SYMPHONIC FANTASIA HAN-KOOK OUI JA-YEON (NATURE IN KOREA):

SCORE AND CRITICAL COMMENTARY

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2004

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The Symphonic Fantasia *Han-Kook oui Ja-Yeon* (Nature in Korea) is a single-movement orchestral piece, which is divided into 5 characteristic sections – each section has programmatic subtitles (Rocks, River, Sea, Wind, and Mountain) and its own *idée fixe* motive. The degree of texture (homophonic/polyphonic), dynamics (strong/weak), density (thick/thin), velocity (fast/slow), and orchestration (emphasizing various sections of the orchestra) is determined by depiction of the subtitles.

The critical commentary of the Symphonic Fantasia *Han-Kook oui Ja-Yeon* (Nature in Korea) includes a discussion of form, pitch content (melodic and harmonic), and texture of the piece. The commentary also includes a discussion of the use of programmatic subtitles (Rocks, River, Sea, Wind, and Mountain) and depiction of these concepts in the orchestration of the work.

A comparison with other orchestral works is added for explanation and support of the composer’s concept. Some of the other composers who are discussed in this paper include Richard Strauss (*Alpine Symphony*), Gustav Holst (*The Planets*), Frank Bridge (*The Sea*), Aaron Copland (*Billy the Kid*), and Joseph Klein (*Pathways: Interior Shadows*).
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The Symphonic Fantasia *Han-Kook oui Ja-Yeon (Nature in Korea)* is a single movement programmatic orchestral work. The piece is divided into five characteristic sections with the subtitles of Rock, River, Sea, Wind, and Mountain. Each of the sections has its own *idée fixe* motive representing the concept embodied in the subtitles. The programmatic concept and *idée fixe*, unique Korean characteristics, relationships between sections, detailed orchestrational procedures, and other characteristics such as formal scheme, pitch content (melodic and harmonic), and textural construction with detailed orchestrational procedures are discussed in this critical essay.

A comparison with other orchestral works is included in support of the composer’s concept, including a discussion and comparison of how other composers have orchestrated to produce their distinctive sound. The composers discussed in this chapter include Richard Strauss (*Alpine Symphony*), Alexander Skryabin (*Prometheus*), Gustav Holst (*The Planets*), Frank Bridge (*The Sea*), Aaron Copland (*Billy the Kid*), and Joseph Klein (*Pathways: Interior Shadows*).
1. Programmatic Concept and Idée Fixe of Each Section

I. Rock

The concept of “Rock” is huge, giant, and solid, and is depicted by thick homophonic textures (mm. 19-20 and 27-30), strong dynamics (**ff** in m. 30), and slow tempo. The pitch content of the rock *idée fixe* consists of four-one semitones, and the contour is an ascending line with chromatic mediant harmonic background (see Figure 1).

Figure 1. Rock Idée Fixe

The detailed pitch content and chordal materials of each *idée fixe* will be discussed in the third chapter, Relationships Among Sections.
II. River

The second section, “River,” describes a running river, which is derived from a small creek that gradually increases in size. Since the river is always running from a higher to a lower place, this is represented by a descending melodic line made up of short scalar passages; a gradually thickening orchestral texture represents the accumulation of water as time goes by (see Figure 2).
Figure 2. River *Idée Fixe* (mm. 31-42)
The composer also uses ostinato to represent the continuously running river (cello in mm. 42-55) and chord streams for fish moving in the opposite direction (ascending line in the brass) against the running river (descending line in strings and woodwinds); see Figure 3.
Figure 3. River and Fish *Idée Fixe* (mm. 52-59)
III.  *Sea*

In the third section, “Sea,” which is composed for string orchestra with harp and solo violin, the composer describes a peaceful sea with flying sea gulls gathering in the sky above. To represent this concept, the composer uses elongated rhythms to set a peaceful mood, long sustained triads that gradually build up to produce a poly-chord for waves, and a meandering melody for sea gulls flying in the sky (see Figure 4).

![Figure 4. Sea Gull Idée fixe (harp and solo violin, mm. 121-125)](image)

In order to depict the waves of the sea, the composer uses two different techniques – changing register and dynamics for wild waves (see Figure 5-a), and changing accents
with gradually expanding rhythms for gentle waves (see Figure 5-b).

