in measures 24-25) by repeating the same material. (Ex. 42.)

\textsuperscript{81} Interview with Young Jo Lee.
The ending of “Children’s Dance” is quite unusual. Measures 24-25 mark the first time when Lee employs direct repetition. In the previous sections, he keeps changing musical ideas and textures. Measures 24-25 are created out of pentatonic and whole-tone scales, whereas measures 26-29 return to the mirror image and the whole-tone scale, as seen in measure 26 with E-flat, F, G, A, and B and the altered whole-tone scale in measure 28 with B, D-flat (C-sharp), E-flat, and F with the addition of the pitches B-flat and C.

In the last four measures, the melody appears in a sequence a sixth higher. In addition, the whole notes in the bass at measures 26-29 are also symmetrical in one-note groups as well as in two-note groups. Thus, the final section is symmetrical, whereas other sections are asymmetrical.
One of the traditional Korean genres is Pansori, a one-person opera. The story lasts more than an hour. This picture illustrates that there are only two musicians, a singer and a drum player. Usually, the singer holds a fan in his or her hand. The drummer uses a wooden stick in one hand, and a bare palm in the other. In fact, the third piano piece was initially conceived as part of another work by Lee—“Lovers Dance for Pansori and Orchestra.” This work was originally premiered by Sook-Sun Ann, a Pansori singer with the KBS (Korean Broadcasting System) Symphony Orchestra in Korea in 1995 and was conducted by Myung-Whun Chung. In the orchestra version, Lee takes only the text of the Pansori (Chuhyangga) from the original manuscript and combines it with the compositional style of the Western orchestra. Subsequently he rearranged it for piano solo.

82 Pratt, 98.
83 Note from “Lovers Dance for Pansori and Orchestra” written by Young Jo Lee.
The beginning and the end of “Lovers Dance” provide clear evidence of the use of the pentatonic scale. When the melodic phrase in the beginning and the end is reduced to a series of pitches, five tones are central: A, C, D, E, and G. These notes can be found in the top voice. (Ex. 43.)

Example 43. “Lovers Dance” mm. 1-20
Lee also employs a natural minor scale: the first, third, fourth, fifth, and seventh degrees. Further, Lee uses A-flat mixolydian mode in the construction of other melodies. For instance, in measure 43 the melodic phrase is composed of a variation of a pentatonic scale: D-flat, E-flat, G-flat, A-flat, and B-flat with the addition of F and C, forming an A-flat mixolydian mode. (Ex. 44.)

Example 44. “Lovers Dance” mm. 43-50.

It should be noted that this excerpt is a variant of the P’yongjo because the additional notes, F and C, are adjoined in the D-flat P’yongjo.

The melodic contour below is reflected in Lee’s use of the central tone concept. (Ex. 45.)
Isang Yun elaborates:

In spite of all the differences, there is a common factor in Chinese, Japanese and Korean music: it is on the individual note, which is independent of melodic context, and which has a completely different character from that of a single tone in a piece of European music. Whereas in Western music only a complete group of notes arranged either melodically or harmonically has any importance, it is the individual note, the nucleus, which is the focus of attention in the music of Eastern Asia. European music lives from the combination of notes; the individual note is relatively abstract. For us in the East, the tone already lives in itself. Each tone is subjected to alteration from the moment it sounds until it dies away. It is endowed with ornaments, grace notes, vibrato, glissandi and changes in dynamic; above all, conscious use is made of the natural vibrations of every tone as a means of construction.  

The central tone technique is a unique and exclusive way to express the melody in Eastern Asia. (Ex. 46.)

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Lee uses the central tone technique in several ways: grace notes, articulations, and rhythm.

Lee’s selection of the central-tone pitches below are embellished with three different types of grace notes. Lee uses them both directly and indirectly from the original sources. (See Table 6.) The first type of grace note is abundant and used directly from the original sources whereas the other types of two grace notes are indirect ornamentation. (Exs. 47, 48, and 49.)
Example 47 Yeongbyunga


Example 49. Second Example of Ornamentation in Table 4

86 Baek, 206.
Additionally, the inclusion of several different types of articulations and rhythms make the music more vivid and alive, helping to express the central tone. The phrase with a central note on A is presented in the beginning, middle, and end, and is embellished with grace notes. The first two phrases are centered on A and E. The first phrase contains both pitches within a small range of intervals, whereas the other phrase has both pitches in a wider range of intervals. Certainly, the pianist needs to be aware of these pitches and needs to be able to produce various musical sonorities in a wide range.

Another interesting feature of Lee’s harmonic language is observed in measure 32. (Ex. 50.)

Example 50. “Lovers Dance” mm. 29-32.

Lee employs two different keys at the same time. The right hand uses the second inversion of a C major triad, the left an F-sharp major triad in root position. This produces a special color effect. Actually, Stravinsky used these chords in his piece, *Petrushka* so it is called the “Petrushka” chord. This “bichordal-writing” is a significant 20th century compositional technique. Another example shows bichordal writing in Peasant Dance at measure 127 (B-flat major and C major triads). (Ex. 51.)
Example 51. “Peasant Dance” mm. 126-128.

Additionally, continuous use of chromatic lines in the bass provides a distinctive character. (Ex. 52.)
Example 52. “Lovers Dance” mm. 95-106.

This chromatic line is involved in three layers of textures as seen in measures 101-102 of the above example; the melodic line, the accompaniment line, and chromatic line. This trifold texture can also be commonly found in Prokofiev’s works as well as many other composers. (Ex. 53.)
Here, a chromatic line involves one melodic contour along with a simple arpeggiated accompaniment.

Another characteristic of the third dance derives from Lee’s understanding of Korean literature. As I mentioned in the beginning, “Lovers Dance” is based on the Pansori (*Chunhyangga*). Reid elaborates that “the third movement, Lover’s, offers greater drama; a kaleidoscopic sequence of variations on the traditional Korean song, Pansori, *Chunhyangga*, it reflects both the joy and the pain of its protagonists.”

The story of the *Chuhyangga* is as follows:

*Ch’unhyangga* is the vocal version of the most favorite traditional Korean folk tale, filled nativete and subjects of the common people. The authentic Korean vocal tradition has been handed down from the early 18th century. Shin Chae-hyo, a *p’ansori* patron who lived during 19th century, revised the texts and made it into a theatrical play. Now *Ch’unhyangga* is one of five surviving *p’ansori* numbers. The tale of *Ch’unhyangga* is folk literature which advocated equality between commoners and noble classes at a time when Korea was ruled by a handful of aristocrats. The tales have been rewritten into *p’ansori* and still performed at home and even abroad. The tale centers around a love affair between a son of a magistrate in Namwon and a daughter of retired female entertainer. Soon after their first meeting in a beautiful landscaped pavilion in the town, they are married secretly because there could be no formal marriage between different

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87 Liner note from Young Jo Lee’s Korean Piano Music by Reid Duncan.
social classes in medieval Korea. Yi Mong-yong, the son of the magistrate, has to leave Ch’unhyang to go with his family to Seoul, the capital city of Korea, since his father is transferred to a new post in the king’s cabinet. The new local magistrate, Pyong Hak-do, tries to force Ch’unhyang to serve him as a kisaeng (female entertainer). Because of her rejection, the newly appointed magistrate orders her to prison. Meanwhile, Yi Mong-yong, after arriving in Seoul, studies hard and passes the civil examinations with the highest distinction. The king makes him a secret royal inspector. Arriving near the Namwon village, he hears that Ch’unhyang will be executed in two or three days. However, she is rescued by her lover, the secret royal inspector, and the lecherous magistrate is punished.  

This story is presented in the vocal form of Pansori that is presented by a singer and accompanied by a drummer. It contains three main characteristics: Aniri (dialogue or narration), Balrim (simple gestures), and Ch’uimsae (suitable calls of encouragement). The drummer plays a buk (a drum). He accompanies not only the singer with rhythmic patterns (changdan), but he also encourages the singer at appropriate phrase endings by shouting “excellent,” “nice,” or “perfect,” which is called Ch’uimsae.  

