

“A BALLOON FLOWER”: A STUDY AND INTERPRETIVE GUIDE

TO THE *GAGOK* OF JIHOON PARK

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Jihoon Park (b.1973), a South Korean composer with over 500 compositions spanning multiple genres, is treasured in his motherland as the most noteworthy composer of his generation. This study provides an in-depth introduction of the *gagok* (Korean art songs) of Park to Western teachers and students of singing, discussing his compositional techniques and their application to the interpretation of his selected songs. Moreover, the introduction to International Korean Phonetic Alphabet (IKPA) to supplement the traditionally used International Phonetics Alphabet (IPA) serves as the foundation and model for further exploration into Korean art song literature by Western scholars.

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CHAPTER 1

INTRODUCTION

1.1 Introduction

There has been a rapid globalization of the Korean culture since the 1990s, aided by the internet, especially social media and online video sharing platforms. The term “Korean wave” was coined to explain this phenomenon.¹ The Korean Wave shows no signs of slowing, heavily influencing cultures, music, film, television and even the behavior of people on a global level.² For example, “Gangnam Style,” a K-pop single, became the most viewed clip on YouTube in 2012,³ with over three billion views,⁴ and “its signature dance moves were attempted by many notable political leaders including British Prime Minister David Cameron, US President Barak Obama, and United Nations Secretary General Ban KiMoon, who hailed it as a force for world peace.”⁵ The Modern Language Association says there was a 45 percent increase in university-level enrollment in Korean language classes between 2009 and 2013, from 8,449 students to 12,229.⁶ Most recently in 2018, the kpop (Korean Pop) group BTS appeared on the Ellen DeGeneres show, the hit syndicated talk show now in its thirteenth season, with a total

¹ Ju Young Kim, *Rethinking Media Flow under Globalisation: Rising Korean Wave and Korean TV and Film Policy Since 1980s*, Master's thesis, University of Warwick, 2007 (UK: University of Warwick, 2007), 11.

² Valentian Marinescu, "The Global Impact of South Korean Popular Culture: Hallyu Unbound" (PhD diss., Research Gate, 2015), accessed June 21, 2018, https://www.researchgate.net/publication/293479051_The_Global_Impact_of_South_Korean_Popular_Culture_Hallyu_Unbound_ed_by_Valentina_Marinescu

³ "Gangnam Style Becomes YouTube's Most-viewed Video," BBC News, November 25, 2012, accessed September 09, 2018, <https://www.bbc.com/news/technology-20483087>

⁴ PSY- GANGNAM STYLE (강남스타일) M/V, dir. Officialpsy, perf. PSY, YouTube, July 15, 2012, accessed July 5, 2018, <https://www.youtube.com/watch?v=9bZkp7q19f0>

⁵ "Gangnam Style Gets UN Stamp of Approval," proceedings of Office of the Press Secretary, White House, Washington DC (Washington DC: Office of the Press Secretary, 2012).

⁶ Kat Chow, "Way More College Students Are Studying Korean. Is 'Hallyu' The Reason?," NPR, April 3, 2015, accessed July 20, 2018, <https://www.npr.org/sections/codeswitch/2015/04/03/397263103/way-more-college-students-are-studying-korean-is-hallyu-why.df>

of 55 Daytime Emmy Awards.⁷ Unfortunately, the “Korean wave” has not extended to the field of classical vocal music. Major Western music stores including Pender’s, Hal Leonard, Carl Fischer Music and Sheet Music Plus, do not sell any Korean art songs. The University of North Texas College of Music, which ranks among the top 14 best music schools in the US,⁸ has two anthologies of Korean art songs in their library collection, while a search on Amazon.com yielded one anthology of Korean art songs. This anthology published by Kukhak in 2011, is titled *Korean Art Song* with the subtitle in Korean which translates “Art Song Book 1 for foreigners.” The description of it on the Amazon website starts in English with *35 Korean Art Songs for foreigners*, but the remaining instructions are in Korean. Most recently in 2017, Classical Vocal Reprints published *Korean Art Songs Anthology and Guide* in two volumes. Although it is a major improvement, accessibility to Korean art songs is extremely limited outside of its native country.

Non-Korean singers like Placido Domingo and Angela Gheorghiu have performed the Korean art song “KeuRheeOon KeumKahngSahn,” translated “Pining for Diamond Mountain” by Young Sub Choi. Domingo apologizes for his pronunciation before singing⁹ and Gheorghiu breathes in the middle of a word, something all singers endeavor to avoid in all languages. The name of the mountain is “Keumgang,” but she separates the two syllables to take a breath.¹⁰

These observations are not meant as criticisms of the artists, but they do highlight the need for

⁷Ellen DeGeneres, "NBC, August 21, 2018, accessed August 29, 2018, <https://www.nbc.com/first-dates/credits/executive-producer/ellen-degeneres>

⁸ Bill Zuckerman, "Check out the Top 15 Music Colleges in the US," Music School Central, September 30, 2014, accessed July 20, 2018, <http://musicschoolcentral.com/check-out-top-15-colleges-for-music-in-the-us/>

⁹ Wansob, "Placido Domingo Sings in Korean," YouTube, February 24, 2008, accessed July 23, 2018, <https://www.youtube.com/watch?v=vuqWiUno578>.

¹⁰ Angela Gheorghiu, "My World: Songs from Around the World," recorded April 7, 1998, in *My World: Songs from Around the World*, Angela Gheorghiu, Decca, 1998, CD.

more resources of Korean repertoire and performance guide materials to be available for performers, pianists and coaches, and teachers of voice.

1.2 Korean Culture and History, and the Development of *Gagok*

Koreans use the word *gagok*, which simply means “song,” when referring to art songs. There is some confusion, however, because both the traditional aristocratic genre and Korean art songs are called *gagok*. *Gagok* in this dissertation will only mean the Korean art song genre. Hundreds of *gagok*, or Korean art songs, have been written since the 1920s, becoming a staple of radio and television.¹¹ The style is Western, “employing orchestra and a purely diatonic, conservative harmony, combined with Korean words.”¹²

The first art song of Korea, *gagok*, is thought to be “Pongsonhwa (Balsam Flower)” composed in 1920 by Nan Pa Hong (1900 – 1940). The genre is Western in musical style with diatonic and conservative harmony.¹³ KangMi Kim writes in her dissertation, “Gagok, as the modern Korean art song, developed as a new genre in conjunction with the adoption of Western music theory as part of the modernizing process.”¹⁴ It came during the time of suppression of the Korean people under Japanese imperialism (1910-1945), which is almost 100 years after the Romantic Lied of the 18th and 19th centuries. *Gagok* lyrics are often sentimental and nostalgic as they are in “Balsam Flower.” The poem by Hyeong Jun Kim indirectly expresses the sorrow and bitterness of the Korean people living under Japanese tyranny. The poet talks to the Balsam flower, telling it how beautifully it blossomed during the long summer day. However, fall comes

¹¹ Robert C. Provine, Okon Hwang, and Keith Howard, *Grove Music Online*, s.v. "Korea."

¹² Ibid.

¹³ Ibid.

¹⁴ Kang Mi Kim, *A Study of Korean Art Songs since 1900: Focusing on Pieces by Dong-Jin Kim, Heung-Yeol Lee, and Isang Yun*, PhD diss., University of Washington, 2003, 6.

with a storm then winter follows with a wind. Although the balsam flower looks pitiful, there is hope for peace and for spring to return. Spring will bring forth its breeze, which will lead to the flower's rebirth. During the period of Japanese imperialism, any manifestation of Korean culture, including music, were suppressed, yet "Balsam Flower," only 12 measures in length with a simple melody and harmony, became a national song of resistance against Japanese imperialism.¹⁵

Young Sub Choi (b.1929), another important composer of *gagok*, studied abroad at the University of Music and Performing Arts in Vienna and returned to Korea in 1954. He composed "KeuRheeOon KeumKahngSahn (Pining for GeomGang Mountain)" in 1962, the popular *gagok* sung by International artists like Domingo and Gheorghiu referenced earlier. It was commissioned by the Korean Broadcast Station (KBS) Orchestra in commemoration of the 11th Anniversary of the Korean War. Choi composed it in the style of German romanticism, rich in texture.

During the 1960s and 70s, Korea underwent rapid modernization and Westernization. Korean art song composers endeavored to compose in the Western musical style, which heavily relied on early 19th century Lied idioms.¹⁶ The 1980s were full of socio-political upheaval as South Korea worked to rebuild the war-devastated economy and find its identity as a culture. This extended to the Korean musical culture. Heekyung Lee writes "As Koreans gradually wrested democracy from the military regime, they sought a national identity independent of uncritical subordination to Western culture."¹⁷ Contemporary composers like JiHoon Park come

¹⁵ Hongteak Lim, *An Abbreviated History of the Twentieth-century Korean Art Song and the Western Music Influence on the Composer, Youngsub Choi*, PhD diss., Ball State University, 2010 (2010), 3-4.

¹⁶ Christian Utz and Frederick Lau, *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West* (London: Routledge, 2013), 135.

¹⁷ *Ibid.*, 136.

from this era. He has written numerous cantatas and musicals including “Jo-guk-ee-yuh,” translated “My Home Country,” using traditional Korean instruments and modes, with a clear Korean national identity. However, for Park, who was also educated in the US, much of his art songs utilize Western harmonies. Park’s lyrics include his own writings, contemporary poems, and classical poems of the past, most of which are traditional Korean narratives and ideas.

1.3 Korean Diction

1.3.1 Korean Alphabet

The Korean alphabet known as Hangeul (한글) was invented in the 15th century by Sejong the Great (1397-1450). He was the fourth King of the Joseon Dynasty. There are 19 consonants and 21 vowels. The International Phonetic Alphabet (IPA), which is derived mainly from Roman and Greek letters, has some serious inadequacies in pronouncing these sounds,¹⁸ mainly the consonants. To supplement what it lacks, the International Korean Phonetic Alphabet (IKPA) was published in 1971 by Dr. Hyun Bok Lee of the Seoul National University. He included several diacritical marks to represent various shades of speech sounds.¹⁹ These alterations affect only the consonants. Ho Min Sohn writes in his book *The Korean Language*:

There are a few salient articulatory features in Korean that are not shared by English. For one thing, the alveo-dental consonants are produced with the top (not the tip) of the tongue touching or approaching the back of the upper teeth and the gum ridge area with the tongue tip touching the back of the lower teeth. Second, the palatal series and the alveo-dental fricatives are produced with the lips flattened, unless they are followed by a round vowel. Unlike English affricates such as [tʃ] and [dʒ], Korean palatals are monotonous stops without the fricative quality such as [ʃ] or [ʒ]. Third, all stop and fricative consonants are voiceless, except the lax stops that become lightly voiced between voiced sounds. Fourth, no Korean consonant is released in the syllable-final

¹⁸ Hyun Bok Lee, *Phonetic Notation in Phonetic Research*, PhD diss., Seoul National University (Seoul, Korea: Department of Linguistics).

