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Un-Yung La's Sanjo for Violin and Piano; A New Era of Korean Music After the Colonial Period

Dongwook Cheon

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Un-Yung La's *Sanjo for Violin and Piano*; A New Era of Korean Music After the
Colonial Period

by

Dongwook Cheon

A Doctoral Project
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Committee:

Dr. Michael Bunchman, Committee Chair
Dr. Ellen Elder
Dr. Elizabeth Moak
Dr. Joseph Brumeloe
Dr. Edward Hafer

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ABSTRACT

Un-Yung La (1922-1993), a prominent modern Korean composer, was born amidst the Japanese occupation of Korea. Despite receiving Western-style musical training in Japan, La dedicated himself to uncovering the forgotten essence of Korean traditional music. His objective was to illuminate its greatness while striving to instill national pride in those who endured the devastation following the Japanese colonial period and in the aftermath of the Korean War. Throughout his lifetime, Un-Yung La composed over a thousand pieces across diverse genres, including symphonies, chamber music, operas, vocal works, and sacred music. Additionally, for nearly four decades, he imparted his knowledge and expertise to composition students at Yonsei University and other educational institutions, shaping the minds of younger generations.

Sanjo for Violin and Piano emerged in the aftermath of the Korean War (June 25, 1950-July 27, 1953), marking a pivotal moment in music history as the first endeavor to merge traditional Korean musical elements with Western instruments and notation. Comprised of three movements, each titled after a Korean *Jangdan* (rhythmic patterns), the work seamlessly integrates these rhythmic patterns throughout.

Hence, this study seeks to delve into the socio-cultural context of Korean music, and its influence on Un-Yung La's compositional style. Through examining the distinctive characteristics of Korean music and how La fused it with Western musical traditions in *Sanjo for Violin and Piano*, a deeper understanding of this groundbreaking composition and its impact can be achieved.

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I would like to extend my heartfelt appreciation to Dr. Michael Bunchman, my advisor, for his substantial support in successfully navigating through the doctoral program over the last three years, as well as to the committee members Dr. Ellen Elder, Dr. Elizabeth Moak, Dr. Joseph Brumbeloe, and Dr. Edward Hafer.

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CHAPTER ONE– INTRODUCTION

Thirty-five years of the Japanese colonization, followed by three years of the Korean War, left Korea in a state of severe economic and cultural deprivation. During the Japanese colonization, a policy aimed at eradicating the Korean Empire's language and culture was implemented, with the intent to replace them entirely with the Japanese language and culture, and to assimilate the Korean people into Japanese subjects. Following liberation and the conclusion of the Korean War, Korea experienced remarkable economic growth but, persistent political and ideological conflicts continued to plague the nation. Despite the economic progress, much of Korea's traditional culture was lost in the aftermath of the war. While the country's focus was primarily on economic development, efforts to restore traditional Korean culture have lagged.

In the aftermath of the Korean War, the Korean people grappled with profound loss and frustration, prompting composer Un-Yung La to embark on a mission to cultivate national pride and foster a collective sense of identity through music. This project aims to delve into Un-Yung La's musical philosophy and his endeavors to elevate Korean music. Specifically, to examine the traditional Korean musical techniques employed in his composition *Sanjo for Violin and Piano*, exploring how he sought to pave the way for a revitalized Korean musical landscape. Through this exploration, aim to shed light on Un-Yung La's visionary contributions to the cultural heritage of Korea.

HISTORY AND CHARACTERISTICS OF TRADITIONAL KOREAN MUSIC

For over 2,000 years, the Korean Peninsula has been ensnared in the throes of war. With a perpetual struggle for unification, nations in and around the peninsula have

engaged in conflicts where numerous cultures have either perished or merged. However, the rich tapestry of culture on the Korean Peninsula endured significant losses during three pivotal periods: the Japanese invasions of Korea in 1592, the Japanese colonial era from 1910 to 1945, and the Korean War from 1950 to 1953. These events brought widespread destruction upon the country and resulted in immeasurable casualties. In addition, traditional Korean culture faced systematic eradication by the Japanese, further imperiling its survival. As a result, much of the Korean Peninsula's cultural records and artifacts were lost, leaving a profound impact on the preservation and continuity of Korean cultural heritage.