Figure 5-a. Wild Wave *Idée Fixe* (strings, mm. 147-150)

Figure 5-b. Gentle Wave *Idée Fixe* (strings, mm. 156-160)
IV. *Wind*

In the fourth section, “Wind,” the composer describes the two faces of wind, mild and strong. In order to depict these two faces, the composer uses sudden changes of register in the *tutti* orchestra from unison to five octaves, and changing dynamics from *sforzando-piano* to *forte* (see Figure 6).
The dialog between timpani and jang-gu depicts the contrary aspects of mild and
strong wind. Here the timpani plays an indefinite rhythm, which are constantly varied upon recurrence, while the jang-gu plays a clearly defined rhythm (see Figure 7).

Figure 7. Dialog Between Timpani and Jang-gu (mm. 182-201)

It is the composer’s opinion that of all the sections in the orchestra, the percussion instruments are those that best represent the wind, given the variety of instruments as well as the many playing methods to produce various sounds. Since the character of wind is to constantly change direction, the composer requires the percussionists to play the instruments in various “chaotic” ways, such as shaking, stirring, tapping, rolling,
swishing, and crashing with various beaters and the bare hand (see Figure 8).

Figure 8. “Chaotic” Mood on Percussion Instruments (mm. 194-208)

Strong wind sometimes bring dark clouds and thunderstorms including heavy rain, which eventually lead to the sea through the river; the “Wind” section describes this circulation of nature. In the middle of windy weather, the sun appears for a moment (mm.
208-219; see Figure 9-a), yet, the winds (jang-gu *idée fixe*) bring clouds (brasses, m. 214),
which gradually transform (contrapuntal development in brass instruments, mm. 214-
219). Because of the windy weather, trees and others start trembling (percussion, mm.
216-220), and finally the rain arrives (Water *idée fixe* on strings, mm. 220-233). The
stormy winds (fast sixteenth notes in ka-ya-kum and clarinets, mm. 221-233) result in a
more chaotic mood (percussion in mm. 224-233), thus making the clouds more active
(brass, mm. 230-233; see Figure 9-b).
Figure 9-b. A Stormy Day (mm. 220-233)
In the above example, the ka-ya-kum doubled by clarinets represents stormy winds with fast sixteenth notes (mm. 221-233).
V. *Mountain*

Mountains in Korea are always shaped as a chain, which is massive, long, high, and, in one word, magnificent. Within the mountain there are rocks, plants, creeks, and winds that course through. All of these together make the magnificent mountain, which is represented by the use of sound-mass technique, in which each instrument and instrumental group plays its own pitch and in its own pitch registral space, which combine to create a massive sound. Such characteristics as homophonic texture, strong dynamics, thick density, slow velocity, and *tutti* orchestration are used to represent the concept of the mountain range in this coda-like “Mountain” section.

English horn and piccolo play the “Mountain” *idée fixe*, which outlines the shape of the long mountain range (see Figure 10).
Figure 10. Mountain *Idée Fixe* (piccolo, mm. 242-256)
2. Unique Korean Characteristics

*Han-Kook oui Ja-Yeon* includes such unique Korean characteristics as pentatonic scales, quartal harmonies, traditional Korean rhythms, and quotations of Korean folk tunes. The quoted tunes and rhythms are used in both original and altered versions, and are included in the “River,” “Wind,” and “Mountain” sections of the piece.

To further emphasize the Korean qualities of this work, the composer employs Korean traditional instruments, jang-gu (a percussion instrument) and ka-ya-kum (a plucked string instrument). More details about these instruments will be discussed in the fourth sub-chapter, Orchestration and Other Characteristics.

**Quotation from Korean Folk Tunes**

The two quoted folk tunes are *Arirang* (anonymous composer), and *Ko-Hyang-oui-Bom* (composed by Nan-Pa Hong, translated as “Spring of Hometown”); see Figures 11-a and 11-b.
In the “River” section, a segment of *Arirang* appears in the brass (mm. 65, 67, 72, 73, 74, and 75), which is altered both metrically and rhythmically (compare Figure 11-a with Figure 12).
Just before the end of this section, the brass and strings, along with some other woodwind and pitched percussion instruments, play another part of the *Arirang* melody with parallel chord progressions and F-sharp pedal in the tuba, second cello, and contrabass. The pedal F-sharp is the tonal center of the section (compare Figure 11 with Figure 13).

Figure 12. Quotation from a Part of *Arirang* (Bb trumpets, mm. 72-75)

Figure 13. *Arirang* with Pedal Tone (mm. 76-79)
Another segment of *Arirang* appears in the “Wind” section (brass, measure 220), which functions as a transition from the slow (gentle wind) to fast (stormy wind) passage (see Figure 14).