Lee invites the pianist to explore the characteristic sounds of Pansori on the piano. In order to better interpret Lee’s musical language in “Lovers Dance,” the performer must examine the way Lee tailors his musical idea to the composition. It may be noted, for example, that Lee’s orchestral version of “Lovers Dance” is very similar to the piano version. Also, the text of the singer is strongly connected to the music. (Exs. 54 and 55.)

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Ch’imsae is one of the main characteristics in Pansori. “This emotive form of expression, called ch’uimsae, acts upon the performers as an ecstatic inspiration that spurs them on to even greater artistic heights… Even on recordings of folk music, such ch’uimsae as chota!, choci!, olshigu! (lit., “very good”, “well done!”; “that’s the way!”), etc., are found to be inserted, the rationale being that the ch’uimsae are actually an integral part of the music itself.” Byong-Gi Hwang, “Some Notes on Korean Music and Aspects of Its Aesthetics” *The World of Music* 27/2 (1985): 34-36.
Example 54. “Lovers Dance” for Piano mm. 73-76.
Example 55. “Lovers Dance for Pansori and Orchestra” mm. 73-76.

In the piano version below, a clear melody in a light bouncing 6/8 rhythm appears with the key signature in A-flat for the first time. (Ex. 56.)
Example 56. “Lovers Dance” mm. 41-52.

It may be noted that the “Lovers Dance for Pansori and Orchestra” has the text which begins in the key of G to express the text. (Ex. 57.)
Example 57. “Lovers Dance for Pansori and Orchestra” mm 41-48.
The following is the text that Lee used in “Lovers Dance for Pansori and Orchestra.”

Table 12. The Text Written in “Lovers Dance for Pansori and Orchestra”\textsuperscript{90}

<table>
<thead>
<tr>
<th>English</th>
<th>Korean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uh huh doong doong</td>
<td>어허 동동</td>
</tr>
<tr>
<td>You are my love, love, love; you are my love.</td>
<td>내 사랑이여 사랑 사랑 내 사랑이여</td>
</tr>
<tr>
<td>When seen at this side, my love,</td>
<td>이리 보아도 내 사랑</td>
</tr>
<tr>
<td>Seen at that side, you are my love</td>
<td>저리 보아도 내사랑이다</td>
</tr>
<tr>
<td>At the riverside, with the spring wind,</td>
<td>봄바람이 노는 물가를</td>
</tr>
<tr>
<td>Delightfully strolling,</td>
<td>좋아라 노니던</td>
</tr>
<tr>
<td>You are my love.</td>
<td>내사랑이여</td>
</tr>
<tr>
<td>On a summer day, you are my love</td>
<td>여름날 운우 내 사랑이다</td>
</tr>
<tr>
<td>In a temple in late fall</td>
<td>늋가을 산사에</td>
</tr>
<tr>
<td>Like the sweet persimmon grown in clusters</td>
<td>주령주령 달려있는 단감같은</td>
</tr>
<tr>
<td>You are my love.</td>
<td>내사랑아</td>
</tr>
<tr>
<td>Filled with essence from pure snow,</td>
<td>겨울 설편선 정기받은</td>
</tr>
<tr>
<td>Love, love, you are my love</td>
<td>사랑사랑 내사랑이다</td>
</tr>
<tr>
<td>One way or the other, you are my love</td>
<td>그러나 저리나 내사랑이다</td>
</tr>
<tr>
<td>Uhuh doong doong, you are my love</td>
<td>어허 동동 내사랑이다</td>
</tr>
<tr>
<td>Look here! Chunhyang</td>
<td>여봐라!춘향아</td>
</tr>
</tbody>
</table>

The last verse of the poem, “Look here! Chunhyang” is used both in the orchestral version and the piano version in the previous example (Ex. 54 in measures 74-75 and Ex. 55 in measures 75-76) and describes narrative words in Pansori. This narrative technique is very similar to recitative in Western opera. (Ex.58.)

\textsuperscript{90} Text from “Lovers Dance for Pansori and Orchestra” translated by Kunwoo Kim.
In both versions of “Lovers Dance,” the composer uses the fermata to depict the word, “Chunhyang.” Additionally, the sudden shift of textural change, dynamic marking, and meter change in 9/8 transforms the mood. As a result, when interpreting this moment, one needs to play as close to a flexible rhythm as possible.

In measures 41-52 (See Example 56), the melody is presented in a traditional homophonic texture; the melody in the right hand stands out prominently while the left forms an open-chordal background. The diatonic melodic contour is distinct in stepwise motion. The accompaniment primarily maintains quartal chords and open-fifth chords without thirds in parallel motion.

Furthermore, this melodic figuration (see below) is a variant of Kutkori (one of the Korean folk changdans). Lee’s variety of Kutkori is modified in many different ways. (Ex. 59.)

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91 Baek, 249.
Example 59. “Lovers Dance” mm. 53-56.

These changdans, of course, can be varied with so many different forms. Lee mentioned that he prefers not to use the Korean traditional changdan literally; he alters them in the music. Another example follows, which is Semachi. (Exs. 60, 61, and 62.)

Example 60 Semachi from Samulnori

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92 Interview with Young Jo Lee.
93 Baek, 272.
As I mentioned earlier, the Semachi is the fast tempo in folk *changdan*. Here, Lee uses a direct quote of Semachi, supporting by the interval of fifth and sixth in the bass clef. As a result, Lee combines Korean traditional *changdan* with Western harmony.
This picture illustrates a solo monk dancer with a hood and long sleeves. The movements of the dancer are very delicate. The fourth piano piece in the set, “Buddhist Dance” is based on a choral piece that Young Jo Lee composed earlier. Lee first composed “Buddhist Dance” for SATB chorus and piano in 1980 and later arranged it for piano solo in 1998. The choral piece was premiered by the National Choir in Korea and

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was conducted by Young-Soo Na. The text of the choral work was based on a poem by the well-known Korean poet Ji-hoon Cho.95

The “Buddhist Dance” has three different types of categories: the butterfly dance, the cymbal dance, and the drum dance. These dances are performed in conjunction with chants, so the dances appear between chants in all types of ceremonies. The butterfly dance (Nabichum) has fifteen versions, and one or two monks or nuns perform with butterfly costumes. The cymbal dance (Parachum) has six versions and is performed with at least two, but usually four, monks. The drum dance (Popkochum) survives in two versions and a single monk performs. Sungmoo (Monk’s Dance) is the folk derivative of the drum dance.96 It is a religious dance; however, it later developed into a secular dance.

In the “Buddhist Dance,” Lee chooses two different kinds of Buddhist dances: Sungmoo and Parachum. The beginning of the piece starts with Sungmoo and then it turns into Parachum in section C with a new tempo. (Table 14.)

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Table 14. Piano Version of Structural Form

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tempo</th>
<th>Meter</th>
<th>Motive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>1-6</td>
<td>40 (Sungmoo)</td>
<td>6/8</td>
<td>A</td>
</tr>
<tr>
<td>A</td>
<td>7-18</td>
<td>40</td>
<td>6/8</td>
<td>A, B</td>
</tr>
<tr>
<td>Intro</td>
<td>19-21</td>
<td>40</td>
<td>6/8</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>22-32</td>
<td>40</td>
<td>6/8</td>
<td>A, B</td>
</tr>
<tr>
<td>C</td>
<td>33-58</td>
<td>84 (Parachum)</td>
<td>6/8</td>
<td>B</td>
</tr>
<tr>
<td>Intro</td>
<td>59-60</td>
<td>40</td>
<td>6/8</td>
<td>A</td>
</tr>
<tr>
<td>D</td>
<td>61-64</td>
<td>40</td>
<td>6/8</td>
<td>B</td>
</tr>
<tr>
<td>E</td>
<td>65-83</td>
<td>Fast</td>
<td>6/8</td>
<td>A, B</td>
</tr>
<tr>
<td>Intro</td>
<td>84-93</td>
<td>40</td>
<td>6/8</td>
<td>A, B</td>
</tr>
<tr>
<td>F</td>
<td>94-108</td>
<td>40</td>
<td>6/8</td>
<td>A, B</td>
</tr>
<tr>
<td>Intro</td>
<td>109-114</td>
<td>40</td>
<td>6/8</td>
<td>A</td>
</tr>
<tr>
<td>A</td>
<td>115-126</td>
<td>40</td>
<td>6/8</td>
<td>A, B</td>
</tr>
</tbody>
</table>

In the liner notes of the choral CD Lee states, “The delicate movements of a Buddhist dancer are pictured in a detailed manner, expressing the movement of the steps and the smooth lines of the path of the hands. The meditation and internal thoughts of the solo dancer are also portrayed.” In addition, Lee asserts that the mood of the music reflects the mood one might feel when in a temple. This piece focuses not only on the structure of the compositional technique, but also the expression of the poem itself.