¹⁹ Hyun Bok Lee, *In Search of a Universal Phonetic Alphabet* (PhD diss., Seoul National University), accessed August 26, 2018, http://scripta.kr/scripta2010/en/proceedings/proc07v01_004.pdf.

(coda) position. In pronouncing the word *aph* ‘front,’ for instance, the lips are closed for p^h and the resultant sound is [ap] ([ab] in IKPA) despite the fact that its morphophonemic form is *aph*.²⁰

Table 1.1: Consonants with IPA and IKPA

Korean	ㄱ	ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅅ	ㅇ	ㅈ
IPA	[k/g]	[n/ɲ]	[t/d]	[l/r]	[m]	[p/b]	[s/ʃ]	[∅/-ŋ]	[tʃ/dʒ]
IKPA	(k)	(n/ɲ)	(t)	(l/r)	(m)	(p)	(s/ʃ)	(∅/-ŋ)	(c)
ㅃ	ㅋ	ㆁ	ㆁ	ㆁ	ㆁ	ㆁ	ㆁ	ㆁ	ㆁ
[tʃ]	[k]	[t]	[p]	[h]	[k]	[t]	[p]	[s]	[tʃ]
(c ^h)	(k ^h)	(t ^h)	(p ^h)	(h)	(k')	(t')	(p')	(s')	(c')

The International Korean Phonetic Alphabet (IKPA) helps address these sounds that are nonexistent in the English language. For example, the following three words are minimal trios²¹: **불** [bul] *fire*, **풀** [pul] *grass*, and **뿔** [pul] *horn*. The words for *grass* and *horn* have the exact same IPA transcription although the pronunciations are different. The [p] for the word *grass* is aspirated like the ‘p’ in the English word *paper*. The [p] for the word *horn* is hard and doubled like in the Italian word *cappello*. Therefore, the International Korean Phonetic Alphabet (IKPA) transcription for the word for *grass* is [p^hul] and the word for *horn* is [p^hul]. The superscript ‘h’ indicates the hard, doubled consonant. By utilizing the IKPA instead of IPA, these two words become a minimal pair once again instead of having the identical IPA. Similarly, the sound [b] for the word *fire*, [bul] is not accurate. Instead, it is essentially voiceless, has a small amount of aspiration, and no tenseness. The IKPA for *fire* is [pul].

Another example of the usefulness of the IKPA is found with another three words which

²⁰ Ho-min Sohn, *The Korean Language: Its Structure and Social Projection* (Honolulu: Center for Korean Studies, University of Hawaii, 1975), 153.

²¹ A minimal pair refers to two words that differ in only one sound, such as hit and hid. A minimal trio refers to three words that differ in one sound, such as hit, hid, and hip.

are minimal trios: 자다 [dʒada] *sleep*, 차다 [tʃada] *cold*, and 짜다 [tʃada] *salty*. Again, the words for *cold* and *salty* have the exact same IPA transcription even though the pronunciation is different. The sound [tʃ] for *cold* is aspirated like the [tʃ] in the English word *chair* with IKPA [cʰada]. The sound [tʃ] for the beginning of the word *salty* should “not be voiced and pronounced with the glottis constricted and by building up air pressure behind the closed place of articulation and instantaneously releasing the closure while pushing the air forward without any aspiration”²² with IKPA [c'ada]. The sound [dʒ] is too strong for the word *sleep* [dʒada]. Rather, it should be almost voiceless, with a small amount of aspiration and minimal tension with IKPA [cada]. The IKPA is a necessity rather than a mere enhancement for accurate pronunciation of the Korean language. The letter [c] in (IKPA) is the symbol used to describe the sounds most close to [tʃ] and [dʒ].

Table 1.2: Vowels with IPA and IKPA

ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ	ㅝ
[a]	[ja]	[ʌ]	[jʌ]	[o]	[jo]	[u]	[ju]	[ɨ]	[i]	[e]
ㅞ	ㅟ	ㅠ	ㅢ	ㅣ	ㅤ	ㅦ	ㅧ	ㅨ	ㅩ	
[e]	[e]	[je]	[we]	[wi]	[ij]	[wa]	[wʌ]	[we]	[we]	

1.3.2 Special Consideration: The “ㅡ” Vowel

The “ㅡ” [ɨ] vowel is not a sound that is conducive to free vocal production. It resembles the neutral schwa with the mouth opening of [i]. Unfortunately, the nature of the vowel causes

²² Ho-Min Sohn, *The Korean Language*, 154.

many singers to tense their jaws when producing this vowel. Therefore, singers should “Westernize” the vowel and sing the mixed vowel [œ].

1.3.3 The Silent Placeholder: [Ø]

In the case of words beginning with a vowel, the silent placeholder “o” [Ø] marks the place where an initial consonant would have been. For example, the word *teeth* in Korean is ㅅㅣ [Øi]. “o” is the silent placeholder and the “ㅣ” is the vowel [i]. To summarize, [Ø] is always silent and followed by a vowel.

CHAPTER 2

JIHOON PARK: BIOGRAPHY AND HIS MUSIC

Jihoon Park (b.1973) was born in South Korea to a father who worked as a civil servant, and later became ordained as a minister at the age of 40. Park studied classical voice in Junior High School and although he loved to sing, he “didn’t feel like he was meant to be a singer and began to be interested in composing.”²³ He dreamt of attending the prestigious Yonsei University, but attended ChunAng University as a composition major. Park admits that this setback was a key to his success as a musician.²⁴ There, he met Professor Hakwon Yoon, “a legendary figure in Korean choral music” in South Korea.²⁵ Park had listened to countless recordings of choral performances during his high school years, and realized that Professor Yoon was the conductor on those recordings. He was so impressed and influenced by Professor Yoon that he changed his major to choral conducting. During his senior year in college, he became captivated with the Verdi and Faure Requiems, and wrote his own *Requiem Introit* for an amateur choir he was leading. This coincided with the first anniversary of the death of Pastor Kyung-Chik Han, the former pastor of Young Nak Church in Seoul Korea with over 60,000 members²⁶ (Pastor Kyung-Chik Han is a figure similar in national significance in Korea to that of Dr. Billy Graham in the US. Reverend Han and Graham both received the prestigious Templeton Prize).²⁷ Professor Yoon listened to Park’s *Introit* and asked him to compose a

²³ *In His Time*, dir. CTS America, perf. Jihoon Park, YouTube, March 27, 2017, accessed June 17, 2018, <https://www.youtube.com/watch?v=rOOzLRIBjA&t=368s>

²⁴ Ibid.

²⁵ Hee Young Moon, "Maestro Hak Won Yoon," Seoul Chorus Center, accessed July 25, 2018, <http://www.choruscenter.co.kr/eng/about/profile.php>.

²⁶ Wolfgang Simson, "Who are the World's Largest Churches?" Who are the World's Largest Churches?, accessed August 2, 2018, <http://www.dci.org.uk/main/largestchurch.htm>

²⁷ "Previous Prize Winners," Templeton Prize - Purpose, accessed August 2, 2018, <http://www.templetonprize.org/previouswinner.html>

requiem in its entirety, a total of 10 movements, for the memorial service. The memorial service was a six-day event,²⁸ which included lectures and presentations by South Korea's leading professors on the influence of Pastor Han, a concert led by Professor Yoon, and the attendees included leading international Christian figures such as Henry Holley,²⁹ the retired Director of International Crusades for the Billy Graham ministries. Professor Yoon wrote in his autobiography about the risk he took to entrust Park, a mere student at the time, to compose a significant work for such an important event.³⁰ Park successfully composed *Requiem for the Beautiful Person* and he considers this the beginning of his composition journey.³¹

Park was educated in both South Korea and the United States and received his second Master's degree in Choral Conducting at Colorado State University, Fort Collins, and is currently ABD in Choral Conducting at the University of Arizona. He has won numerous choral competitions including the World Choir Games (in China) 2006 and the Johannes Brahms Choir Festival (in Germany) Grand Prix 2007, conducting his own composition "A Spring Day in Korean Mood." Most recently, Park's "Gloria" from *Missa Brevis No. 2, (Lightning Bug Mass)* was performed at the Segerstrom Center for the Arts by the Pacific Chorale under the baton of Robert Istad in their 2017-2018 season.³² Pacific Chorale is an award-winning professional chorus in Orange County, California, which has been awarded several grants and awards

²⁸ Editorial Department, "Han Kyung Chik Pastor Memorial Seminar," *First Memorial Service of Pastor Kyung-Chik Han Event Directory*, 2002, 1.

²⁹ Editorial Department, "Han Kyung Chik Pastor Memorial Seminar," *First Memorial Service of Pastor Kyung-Chik Han Guide*, 2002, 129-133.

³⁰ Hak Won Yoon, *Yoon Hak Won's Youthful Choral Singing* (Seoul: Duranno, 2012), 199.

³¹ *In His Time*, dir. CTS America, perf. Jihoon Park, YouTube, March 27, 2017, accessed June 17, 2018, <https://www.youtube.com/watch?v=rOOzLRIBjA&t=368s>

³² *Tis the Season!* by Pacific Chorale, Segerstrom Center for the Arts, Costa Mesa, February 17, 2017.

including the National Endowment for the Arts³³, Chorus America³⁴, and ASCAP Chorus America. Park's choral group in Korea, Gunsan City Choir, performed his composition "The Fisherman's Song" at the ACDA convention in Salt Lake City in 2015, to a standing ovation as recorded in the Korean newspaper, *Saemangeumilbo*.³⁵ Park is widely respected in his homeland as the leading composer of his generation.³⁶ Most significantly, two of his art songs, "Spring (boh-m-nar)" and "A Balloon Flower (do-ra-jee-kot)," are included in the official Korean Junior High music textbook³⁷ used throughout South Korea.

There are over 60 professional choirs in Korea³⁸ and many Korean mega churches have extremely large choral programs that hold concerts of classical and contemporary choral music.³⁹ A search of Park's music on YouTube yields numerous results including performances by professional choirs like Masan Civic Choir,⁴⁰ Gunsan Civic Choir,⁴¹ ChangWon Civic Choir,⁴² AhJoo Woman's Choir,⁴³ Pusan Children's Choir,⁴⁴ and churches in Korea and around the world

³³ Michael Boehm, "Pacific Chorale Gets NEA Grant," *Los Angeles Times*, April 25, 2007.

³⁴ Chorus America Staff, "2015 Chorus America Award Recipients Announced," Chorus America, April 13, 2015, accessed August 29, 2018, <https://www.chorusamerica.org/news/2015-chorus-america-award-recipients-announced>

³⁵ J. Lee, "Park Jihoon, the Conductor of Gunsan City Choir," *Saemangeumilbo* (Korea), March 5, 2015.

³⁶ *In His Time*, dir. CTS America, perf. Jihoon Park, YouTube, March 27, 2017, accessed June 17, 2018, <https://www.youtube.com/watch?v=rOOzLRIBjA&t=368s>

³⁷ KiBum Chang, *Junior High Music 2* (Seoul, Korea: IhRaeAnn, 2018), 124-125.