Figure 14. *Arirang* as a Transition from Slow to Fast Passage (brass, m. 220)

At the very end of the last section, “Mountain,” the first four-measures of *Arirang* appears as a release after the big climax. Here the melody is played by ka-ya-kum, accompanied by woodwinds. At this time, the melody appears without any alteration (see Figure 15).
Figure 15. *Arirang* as a release following the big climax (mm. 285-290)

The *Ko-Hyang-oui-Bom* melody first appears at the end of the “Wind” section,
which is altered with some grace notes and accidentals (alternately on ka-ya-kum and harp, compare Figure 11-b A and B with Figure 16).

Figure 16. Altered Ko-Hyang-oui-Bom (ka-ya-kum and harp, mm. 235-241)

The last four measures of Ko-Hyang-oui-Bom appear just after the big tutti section, which contrasts atonal (sound-mass) and tonal music (see Figure 17).

Figure 17. Ko-Hyang-oui-Bom with Tonal Harmonic Progression (mm. 270-273)

The first measure of Ko-Hyang-oui-Bom is used for the transition to the tutti ending
of the final section, “Mountain” (mm. 274-278). Unlike the previous tonal passage in mm. 270-273, here the Ko-Hyang-oui-Bom is played by trumpets while the accompaniment accumulates in a sound mass. The trumpets play the melody, accompanied by a chromatic ascending chord stream in flutes, oboes, horns and strings; syncopated rhythms with descending lines in the bass clarinet, bassoons, contra bassoon, and bass trombone; and a C pedal on tuba and contrabass. The pedal C is the tonal center of this section (see Figure 18).
Figure 18. Ko-Hyang-oui-Bom as a Transition to the Tutti Ending (mm. 274-278)
Two Korean traditional instruments, jang-gu and ka-ya-kum, are added to the “Wind” and “Mountain” sections for playing Korean traditional rhythms. In the “Wind” section, they depict a sunny day (see Figure 9-a) and a stormy day (see Figure 9-b) by using unique Korean traditional rhythms, named “Jung-Mo-Ri” (see Figure 19-a), and “Sae-Mar-Chi” (see Figure 19-b).

Figure 19-a. “Jung-Mo-Ri,” a Korean traditional rhythm (mm. 208-209)

Figure 19-b. “Sae-Mar-Chi,” a Korean traditional rhythm (mm. 231-232)

The “Jung-Mo-Ri” rhythm is also used for the tutti ending of the last section, where
the jang-gu plays the rhythm in a very lively manner, while all the other instruments play

a homophonic passage with hammer-like rhythms (see Figure 20).
Figure 20. *Tutti* Ending with “Jung-Mo-Ri” Rhythm (mm. 278-283)
In order to depict the unique Korean mood, the composer adopts not only Korean folk tunes and rhythms, but also includes pentatonic scales, quartal harmony, parallel fifth, and open triads – in which thirds are omitted (see Figure 21-a and -b).

Figure 21-a. Water *Idée Fixe* (strings, mm. 42-55)
A quartal sonority appears in measures 42-55. The cello ostinato starts with C (m. 42), going up to F (m. 47), to B-flat (m. 51), and finally E-flat (m. 54) doubled by horns.

When the cello ostinato arrives on E-flat, the second violin and viola begin building up
another quartal sonority from the E-flat doubled by woodwinds (mm. 54-55). All of these
notes result in a big climax of quartal harmony: C – F – B-flat – E-flat – A – D – G (see
Figure 21-a, a water *idée fixe*).

Figure 21-b. Passage made out of Pentatonic Scale, Parallel Fifth, and Open Triads

(ka-ya-kum, mm. 208-213)

The above example (Figure 21-b), includes not only the pentatonic scale but parallel
fifth and open chord progression as well.
3. Relationships Among Sections

Formal Scheme

The basic formal scheme of the Symphonic Fantasia *Han-Kook oui Ja-Yeon* (Nature in Korea) is a composite ternary form,\(^1\) which consists of an introduction (“Rock”), part one (“River”), part two (“Sea”), part three (“Wind”), and coda (“Mountain”). There are transition passages between each section, though between the “wind” and “mountain” sections there is a period where the material of the two sections overlap (dovetail).