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97 Liner note from a CD of Sooyou. Ibid.
98 Young Jo Lee, Sooyou (Seoul: Soomoongdang, 1983), 41.
Table 15. The Text of a Poem of “Buddhist Dance”

<table>
<thead>
<tr>
<th>English</th>
<th>Korean</th>
</tr>
</thead>
<tbody>
<tr>
<td>A white wimple of thin gauze, (A) folded gracefully, butterfly.</td>
<td>약간 사 하이안 고깔은 고이 접어서 나발레라.</td>
</tr>
<tr>
<td>Bluish head, close-cropped, (B &amp; C) is veiled in the gossamer wimple.</td>
<td>파르라니 곁은 머리 부면 고깔에 감추오고</td>
</tr>
<tr>
<td>The flowering light on the cheeks is as beautiful as it is sad.</td>
<td>두 볼에 호르느 빛이 정작으로 고아서 서러워라.</td>
</tr>
<tr>
<td>Dark hours; quiet candles melt on an empty stand. (D)</td>
<td>밤 대에 황촛불이 맬없이 녹는 밤에</td>
</tr>
<tr>
<td>The moon sets in each leaf of paulownia. (E)</td>
<td>오동잎 잎새마다 달이 지는데</td>
</tr>
<tr>
<td>The long sleeves, the wider sky; flying, turning; cotton anklets lovely as cucumber seeds, lightly up.</td>
<td>소매는 길어서 하늘을 넓고 돌아볼 듯 날아가며 사뿐이 점어올린 외써바선이여.</td>
</tr>
<tr>
<td>Rising gently, the black eyes gather (F) distant skies in a single starlight.</td>
<td>까만 눈동자 살포시 들어 면 하늘 한 개 별빛에 모두오고</td>
</tr>
<tr>
<td>In the dappling globes of the peach blossomed face, agonies twinkle despite life’s pain.</td>
<td>복사꽃 고운 빛에 아롱질 듯 두 방울이야 세사에 시달려도 황뇌는 별빛이라</td>
</tr>
<tr>
<td>Hands, bending, winding, folding again, extending, (B) seem to be solemn worship in the depth of mind.</td>
<td>휘어져 감기우고 다시 접어 뻗는 손이 깊은 마음을 거룩한 합장이냥 하고</td>
</tr>
<tr>
<td>Midnight with crickets chirping all (A) night long; white gossamer wimple, butterfly gracefully folded.</td>
<td>이밤사 귀토리도 지새는 삼경이되로 약간 사 하이안 고깔은 고이 접어서 나발레라</td>
</tr>
</tbody>
</table>

Using the decorative notes in the melody and accompaniment, Lee depicts and mimics the movements and gestures of the monk in the dance. (Ex. 63.)

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99 Ibid., 72.
Example 63. “Buddhist Dance” mm. 1-20.

In example 63, the melody in the right hand in measures 1-18 is based on an Aeolian mode, which is A, B, C, D, E, F, G, (G-sharp), and A. The accompaniment of the bass starts on “A” with an accent. This note plays a pedal tone in measures 1-6 and measures 14-18. Actually, whenever the new sections occur, the bass note starts on “A,” except the
E section, which is in a new tempo marking with E-flat in the bass. Therefore, the overall key of this piece is an Aeolian mode because the tonic note begins and ends on “A.” The first two groups of decorative notes in the beginning of the melody represent the upward movement of the dancer’s sleeves. Meanwhile, the three consecutive embellished notes in the accompaniment describe the lateral motion of the sleeves. The notes express the delicate and vivid hand movements of the dancer. Reid Duncan elaborates: “Buddhists [Dance] portrays [sic] the delicate hand movements and sinuous steps of dancing priestesses, their concentration mesmerically evoked.”

The introductory material appears every other or every two sections. (See Table 14.) Whenever the introductory sections reappear in the piece, three decorative notes are almost always involved. These three decorative notes symbolize the long-sleeved dancer’s movements. Therefore, the composer attempts to connect and expand the musical ideas with “long sleeves” throughout the entire piece. Also noteworthy is the way Lee’s decorative notes match original Korean ornaments. (See Table 6.) For example, the ornaments in measure one directly copy the original ornaments of number ten in the table. (Exs. 64 and 65.)

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100 Liner note from Young Jo Lee’s Korean Piano Music by Reid Duncan.
Example 64. “Buddhist Dance” mm1-4

Example 65. Number Ten in Ornament Table

The other two embellishments in measures 2-3 are a variation of the original ornaments. These decorative notes derive from *Sigimsae*, which is the ornamental technique in wind instruments. Three different types of ornaments emphasize the main tones.

The decorative notes in Motive A are an extension of the similar motives in “Heaven Dance” and “Lovers Dance.” (Exs. 66, 67, and 68.)

Example 67. “Heaven Dance” mm. 9-12.
Again, these three pieces are strongly connected with the same or similar thematic materials. The structure of the piece in “Buddhist Dance” shows clear evidence of the thematic connection. (See Table 14.) The sections are connected by motive A or B. Additionally, the overall structure of the piece is very similar to the poem. (See Table 15.) The only missing section between the poem and the piano version is the returning B section, due to the repetition of the same musical phrase. Without it, the overall balance of the structure is symmetrical. To ensure the best possible interpretation, the performer should examine both the choir and the piano versions of the “Buddhist Dance.”

Motive B is a modification of motive A. The composer adds one note into motive A, so he extends the musical idea, which clearly exist in the choir version of the “Buddhist Dance” in measures 7-18. Additionally, the word of Motive A, Yal-Eun-Sa (앞은사), has three syllables; however, the word of motive B, Na-Bil-Re-Ra (나빌레라), has four syllables. (Ex. 69.)
Example 69. Choir Version of the “Buddhist Dance” mm. 1-18.
The pianist needs to pay very careful attention while interpreting the phrases in Motive A and B. The composer’s jumping about to different voices imitates the flitting of a butterfly in Motive B. The first Motive B starts in the tenor and bass, then moves to soprano and alto just like Motive A moves from one voice to another voice. The Motive B is often associated with a very soft sound in the different parts. As a result, Motive B needs to be played softly, with a light legato sound.

With only motive B in the piano version, *Parachum* begins with open chords in the bass. (Ex. 70.)
Example 70. Piano Version of the “Buddhist Dance” mm. 33-60.
The open chords in the melody symbolize a pair of cymbals, so the composer uses only two notes in an open position within the second, third, fourth, fifth, and sixth intervals. In measures 53-58, the composer gradually expands the harmonic intervals from seconds to sixths. In doing so, a notable chord progression (C7-B-flat-e7) in measures 55-56 is created since this chord progression cannot be found in functional harmony. (Ex. 71.)

Example 71. Piano Version of the “Buddhist Dance” mm. 53-57.

Lee describes each chord as having a special color. 101 He prefers to use colorful harmony rather than functional. The parallel minor sixths, formed as chromatic lines between the soprano (F-sharp to G) and the tenor (B-flat to B-natural), help to create a sad mood. It may be noticed that there is a word, “Sad (서러워라),” in this passage in the choir version. (Ex. 72.)