³⁸ Sang-Kil Lee, "Korean Choral Music from Its Inception to the Present Day," *The IFCM Magazine*, August 29, 2016, accessed August 29, 2018, http://icb.ifcm.net/en_US/korean-choral-music-inception-present-day/

³⁹ *Ibid.*

⁴⁰ *Masan Civic Choir 56th Concert A Balloon Flower*, dir. Youngil Kwon, perf. Masan Civic Choir, YouTube, November 26, 2015, accessed September 10, 2018, <https://www.youtube.com/watch?v=nEEnx3KdOgA>

⁴¹ *'Independence Struggles'*, dir. Jihoon Park, perf. Gusan Civic Choir, YouTube, September 21, 2015, accessed September 10, 2018, <https://www.youtube.com/watch?v=oDnGCRj-NZ4>

⁴² *Gagopa*, dir. MinYoung Lee, perf. ChangWon Civic Choir, YouTube, March 02, 2016, accessed September 10, 2018, <https://www.youtube.com/watch?v=7a8nLtSubRA>

⁴³ *A Balloon Flower*, dir. Maonsan, perf. AhJoo Woman's Choir, YouTube, November 05, 2013, accessed September 10, 2018, <https://www.youtube.com/watch?v=1ML9xK7qiYc>

⁴⁴ *A Balloon Flower*, dir. Knsjmk, perf. Pusan Children's Choir, YouTube, September 28, 2009, accessed September 10, 2018, <https://www.youtube.com/watch?v=4tP4sLPQbkc>

like Sarang Church⁴⁵ (over 60,000 members), and churches in Paris,⁴⁶ Milan,⁴⁷ Hong Kong,⁴⁸ Singapore,⁴⁹ etc. The performances include both choral and solo music by Park.

Although still a young composer, Park has achieved recognition in his native country of South Korea by leading one of the country's best professional choirs, Suwon Civic Chorale, and composing both choral and solo pieces for them. Some of his choral pieces are published by Sould Chorus Center, however, his gagok are yet to be published. Founded in 1983, Suwon Civic Choir serves as the ambassador of Korea and was invited by Distinguished Concerts International New York (DCINY) to perform at Alice Tully Hall in 2013.⁵⁰ Their performances are often published on video sharing platforms such as YouTube. Park is beginning to achieve recognition beyond Korea by successfully participating in international competitions and performances and through the world-wide web. Although he has achieved most of his fame through choral compositions, his passion lies with solo repertoire and he plans to write more exclusively for the solo voice.⁵¹

Despite these awards and achievements previously discussed, the written material about JiHoon Park is found only in newspaper articles and musical blogs in the Korean language, such as the Yonhap News Agency, one of the major South Korean new agencies. Numerous bloggers

⁴⁵ *I Was a Wandering Sheep*, dir. Sarangtv, perf. Sarang Church Hallelujah Choir, YouTube, April 03, 2017, accessed September 10, 2018, <https://www.youtube.com/watch?v=ZfjUhnZq4TA&t=57s>

⁴⁶ *Easter Cantata*, dir. SungWon Yoon, YouTube, June 09, 2013, <https://www.youtube.com/watch?v=paAnfGwjnYM>

⁴⁷ *April 29, 2019 Second Service*, dir. Jungoon Kim, perf. Milano Korean Church Choir, YouTube, April 29, 2018, accessed September 10, 2018, <https://www.youtube.com/watch?v=tyvzObkcbYU>

⁴⁸ *April 5, 2015*, dir. WanKeun Song, perf. Hong Kong Elim Church Hosanna Choir, YouTube, April 05, 2015, accessed September 10, 2018, <https://www.youtube.com/watch?v=PF1p6jdz19k>

⁴⁹ *I Want*, dir. Korean Church in Singapore, YouTube, November 19, 2016, <https://www.youtube.com/watch?v=uIw2hz3ZHIo>

⁵⁰ Jeffrey Williams, "Distinguished Concerts International New York (DCINY) Presents: The Beauty of Korean Song in Review," review, *New York Concert Review*, October 22, 2013.

⁵¹ "Jihoon Park," e-mail response from author, September 6, 2018.

on Naver, the google of Korea, including bloggers momjune and soowonok, write about Park. These resources discuss the general biography of Park and praise the success of his music, however, there is no in-depth examination of his music. Moreover, these articles and blogs are not written by music scholars, but rather amateur music lovers or journalists.

A 30-minute interview with Jihoon Park was conducted in 2017 by CTS America, a Korean Christian TV network based in Fullerton, CA. However, a personal interview has been conducted to further investigate Park and his music not covered in the CTS America interview. The interview questions are attached at the end of this paper.

CHAPTER 3

INTERPRETATIVE GUIDE FOR SIX INDIVIDUAL *GAGOK* OF JIHOON PARK

Park's favorite living composers are John Rutter and Imant Raminsh because "they are able to maintain a high-level of musicality without losing the beauty or the appeal to the popular culture."⁵² To achieve this balance, Park often asks for an operatic vocal sound and technique while employing a more popular compositional style in his *gagok*.

Park enjoys poems related to nature, as well as poems that hint at sadness and pain,⁵³ so all of the following six *gagok* of Jihoon Park are set around the subject of nature, but they are not a cycle or a group. His philosophy in music is to create happiness, both for the performer and the listener, and he believes that healing brought forth by music is the highest form of happiness.⁵⁴

3.1 도라지 꽃 [toracik'ot']: "A Balloon Flower"

Meter: 3/4

Key Signature: F major

Tempo: Andantino, Moderato, Tempo Rubato

Musical Form: AABA'Coda

Vocal Range: C4 – A5

Tessitura: F4 – F5

Suitable for: Soprano or Tenor

Poet: JyungHwan Yoo (1936-2007)

Composition Date: 2008

3.1.1 Synopsis

The balloon flower in the mountains reflects the sky and absorbs its surroundings. It anticipates the sun setting by withering away. The breeze passes through. A person, neatly

⁵² "Jihoon Park," e-mail interview by author, September 6, 2018.

⁵³ Ibid.

⁵⁴ Ibid.

dressed in jade, has also absorbed its surrounding while waiting. The clear-eyed mountain deer quenches its thirst as it passes by. The delicate sun shines on the person dressed in jade. The flower buds close before the sun sets. The balloon flower is wet from waiting in the mountains.

Interpretation:

Although the poem only describes the beautiful scene in nature, there is a hint of sadness and longing. The poet, HwaMok Park (1924-2005), who lived through the time of Japanese imperialism as well as the Korean war seems to express the longing and desperation of the time.

3.1.2 The Poem

Korean	산속에	핀	도라지 꽃
IPA	sansoge	pin	doraɗʒikot
IKPA	sansoke	p ^{hin}	toracik'ot'
Word-for-word translation	in the mountains	bloomed	balloon flower
Poetic translation	<i>The balloon flower which has bloomed in the mountains,</i>		
Korean	하늘에	빛으로	물들어 있네
IPA	hanire	bitʃiro	muldeŕine
IKPA	hanire	pit ^h ro	multŕine
Word-for-word translation	of the sky	light	tinted/dyed
Poetic translation	<i>it is dyed with the light from the sky.</i>		
Korean	옥색치마	여민자락	
IPA	oksektʃima	ŕjΛmindʒarak	
IKPA	ok ^h s'ek ^h c ^h ima	ŕjΛmincarak	
Word-for-word translation	jade skirt	tuck in the hem	
Poetic translation	<i>'A person' neatly dressed in a jade skirt</i>		
Korean	기다림에	물들어 있네	물들었네
IPA	gidarime	muldeŕine	muldeŕine
IKPA	kitarime	multŕine	multŕine
Word-for-word translation	through waiting	tinted/dyed	tinted/dyed

Poetic translation	<i>is also dyed 'with the light from the sky' from waiting.</i>		
Korean	도라지 꽃	봉오리에	
IPA	doraɗʒikot	boŋorie	
IKPA	toracik'ot ^h	poŋorie	
Word-for-word translation	Balloon flower	in the bud	
Poetic translation	<i>The balloon flower in the bud</i>		
Korean	한 줌에	하늘이	담겨져 있네
IPA	handʒume	haniri	damgɛɗʒaine
IKPA	hancume	haniri	tamkɛɗʒaine
Word-for-word translation	In a handful	sky is	immersed in it
Poetic translation	<i>A fistful of sky is immersed in it.</i>		
Korean	눈빛	맑은	산노루만
IPA	nunbit	malgin	sanoruman
IKPA	nunpit	malkin	sanoruman
Word-for-word translation	eye	clear	mountain deer only
Poetic translation	<i>Only the clear-eyed mountain deer</i>		
Korean	목축이고	지나가네	
IPA	moktʃugigo	ɗzinagane	
IKPA	mokcukiko	cinakane	
Word-for-word translation	quench its thirst	pass	
Poetic translation	<i>is quenching its thirst and passing by.</i>		
Korean	비취	이슬	눈설미에
IPA	bitʃi	isil	nunsɛlmie
IKPA	pic ^h i	isil	nunsɛlmie
Word-for-word translation	jade	dew	in the eye sight
Poetic translation	<i>The delicate sun shines</i>		
Korean	고운	햇살	입맞추고
IPA	goin	hesal	ipmatʃugo
IKPA	koin	hes'al	ipmatc ^h ugo
Word-for-word translation	delicate	sunshine	kiss
Poetic translation	<i>'on the person' in jade.</i>		
Korean	저녁	노을	지기 전에

IPA	ḍʒʌɾʌk	no Ø il	ḍʒigidʒʌne
IKPA	ɕʌɾʌk	no Ø il	cikicʌne
Word-for-word translation	evening	sunset	before sets
Poetic translation	<i>Before the evening sunset</i>		
Korean	꽃	봉우리가	오므리네
IPA	kot	boɾuriga	Ø omurine
IKPA	k'ot	poɾurika	Ø omurine
Word-for-word translation	flower	buds	close
Poetic translation	<i>the flower buds close.</i>		
Korean	꽃입술에	물든	하늘
IPA	kotipsure	mulɬin	hanil
IKPA	k'otipsure	multin	hanil
Word-for-word translation	in flower lips	tinted/dyed	sky
Poetic translation	<i>The flower petals are dyed with the sky.</i>		
Korean	산바람이	비켜가네	
IPA	sanbarami	bikjʌgane	
IKPA	sanparami	pik ^h jʌkane	
Word-for-word translation	mountain breeze	move away	
Poetic translation	<i>The mountain breeze moves away.</i>		
Korean	꽃송이에	담겨진	하늘만
IPA	kotsoɲie	damgjadʒin	hanilman
IKPA	k'otsoɲie	tamkjʌcin	hanilman
Word-for-word translation	in a blossom	pervaded	sky only
Poetic translation	<i>Only the sky that is soaked in the blossom...</i>		
Korean	산그늘이	젖어있네	
IPA	sanginiri	ḍʒʌḍʒʌitne	
IKPA	sankiniri	ɕʌɕʌitne	
Word-for-word translation	mountain shade	is wet	
Poetic translation	<i>The mountain shade is wet.</i>		
Korean	산속에	핀	도라지 꽃
IPA	sansoge	pin	doraɬʒikot

IKPA	sansoke	p ^h in	toracik'ot'
Word-for-word translation	in the mountains	bloomed	balloon flower
Poetic translation	<i>The balloon flower which has bloomed in the mountains</i>		
Korean	기다림에	젖어있네	
IPA	gidarime	ḍʒʌḍʒʌine	
IKPA	kitarime	cʌcʌine	
Word-for-word translation	through waiting	is wet	
Poetic translation	<i>through its waiting has gotten wet.</i>		
Korean	우		
IPA	[u]		
IKPA			
Word-for-word translation			
Poetic translation			

3.1.3 Performance Guide

“A Balloon Flower” begins delicately with the violin obbligato and piano accompaniment playing unison eighth notes, C6 and Bflat5, on beat three of the opening bar, with fermati indicated over each note. This melodic Theme 1.1 (Ex. 3.1) continues in bar 2 on a dotted half-note A7 in both instruments. The tonal center of F is also firmly established in the piano accompaniment. This opening Theme 1.1 returns throughout the song (m 18, 42 in the vocal line) but more often in a slightly modified form, called Theme 1.2 or “A Balloon Flower Theme” (Ex. 1). It is a retrograde of Theme 1.1 with an additional preceding eighth note upbeat of a minor seventh from below, heard for the first time with the first entrance of the solo voice in bar 10. It appears again in mm. 34 and 63. The most pronounced example is found in bar 84 with each note marked with a fermata, clearly harkening back to the opening figure of the song. An additional application of Theme 1.1, now transposed up a fourth, must be noted in the climax of the song in mm. 59 and 67.