The earliest evidence of music in Korean history trace back to the third century. Fragmented records preserved in Chinese literature from around 285 A.D. depict people engaging in musical practices for events, such as bountiful harvests and festivals celebrating gratitude to the divine.¹ During this era, it is noted that people sang and danced incessantly, accompanied by percussion instruments. Additionally, there were stringed instruments resembling the Chinese zither, which were played sideways, believed to be prototypes of the *gayageum* and *geomungo* in Korean traditional music.² During the Three Kingdoms Period (370-668) of Goguryeo, Baekje, and Silla, historical records indicate that each Kingdom cultivated its own distinctive musical culture by

¹ “음악 (Music),” Encyclopedia of Korean Culture, accessed March 6, 2024, <https://encykorea.aks.ac.kr/Article/E0043022#section—10>.

² Ibid.

incorporating foreign instruments and engaging in international musical exchanges and activities.³

The *geomungo* is a quintessential Korean stringed instrument with its roots tracing back to the Kingdom of Goguryeo prior to the 5th century. Depictions of this instrument can be found in murals adorning Goguryeo tombs. Characterized by its six strings, each varying in thickness, the *geomungo* typically measures at least 1 meter and 50 centimeters in total length. Traditionally crafted from paulownia and chestnut wood, it features a resonating board. Remarkably, the *geomungo* boasts the widest range among all Korean instruments, spanning three octaves.⁴



Figure 1. The Korean traditional instrument *geomungo*.⁵

³ Ibid.

⁴ “거문고 (*Geomungo*),” Encyclopedia of Korean Culture, accessed March 6, 2024, <https://encykorea.aks.ac.kr/Article/E0001820>.

⁵ “거문고산조 (*Geomungo Sanjo*),” National Cultural Heritage Administration, National Cultural Heritage Portal, accessed March 7, 2024,

Gugak, the term referring to Korean traditional music and dance, is a distinctive cultural heritage unique to Korea. While its origins can be traced back to the 3rd century, its formal foundation was established during the early 15th century under the reign of King Sejong the Great. Notably, King Sejong initiated a reorganization of court music, marking a significant milestone by introducing the first musical notation system in the East.⁶ King Sejong the Great made significant contributions to the development of Korean traditional music. He created *Jungganbo*, the first musical notation system in the East, and commissioned the crafting of distinctive musical instruments. Additionally, he composed music for royal ceremonies, further enriching the cultural landscape of the Joseon Dynasty. *Gugak* can be broadly categorized into court music and folk music. Court music was performed within royal courts or enjoyed by Joseon courtiers, reflecting the refined culture of the dynasty. On the other hand, folk music encompassed various forms such as *Pansori*, *Sanjo*, *Gut*, and other secular music, which were cherished and enjoyed by commoners in everyday life.⁷

Western music is commonly believed to have been introduced to Korea by missionaries in the late 19th century.⁸ In the early 20th century, Joseon, the predecessor to modern-day South Korea, implemented a policy of isolation of Western influences under the monarchy. The Joseon royal family tightly controlled the influence of Western

https://www.heritage.go.kr/heri/cul/culSelectDetail.do?ccbaCpno=1279900160000&pageNo=1_1_1_1.

⁶ “Korea,” Korean Cultural Center, accessed March 7, 2024, <https://sweden.korean-culture.org/ko/143/korea/45>.

⁷ Ibid.