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101 Interview with Young Jo Lee.
Example 72. Choir Version of the “Buddhist Dance” mm. 47-48. (Compare to Ex. 71 at mm. 55-56.)

The choir version, however, does not contain the legato line, but instead uses other musical markings such as *adagio* and *tenuto*.

The returning use of word painting is represented in examples 73 and 74.
Example 73. Piano Version of the “Buddhist Dance” mm. 65-68.

Example 74. Choir Version of the “Buddhist Dance” mm. 54-56.
In these examples, the melodic contour matches the literal meaning of the words. The composer makes a rising melody in the middle of the phrase and then turns it down at the end of the phrase. Especially in the words “The moon sets (달이 지는데),” the melody falls down with a minor third to express a dark mood. Another phrase, “The long sleeves (소매는 길어서),” is depicted by a long phrase in accompaniment with continuous sixteenth notes, so the pianist needs to use a legato pedal to articulate a long musical thought in each beat. The melodic contour in measures 65-66 makes reference to a pentatonic scale. (e.g., G-flat, A-flat, B-flat, D-flat and E-flat in the treble clef) (Ex. 75.)

Example 75. Piano Version of the “Buddhist Dance” mm. 65-66.

The composer uses this pentatonic scale in a combination of melody and accompaniment. Lee’s other pieces such as “Children’s Dance” and “Lovers Dance” also include pentatonic scales.

In measures 71-74, the composer creates the climax of the piece through the use of a different meter, a ff dynamic indication, many accent markings, the highest pitch, and a variation of Kutkori. (Ex. 76.)
Example 76. Piano Version of the “Buddhist Dance” mm. 71-83.

Continuous eighth notes and a modified Kutkori in measures 74-83 seem to describe the Buddhist chant in the dance. The rhythmic pattern, Kutkori, in measures 74-75 is derived
from the Sungmoo section of the “Heaven Dance” in measures 41-42 and it is re-used in the “Buddhist Dance.” (Ex. 77.)

Example 77. “Heaven Dance” mm. 39-45.

This rhythmic pattern is a variant of Kutkori, of which there are many different variations. (See Ex. 22.) Although the first beat of the Kutkori usually has a strong accent, in example 68 the rest of the beat keeps changing into various rhythmic patterns. As a result, the listener is never bored with even a simple melody.
The fifth and final piece in the suite, the “Farmer Dance,” is based on a choral piece that Lee composed in 1985. This choral piece was premiered by the Yonsei University Concert Choir in Seoul, Korea and was conducted by Kwak Sang-Soo at the Korean National Theatre. In the choral composition, Lee sets Don-Soo Won’s poem “Farmer Dance,” to music in the style of Korean folk music. The poem describes how the farmers celebrate the harvest during their thanksgiving festival. Usually, the “Farmer Dance” is an outdoor activity. The picture above represents the farmers’ festival in which the farmers are playing traditional Korean percussive instruments.

102 Pratt, 100.
According to Lee, the two different versions have strong similarities. In the liner notes accompanying the CD of the choir piece, Lee notes the unique rhythm of the “Farmer Dance” with the words used in the folk poem. The passionate rhythm of the percussion section conjures up an image of the Korean folk dance. The text urges the farmers to go out to the field in thanksgiving and describes the sound of the Korean traditional percussive instruments such as the jing, the kkwaenggwari, the changgo, the buk, and the sogo. In the original choral work, traditional Korean instruments are used in performance.

Table 17. The Poem of “Farmer Dance” from the Choir Version

<table>
<thead>
<tr>
<th>English</th>
<th>Korean</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ehela Ehelanda</em></td>
<td>에헤했라 에헤했란다</td>
</tr>
<tr>
<td>Come altogether walking through the furrow</td>
<td>밭골따라 모두오게</td>
</tr>
<tr>
<td>The irrigation furrow’s filled with water and the paddy field with rice seedlings</td>
<td>물골엔 논물찼고 농판엔 모가 찔네</td>
</tr>
<tr>
<td>Reporting the heavenly gods and the spirits of the terrain leads to a good harvest</td>
<td>천신뵈고 지신뵈고 농주들어 풍년 갈세</td>
</tr>
<tr>
<td>Strike a jing and strike a changgo</td>
<td>징치고 장구 치고</td>
</tr>
<tr>
<td><em>Kkangmaek Kkangmaek</em></td>
<td>캣맥 캣맥</td>
</tr>
<tr>
<td><em>Kkangmaekkung Ppilili Ppililiyo</em></td>
<td>캣맥꽝 빼 wyją 빼 ורק리리요</td>
</tr>
<tr>
<td>A good harvest approaches in the field and a joyous event comes in my neighbor</td>
<td>농판에는 풍년오고 내님네 경사났네</td>
</tr>
<tr>
<td>On this happy day the paddy field’s filled with crops and the sunlight glares</td>
<td>좋은날 논밭은 가득차고 햇살은 눈부시네</td>
</tr>
<tr>
<td><em>Heung (humm) ~ heung (humm) ~ heung (humm)</em></td>
<td>홍<del>홍</del>홍~홍</td>
</tr>
</tbody>
</table>

103 Interview with Young Jo Lee.
104 Note from Sooyoo of Young Jo Lee’s Chorus Music.
105 This poem is written by Dong-Soo Won and translated by Kunwoo Kim.
Strike a kkwaenggwari, strike a jing, and strike a buk

Tunggidung Tunggidung Tungdung Ehiya

Farmers, let us dance.

_Tundugi Tuddung Tundugi Tuddung_

The text provides clear evidence of the use of Korean traditional musical instruments. The fourth verse, for instance, encourages the listeners “to strike a jing (gong) and strike a changgo (hour-glass drum)” (징치고 장구 치고). The next verse likewise illustrates the sound of kkwaenggwari (small gong) and tapyongso (conical oboe) with the repetition of the onomatopoeic “Kkangmaek Kkangmaek Kkangmaekkung” (깡맥 깡맥 깡맥웅). The next words “Ppillili Ppilliliyo” (뱉ليلير이고) imitate the sounds produced by the tapyongso, the only melodic instrument in Farmer’s Dance. The melodic line (tapyongso) in the top voice moves actively, just like the tapyongso playing the melodic line, while the accompaniment remains consistent. (Ex. 78.)

Example 78. “Peasant Dance” mm. 42-46.

This melody has improvisatory elements as demonstrated in the continuous changing of melodic contours in the top voice. (Ex 79.)
Additionally, Lee employs several decorative notes directly from the Korean ornament table. (e.g., the first example in Table 6-Exs. 80 and 81.)

Example 80. “Peasant Dance” mm 42-43.

Example 81. Number One in Ornament Table.

106 Back, 275.
The continuing use of the traditional instruments is found in the final verse of the poem that indicates the four instruments of *Samulnori*. *Samulnori* is the most popular music genre today in Korean traditional music. The words “Strike a *kkwaenggwari* (small gong), strike a *jing* (gong), and strike a *buk* (a snare drum)” and the next words “*Tunggidung Tunggidung Tungdung* (덩기 덩기 덩기 덩기)” and the sound of a *changgo* (hour-glass drum),” for example, represent four instruments. *Samul* means “four instruments” such as *kkwaenggwari*, *jing*, *changgo*, and *buk* and *nori* means a “play.” Thus, *Samulnori* means a play of four instruments. Four percussion instruments play together. As a lead instrument, the *jing* provides a rhythmic foundation. In addition, the *changgo* uses two sticks to imitate a rhythmic foundation. For dance, the *sogo* may appear. In certain pieces, one team, *Turep’ae Samulnori*, adds a large drum and a melodic *hojok* (double-reed shawm). All of these instruments (except for the large frame drum) come from percussion bands. Hey-Gu Lee elaborates:

The farmer’s dance is the most primitive and exciting of all Korean dances. On the occasions of harvest, seed planting, and other festivities, male farmers of a village gather together in a square under a flag on which is inscribed the words “Agriculture is the foundation of the universe.” Accompanied by rousing sounds of various drums and brass instruments the farmers, clad in brightly striped costumes, whirl about madly beating a small drum grasped in each dancer’s hands.