The “Rock” section, for example, ends with a D-major chord while the beginning passage of the next section includes C-sharp and F-sharp. Thus, the ending D-major chord in “Rock” is extended as a transition passage to the river *idée fixe*. The real “River” section begins in measure 42 with cello ostinato and water *idée fixe* on measure 44 (see Figure 2, the river *idée fixe*, and Figure 21-a, the water *idée fixe*).

The second “River” section ends with an F-sharp-major chord with some staccato rhythms in the strings (see Figure 22-a), and the next “Sea” section starts with the same chord and figuration until reaching the D-major chord in measure 92 (see Figure 22-b).

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\(^1\) Douglass M. Green. *Form in Tonal Music: An Introduction to Analysis*, 2nd ed. (New
The extended figuration at the beginning of “Sea” acts as the transition between the two sections, modulating from an F-sharp to D-major.
Figure 22-a. Ending of the “River” Section (mm. 79-83)
The “Sea” section ends with a long sustained E-major chord (mm. 167-179). At the very end of the section, the contrabass has an E-F-E line with an extremely long decrescendo. The E-F-E line continues in the next section (“Wind”), where the unison E opens up to a five-octave F in mm. 180-184 (compare Figure 23 with Figure 6).
There is no pause between the fourth and the final sections, which is different from the other sections. Like a “dovetail” ending found in tonal music,\(^2\) the “Mountain”

\(^2\) Douglass M. Green. *Form in Tonal Music: An Introduction to Analysis*, 2nd ed. (New
section begins before the “Wind” section ends. The “Wind” section begins with an
expansion of the E-F-E motive (see Figure 24).

Figure 24. Beginning Melodic Line of the “Wind” Section (mm. 180-200)

After the middle subsection (mm. 208-233), which depicts sunny and stormy days
(see Figures 9-a and -b), the beginning melodic line reappears in alteration between
strings and woodwinds (mm. 235-244). This segment of “Mountain” materials had

already appeared in mm. 238-241 (in English horn and flutes) prior to the statement of
the “Mountain” idée fixe beginning in m. 242 (see Figure 25).
Figure 25. Dovetailing Passage between the “Wind” and “Mountain” sections (mm. 234-244)
In addition to the transition passage, the *idée fixe* is also used to connect the five sections of the work. In some cases the *idée fixe* appears in another section in order to
reference the original section. For example, the water *idée fixe* of the “River” section appears in the “Wind” section to suggest the relationship between the wind and clouds, which bring the rain that eventually leads to the river. In another example, the rock *idée fixe* appears in the last section, “Mountain,” as rock is one of the materials that makes up the mountain.

When an *idée fixe* appears in another section, it is somewhat altered to match the pitch contents or to harmonize with its context. For example, the water *idée fixe* originally started with the whole-tone scale, G-sharp – A-sharp – C – D – E, and played only on viola and second violin. However, when the *idée fixe* appears in the “Wind” section, the beginning notes are changed to those of the pentatonic scale (G – A – C – D – E) in order to fit the Korean mood of the section, and all the strings play the *idée fixe* in unison in order to balance with the percussion and brass sections at the end (compare Figure 21-a with Figure 9-b).

*Pitch Content and Other Materials*

The movement is structured in an arch form, where pitch relationships exist between the first and the last sections, and the second and the fourth sections, with the
third section in the center.

The pitch content of the rock *idée fixe* consists of four-one semitone intervals (A-flat – C – B, A – C-sharp – C-natural, B-flat – D – E-flat, E-flat – G – G-sharp), and the contour is an ascending line with chromatic mediant harmonic background (see Figure 1). This four-one semitone interval appears in the last section, which is dovetailed at the beginning. In the strings in measures 234-242, the melodic line of C – E – D-sharp, C – E – F, and C – E – D-sharp again has the four-one semitone interval and is dovetailed at the beginning of the “Mountain” section. In the real “Mountain” section, the first trumpet also has the four-one semitone interval’s melodies in measures 242-261 (concert pitch of D-sharp – G – F-sharp, D-sharp – G – F-sharp, E – A-flat – G, E – A-flat – G, and D-sharp – G – F-sharp; see Figure 26).
In addition to the pitch content, the first and last sections are also related to one another in their thick homophonic texture, dynamic strength, and slow tempo.

The basic pitch content of the second section, “River,” is whole-tone scale, and that of the fourth section, “Wind,” is pentatonic. The common feature between the pentatonic and whole-tone scale is that there are no semitones. While the pitch content of the first
and last section is four-one semitone step, the pitch content of the second section is 2-2-2-2-2 half-step, and that of fourth section is 2-2-3-2.