Park uses the most pronounced vocal utterances of the Mountain Balloon Theme when the text is referring to either the mountains or the balloon flower:

- m. 10 - san so gae pin - In the mountains bloomed (balloon flower)
- m. 34 - do ra ji kkot - balloon flower
- m. 63 - san ba ram ee - mountain breeze
- m. 84 - san so gae pin - In the mountains bloomed (balloon flower)

All the performers must first recognize the occurrence of these themes in combination with the text and the reference to the delicate “Balloon Flower”. The final occurrence in m. 84 with fermati must not be rushed or overlooked by the performers.

The image displays two musical excerpts. The first, labeled 'm. 1', is marked 'Andantino' and 'p'. It features a vocal line with two notes, each with a fermata, and a piano accompaniment. The text 'Theme 1.1' is written in pink below the vocal line. The second excerpt, labeled 'm. 84', is marked 'p'. It features a vocal line with three notes, each with a fermata, and a piano accompaniment. The lyrics '산 속 에 핀' and 'san so gae pin' are written below the vocal line, and the text 'Theme 1.2' is written in pink below the lyrics.

Example 3.1: Theme 1.1 and 1.2 or “Mountain Flower Theme

The performers must understand both the literal and figurative meaning of the lyrics as well as its ultimate message: longing and waiting. From the depth of the lyrics comes the climax and the overall shape of the song. For example, mm. 55-58 with the lines “before the evening sets the flower buds close” is one of the song’s two climatic points. It appears to only describe a flower bud, however it may be alluding to the plight of the Korean people living under daily oppression. When their desired freedom does not come, they retrieve their hopes and wait for a

new day. The second climatic point in the song is found in mm. 67-74 and the text “only the sky that is soaked in the blossom, the mountain shade is wet.” The balloon flower has been blossoming below the sky a long time, thus the sky is now a natural part of its identity. In the same way, the longing has become a way of life and the Japanese occupation is a natural part of the Korean people’s identity. As with all repertoire, both singer and pianist must be secure in their knowledge of the word-for-word translation as well as underlying meanings.

Park’s treatment of climatic sections is common throughout his art song repertoire. For example, in “A Balloon Flower,” the climax begins at m. 51. The texture of the accompaniment grows in density, and numerous accent marks combined with tenuto marks are added. The melodic rhythm contracts from sustained note values to quarter and eighth notes for seven bars. The vocal line ascends over eight measures from D4 and *mf* to a sustained E5, at *forte*. In addition, the last four beats before the sustained E5 are divided into eight notes, with each note marked \geq . These devices are used to deliver the text, “before the sun sets the flower buds close.” In this section, both the singer and pianist must be aware of potential concerns with balance. Singers must also pace themselves. Park writes *ff* on accented notes for a sustained passage in the upper range, requiring considerable stamina.

Example 3.2: Measure 16

Example 3.3: Measure 40

Park uses word painting on two identical mm. 16 and 40 (Ex. 3.2 and 3.3), with descending notes D5, B4, then D4. The notes cover an entire octave, from D5 to D4. Measure 16 has the word “dyed / tinted,” and m. 40 has the phrase “immersed in it.” Singers should endeavor to lengthen the vowel on these notes as to paint the word “dyed” and “immersed in it.”

One of the thumbprints of Park’s music is his treatment of final phrases. An example of this begins on m. 24 on the word “tinted/dyed,” and ending in m. 25 on a half cadence (Ex. 3.4). Park immediately repeats the text with a slight modification to the melodic line and rhythm, but now ends on a perfect cadence in the accompaniment, with the singer sustaining the third of chord for three measures (Ex. 3.5). A similar example can be seen in mm. 74-76.

mul d reo in nae

Example 3.4: Measures 24-25 of “A Balloon Flower”

mul d reon nae

Example 3.5: Measures 26-29 of “A Balloon Flower”

Park is specific with his markings and the performers must endeavor to adhere to his instructions to the best of their ability. For example, in m. 27 he writes “smorzando” (dying away) above the vocal line and a dynamic of *pppp* on the word “tinted/dyeing.” It is important for singers and pianists to note these instructions clearly and utilize them.

3.2 양떼를 떠나서 [Øjaŋt'eriŋ t'ʌnasʌ]: “I was a Wandering Sheep”

Meter: 3/4 and C

Key Signature: E major

Tempo: Andantino, Moderato, “Tempo becomes urgent,” Allegro

Musical Form: ABA'

Vocal Range: B3 – A5

Tessitura: B3– F5

Suitable for: Soprano or Tenor with a large range and expressive ability

Poet: Horatius Bonar (1808-1889)

Composition Date: 2009

3.2.1 Synopsis:

The singer, (using the imagery of a sheep) has left the flock and is lost. He despises the shepherd's voice and chooses the long path. Rebellious against God's words, he becomes immersed in the world. The shepherd climbs mountains and crosses rivers and deserts to find the lamb, who tired and exhausted, is found by the shepherd who appears just in time to redeem him. The shepherd loves the lamb and makes him whole again by washing him, and redeeming his poor soul with His blood. The lamb vows to never leave the Lord again and live in His presence forever.

3.2.2 The Poem

This is an adaptation of Horatius Bonar’s hymn, “I was a Wandering Sheep.”

Korean	양떼를	떠나서	길	잃어버린	나			
IPA	Øjaŋteril	tʌnasʌ	gil	irʌbʌrin	na			
IKPA	Øjaŋt'eril	t'ʌnasʌ	kil	irʌpʌrin	na			
Word-for-word translation	Flock of sheep	left	the way	lost	me/I			
Poetic translation	<i>I left the flock of sheep and am lost.</i>							
Korean	목자의	소리싫어	먼길로	나갔네				
IPA	mogdʒae	sorifirʌ	mʌngilo	naganne]				
IKPA	mokcae	sorifirʌ	mʌnkilo	nakanne				
Word-for-word translation	shepherd's	voice don't like	long road	went				
Poetic translation	<i>I despise the shepherd's voice, so I took the long road.</i>							
Korean	방탕한	이몸	세상속에	빠진나				
IPA	baŋtaŋhan	imom	sesaŋsoge	padʒinna				
IKPA	paŋtʰaŋhan	imom	sesaŋsoke	p'acinna				
Word-for-word translation	rebellious	this body	into the world	consumed				
Poetic translation	<i>This rebellious body, who became consumed with the world</i>							
Korean	아버지	말씀	싫어	나	주	사랑	믿지	못해
IPA	Øabʌdʒi	malsim	ʃirʌ	na	dʒu	saraŋ	mitʃi	mote
IKPA	Øapʌci	malsim	ʃirʌ	na	cu	saraŋ	mici	motʰe
Word-for-word translation	Father's	words	did not like	I	Lord	love	trust	could not

Poetic translation	<i>did not like the Father's words, so I could not trust in the God's love.</i>						
Korean	불쌍한	세상	속으로	나갔네	먼길로	떠났네	
IPA	bulsanhan	sesan	sogiro	nagane	manɡillo	tʌnanne	
IKPA	puls'anhan	sesan	sokiro	nakane	mankilllo	t'ʌnanne	
Word-for-word translation	pitiful	world	into	went	long road	left for it	
Poetic translation	<i>I became a part of this pitiful world. I left for the long road.</i>						
Korean	양	잃은	목자는	그	양을	찾으러	
IPA	Øjan	Øirin	mogdʒanin	gi	ØjanØil	tʃadʒirʌ	
IKPA	Øjan	Øirin	mokcanin	ki	ØjanØil	cʰacirʌ	
Word-for-word translation	lamb	lost	shepherd	that	sheep	find	
Poetic translation	<i>The shepherd who lost the lamb, in order to find that lamb</i>						
Korean	산	넘고	강을	건너며	사막을	지났네	
IPA	san	nʌmgo	ganØil	ɡʌnnʌmjʌ	samagil	dʒinanne	
IKPA	san	nʌmko	kanØil	kʌnnʌmjʌ	samakil	cinanne	
Word-for-word translation	mountain	climb over	river	cross	desert	pass by	
Poetic translation	<i>climbs over the mountain, crosses the river, and passes the desert.</i>						
Korean	나	갈길을	모르고	나	지쳐	있을	때에
IPA	na	galgiril	morigo	na	dʒiʃʌ	Øisil	teØje
IKPA	na	kalkiril	moriko	na	cicʰʌ	Øisil	t'eØje
Word-for-word translation		where to go	did not know	I	exhausted	am	at the time
Poetic translation	<i>When I did not know which way to go and was exhausted</i>						
Korean	그	목자	마침	나타나	날	구원	하셨네

IPA	gi	mogdʒa	maʃim	natana	nal	guØwʌn	haʃʌnne
IKPA	ki	mokca	ma ^h im	na ^h ana	nal	kuØwʌn	haʃʌnne
Word-for-word translation	that	shepherd	just in time	appears	me	redeem	did
Poetic translation	<i>that shepherd appeared just in time to redeem me.</i>						
Korean	내	목자	예수는	날	사랑	하셔서	
IPA	ne	mogdʒa	Øjesuni	nal	saraŋ	haʃʌsʌ	
IKPA	ne	mokca	Øjesuni	nal	saraŋ	haʃʌsʌ	
Word-for-word translation	my	shepherd	Jesus	me	loves	does	
Poetic translation	<i>My shepherd, my Jesus loves me,</i>						
Korean	그	피로	씻으사	날	온전케	하시고	
IPA	gi	piro	siØisa	nal	Øondʒʌnke	haʃigo	
IKPA	ki	piro	ʃiØisa	nal	Øoncʌnk ^h e	haʃiko	
Word-for-word translation	that	with blood	washes	me	whole	does	
Poetic translation	<i>so He washes me with His blood and makes me whole.</i>						
Korean	내	갈길	모르고	나	지쳐	있을때	
IPA	ne	galgil	morigo	na	dʒiʃʌ	Øisilte	
IKPA	ne	kalkil	moriko	na	cic ^h ʌ	Øisilt'e	
Word-for-word translation	my	way to go	do not know	I	exhausted	when	
Poetic translation	<i>When I do not know which way to go and I am worn out,</i>						
Korean	우리로	이끄사	날	보호해	주시내		
IPA	Øuriro	Øikisa	nal	bohohe	dʒuʃine		
IKPA	Øuriro	Øik'isa	nal	pohohe	cufine		