In addition, the text portrays the sound of Korean traditional *changdan* in the last two verses:

*Tunggidung Tunggidung Tungdung* (덩기 덩기 덩기 덩기),

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108 Ibid., 539.
109 Hae-Gu Lee, 7.
The word “Tung (덩)” means a simultaneous execution of sound. This occurs when both heads of the *changgo* (hour-glass drum) are struck with the stick in one’s right hand and the palm of the left hand. It is called “Hapchangdan,” which means that the rhythmic patterns using Korean traditional music always consist of an accent on the first beat. (Ex 82.)

Example.82. Sujechun

The Korean language has strong accents on the first syllables of words. It is believed that Lee’s music therefore reflects a characteristic of the Korean language because all of the *Korean Dance Suite* start with a strong beat.

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110 Baek, 139.
In measures 117-118, Lee employs a descending whole-tone scale in soprano, alto, tenor, and bass. He uses alternating intervals of augmented fourths and diminished fifths in treble and bass clefs. Lee crosses the parallel 5th from the bass to treble clef and the 4th from the treble clef to the bass clef. (Ex. 83.)

Example 83. “Peasant Dance” mm.117-119.

The A group includes augmented fourth intervals, and the B group uses diminished fifth intervals. Thus, by using the alternating intervals of augmented fourths and diminished fifths, Lee creates a whole-tone scale, which is B, A, G, F, E-flat, D-flat, and B. In measure 119, Lee uses the variant of jajinmori, C, which is used in the “Heaven Dance.” In Korean traditional music, each changdan has a specific tempo. The following chart shows tempo markings for different changdans. 112 (Table 18.)

112 Song-Ch’on Yi, Theory of Music & Exercise (Seoul: Eumak Yesulsa, 1971), 162.
Lee employs *jajinmori*, a fast tempo, in the last section. At the end, the entire piece has been building to the climax, and the composer uses the strongest dynamic marking in the piece when he calls for a fortississimo (**fff**). However, the final chord ends with a mezzo piano (**mp**). (Ex. 84.)
Example 84. “Peasant Dance” mm. 117-128.

In order to finish most effectively, the performer needs to maintain a strong volume. The composer allowed the performer more freedom to interpret the dynamic markings according to Choongmo Kang. Further, the composer indicates accelerated tempo markings, so the dynamics and tempo become much faster than in the previous section in order to bring the piece to an exhilarating conclusion. Accelerated tempos are typical in

113 Interview with Choongmo Kang.
Korean traditional music such as *Sanjo*. Sanjo starts with a slow tempo and finishes with a fast tempo, having a dynamic climax at the end. (Table 19.)

Table 19. The Structural Form of “Peasant Dance”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Meter</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1-16</td>
<td>6/8</td>
<td>Moderato</td>
</tr>
<tr>
<td>B</td>
<td>17-23</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>24-37</td>
<td>6/8</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>38-53</td>
<td>2/4</td>
<td>Moderato</td>
</tr>
<tr>
<td>A</td>
<td>54-65</td>
<td>6/8</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>66-86</td>
<td>6/8</td>
<td></td>
</tr>
<tr>
<td>C'</td>
<td>87-102</td>
<td>2/4</td>
<td>Allegro</td>
</tr>
<tr>
<td>E</td>
<td>103-116</td>
<td>4/4</td>
<td>Slow</td>
</tr>
<tr>
<td>Coda</td>
<td>117-129</td>
<td>4/4, 2/4</td>
<td>Faster</td>
</tr>
</tbody>
</table>

The beginning starts with a medium tempo (*moderato*), but then moves to a fast tempo (*allegro*) before turning to an even faster tempo marking. In addition, when the tempo changes, the meter and textures also are modified to create different moods and harmonies. Lee achieves this by gradually piling note upon adjacent note, creating dissonant tone clusters. (Ex. 85.)

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114 Sanjo is solo instrumental music. Myung-Hee Han said that sanjo form, a favorite in instrumental music, has an accelerated tempo.
Example 85. “Peasant Dance” mm. 57-68.

The increase in dynamics while gradually increasing dissonant intervals creates tension. Lee uses tone clusters with *ritardando* at the end of the third A section; then it changes to a slow tempo (M.M.=54). Additionally, Lee utilizes a combination of tone clusters and a whole-tone scale in measures 62-65. The use of tone clusters in both hands creates more dissonant sonorities.

In the next example, the double quartal harmony is a colorful way to create tone clusters through dissonant harmonies. (Ex. 86.)
Example 86. “Peasant Dance” mm. 17-19.

![Musical notation image]

Although each perfect fourth makes a consonant sound, simultaneously playing two perfect fourths a minor second apart provides a highly dissonant quality. At the end of the piece, the tone cluster with B-flat major and C major triads creates a crash sound according to Lee.\textsuperscript{115} (Ex. 87.)

Example 87. “Peasant Dance” mm. 126-128.

![Musical notation image]

The music, as seen in this example, builds to a highly climactic moment in the tone cluster with the dynamic $fff$. The composer attempts to create a strong volume and a large range of intervals to conclude a brilliant and flamboyant “Peasant Dance.” Of course, the pianist uses only one pedal at measure 119 until the end. (See Ex.84.)

Another characteristic of traditional Korean music is the use of dialogues. (Ex. 88.)

\textsuperscript{115} Interview with Young Jo Lee.
Lee employs a style of the *Maegigo-Batgo* (a dialogue between the soloist and the audience) which can be found in folk song. One person sings a song and the audience sings a refrain. Lee maintains this technique in the “Peasant Dance” in measures 87-90. (Exs. 89 and 90.)

Example 89. Piano Version of the “Peasant Dance” mm. 85-92.

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116 Song-Ch’on Yi et al., 92.
117 Ibid., 92.
His choral version of “Peasant Dance,” which is very similar to the piano version, shows this technique clearly because there is a dialogue between accompaniment and choir. A choir sings first and then the instrumental group replies. Between the two groups, the rhythmic pattern is exactly the same. In addition, this technique appears between instruments. (Exs. 91 and 92.)
Example 91. Piano Version of the “Peasant Dance” mm. 38-40.

Example 92. Choir Version of the “Peasant Dance” mm. 37-40.

Two instruments, jing and changgo, alternately play their part; however, the rhythmic pattern is not the same at this point. As a result, the pianist needs to be aware of the two different sounds of the instruments.
CHAPTER FOUR

CONCLUSION

Summary and Conclusions

From my analysis of the *Korean Dance Suite*, it is clear that Lee infuses many traditional Korean elements into Western compositional technique, creating an innovative musical expression. Each piece uses traditional Korean modes, pentatonic scales, melodies, instruments, ornaments, *changdans*, and folk materials. On the other hand, the work also makes use of Western compositional devices and techniques, such as tone clusters, whole tone scales, Stravinsky’s Petrushka chord, unresolved harmonic progressions, cyclic form, octatonic scales, and the Western piano. As a part of the third generation, Young Jo Lee creates a new musical language combining Korean traditional music and Western musical expression.

In “Heaven Dance,” Lee employs three Korean traditional dances: the *Court Dance*, the *Buddhist Dance*, and the *Farmer Dance* and incorporates Western musical compositional techniques, so that he creates a new harmonic language. In addition, these dances have their own characteristics, including musical gestures, tempos, and *changdans*. For instance, Lee imagines the sound of a snare drum in the beginning of “Heaven Dance,” where he portrays a sense of dignity in the *Court Dance*. The tempo of the *Court Dance* is very slow in order to express a royal shrine’s procession. Lee arranged these dances with accelerated tempos, which is one of the main characteristics in Korean traditional music. The harmonic languages that “Heaven Dance” used can be
mainly understood as twentieth-century compositional techniques, including the frequent use of dissonant sonorities, tone clusters, and unresolved augmented chords that seem to float without resolution.