⁸ “음악 (Music),” Encyclopedia of Korean Culture, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0043022#section—10>.

culture, allowing only a curated selection to be disseminated to the public through the government. In the domain of music, the Joseon court employed an autonomous musical system rooted in instruments and music theory inherited from China. However, Western music was secretly introduced to the populace by certain missionaries. As Western music gained prominence, it gradually took the place of traditional Korean music, especially among individuals who received musical education during the Japanese colonization period. After Korea was annexed by Japan in 1910, court music nearly disappeared. However, at the suggestion of Japanese acoustician Tanabe, efforts were initiated to preserve it for the study of Korean instrumental music. In contrast, folk music was heavily restricted by Japanese authorities during this period, and therefore was mainly transmitted orally, leading to a limited preservation of historical records.

THE GENRE SANJO

The history of *Sanjo*

In the mid-to-late 19th century, the musical genre now known as *Sanjo*, also referred to as *Sinbang-gok*, was a term rooted in shamanic music traditions used to describe instrumental ensemble performances.⁹ By the early 20th century, this genre had evolved and branched into several subcategories, with *Sanjo* predominantly featuring the *gayageum* as its primary instrument. While other musical instruments gradually found their way into the genre, it wasn't until the mid-20th century that *Sanjo* gained widespread popularity. *Sanjo* is characterized by its purely instrumental nature, devoid of

⁹ “산조 (*Sanjo*),” Encyclopedia of Korean folk culture, accessed March 7, 2024, <https://folkency.nfm.go.kr/topic/%EC%82%B0%EC%A1%B0>.

lyrical content, and is structured around a series of *Jangdans* (rhythmic patterns). Throughout its history, *Sanjo* compositions have frequently integrated elements from diverse folk music traditions, emphasizing rhythmic patterns as a central element.¹⁰ *Sanjo* is a quintessential instrumental solo piece within Korean traditional music, demanding a remarkable level of technical proficiency and artistic finesse. Typically, it is comprised of a solo instrument accompanied by rhythmic instruments. Performances of *Sanjo* are often presented seamlessly, without interruptions between each movement. The duration of a *Sanjo* performance typically spans from 15 to 60 minutes, offering a captivating exploration of rhythm, melody, and improvisation within the rich tapestry of Korean musical heritage.

Korean traditional instruments used in *Sanjo*

As previously mentioned, when *Sanjo* originated, it featured the *gayageum* as the primary instrument, accompanied by the *janggu*, a percussion instrument. Over time, additional instruments such as *geomungo* and *daegeum* were integrated into the genre, while *haegeum*, *piri*, and *ajaeng* made their appearance in the mid-19th century, following Korea's liberation from the Japanese colonization in 1945.¹¹ *Sanjo* compositions predominantly employ minor keys, with a focus on utilizing microtones, which are smaller intervals than semitones, based on the pentatonic scale. Instruments

¹⁰ “산조 (*Sanjo*),” Encyclopedia of Korean Folk Culture, National Folk Museum of Korea, accessed March 7, 2024, <https://folkency.nfm.go.kr/topic/%EC%82%B0%EC%A1%B0>.

¹¹ “가야금 산조 (*Gayageum Sanjo*),” Encyclopedia of Korean Culture, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0000266>.

lacking the capability to produce microtones are fundamentally unable to execute *Sanjo* melodies.¹²

The *gayageum* the most widely used instrument in *Sanjo*, is a representative traditional Korean string instrument with roots dating back to the Gaya period (3rd to 4th century). It produces resonant sounds using a long soundboard made of paulownia wood and 12 silk strings separated by wooden bridges.¹³ The *geomungo*, another instrument similar to the *gayageum*, was created during the Kingdom of Goguryeo and has a similar form but with six strings.¹⁴ Alternatively, *haegeum* and *ajaeng*, introduced from China, utilize a bow to produce sounds. The *janggu*, a rhythmic instrument in *Sanjo*, was introduced from China during the *Goryeo* dynasty (after the 10th century). Initially used in court music, it gradually became utilized in almost all folk music throughout Korea.¹⁵

¹² “산조 (*Sanjo*),” Encyclopedia of Korean Culture, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0026332>.

¹³ “가야금 (*Gayageum*),” Encyclopedia of Korean Culture, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0000261>.