Word-for-word translation	to the sheep pen	leads	me	protects	does		
Poetic translation	<i>He leads me to the sheep pen and protects me.</i>						
Korean	양떼를	떠나서	맘대로	다닌	나		
IPA	Øjaŋteril	tʌnasʌ	mamdero	danin	na		
IKPA	Øjaŋt'eril	t'ʌnasʌ	mamtero	tannin	na		
Word-for-word translation	flock of sheep	left	whatever one desires	went	I		
Poetic translation	<i>I left the flock of sheep and went my own way.</i>						
Korean	내	목자	불쌍한	영혼	그	피로	사셨네
IPA	ne	mogdʒa	bulsanhan	Øʌŋhon	gi	piro	saʃʃʌnne
IKPA	ne	mokca	puls'anhan	Øʌŋhon	ki	p ^h iro	saʃʃʌnne
Word-for-word translation	my	shepherd	pitiful	soul	that	blood	bought
Poetic translation	<i>My shepherd bought this pitiful soul with His blood.</i>						
Korean	나	이제	후로	주를	떠나지	않아	
IPA	na	Øidʒe	huro	dʒuril	tʌnadʒi	ana	
IKPA	na	Øice	huro	curil	t'ʌnaci	ana	
Word-for-word translation	I	now	after	Lord	leave	won't	
Poetic translation	<i>I will not leave the Lord from this day on.</i>						
Korean	내	아버지의	집에서	품에서	살리라		
IPA	ne	ØabʌdʒiØe	dʒibesʌ	pumesʌ	sallira		
IKPA	ne	ØapʌciØe	cipesʌ	p ^h umesʌ	sallira		
Word-for-word translation	my	father's	at house	in the arms	will live		

Poetic translation	<i>I will live at my father's house, [in my father's] arms,</i>		
Korean	영원히	주님과	함께
IPA	ØjʌŋØwʌnhi	ɕʌunimɣwa	hamke
IKPA	ØjʌŋØwʌnhi	cunimkwa	hamk'e
Word-for-word translation	forever	with the Lord	together
Poetic translation	<i>forever with the Lord.</i>		

3.2.3 Performance Guide

One of Park's compositional traits is writing detailed musical and dramatic instructions. This can be found in his adaptation of his favorite hymn, "I was a wandering sheep."⁵⁵ For example, the piano introduction of seven bars in 3/4 becomes common time as the voice enters. Park instructs the pianist to "calmly transform the mood." It is not clear as to what Park may be specifically referring with these directions, e.g., the pianist's physical movement with the body, or their hands, but most likely it applies to the need for extreme legato and simplicity in the accompaniment. For the singer, in the opening text "I left the flock of sheep," Park indicates "express the meaning of the text exceedingly." In fact, Park specifically indicates above the opening measure that the song is either for "a soprano or a tenor with a wide range and the ability to express fully." This is an evidence of Park's preference for a direct, frank, and heart felt expressiveness especially when composing on a sacred text.⁵⁶

On m. 48, with the text "When I didn't know which way to go and was exhausted," Park writes the instruction "tempo becomes more urgent." This is the beginning of the 16-measure approach to the climax of the song. It is important for both the singer and the pianist to keep the idea of "urgency" in mind from as the music remains slow paced and in the middle of the singer's range until the last four measures of the climax. The climax in the allegro section should be sung with passion as the dynamics, tempo markings, accent marks, and the thickly textured piano accompaniment all suggest, but the singer must be prudent in managing their vocal resources as the tessitura becomes dramatically sustained at the top of the staff. The pianist must also be attentive to offer support to the singer without covering them. Park's songs are not

⁵⁵ "Jioon Park," e-mail interview by author, September 6, 2018.

⁵⁶ Ibid.

particularly complicated harmonically or rhythmically, but the voice leading and the climaxes are demanding of any singer.

The voice part begins with Theme 1 on mm. 9-10.



Example 3.6: Measures 9-10 (Theme 1) of “I was a Wandering Sheep”

It appears regularly throughout the song, usually on words that either label or describe the lost sheep or the shepherd. The “Lost Sheep” music of A (m 9-31) in 4/4 returns at m. 90, however, now the sheep has been found. Park writes “more calmly” and there are numerous uses of fermati, as if pausing to reflect after each short phrase.



Example 3.7: Measures 89-90 of “I was a Wandering Sheep”

The singer must welcome the rest, holding it for its full value and perhaps longer, while the sustained chord in the left hand of the accompaniment begins to diminish. Singers and pianists must particularly be attentive to ensemble with the numerous, delicate entrances after each fermata.

From the beginning of the piece to m. 18, singers may breathe whenever necessary at any rest in the music. From m. 19 and following, breaths are indicated in the music provided on the following pages. Optional breaths are in parenthesis. To be grammatically correct, the syllable

[na] (“나” meaning “me”) on the dotted quarter note C#4 in m. 23 should begin a new sentence, but the preference of the writer is to breath after [na]. However, it also makes sense musically as well as dramatically to breath after beat 2 to emphasize the word “I.”

양떼를 떠나서

박지훈

음악이 넓고 표현력이 풍부한 Sop or Ten Solo

Andantino

p

7 가사의 의미를 충분히 표현
양 떼 를 떠나 서 길 잃 어 버 - 린
분위기를 자연스럽게 전환하며..

13 나 목 자 의 소리 싫 어 먼 길 로 나 갔네 - 방 향 한 이

19 몸 세 상 속 에 빠 진 나 아 버 지 말 씀 싫 어 나 주 사 랑 믿 지

49

Solo

Pno.

모 - 르 고 - 나 지 지 있 - 을 때 -

55

Solo

Pno.

cresc....

에 그 목 자 마 - 람 나 - 타 나 람 구 원

61

Solo

Pno.

poco a poco accel...

Allegro

f

하 - 션 네 하 션 네 내 목 자 예 수 간 받 사 랑 하

67

Solo

Pno.

서 서 그 피 보 섯 으 사 람 위 진 케 하 시 고 내 감 길 모

양떼를 떠나서

2

25

Solo

Pno.

8va

rit.

못 - 해 볼 상 한 세 상 속 으 로 나 갔 네 먼 길 로 떠 났 - 네

37

Solo

Pno.

Moderato
a tempo

mp

mp
a tempo

없 - 양 입 으 북 - 자 라 - 그 양 을

37

Solo

Pno.

cresc....

cresc....

찾 - 으 러 - 산 님 고 강 을 건 - 너

43

Solo

Pno.

dim....

Tempo가 조금 급해지며..

mf

mf

dim....

mf

머 사 막 을 지 냈 네 - 나 갈 길 을

양떼를 떠나서

4

Solo 73 *rit.* 르 고 나 지 - 처 있 을 때 우 리 로 이 고 사 날 보 호 해 주

Pno. 73

Solo 79 *a tempo* 시 네 보 호 하 시 네 - -

Pno. 79 *rit.* *p* *mp* *a tempo*

Solo 85 *Tempo 1 (더욱 차분하게)* 양 떼 를 떠

Pno. 85 *p* *rit.* *p* *a tempo*

Solo 91 나 서 맘 대 로 다 - 난 나 내 목 자 불 상 한 영 혼 그 피 로 사 셨 네

Pno. 91

The image displays three systems of a musical score for the song "I was a Wandering Sheep". Each system consists of a vocal line (Solo) and a piano accompaniment (Pno.).

- System 1 (mm. 97-102):** The vocal line begins with a breath mark (red arc) on the note '나' (na) in the phrase "나 이제 후로 주를 떠나지 않아 내 아버지의". The piano accompaniment features a steady eighth-note pattern. Tempo markings include "poco accel.." at the end of the system.
- System 2 (mm. 103-106):** The vocal line has two breath marks: one on '나' (na) in "집에서 내 아버지의 집에서 내 아버지의 품에서 살리라 영" and another on '나' (na) in "영". The piano accompaniment has a similar eighth-note pattern. Tempo markings include "poco rit..." and "a tempo".
- System 3 (mm. 109-112):** The vocal line has a breath mark on '나' (na) in "원히 영원히 주님과 함께". The piano accompaniment includes a "rit." marking and ends with a fermata. Tempo markings include "rit.", "a tempo", and "rit.".

Example 3.8: Breath Marks of “I was a Wandering Sheep”

Singers and pianists must take note of the instruction “poco accelerando” in mm. 102-103 quickly changing to “poco ritardando” on mm. 104-105, before returning to “a tempo” on m. 106. These correspond to three iterations of “My father’s.” The first builds in tempo and fervor (m. 102-103), the second in repose (m. 104 – 105) and the third returns to “a tempo” with the text “My father’s house, (in my father’s) arms” (m. 106). This is the only instance in the entire song where Park repeats text three times, to meditate momentarily on this promise of eternity. It

also must be noted that the final line of text, “I will live at my father’s house, [in my father’s] arms forever with the Lord ...,” is a direct reference to Psalm 23 in the Old Testament, which was written by the King David who himself was a shepherd.

3.3 내 가슴엔 바다가 있다 [ne kasimØen patak Øit’a]: “The Ocean is in My Heart”

Meter: 3/4 and 4/4

Key Signature: D major

Tempo: Andantino, Moderato, Allegretto

Musical Form: A B B' B'' C B'''

Vocal Range: B3-Bb5

Tessitura: D4–G5

Suitable for: Soprano. However, Park transposed it for Mezzos, Tenors, and Baritones.

Poet: YoungHo Kim (b. 1967)

Composition Date: 2017

3.3.1 Synopsis

The narrator says he still has the infinite and blue ocean in his heart. He refuses to remain in the river or the stream of water, but rather flow towards the ocean. The wind may shake the narrator, but he will continue to flow towards the ocean.

Interpretation:

The wind, river, and the small stream of water may be pointing to a selfish, insensitive, and judgmental world, but the ocean in his/her heart perhaps alludes to generosity and compassion. The ocean is large; it can embrace, look over faults and forgive. The poet, YoungHo Kim (b.1967), may be responding to the saturation of our hearts with the problems of the world.