“Children’s Dance” is based on the traditional Korean Kkokttukacsi dance, which features the character of a puppet with a double-faced mask. This double-faced puppet is whimsical and humorous. Lee uses the mirror image of a two-faced puppet in syncopated rhythmic patterns that frequently reflect each other. In the melody, Lee selects pentatonic scales and whole tone scales in each measure, but sometimes he changes the patterns by occasionally adding extra notes to extend a musical idea. By doing so, the texture becomes thicker and the resulting dissonance increases the intensity. The triplet melody supported by the left hand melody, jajinmori, is a variant of kutkori; Lee here combines two different changdans together. Unlike the previous dance, Lee employs two new harmonic languages. One is the use of continuous and unrelated diminished chords without resolution, which keeps the music floating. Lee avoids functional harmony, eventually creating atonal music. The other is the frequent use of quartal harmony, which is derived from the French sixth sonority.

Lee’s inspiration from Korean literature underlies the musical characteristic of Pansori. “Lovers Dance” is based on the Pansori (Chunhyangga--a single vocalist presents a long story through song, speech and gesture, accompanied by a drum player). The piano version is derived from Lee’s earlier work. The relationship between the two pieces is strongly connected. Lee invites the pianist to explore the musical gesture used in Pansori. In the orchestral version, the text provides the musical gestures of Pansori, including the melodic speech of Aniri, which is very similar to the recitative technique of
narration in Western opera. For instance, Lee uses the recitative technique to depict the word of “Chunyhang (Lover).” Of course, the pianist needs to be aware of this kind of musical gesture when he or she interprets the piece. In the opening and the end of “Lovers Dance” there is clear evidence of the use of traditional musical modes associated with P’yonjyo. Lee transforms the mode by adding extra notes, which create a variant of the P’yonjjo. The central tone concept, a main musical concept of Isang Yun (Korean composer), is utilized by Lee. Furthermore, the embellishment around the central tone reflects Korean traditional ornaments, which are adapted from direct or indirect quotes of the original source. One of the new compositional techniques of the early twentieth century, bitonality, represents one of Lee’s favorite harmonic devices. A new changdan, Semachi appears in this piece, but it is a variant of the original changdan.

For a long time Buddhism was the national religion for Korean people, and Buddhist music and dance were closely associated with Korean people. Lee’s model for “Buddhist Dance” is based on the Korean poem “Buddhist Dance” by the well-known Korean poet Ji-hoon Cho. It is essential that the performer discover the link between the music and the poem. Certainly, the music and the poem are strongly bonded together. Just as the first and last verse of the poem have the same words, so the music of the beginning and ending have the same materials. Additionally, the text of the poem is intimately related to the musical mood, so sometimes the composer utilizes word painting to express the appropriate mood. A long phrase with continuous use of sixteenth notes, for instance, corresponds to the words “Long sleeves.” Long sleeves is one thematic idea central to depicting the movement of the priest’s dance. The introductory materials between the sections connect the whole piece with long phrases like a long sleeve. As one
of the main motives, the introductory materials describe a delicate and vivid hand movement of the dance, so the use of the embellishment extends movement and depicts more vivid gestures. Indeed, the model of the decorative notes comes from either a Korean traditional ornament source or a variant of the original one.

One of the pieces influenced by Korean folk music is the “Peasant Dance.” It expresses the farmers’ celebration of a completed harvest. The band plays along village roads, and is primarily associated with percussion instruments including the jing (gong), kkwaenggwari (small gong), changgo (hour-glass drum), buk (a snare drum), and sogo (a snare drum), but occasionally a conical oboe (tapyongso) is added. The character of the farmer’s music is strongly improvisational. Lee incorporates this technique into his work, using continuous melodic change supported by a simple accompaniment in the left hand. The main instrument of the improvisatory melodic line is the tapyongso (a conical oboe), which is the only melodic instrument in “Peasant Dance.” This melodic line changes the musical texture with different rhythmic gestures such as quintuplets. The “Peasant Dance” is also associated with a poem by Dong-Soo Won, a poet in Korea. In the poem, many percussive instruments are described. Among others, four instruments such as the jing, kkwaenggwari, changgo, and buk are representative of Samulnori. Samulnori is the most popular form of traditional Korean music. Samul means “four instruments” and Nori means “play.”¹¹⁸ The text also describes one of the features in Korean traditional music. For instance, the word “Tung ( tung)” means a simultaneous execution of sound. When one plays the changgo with the hand and the stick together, it sounds like “Tung.” Also, the word “Tung” has the same meaning as “hap.” Hapchangdan always maintains

¹¹⁸ See page 98.
an accent on the first beat. Similarly, the Korean language usually accents the first syllables of words. Each piece in *Korean Dance Suite* reflects the characteristic of *Hapchandang*. 

The *Maegigo-Batgo* technique used in folk song is characterized by a dialogue between a soloist and audience or between instruments. *Jajinmori* drives to an exhilarated and flamboyant conclusion with a fast tempo. Lee’s use of the double quartal harmony creates a special timbre through the dissonant harmonies. In addition, the crash sound between B-flat major and C major triads at the end drives the music dramatically to the finish.

Young Jo Lee uses a variety of twentieth century compositional techniques: clusters, unresolved diminished chords, Stravinsky’s Petrushka chord, cyclic form, octatonic scales, and quartal intervals. Further, he uses floating harmonic progressions without resolution, so listeners cannot distinguish a key center.

It is certain that Lee’s music relates to Korean traditional music. He adopts many traditional Korean traditional musical elements, such as ornamentation, modes, rhythmic patterns (*changdans*), instruments, and references to Korean literature in Western compositional format. The elements of Korean traditional music clearly exist in *Korean Dance Suite*. Most of Young Jo Lee’s piano compositions were commissioned by and written for well-known Korean pianists. The keyboard works of Young Jo Lee are worthwhile and should warrant serious study by concert pianists.

I believe that my comments on each piece throughout this study will help performers create an accurate interpretation when presenting these pieces. I encourage performers to play these pieces on their recital programs. In many schools there is an
increasing appreciation for the music of different cultures and traditions. These new works will benefit teachers and students in creating an expanded repertoire. Certainly, I find great artistic value in this little known work, and I recommend these pieces to the reader.

**Suggestions for Further Study**

I would like to suggest several further studies related to this topic. First, one could study the improvisational aspects of Lee’s piano works. Improvisation is one of the most important elements in Korean traditional music. As I have researched his other piano works, I found many improvisational materials. Second, Lee’s other piano music would be an interesting topic for the study of an even more detailed overview of the specific characteristics of his music. Third, one could study the comparison of piano solo and choral writing. During this study, it was discovered that several choral works are strongly connected with solo piano works. It would be useful to compare the piano parts of choral writing and solo piano. Finally, his “Love Duo for Four Hands” performed by Choongmo Kang and his wife in London could be an interesting study. When I interviewed Choongmo Kang, he indicated he was proud of this piece, a work written for him and his wife. This piece is also associated with Korean traditional dance. Although my study is the first examination of the Korean Dance Suite, I anticipate that Lee’s other works will be of value for further study to scholars and teachers as well as students.
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**Interview**


**Appendix**

Appendix I: List of Works of Young Jo Lee (as of July 2008)

Appendix II: Interview with the Composer and a Pianist

Appendix III: Glossary of Korean Terms

Appendix IV: Letter of Permission

Appendix V: Music Score: *Korean Dance Suite*
APPENDIX ONE

LIST OF WORKS OF YOUNG JO LEE

(As of July 2008)
*Asterisk marks indicate C.D. available

Unaccompanied Solo Music
Sori (Sound) No. 12 for Trombone Solo (2006)
Sori No. 11 for Double Bass (2001)
Sori No. 10 for Alto Saxophone (1999)*
Sori No. 9 for Cello Solo (1984)
Sori No. 8 for Organ Solo (1983)
Sori No. 7 for Oboe Solo (1982)
Sori No. 6 for French Horn Solo (1981)*
Sori No. 4 for Bass Drum (1980)
Sori No. 3 for Clarinet Solo (1979)*
Sori No. 2 for Marimba Solo (1979)
Sori No. 1 for Flute Solo (1978)