In addition to the pitch content, the quartal harmony (or inversion of the fifth in a pentatonic chord), open chords, fast rhythmic passages, irregular accents, and irregular beat alignment (e.g., 2:3:5 rhythmic subdivisions) reinforce the relationship between the second and fourth sections.

In addition to the rock idée fixe, the first section suggests all the materials of each section at the beginning. On the first page of the Symphonic Fantasia Han-Kook oui Ja-Yeon (Nature in Korea) (mm. 1-7), the second violin and viola play a French-Sixth chord. The pitch content of the chord is part of whole-tone scale (B-flat – C – D – E – F-sharp – G-sharp), and the chord has both tertial (B-flat – D, E – G-sharp) and quartal (E – A-sharp, D – G-sharp) harmonic construction depending on how one reads the B-flat/A-sharp enharmonic (see Figure 27).
All of these French-sixth chord (string, m. 1 and horn, m. 4), quartal harmony

(contrabass, cello, and timpani, m. 3), tertial harmony (vibraphone, bassoon, and clarinets,
m. 3), and whole-tone scale (flutes and piccolo, m. 4) are introduced in the first page of the piece, and they are continuously used in other sections throughout. For example, the French-sixth chord reappears in the last section as a bridge between atonal and tonal passages (m. 269). The French-sixth chord appears at the very beginning, and the chord is used as a transition between the “Mountain” idée fixe (sound-mass) and Ko-Hyang-oui-Bom (tonal music) in measure 269.

The entire third section, “Sea,” is composed with tertial combination harmony. In order to represent the huge tide of the sea, the composer builds up a big polychord with the tertial combination chord. For example, with C as a root, the third and fifth are added to make a C-major chord; A-flat and E-flat are then added to the C-major chord to build an A-flat-major chord, and F and A-flat are added again to make an F-minor chord. All of these notes result in a poly-chord of C-major and F-minor-ninth chords (mm. 135-136).

Another example of the tertial combination chord appears in measures 147-150 (see Figure 5-a). Here the A-major, G-major, and E-minor chords are used together to build an A-major-eleventh chord.

The whole-tone scale has already been introduced at the very beginning of the first section, and reappears at the beginning of the second section. When it appears in the first
section, an ascending scale is used to represent rock. But in the second section, the scale is descending in order to represent the river running downhill (see Figure 3, a river idée fixe).

The ascending leap figure in the timpani (m. 3) affects the sea gull idée fixe in the third section, as well as the sunny day and cloud idée fixe in the fourth section (compare Figure 28-a with –b, -c, and -d). The pitch content of all three examples is originally derived from a whole-tone scale, but the sea gull and cloud idée fixe deviate from this.

Figure 28-a. Ascending Leap Figure of Timpani (mm. 3-5)

Figure 28-b. Ascending Leap Figure of Sea Gull Idée Fixe (harp, mm. 111-112)
Figure 28-c. Ascending Leap Figure of Cloud *Idée Fixe* (trombone, mm. 202-203)

![Musical notation for Figure 28-c.](image)

Figure 28-d. Ascending Leap Figure of Sunny Day *Idée Fixe* (ka-ya-kum, mm. 208-209)

![Musical notation for Figure 28-d.](image)

The rhythm of the fish *idée fixe* is derived from the syncopated rhythm of horns in measures 4-5 (compare Figure 29-a with -b).
As seen in the above examples, material is usually altered from the original when it reappears later in the piece. Such altered material includes pitch content, rhythmic gestures, melodic contour, chordal construction, and articulation/dynamic markings.

The harmonic idiom of the piece is basically tonal, in which triadic and quartal harmonies are frequently used. The pitch and chordal materials are derived from such
tonal materials as the French-six chord and pentatonic scale. With these tonal materials, the composer achieves an atonal sound while maintaining an overall tonal environment by ending each section with a complete triad.
4. Orchestration and Other Characteristics

Orchestrational Techniques

Among the unique instruments employed, Korean traditional instruments are used to produce an authentic sound, and the wind machine is used to describe a stormy day. As these instruments are not regular member of the traditional orchestra, substitute instruments are suggested, as well as special playing techniques in order to best simulate the original instruments (see “Special Notes” on Instrumentation page of score).