3.3.2 The Poem

Korean	내	가슴엔	바다가	있다	
IPA	ne	gasimØen	badaga	Øida	
IKPA	ne	kasimØen	pataka	Øit'a	
Word-for-word translation	my	in the heart	ocean is	there	
Poetic translation	<i>There is an ocean in my heart,</i>				
Korean	끝	없이	넓은	푸른	바다
IPA	kit	Øʌpʃi	nʌlbin	purin	bada
IKPA	k'it'	Øʌp'ʃi	nʌlpin	p ^h urin	pata
Word-for-word translation	end	-less	wide	blue	ocean
Poetic translation	<i>endlessly wide, blue ocean.</i>				
Korean	배	띄우면	바람이	분다	
IPA	be	twiØumjʌn	barami	bunda	
IKPA	pe	t'wiØumjʌn	parami	punta	
Word-for-word translation	boat	float	wind	blows	
Poetic translation	<i>When the boat is set off, the wind blows.</i>				
Korean	그의	품에서	용서가	된다	
IPA	giØij	pumesʌ	Øjoŋsʌga	dwenda	
IKPA	kiØij	p ^h umesʌ	Øjoŋsʌka	twenta	
Word-for-word translation	its	embrace	forgiveness	does	
Poetic translation	<i>In its embrace, forgiveness is possible.</i>				

Korean	머물지	않기를	(평생)			
IPA	mɒmulɕi	aŋkiril	pjaŋseŋ			
IKPA	mɒmulci	aŋkʰiril	pʰjaŋseŋ			
Word-for-word translation	stay	do not	forever			
Poetic translation	<i>Do not stay, (do not stay forever)</i>					
Korean	강가에서	서성이지	않기를			
IPA	gaŋkaØesa	sasɒŋØidzi	aŋkiril			
IKPA	kaŋkaØesa	sasɒŋØici	aŋkʰiril			
Word-for-word translation	at the river	linger	do not			
Poetic translation	<i>Do not linger around in the river.</i>					
Korean	내	가슴엔	아직	바다가	있다	
IPA	ne	gasimØen	adzig	badaga	Øida	
IKPA	ne	kasimØen	acik	pataka	Øit'a	
Word-for-word translation	my	in the heart	still	ocean is	there	
Poetic translation	<i>The ocean is still in my heart.</i>					
Korean	바람이	불어	내가	흔들릴지라도		
IPA	barami	burɒ	nega	hindillildzirado		
IKPA	parami	purɒ	neka	hintillilcirato		
Word-for-word translation	wind	blows	I	may shake		
Poetic translation	<i>Even if I am shaken because the wind blows,</i>					
Korean	내	가슴속	바다	향해	흘러	가기를
IPA	ne	gasimsok	bada	hjaŋhe	hillɒ	gagiril

IKPA	ne	kasimsok	pata	hjanhe	hillΛ	kakiril
Word-for-word translation	my	inside heart	ocean	towards	flow	go
Poetic translation	<i>[I hope] to flow towards the ocean inside my heart.</i>					
Korean	내게	바다가	있다			
IPA	nege	badaga	Øida			
IKPA	neke	pataka	Øit'a			
Word-for-word translation	to me	ocean	there			
Poetic translation	<i>There is an ocean in me.</i>					
Korean	평생	시냇물에	머물지	않기를		
IPA	pʲʌŋsɛŋ	ʃinenmure	mʌmulɟzi	aŋkiril		
IKPA	p ^h ʲʌŋsɛŋ	ʃinenmure	mʌmulci	aŋk ^h iril		
Word-for-word translation	forever	brook water	stay	do not		
Poetic translation	<i>Do not stay in the brook water forever.</i>					
Korean	평생	강가에서	서성이지	않기를		
IPA	pʲʌŋsɛŋ	gaŋkaØesʌ	sʌsʌŋØidzi	aŋkiril		
IKPA	p ^h ʲʌŋsɛŋ	kaŋkaØesʌ	sʌsʌŋØici	aŋk ^h iril		
Word-for-word translation	forever	at the river	hang out	don't		
Poetic translation	<i>Do not linger around in the river forever.</i>					

3.3.3 Performance Guide

This selection begins with 10 measures of piano introduction, divided into three thematic ideas. The first theme, lasting four bars, with the instructions “freely” and “calmly,” clearly establishes the key of D and creates the picture of calm ocean waters. The second theme of the introduction at m. 5 changes from 3/4 to 4/4, with the use of 16th note scales, *accelerando* and *ritardando* masking any sense of the new meter, but depicting the presence of more movement over the surface of the ocean. The pianists should enjoy this liberty and flexibility to the fullest before the clear meter sets on m. 7 with quarter note chords in the right hand and the instruction “like a calm wave.” The pianist must play the quarter notes as steady as possible to mimic these instructions, while the singer sings the syllabic text in a lyrical, legato and broad manner by employing long vowels.

The performers should approach mm. 15-16 with special care. Park asks the pianist to play a three octave, 16th note, ascending arpeggio over the length of the measure, with an *accelerando* in beats 1-2 and *ritardando* in beats 3-4. This resolves to a whole note chord in m. 16. The singer enters on a low note, A3, (Ex. 3.9). This dramatic shift can sound jarring or abrupt if rushed. The pianist should lead the singer in playing the last two beats of m. 15 with a clearly articulated *ritardando* and *decrescendo*. The singer may make full use of the quarter rest on beat one to breathe, make the intervallic descending leap of an eleventh and shift in register, hear the tonality in the piano, and enter on the low A3 on beat two in a sure manner.

m. 15-16

넓 은 - 푸 른 바 다

accel. rit. mpo

Example 3.9: Measures 15-16 of “The Ocean is in my Heart”

The tempo accelerates to moderato on m. 27 and the dynamic increases to a *mf*. The left hand in the piano plays arpeggios on triplets and the voice sings triplets on the word “stay.” There are tenuto marks on each note of the triplet in the voice part, emphasizing the word “stay.” On m. 30, the piano has the instruction *poco ritardando* after a short lived climatic-like four measures. The performers should keep steady time, but they may slightly emphasize the two quarter notes on the word “linger” on m. 32 to paint the word meaning.

서 성 이 지

Example 3.10: Measure 32 of “The Ocean is in my Heart”

The pianist must give special attention to the singer between mm. 52 and 57 to avoid any balance issues. The piano has thick chords in a high tessitura. The same caution must be

exercised from mm. 69 to 74, the climax of the piece. The tessitura, dynamics, and texture, are at their peak in intensity. Park employs both the accent combined with tenuto marks on a *fff* on pitches that include a Bflat5. The range is enormous and the tessitura is very challenging for the singer.

Example 3.11: Measure 73-74 of “The Ocean is in my Heart”

The climax comes to a sudden stop and Tempo 1 immediately returns in m. 75. The mere one phrase ending must be performed with utmost care and sensitivity to accommodate the dramatic shift from the climax to this final ending. The last note of the voice dies away as Park writes “smorzando” and the piano finishes with the chords evoking the calm ocean as found at the beginning of the song.

Breathing places are self-explanatory, even for a non-Korean singer. The singer may choose to sing mm. 35 to 36 in one breath, as it makes sense musically and literally, but it is recommended that they breathe after the half note on the phrase “in the heart” and before “still,” to emphasize the theme of the song, “the ocean is still in my heart.” The same recommendation applies for mm. 79-80 on the exact same words.

3.4 산유화 [sanØjuhwa]: “Flowers in the Mountain”

Meter: 3/4

Key Signature: D major and C major

Tempo: Andantino, Tempo Rubato, Tempo Rubato Moderato

Musical Form: A B A’

Vocal Range: B3-G5

Tessitura: D4-E5

Suitable for: Light Soprano. However, Park transposed the song for Mezzos, Tenors, and Baritones.

Poet: SoWol Kim (1902-1934)

Composition Date: 2006

3.4.1 Synopsis

The narrator describes the flowers in the mountain. Seasons do not make a difference; The flowers in the mountain bloom in the fall, spring and summer. They bloom alone in the distance. The birds that sing in the mountains live there because they like the flowers. The flowers in the mountain close. Without any influence of seasons, the flowers close.

Interpretation:

The poet, Kim, uses the flowers in the mountain to suggest the endurance and the perseverance of the Korean people living under Japanese imperialism.

3.4.2 The Poem

Korean	산에는	꽃이	피네 / 지네	
IPA	sanØenin	koŋi	pine / dʒine	
IKPA	sanØenin	k'oci	p ^h ine / cine	
Word-for-word translation	in the mountains	flowers	bloom / close	
Poetic translation	<i>Flowers bloom in the mountains / flowers close in the mountains,</i>			
Korean	갈봄	여름	없이	
IPA	galbom	Øjʌrim	Øʌpʃi	
IKPA	kalpom	Øjʌrim	Øʌp'ʃi	
Word-for-word translation	fall spring	summer	without	
Poetic translation	<i>without any regards to fall, spring, or summer.</i>			
Korean	저만치	혼자서	피어있네	
IPA	dʒʌmanŋi	hondʒasʌ	piØʌØitne	
IKPA	cʌmanch ^h i	honcasaʌ	p ^h iØʌØit'ne	
Word-for-word translation	at a distance	alone	bloomed	
Poetic translation	<i>They bloomed alone at a distance.</i>			
Korean	산에서	우는	작은	새야
IPA	sanØesʌ	Øunin	dʒagin	seØja
IKPA	sanØesʌ	Øunin	cakin	seØja
Word-for-word translation	in the mountains	crying	small	bird
Poetic translation	<i>Little bird who cries in the mountain,</i>			

Korean	꽃이	좋아	산에서	사노라네
IPA	kɔŋi	dʒoØa	sanesʌ	sanorane
IKPA	k'oci	c ^h oØa	sanesʌ	sanorane
Word-for-word translation	flowers	like	in the mountains	live
Poetic translation	<i>lives in the mountains because it likes the flowers.</i>			

3.4.3 Performance Guide

When asked about his compositional style, Park answered “I believe the melody is the most important aspect of music and the melody needs to accurately express the lyrics.”⁵⁷ Moreover, when asked to define five things he considers important in performing his music, the first advice was “to understand the lyrics accurately to sing.” The second was “to understand the depth and the density of what the lyrics are expressing and consider the three-dimensional aspects of the lyrics.”⁵⁸ The fifth was “to align the performer’s inner energy with the language of the music.”⁵⁹ For example, Park writes both the word “urgent” and “tempo rubato” which may seem contradictory, however, the lyrics confirm that the urgency refers to the excitement of the flowers blooming. The singer should linger on the first note of m. 25 on the syllable [p’i] since [p’ine] means “blooms,” and allow the consonant [p] to gently “explode” and paint the meaning of the word. The piano accompaniment grows with more eighth notes to aid in this sense of urgency. The musical texture becomes momentarily more dense in mm. 32-35 by doubling in octaves on the right hand. Section A concludes in m. 44 with the return of the opening eight bars of the piano introduction.

In the B section, beginning on m. 51, the character of the song changes significantly. The key changes from D to C, the dynamics from *p* to *mf*, the tempo to tempo rubato moderato, and the accompaniment now includes 8th note triplets in the right hand, increasing the dramatic intensity. The melodic line rises in stepwise motion and spans a 10th. The lyrics speak of the little bird: “Little bird who cries in the mountain! You live there because you like the flowers.”

⁵⁷ "Jihoon Park," e-mail interview by author, September 6, 2018.