Piano Music
Fantasy for Piano (2005)
Five Korean Legends (1998)*
  Dream
  Once Upon a Time
  Children Playing
  Memories
  Hide and Seek
Dance Suite (1998)*
  Heaven Dance
  Children’s Dance
  Lover’s Dance
  Buddhist Dance
  Peasant Dance
Dance for Piano (1985)*
Schubert-Lee Variations (1984)*
Variations “3B” (1983)*
Variations Based on Song Baugogae (1983)*

Organ Music
Credo Fantasy for Organ (2006)
Zhen for Organ (1997)
Cosmos –I for Organ (1983)*
Sori No. 8 for Organ (1983)
Sirius for Organ and Brass Quintet (1980)

**Chamber Music**

Sound Design (2007)
Dance for Violin and Piano (2005)
Nori (Play) for Percussion (2003)
Sesi Nori (Play with Three) for Violin, Cello and Piano (Trio) (2003)
Mask Dance for Oboe and Piano (2003)
Duo for Cello and Daekeum (Korean Bamboo Flute) (2002)
Three Suites for Cello (2002)
Nori for Clarinet Solo (2001)
Five Fanfares (2000)
“Barcarolle” for Cello and Orchestra (1999)
“Nori” for 3 Percussion Players (1998)
“Ryu”-I for Kumoongo (Korean Zither) Solo (1998)
“Ahga” for Viola and Piano (1996)*
Doori Nori (Duet) for Violin and Piano (1995)
“Dordi for Cello and Janngu (Korean Drum)” (1995)
String Quartet-1 (1995)
Eroica for Horn Ensemble (1995)
Honza Nori for Violin (Violin Solo) (1994)
Ohtagamo (Bird Seeing) for 13 Players (1977)
Monologue and Dialogue for Cello and Piano (1987)*
Poet No. 6 for Percussion Ensemble (1984)
Breathing for Unlimited Players with Bottles (1981)
Cosmos-II for Percussion and Tape (1980)
Surabul (Capital of Old Korean Dynasty) for 3 Flutes, Piccolo and Percussion (1975)*

**Orchestral Works**

“Daehagigok” (Big Stream) (2007)
Fantasy for Orchestra (2006)
“Muni” (Pattern) for Orchestra (2003)
Requiem for String Orchestra (2002)
Opera “Whangjinie” Suite (2002)*
Concerto for Piri (Korean Traditional Oboe) and Orchestra (1998)*
Barcarolle for Cello and Orchestra (1998)*
“Sori” for Symphonic Band (1997)*
Goblin Dance for Orchestra (1996)*
**Electronic Music**  
Calvary (1997)*  
Torn Curtain (1997)*  
**Opera**  
Sontag Hotel (2005)  
Mok Wha (Cotton Flower) (2003)  
Whangjinie (1992-99)*  
Tschu Yong (1986-87)  
**Songs**  
40 Arts and Sacred Songs  
**Chorus Music**  
Five Songs for Unity (2007)  
Night (2005)  
Song of Stars (2004)  
Four Songs for Death (2004)  
Sound of Spring (2002)  
Jung Bang Fall (2002)  
Song for Four Seasons (2002)  
Three Songs for Love (2001)  
Han La Mountain (2000)  
Dong Dong (1994)*  
Three Easter Songs (1986)*  
Stabat Mater (1986)  
Farmers Dance (1985)  
Full Moon (1983)  
Soyoyu (1983)  
A Cliff (1981)*  
Buddhist Dance (1980)*  
Chorus of Monk (1975)*  
**Cantatas**  
Song for Tea Ceremony (2007)  
Emmao (2006)  
Song of Prophet (2004)  
Prelude to His Coming (2004)*  
Credo (2001)*  
From Bethlehem to Calvary (1997)*  
Yongbi Euchunga (1995)  
Wharang (1995)  
Three Easter Song (1986)  
Cross in the Desert (1985)  
Jerusalem for Baritone Solo and Chorus (1985)
Works and Translation
Resume Written on a Music Sheet
Practices and Studies on Harmonics
Studies on Modulation (M. Reger)
Orchestration (K. Kennan)
Introduction of 12 Tone Techniques (Spinner)
Musical Form and Analysis (L. Stein)
Counterpoint (K. Kennan)
Studies on Counterpoint (Fontaine)
APPENDIX TWO

INTERVIEW WITH THE COMPOSER AND A PERFORMER

December 21, 2005
Interview with Young Jo Lee

Kunwoo Kim (K. K.): What was the background of the Korean Dance Suite?
Composer: Although I studied the Western music, I would like to establish national identity as a Korean composer. In order to do that, I tried to establish harmonic progress by using Korean melody and by alternating the accent of Korean rhythm. Thus, there was nothing I could compose without my own language.

K.K.: What was the general idea throughout the piano works?
Composer: I loved to use semi tones to create a special color in the pieces because of the dissonance of the semi tones. The reason [that] I used lots of semi tones was different tuning systems between the Western music and the Korean traditional music. Korean traditional music uses the *Sambunsonikbob tuning system while Western music uses the well-tempered tuning system. I used to think that the piano was subject to Western music. However, today, it is an international instrument. Thus, I make an international language by using Western forms and instruments infusing Korean idioms.

K.K.: Could you tell me about the Korean Dance Suite?
Composer: First, it was composed for Bang-Sook Lee as Tchum (Dance). However, later 4 more pieces [were added] for Mi-Kyung Kim who requested me to write our own piano music because there were not many Korean composers’ solo piano pieces to play. As an international performer, Mi-Kyung Kim recorded my pieces for ASV. The Korean Dance Suite is based on triplet meter, which is a typical element of Korean traditional music. The first piece consists of three Korean dances; Court music, Buddhist music, and Peasant music. The tempo can accelerate from the beginning (slow) to the end (fast), which is another typical character of Korean traditional music. The children dance is another Korean traditional dance, Gokdoogaksi. I tried to imitate the general character of it. The Lover dance is based on the story of the Korean traditional “Pansori” by Chunhyangga which is one man show with one accompanist. I just took a literal element of the story and symbolized it to music. The Buddhist dance is based on a poem by Ji-Whun Cho who was a representative poet in Korea. I described the image of the Buddhist dance. The Peasant dance is based on a poem by Dong-Soo Won. It describes agricultural music for thanksgiving. There are several Korean percussive instruments with one melodic reed instrument (Taepyungso). I believe that in writing piano music, there are several elements, such as scale, arpeggio, chord, and percussive effect.

K.K.: There was no harmony in Korean traditional music, so how did you create it and incorporate it into the pieces?
Composer: I like augmented 6th chords, especially Fr+6, because there are two augmented chords, such as augmented 4th and augmented 6th. It can be resolved to another harmony, but I tried to use consecutive augmented 6th chords to create floating effect as continuous diminished harmonies are. Therefore, I make atonal music, so people cannot distinguish what key is played. In addition, I attempt to make timbre music (chord bank). For example, in the cabinet, there are many clothes. I try to use different colors of clothes, such as red, yellow, blue, etc. It is very sensitive music. However, students need to know functional harmony and serialism first. Most of [piano pieces] are based on atonal music using lots of 2nd degrees and pentatonic scales, adding some notes.

K.K.: How did you incorporate Korean traditional rhythmic patterns into the Korean Dance Suite?
Composer: I attempted to avoid using very literal Korean traditional rhythmic patterns (Changdan); however, I altered them into the music. In Korean music, there are representative rhythmic pattern in 6/8. Most of Korean music can be categorized by triplet meter.

K.K.: What was your background of study in traditional Korean music?
Composer: When I was in university, I studied Korean traditional theory and took ‘Piri’ (record) lessons with Jae-Guk Jung from the Korean National University of Traditional Arts School. In addition, I took a seminar of Korean Traditional music.