The jang-gu has two different sized drums in one instrument. The large drum side is usually played with a hard mallet and the small one is played by the bare hand or a thin bamboo stick. The jang-gu can play very fast rhythmic passages with varying dynamics, and usually plays a rhythmic accompaniment part for solo vocal melody or solo instrument like ka-ya-kum. A pair of bongos may be used as a substitute instrument for the jang-gu, and the player is required to play it in the same manner as the jang-gu.

The standard ka-ya-kum has 12 strings, but the modern ka-ya-kum has 25 strings to increase the range. The ka-ya-kum is played by both hands – right hand for plucking the strings and left hand for adjusting or bending the pitches, which is likened to pedaling on
a harp. The left hand’s embellishment of pitch following the plucked note is one of the unique characteristics of the instrument. The ka-ya-kum player can play various kinds of grace note figures and pitch bends, such as microtonal vibrato. Sometimes the left hand is also used to pluck the strings in order to play fast rhythmic passages or to expand the range of a chordal gesture. The standard harp may be used as a substitute instrument, which sounds more like the ka-ya-kum than any other instrument of the western orchestra.

The wind machine is made of a large cylindrical wood frame covered with silk that is rotated by turning a handle. Because of this method of sound production, it is possible to control crescendo and decrescendo passages very easily. The successful use of the wind machine appears in Richard Strauss’s *Alpine Symphony* (1913). If it is necessary to use a substitute instrument for the wind machine, the composer suggests a large Chinese gong playing with one hard stick and one cotton mallet in each hand.

In order to balance materials in this work, a variety of performance techniques are used, including instrumental doubling, divisi, muting, and adjusting the volume of each instrument or instrumental group independently. When the ka-ya-kum plays the foreground melody, for example, the xylophone and piccolo alternately double the

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melody as brasses start building up to the tutti section. The sound of this doubling is clear and unique not only because the higher register of the doubling instruments, but also because the tone color of each instrument is distinct – plucked strings, blown reeds, and struck wooden bars (see Figure 9-b, mm. 214-220).

Other orchestrational devices include changing timbres, alternation or doubling of instrument(s), and contrasting dynamics. In the beginning of the second section, for example, the piccolo and flutes play a segment of the river idée fixe melody doubled by the xylophone (m. 31). After a short break, the marimba and first violin take over the melody, followed by an alternation of instruments, from the piccolo and first flute to the second flute and oboe, which pick up the melody doubled by xylophone; and finally, the second violin, viola, and cello with contrabass alternately play the melody doubled by marimba (see Figure 2, mm. 31-37).

In addition, the composer uses extended instrumental playing techniques, (e.g., col legno, glissando, sul ponticello, and spiccato for strings, and flutter-tonguing for brass in the fourth section), polyrhythm (e.g., duplet against triplet against quadruplet in the fourth and fifth sections), hocket (e.g., between contrabass and contrabassoon in the second section), and various types of chord voicings (e.g., enclosed position in the last
section, in which the register of first clarinet is higher than first oboe, and the register of second clarinet is lower than that of second oboe).

Characteristics Related to Other Composer’s Work

There are a variety of characteristics in the Symphonic Fantasia Han-Kook oui Ja-Yeon (Nature in Korea) that are related to other composer’s works. The quartal harmonic construction found in the cello and contrabass (m. 3), for example, is similar to the “mystic chord” of Alexander Skryabin as used in his piano concerto, Prometheus, “The Poem of Fire,” Op. 60 (1910). In the Fantasia, the first four-note group (E – A-sharp – D – G-sharp, played by cello, contrabass, and timpani) comes from the French-sixth chord in the strings (the A-sharp is enharmonic to B-flat). While the last note G-sharp is sustained, the vibraphone plays C. These five notes combine to form a quartal sonority, the pitch content of which is similar to that of the mystic chord by Skryabin (compare Figure 30 A and B with C, where A is the original harmony, B is its transposition, and C is the Mystic chord of Skryabin).
The fish and river *idée fixe* in the second section (mm. 56-67) is similar to the coda of Joseph Klein’s saxophone concerto, *Pathways: Interior Shadows* (1993/95) (mm. 439-450). As Klein mentions in his program note, the concept of the piece is that of a traveler (solo saxophone) as he journeys through a pathway, the surroundings of which (orchestra) provide a sonic landscape for the soloist to pass. This concept is similar to the concept of the fish and river *idée fixe* in which the composer represents a group of fish (chord streams in the brass) as wandering through the running river (descending line in woodwinds and strings); compare Figure 3 with Figure 31.
Figure 31. Joseph Klein, *Pathways: Interior Shadows* (mm. 439-450)
In the same section of the *Fantasia*, parallel motion of the brass is similar to the brass chord stream in “Mars,” the first section of *The Planets*, Op. 32 (1914-16) by Gustav Holst (compare Figure 3 with Figure 32).
Figure 32. Gustav Holst, *The Planets*, Op. 32, “Mars” (mm. 49-66)
In comparing each of the three pieces, *Pathways*, *Planets*, and *Fantasia*, the conceptual metaphor is the same, that of an instrument or instrumental group passing
through the orchestral tutti. Technically speaking, however, the compositional procedures are quite different from one another.