⁵⁸ Ibid.

⁵⁹ Ibid.

The climatic point arrives in m. 81 on two tied dotted half notes on G4, the highest pitch of the song, when the narrator calls out to the bird. The dynamic marking is *ff* immediately followed by the silence of a fermata over a quarter rest. Since the lyrics are repeated multiple times, this climax followed by silence emphasizes the calling of the birds.

Example 3.12: Measure 81

The A section returns as A' in m. 95. The piano accompaniment remains exactly the same as the A section for 12 measures, however Park now subtly adjusts the vocal line on the first two phrases by replacing the quarter note on the third beat with an eighth rest followed by an eighth note. With this slight variation, Park elevates the subtle change in the text. The song began with the flowers opening, but now the text reads “in the mountains the flowers close.”

Example 3.13: Measure 95

Park further reinforces this idea of “closing” by writing a chromatic descending melodic line of four dotted half notes, low in the singer’s range, in mm. 113-116. The breath marks and optional breath marks indicated by parentheses are written in the following music.

산유화

박지훈

Sop. solo

Ten. solo

Piano

Andantino 서정적으로

p

8^{va}

rit.

9 *mp*

산 에 는 꽃 이 피 네 - 갈 봄 - 여 름 없 - 이 -

9 *p*

꽃 피 네 갈 봄 여 름 없 - 이 -

9 *mp* a tempo

17 *mf*

산 에 는 꽃 - 이 피 네 - 갈 봄 - - 여 름 없 이 이 꽃 이

17

산 에 는 꽃 - 이 피 네 꽃 이 피 네 갈 - 봄 여 름 없 이 없 - 이

17

8^{va}

mf

25 *Tempo rubato* (급하게)

Sop. solo 피 네 산 예 꽃 이 피 - 네 네 꽃 이

Ten. solo 꽃 이 피 네 산 예 피 네 피 네 꽃 이

Pno. *Tempo rubato* (급하게)

33 *rit dim...* *p* *Tempo 1 a tempo*

Sop. solo 피 네 산 예 꽃 이 피 - 네 산 - 예 저 만 지

Ten. solo *rit dim...* 피 네 산 예 꽃 이 피 - 네 피 네 꽃 이 저 만 지

Pno. *rit dim...* *p* *Tempo 1 a tempo*

41

Sop. solo 뿐 자 서 피 어 있 네 -

Ten. solo 뿐 자 서 피 어 있 네 -

Pno. *8^{va}*

Tempo rubato Moderato

Sop. solo *mf* cresc.. *cresc..*

Ten. solo

Pno. *mf* cresc.. *cresc..*

51 산 에 서 우 - 는 작 은 새 아 꽃 이 활 아 산 에 서 사 노 라 네 저

Sop. solo *f* *cresc..*

Ten. solo

Pno. *f* *cresc..*

59 산 - 에 서 우 - 는 저 작 - 은 새 아 꽃 이 활 아 산 에 서 사 노 라 네

Sop. solo

Ten. solo *mf* cresc.. *cresc..*

Pno. *mf* cresc.. *cresc..*

67 산 에 서 우 - 는 작 은 새 아 꽃 이 활 아 산 에 서 사 노 라 네 저

75

Sop. solo

Ten. solo

Pno.

f *cresc.*

새 - 야 작 은 새

산 - 예 서 우 - 는 저 작 - 은 새 야 작 은 새 야 - 작 은 새

81

Sop. solo

Ten. solo

Pno.

ff rit. *p* *pp* *Tempo 1 a tempo*

야 - 꽃 이 좋 아 - 꽃 이 좋 아 - 산 - 예 서

야 새 - 야 좋 - 아 좋 - 아 산 예

89

Sop. solo

Ten. solo

Pno.

a tempo *rit.* *a tempo*

사 노 라 네 - 산 예 는 꽃 이 지

사 노 라 네 -

25 *Tempo rubato* (금라게)

Sop. solo 피 네 산 에 꽃 이 피 - 네 네 꽃 이

Ten. solo 꽃 이 피 네 산 에 피 네 피 네 꽃 이

Pno. *Tempo rubato* (금라게)

33 rit dim... *p* *Tempo 1 a tempo*

Sop. solo 피 네 산 에 꽃 이 피 - 네 산 - 여 저 만 지

Ten. solo 피 네 산 에 꽃 이 피 - 네 피 는 꽃 은 저 만 지

Pno. rit dim... *p* *8va* *Tempo 1 a tempo*

41

Sop. solo 풀 자 서 피 어 있 네 -

Ten. solo 풀 자 서 피 어 있 네 -

Pno. *8va*

Example 3.14: Breath Marks

3.5 잠 [cam]: “Sleep”

Meter: 4/4

Key Signature: C major

Tempo: Andantino

Musical Form: A A Bridge A

Vocal Range: G3-A5

Tessitura: D4-G5

Suitable for: Any voice type with appropriate transposition

Poet: Un Ko (b. 1933)

Composition Date : 2015

3.5.1 Synopsis

The narrator compares sleep to the magnificent, beautiful moon. We have no control over nature, the moon; Even if I close my eyes to sleep, the moon is still there. The moon is a part of my body. My sleep becomes a shadow just like the moon setting on the mountain peak.

3.5.2 Poem

The poet borrows the imagery of a person sleeping to describe the beautiful and magnificent moon.

Korean	내가	아무리	잠자도	음	
IPA	nega	Øamuri	dʒamdʒado	Øim	
IKPA	neka	Øamuri	camcato	Øim	
Word-for-word translation	I	no matter how	sleep	mmm	
Poetic translation	<i>Even if I sleep</i>				
Korean	달밤은	그대로이리	음		
IPA	dalbamØin	gideroØiri	Øim		
IKPA	talpamØin	kiteroØiri	Øim		
Word-for-word translation	night filled with the moon	it is the same	mmm		
Poetic translation	<i>the moon in the night remains the same.</i>				
Korean	문득	잠깨어	돌아	누우면	음
IPA	mundik	dʒamkeØʌ	dora	nuØumjʌn	Øim
IKPA	muntik	camk'eØʌ	dora	nuØumjʌn	Øim
Word-for-word translation	suddenly	awaken	turn	lay down	mmm
Poetic translation	<i>When suddenly awake and return to sleep</i>				
Korean	눈감으면	아니	들어온	달빛이야	
IPA	nungamimjʌn	Øani	dirʌØon	dalbifʌiØja	
IKPA	nunkamimjʌn	Øani	tirʌØon	talpic ^h iØja	
Word-for-word translation	when eyes are close	not	came in	moon light	
Poetic translation	<i>I can no longer see the moon when I close my eyes,</i>				
Korean	내몸	되리			
IPA	nemom	dweri			
IKPA	nemom	tweri			

Word-for-word translation	my body	becomes			
Poetic translation	<i>but the moon is still around.</i>				
Korean	서산마루에	지는	달	받을	만치
IPA	sʌsanmaruØe	dʒinin	dal	badil	manʃi
IKPA	sʌsanmaruØe	cinin	tal	patil	manʃi
Word-for-word translation	west mountain peak	setting	moon	receive	about
Poetic translation	[see below]				
Korean	다	구름을	씻어	놓았느냐	
IPA	da	gurimil	ʃis ʌ	noØaninja	
IKPA	ta	kurimil	s'is ʌ	noØaninja	
Word-for-word translation	all	cloud	wash	have you	
Poetic translation	<i>West mountain peak, have you been washed enough by the clouds (rain) to welcome the moon setting?</i>				
Korean	달밤에	그림자	이루듯이		
IPA	dalbame	girimdʒa	Øirudʒi		
IKPA	talpame	kirimca	Øirutʒi		
Word-for-word translation	night filled with the moon	shadow	as if		
Poetic translation	<i>Just as there are shadows made in the night filled with the moon,</i>				
Korean	내잠도	이제	잠	그림자이리	
IPA	nedʒamdo	Øidʒe	dʒam	girimdʒaØiri	
IKPA	necamto	Øice	cam	kirimcaØiri	
Word-for-word translation	my sleep	now	sleep	shadow	
Poetic translation	<i>my sleep is also now a “sleep shadow.”</i>				

3.5.3 Performance Guide:

The text of the gagok “Sleep” begins by describing two images: sleep and the moon. Park employs a variety of devices to depict these things, such as the first six measures of the piano introduction placed in the upper tessitura above the treble clef in a thin texture and dynamic of *pppp* (pianissississimo). The key of C is established in the melody, however the harmonic underlay centers upon F and A minor.

There is an interesting treatment in the text by Park. The last note of many of the phrases end with a hum as circled in Ex. 3.15:

The image displays three systems of musical notation for the piece "Sleep". Each system includes a vocal line (Solo) and a piano accompaniment (Pno.).

- System 1 (Measures 13-16):** The vocal line starts with the lyrics "자도 음 달 밤 - - 은 - 그 대로 이". The note "음" in measure 14 is circled in red. The piano accompaniment features a thin texture in the upper register.
- System 2 (Measures 17-20):** The vocal line continues with "리 음 - 문 득 잠 깨 어 - 돌아 누 우". The note "음" in measure 18 is circled in red. The dynamic marking *mf* is present.
- System 3 (Measures 21-24):** The vocal line continues with "면 음 - 문 득 잠 깨 어 - 돌아 누 우". The note "음" in measure 22 is circled in red. The dynamic marking *mp* is present. The piano accompaniment includes tempo markings: *p*, *rit.*, *a tempo*, and *rit.*

Example 3.15: Page 2 of “Sleep”

Although Park writes [Øim] for the hums at the end of the phrases, singers should open up the consonant to an [o] or [u] to project the sound sufficiently.

The melody, although simple, is not simplistic, and calls for a trained classical singer to sing this piece well. For example, Park composes a melodic line from G3 to A5, spanning more than two octaves. He also employs the large leap of an octave as found in mm. 16 into 17, 36 into 37, 40 into 41, 52, and 76 into 77. Furthermore, in the first, second, and last instance, the leap would be from the lower register (chest) into the upper register (head), something more difficult for the untrained singer to execute.

m. 16-17

그 대 로 이 리 음

Example 3.16: Measures 16-17 of “Sleep”

rit. f

rit. f

Example 3.17: Measure 46

As with the other songs in this study, Park composes a vocally challenging climax for the singer. With the text, “I can no longer see the moon when I close my eyes,” beginning with the second half of m. 46, the tessitura of the vocal line rises to the upper half of the staff, and for mm. 53 through 57, in large part, above the staff on G5 for a total of 11 beats. We also see the familiar tenuto plus accent marks in mm. 46 and 54. In addition, the piano accompaniment texture becomes more dense, challenging the pianist to provide the needed support for the singer,

yet without overpowering them. The piece concludes with a brief return to the opening material of A at the end of m. 70 into 71. The simple melodic line concludes with a hum in mm. 77 and 78 and the last note, in mm. 83-84 with a dynamic level of *pppp*.