K.K.: After you published the first collection of the piano works, did you republish it later? If you did, were there any changes?
Composer: The first edition had many incorrect notes and musical markings, so the publisher made lots of mistakes. It is not a reliable edition. Now, I am planning to publish all of the piano pieces soon.

K.K.: What were the technical challenges and how did you solve the technical problems?
Performer: It is important to know that Korean Fantasy has written many scales logically. Lee used augmented 4th many times to avoid establishing the key center, so there is no key center in order to keep floating effect. There was not much about technical challenge; however, some passages were awkward because they were not normal scales and not fit with hands. To accomplish this technical problem, I needed to take more time to learn.

K.K.: How did you interpret Lee’s piano solo music as well as ensemble?
Performer: Lee knows the characteristic of the piano well. Some composers write piano music as string instruments. As the composer believed, piano music has four elements,
scale, arpeggio, chord, and percussive effect. I attempted to look at the score with those elements, so I tried to find them in the score and play what the composer expected. Lee did not attempt to compose technically difficult music. Lee believed that good music needs to be simple to pianists and it has great effects on audiences.

**K.K.**: How did you work together with the composer?

**Performer**: To learn Lee’s piece, I had to prepare for one week and play the piece in front of the composer. While I had a rehearsal with the composer, he suggested performance practice such as rubato, space, tempo, etc. Sometimes, I changed some dynamic markings in order to express more beautiful melodic line. The composer allowed me more freedom to interpret his music, especially in dynamic markings.

**K.K.**: Sometimes, there were a few musical indications, such as slur, pedaling, fingering, phrasing, etc. on the score. How did you interpret them?

**Performer**: Lee provided a few musical indications on the score just as J.S. Bach did. However, pianists need to be very careful about interpreting them. If pianists have a good musical sense, the performers would be similar playing among them. Therefore, pianists need to follow the composer’s intention.

**K.K.**: What is the general philosophy of Lee’s music?

**Performer**: Lee’s music is simple because of the simplicity of the melody, like Mozart music. Sometimes, although there are no Korean musical elements in his music, people still could feel an inspiration of Korean soul because they can sing his music easily. In addition, his music contains the aesthetic of space, like Korean art.

**K.K.**: Has the Korean Fantasy been published?

**Performer**: It was written for me in 2005, but it is not published yet. I believe that Lee attempted to publish his piano music together. This piece was one of my recital programs that I had planned for all [of the] Fantasy program. I wanted to insert a good Korean contemporary piano fantasy. However, I could not find it. That is why I requested Lee to write Korean Fantasy. There are many good solo piano works written by Korean composers. If Korean pianists do not play Korean composers’ works, who will play their works? We must love creative Korean music.

*Choongmo Kang*

The Korean-born pianist Choongmo Kang is the winner of Dong-A Competition in Korea, Frinna Awerbuch International Piano Competition, Louise D. McMahan Competition and prizewinner of Washington International Competition. Mr. Kang has won plaudits from critics around the world for his acclaimed performances with the London Philharmonic Orchestra, Moscow Philharmonic Orchestra as well as Korea’s leading orchestras. His poetic intensity and confident simplicity of true talent captured the audiences in his performances at the Carnegie Hall, The Opera House in Sydney, London, and Oxford. His honorary performances in Moscow and St. Petersburg to commemorate the 10th anniversary of Russia’s revered pianist Tatiana Nikolaeva’s death received an astounding reception.
Few undertakings are as stirring as pianist Choongmo Kang’s five-year endeavor to master and perform Johann Sebastian Bach's entire works for the keyboard. Mr. Kang's startlingly original and audacious attempt is the musical embodiment of genius and undoubtedly an asset to western classical music. His utter absorption in the task of musical expression and his rethinking of Bach is an unquestionable icon of classical music. It is an emblem of uncompromising musical integrity, and none would dispute such designation.

His recent recordings include Bach's "Goldberg Variations," "Inventions and Sinfonias," and "The Well-Tempered Clavier." The great pianist and conductor Leon Fleisher has claimed Mr. Kang's "Goldberg Variations" as "A quite spectacular performance. A notable addition to the 'Goldberg' discography."

A graduate of Seoul National University, he received his master's degree from the San Francisco Conservatory, and his Artist's Diploma from Peabody Conservatory. While pursuing his DMA degree at Peabody Conservatory, he was appointed as a member of the Peabody piano faculty.

In 1993, he returned to his native Korea to serve as an eminent faculty member of the Korean National University of Arts where he has trained and cultivated young talented pianists who have won many international competitions. His former and present students have won prizes in such competitions like Van Cliburn, Gina Bachauer, Chopin Competitions in Tokyo and in Moscow, Porto, Jueneess Musicales, Epinal.

He is also an artistic director of the Euro Music Festival and Academy in Leipzig as well as a faculty member of the Ishikawa Music Festival in Japan.

Source from: The Korean National University of Arts
GLOSSARY OF KOREAN TERMS

Aak .......................................................... Chinese Song dynasty music
Aniri .......................................................... dialogue or narration
Balrim .......................................................... simple gestures
Buk .............................................................. a snare drum
Changdan ..................................................... a vocal genre of court music
Changga ...................................................... a vocal genre using Western melodies with Korean verses
Changgo ........................................................ an hourglass drum
Chapkka ........................................................ group songs
Chongak ........................................................ court music
Ch’uimsae .................................................... suitable calls of encouragement
Chuhyangga ................................................... the tale of Chunhyangga
Dodri ............................................................ repeat
Gochia .......................................................... processional music
Hanguk Eumak ............................................. Korean music
Hangak .......................................................... Korean music
Hapchangdan .............................................. the rhythmic patterns that consist of an accent on the first beat
Hojok ............................................................ double-reed shawm
Jajinmor ..................................................... a fast rhythmic pattern of folk music genre
Jing ............................................................... gong
Jungganbo .................................................. a traditional notational system indicating both pitches and the durations
Kagok .......................................................... a vocal genre of court music
Kkotugagsi .................................................. Korean dance
Kkwaengwari ................................................ small gong
Kutkori ...................................................... a medium rhythmic pattern of folk music genre
Kyemyongjo ................................................ mode
Maegiggo-Batgo ......................................... a dialogue between the soloist and the audience
Minsok ........................................................ folk music
Minyo .......................................................... folk songs
Muak ........................................................... instrumental music in shaman rites
Muga ........................................................... shaman songs
Nabichum .................................................. the butterfly dance
Nongak ........................................................ farmer’s music
Nonghyun ................................................... ornamentation for string instruments
Nori ........................................................... play
Tanga ........................................................... short solo songs
Tangak ........................................................ Chinese Tang dynasty music
Tapyongsso ................................................ conical oboe
Tchum ........................................................ dance
Turepae ........................................................ a team
Pansori................................................................. folk operatic songs
Parachum.............................................................. the cymbal dance
Popkochum.......................................................... the drum dance
P’yongjo .............................................................. mode
Samul ....................................................................... four instruments
Sanjo ................................................... virtuoso solo music with percussion accompaniment
Semachi ............................................................... a fast rhythmic pattern of folk music genre
Shigimsae ........................................................... ornamentation for wind instruments
Shijo Chang ........................................................... Korean verse song
Sinawi ................................................................. improvisational ensemble
Sogo ....................................................................... small drum
Sori ................................................................. sound
Sungmoo ............................................................... monk’s dance
Surabul ................................................................. capital of old Korean dynasty
APPENDIX FOUR

LETTER OF PERMISSION

Letter of Permission

Aug. 17th, 2008

To whom it may concern:

This is a letter of permission to Mr. Kunwoo Kim, major in piano at Ball State University, Indiana, U.S.A.

He may use any materials from my all compositions for his doctoral study.

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

Dean
Korea National Institute for the Gifted in Arts
APPENDIX FIVE

MUSIC SCORE: KOREAN DANCE SUITE
Korean Dance Suite
2. Children's Dance

Young Jo Lee