The melodic contour of the solo saxophone in the Pathways, for example, is a descending line, while that of the orchestral tutti is fixed. The rhythm of the solo saxophone gradually decreases from a dotted half-note rhythm (m. 439) to dotted eighth (m. 440) to eighth (m. 441) to sixteenth (mm. 442-446) to quintuplet rhythm (mm. 446-447), while the rhythm of orchestral tutti remains fixed at sixteenth notes. Thus, the solo part is clearly heard as distinct at first (with the different rhythmic division from tutti) and then merges with the tutti for a while (with the same sixteenth rhythms), before moving out from the tutti with quintuplet rhythms.

In the Planets, on another hand, there are three layers: The brass choir (switching from trombones to horns, mm. 51-53), C pedal ostinato (timpani, contrabass, and trumpets), and the tutti orchestra. Some parts of the tutti orchestra double the brass choir’s chord stream, while the other part plays in contrary motion to the brass (mm. 49-53). From measure 54 the role of the three layers is gradually changed: The tutti orchestra now doubles the chord stream in the horns, and the part originally playing the C pedal ostinato now plays a sustained harmonic passage.
The fish and river *idée fixe* of the *Fantasia* also has three layers: The chord stream in the brass (trumpets and trombone), a pedal point in timpani and other brass, and an orchestral *tutti*. Here, the orchestral *tutti* always plays in descending motion to represent a river running downhill, while the brass’s choir’s chord stream is going in the opposite direction (ascending) against the *tutti*. The rhythmic divisions in the brass are also totally different from those in the other parts, and as a result, this theme is heard clearly. The eighth-note rhythm in the timpani recalls the beginning of the Johannes Brahms’s *Symphony No. 1*, in C minor, Op. 68 (1855-76).

In the third section of the *Fantasia*, “Sea,” the composer uses shifting accents with expanding rhythmic divisions to represent gentle waves, a technique similar to that used in the Orchestral Suite, *The Sea* (1911) by Frank Bridge (compare Figure 33 with Figure 34).
Figure 33. Gentle Wave and Sea Gull *Idée Fixe* in the Symphonic Fantasia *Han-

*Kook oui Ja-Yeon* (Nature in Korea) (mm. 154-166)
Figure 34. Frank Bridge, *The Sea*, No. 1 “Seascape” (Rehearsal No. 7)
In the example from his orchestral suite, *The Sea*, Bridge used a syncopated rhythm in the chordal texture of the strings to simulate sea waves as an accompaniment to the
slow melody on woodwinds. This technique in *The Sea* is similar to that used in the *Fantasia*, where the strings are playing a chordal texture beneath the slow melody of the violin. However, while there is a uniform accent pattern in Bridge’s work, the rhythmic patterns in the *Fantasia* are slowly and constantly shifting, eventually producing irregular accents (mm. 154-166).

In the fourth section of the *Fantasia*, the composer uses an open chord derived from a pentatonic scale and a traditional Korean rhythm to create a unique Korean mood, which is similar to the first section of *Billy the Kid* (1938) by Aaron Copland (compare Figure 9-a with Figure 35).
In the above example, Copland depicts an old frontier town with open parallel fifth
and fourth (inversion of the parallel fifth) chords in Billy the Kid, which is similar to the use of parallel fifths and fourths in the Fantasia to create a Korean mood. But whereas Copland sometimes adds a minor third to the open chord to create a minor triad (e.g., adding E-flat to the C-G open chord in viola and fourth horn, m. 13 and 16), the composer of Fantasia consistently uses the open chord.