3.6 가고파 [kakop^ha]: Wishing to Return

Meter: C, 3/4

Key Signature: F major

Tempo: Andantino

Musical Form: AABA'

Vocal Range: C4-F5

Tessitura: D4-D5

Suitable for: Any voice type

Poet : EunSang Lee (b. 1903-1982)

Composition Date : 2010

3.6.1 Synopsis

The narrator reminisces about his or her childhood and remembers the calm, blue ocean filled with sounds of waterfowl. He wishes to reunite with his old friends and begins to wonder why he is away, alone. He dreams of flying back home and recreating his childhood, which did not have any tears.

3.6.2 The Poem

The poet EunSang Lee wrote this poem reminiscing about his own hometown, the city Masan in the South Gyeongsang Province in South Korea.

Korean	내	고향	남쪽	바다			
IPA	ne	gohjaŋ	namʃog	bada			
IKPA	ne	kohjaŋ	namc'ok	pata			
Word-for-word translation	my	hometown	southern	ocean			
Poetic translation	<i>My hometown, the South sea...</i>						
Korean	그	파란	물이	눈에	보이네		
IPA	gi	paran	muri	nune	boine		
IKPA	ki	p ^h aran	muri	nune	poine		
Word-for-word translation	that	blue	water	to eyes	visible		
Poetic translation	<i>that blue water comes into view as scenes from the past.</i>						
Korean	꿈엔들	잊으리요	그	잔잔한	고향	바다	
IPA	kumendil	ØidziriØjo	gi	dʒandʒanhan	gohjaŋ	bada	
IKPA	k'umentil	ØiciriØjo	ki	cancanhan	kohjaŋ	pata	
Word-for-word translation	dreams	forget	that	calm	hometown	ocean	
Poetic translation	<i>How can I forget the calm sea of my hometown. I will not even in my dreams.</i>						
Korean	지금도	그	물새들	날으리	가고파라	가고파	
IPA	dʒigimdo	gi	mulsedil	nariri	gagopara	gagopa	
IKPA	cikimto	ki	mulsetil	nariri	kakop ^h ara	kakop ^h a	
Word-for-word translation	even now	those	waterfowl	fly	wish to return	wish to return	
Poetic translation	<i>The birds there now still might be flying. I wish to return home. I wish to return.</i>						
Korean	어릴	제	같이	놀던	그	동무들	그리워라
IPA	Øaril	dʒe	gafɪ	noldan	gi	donmudil	giriØwara

IKPA	ØΛril	ce	kac ^h i	noltΛn	ki	toŋmutil	kiriØwΛra
Word-for-word translation	young	while	together	played	those	friends	I miss them
Poetic translation	<i>I miss all my friends that I played with in my childhood.</i>						
Korean	어디	간들	잊으리요	그	뛰놀던	고향	동무
IPA	ØΛdi	gandil	ØidʒiriØjo	gi	twinoldΛn	gohjaŋ	doŋmu
IKPA	ØΛti	kantil	ØiciriØjo	ki	t'winoltΛn	kohjaŋ	toŋmu
Word-for-word translation	where	did go	forget	those	running and playing	hometown	friends
Poetic translation	<i>How could I forget my old friends with whom I used to run around.</i>						
Korean	오늘은	다	무얼	하는고	보고파라	보고파	
IPA	Øonirin	da	muØΛl	haningo	bogopara	bogopa	
IKPA	Øonirin	ta	muØΛl	haninko	pokop ^h ara	pokop ^h a	
Word-for-word translation	today	all	what	doing	miss them	miss them	
Poetic translation	<i>I wonder what they are doing now. I wish to see them. I miss them.</i>						
Korean	그	물새	그	동무들	고향에	다	있는데
IPA	gi	mulse	gi	doŋmudil	gohjaŋe	da	Øininde
IKPA	ki	mulse	ki	toŋmutil	kohjaŋe	ta	Øininte
Word-for-word translation	that	waterfowl	those	friends	at hometown	all	there
Poetic translation	<i>Those birds and friends are still all there at home.</i>						
Korean	나는	왜	어이타가	떠나	살게	되었는고	
IPA	nanin	Øwe	ØΛØitaga	tΛna	salge	dweØΛningo	
IKPA	nanin	Øwe	ØΛØit ^h aka	t'Λna	salke	tweØΛninko	
Word-for-word translation	me	why	how	leave	live	became	

Poetic translation	<i>How did I end up leaving my home and living elsewhere?</i>						
Korean	온갖	것	다	뿌리치고	돌아갈까	돌아가	
IPA	Øongad	gʌd	da	purifʰigo	doragarka	doraga	
IKPA	Øonkat	kʌt	ta	p'uricʰiko	torakalk'a	toraka	
Word-for-word translation	all	things	all	uproot	return	return	
Poetic translation	<i>Should I leave everything behind and return home?</i>						
Korean	가서	한데	얼려	옛날같이	살고지고		
IPA	gasʌ	hande	Øʌlɾjʌ	Øjenalgafʰi	salgodʒigo		
IKPA	kasʌ	hante	Øʌlɾjʌ	Øjenalkacʰi	salkociko		
Word-for-word translation	go	but	freeze	as before	live		
Poetic translation	<i>There I could live like the old days,</i>						
Korean	내	마음	색동옷	입혀	웃고	지내고저	
IPA	ne	maØim	segdoŋ	Øipjʌ	Øudgo	dʒinegodʒʌ	
IKPA	ne	maØim	sektŋ	Øipʰjʌ	Øudko	cinekocʌ	
Word-for-word translation	my	heart	colorful clothes	wear	laugh	I have been	
Poetic translation	<i>put on colorful clothes and laugh as I have done.</i>						
Korean	그	날	그	눈물	없던	때를	찾아가자
IPA	gi	nal	gi	nunmul	Øʌbdʌn	teril	ʧadʒagadʒa
IKPA	ki	nal	ki	nunmul	Øʌptʌn	t'eril	cʰacakaca
Word-for-word translation	that	day	that	tear	absent	when	let us go find
Poetic translation	<i>Let's return to those days when there were not any tears.</i>						

3.6.3 Performance Guide

Park grants his performers freedom to express his music and instructions based on their individual creativity.⁶⁰ This can be applied to some unusual instructions given at the beginning and end of this song: “the gentle sounds of the waves and seagulls”. Whether one plays a recorded background sound while performing the piece or not, the performer has the liberty to make his or her own choice.

This song also exhibits Park’s liberal use of fermata, often employed over the first or first few notes of a phrase. In m. 10, he writes a fermata on the first word “my,” placed on the anacrusis of the measure. A second fermata is placed over the next word “hometown” on the first beat of m. 11. The narrator is affirming that although he has moved away, it is still “his home.” Performers must sustain the fermatas for their full length while maintaining the sense of forward direction over the entire phrase.

The two opening A sections describe the narrator’s hometown in a raw and intimate manner, set in strophes. The simple melody comes to a poignant moment on m. 20 on a C#5 on the word “lonely,” a tritone removed from the tonic key. This embodies the essence of the song: loneliness and nostalgia. Due to the strophic nature of the setting, a similar word and pitch correlation does not occur in A’.

The intensity increases in the song as the performer speaks “I miss them! I miss them!” on m. 53. Like many of Park’s songs, the climax is clear and vocally demanding. The entire B section prepares for the climax on m. 71 on the lyrics “live like the old days.” The nostalgia becomes unbearable, but the climax immediately turns into a denouement as the “thoughts of the old days” bring sweet memories. He repeats this line three times, each time a step down, until the

⁶⁰ "Jihoon Park," e-mail interview by author, September 6, 2018.

very last note ends on the tonic, F. The repetition echoes the narrator’s desire to return home, and the last note on the tonic reflects him finally coming home.

For non-Korean singers, the question of where to breathe is made obvious by the presence of rests between phrases. However, there are two places where this is not so clear, m. 69 and m. 71. The singer must breath between the repetitions of the Korean word translated as “like the old days” in m. 69, between beats three and four. In m. 71, the climatic music suddenly becomes calm and resolute on beat four. The performers must take a breath as part of the half note on F5 before the fermata on E5, the fourth beat of the measure. This B section is followed by A’, with similar ideas and styles as the first two strophes, until the song ends on the tonic and Park writes “smorzando” with ppp.

The image shows a musical score for Example 3.18, measures 69-71. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line includes the Korean lyrics: 옛 날 같 이 옛 날 같 이 살 고 작 고 옛. There are two red curved brackets in the vocal line, one under the first '옛 날 같 이' and another under the second '옛 날 같 이'. The piano accompaniment features a 'cresc.....' marking at the beginning and a 'f rit.' marking later. The score ends with a fermata on the final note.

Example 3.18: Measure 69-71 of “Wishing to return”

CHAPTER 4

CONCLUSION

There is a need for expansion of knowledge in the West regarding Korean Repertoire other than the handful of past *gagok* written between 1950-1980. Jihoon Park has experienced national and international success as a choral composer, and is beginning to compose solo vocal music on a larger scale.⁶¹ Park's music can serve as a successful medium in bringing *gagok* into the "Korean wave." Singers and pianists of the West will be introduced to his music as well as gain understanding and detailed directions for solving unique challenges associated with Korean diction and art songs. Moreover, this dissertation will serve as the foundation and model for further exploration and research into Korean art song literature by Western scholars.

⁶¹ "Jihoon Park," e-mail interview by author, September 6, 2018.

APPENDIX
INTERVIEW QUESTIONS

Interviewee: Jihoon Park

- 1) Many of your art song texts have already been set to music by the previous generation of composers such as the song 도라지 꽃 (윤용하), 산유화 (김성태), and 가고파 (김동진). Some are written by living poets, both young and old. Most of them refer to nature. Please discuss your method for selecting poems.
- 2) You wrote the lyrics for 양떼를 떠나서. Please discuss this process of composing to your own lyrics. For example, do you hear the tune first or the poem? How do you come up with the story?
- 3) 도라지 꽃 is one of the first of your pieces I heard. I think the liberal use of fermati and rubati make the song especially elegant and sweet. The second song I heard was 원해. Even though 원해 is a choral piece, I heard some similarities between the two, which I call “the Park Jihoon thumb print.” Could you please discuss your compositional technique and style?
- 4) Would you please discuss any plans to compose in a language other than Korean?
- 5) I understand that Professor Hakwon Yoon was very influential upon you. Are there other composers, living or deceased, that have been significant in your musical life, and how have they been so?
- 6) Your songs are like a miniature drama, with a clear introduction, climax, and recapitulation. You are also detailed in your markings. Please list three to five things you would want the singer and/or the pianist to pay special attention to or be aware of while performing your art songs.
- 7) You started off as a choral composer. What made you start composing for the solo voice?
- 8) In the interview with CTS America, you talk about taking voice lessons during Junior High School. How does this influence your art songs, if at all? Do you find yourself composing more often for the same voice type as your own? Do you sometimes write for a specific singer?
- 9) What do you think of the art song tradition in Korea? How optimistic are you about the future of Korean art songs with so many Korean students studying music in the West?
- 10) Do you have any future events, concerts, initiatives, competitions, commissions, etc. that you are working on that you are at liberty to discuss?
- 11) What draws you to music especially the singing voice? What do you hope will happen when people hear your music?

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