In the last section, “Mountain,” huge Korean mountain ranges are represented by chromatic ascending and descending lines in a high register played by the piccolo. This is similar to Alpine Symphony (1913) by Richard Strauss, in which the composer depicts the high Alpine mountain range with instruments in the higher registers (compare Figure 36-a with Figure 36-b).
Figure 36-a. “Mountain” in the Symphonic Fantasia Han-Kook oui Ja-Yeon (Nature in Korea) (mm. 242-248)
Figure 36-b. Richard Strauss, *Alpine Symphony* (Rehearsal No. 83)
While the jagged motion of Strauss’ melodic lines might suggest the sharp contours of the Alps, the more conjunct linear motion of the *Fantasia* is consistent with the gentle
contours of the Korean mountain ranges.
5. Conclusion

The Symphonic Fantasia *Han-Kook oui Ja-Yeon* (Nature in Korea) is a single-movement orchestral piece consisting of five characteristic sections. Each section has a programmatic subtitle (Rock, River, Sea, Wind, and Mountain) and its own *idée fixe* motive. Variations in texture (homophonic/polyphonic), dynamics (strong/weak), density (thick/thin), tempo (fast/slow), and orchestration (emphasizing various instrumental sections of the orchestra) are suggested by these subtitles.

The pitch and harmonic content of the piece is based in tonality, though some non-tonal materials are used in order to enhance the degree of tension and release related to the concepts suggested by the subtitles. Such non-tonal materials include whole-tone scales, altered chromatic scales, pentatonic scales, altered tertian chords including polychords, and quartal combination chords.

In order to reinforce the Korean nature of the piece, the work incorporates quotes from famous Korean folk-tunes, traditional rhythms, and Korean traditional instruments. The quoted folk-tunes are *Arirang* and *Ko-Hyang-oui-Bom* (Spring of Hometown), which often elicit an emotional response, particularly from Koreans living outside of the
homeland. The quoted traditional rhythms, “Jung-Mo-Ri” and “Sae-Mar-Chi,” are
usually used for dancing in festive occasions, such as harvest celebrations. The sounds of
the Korean instruments, jang-gu and ka-ya-kum, are quite familiar to Korean people, and
are often used to console Korean farmers at work. These distinctive Korean features
(melodic, rhythmic, and timbral) are organically integrated with western orchestral music
in the Symphonic Fantasia Han-Kook oui Ja-Yeon (Nature in Korea).
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PART II

SYMPHONIC FANTASIA

_HAN-KOOK OUI JA-YEON_

(NATURE IN KOREA)

Sang-Eun Han

(2003-04)
Instrumentation

Woodwind: Piccolo, 2 Flutes, 2 oboes, English Horn, 2 Clarinets in Bb, Bass Clarinet, 2 Bassoons, Contrabassoon

Brass: 4 Horns, 3 Trumpets in Bb, 2 Tenor Trombones, Bass Trombone, Tuba

4 Timpani: 30", 28", 25", 23"

Percussion I: 3 Wood Blocks, Crash Cymbal, Snare Drum, Triangle (6"-high), Suspended Cymbal (high), Tambourine (10"), Maracas

Percussion II: Bass Drum, Snare Drum, Suspended Cymbal (medium), Shaker (wood), Castanets

Percussion III: Bass Drum, Triangle (10"-low), Chinese Gong, Vibraphone, Xylophone, Marimba, Tubular Bells, Wind Chimes (Metal), Maracas, Wind Machine*

Harp

Strings

Traditional Korean Instruments: Jang-Gu**, Ka-Ya-Kum (25 String) ***

Notes

* If the Wind Machine is not available, a large Chinese Gong with one rubber and one cotton-Mallet in each hand can replace.

** If the Jang-Gu is not available, a pair of Bongo (low and high, not highest) with one rubber mallet (for left hand only) can replace.

*** If the Ka-Ya-Kum is not available, the orchestral harp can play the Ka-Ya-Kum part.
I. Rock

Sang-Eun Han
(2003-04)

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B♭
Bass Clarinet
2 Bassoons
Contrabassoon
1 2 4 Horns in F
3 4
1 3 Trumpets in B♭
2
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Violin I
Violin II
Viola
Cello
Contrabass

rubato

Sub.

..w#...w#
III. The Sea
**IV. Wind**

* If playing Bongos instead of the Jang-Gu, use a rubber vibraphone mallet for left hand and bare hand for right.
** The Ka-Ya-Kum, a Krean traditional string instrument, should have 25 strings instead of the regular 12 string.
*** The pedal signs are only for the Harp.