¹⁴ “거문고 (*Geomungo*),” Encyclopedia of Korean Culture, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0001820>.

¹⁵ “장구 (*Janggu*),” Encyclopedia of Korean Culture, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0048298>.



Gayageum

Geomungo



Haegeum

Ajaeng

Janggu

Figure 2. Korean traditional instruments – *gayageum*, *geomungo*, *haegeum*, *ajaeng*, and *janggu*.¹⁶

¹⁶ — *Gayageum*, “Traditional *gayageum* Play,” Wikipedia, accessed March 17, 2024, https://en.wikipedia.org/wiki/File:Traditional_gayageum_play.ogg.

— *Geomungo*, “Cultural Heritage Administration,” Cultural Heritage Administration, accessed March 17, 2024, https://www.heritage.go.kr/heri/cul/culSelectDetail.do?ccbaCpno=1279900160000&pageNo=1_1_1_1.

— *Haegeum*, “해금 (*Haegeum*),” Encyclopedia of Korean Culture, accessed March 17, 2024, <https://encykorea.aks.ac.kr/Article/E0062440>.

— *Ajeang*, “내면의 깊은 울림 담아낸 아쟁의 매력속으로” Namdo News, accessed March 17, 2024, <https://www.namdonews.com/news/articleView.html?idxno=602011>.

— *Janggu*, “장구 (*Janggu*),” Encyclopedia of Korean Culture, accessed March 17, 2024, <https://encykorea.aks.ac.kr/Article/E0048298>.

COMPOSER UN-YUNG LA

Composer Un-Yung La (1922-1993) was born during the Japanese colonial period and pursued his compositional studies at the Imperial Academy of Music in Japan. Upon Korea's liberation in 1946, he founded the Institute of Korean Folk Music, partnering with the Korean government to gather and preserve folk music.¹⁷ His dedication to cultural preservation continued in 1973 with the establishment of the Korean Folk Music Museum.¹⁸ Throughout his illustrious career, Un-Yung La composed over a thousand pieces across diverse genres, including symphonies, chamber music, operas, vocal works, and sacred music. Additionally, he imparted his knowledge and expertise in composition for two decades as a professor at Yonsei University.¹⁹

Despite receiving an education solely focused on Western music, Un-Yung La held a deep fascination for Korean traditional music. After the Korean War (1950-1953), which caused a plummet in national morale and esteem, he began efforts to explore and develop the heritage of Korean music to help boost morale and uplift the spirit of the people. Finally, he decided to compose a Sanjo, a traditional genre of Korean music, using Western musical notation for the first time. This endeavor led to the completion of his piece *Sanjo for violin and piano* in 1955.²⁰ The impact was profound, serving as a

¹⁷ “작곡가 나운영의 생애와 작품,” Life History, <http://launyoung.co.kr/life.html>

¹⁸ “나운영,” 한국음악/한국음악/한국의 서양음악가/작곡가/나운영, 글로벌 세계 대백과, accessed March 7, 2024, <https://ko.wikipedia.org/wiki/%EB%82%98%EC%9A%B4%EC%98%81>.

¹⁹ “나운영 (Un-Yung La),” Encyclopedia of Korean Culture, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0011417>.

²⁰ JungSu Hong, 나운영의 음악관; 그의 민족음악론을 중심으로 [La Un—Yung's view of music; Focused on his theory of national music], *Journal of Society for Music and Korea* 10 (1995): 138.

catalyst for subsequent Korean composers to integrate traditional elements into their compositions. In doing so, they contributed to the enrichment and diversification of the Korean musical landscape.²¹

²¹ Ibid., 137.

CHAPTER TWO – *SANJO FOR VIOLIN AND PIANO*

Originally titled “Violin Sonata” by the composer during its inception, the work underwent a title change to *Sanjo for violin and piano* upon its publication in 1955.²² This work is Comprised of three movements, and each movement’s title is derived from a traditional rhythmic pattern (*jangdan*), with the distinctive characteristics of these rhythmic patterns deeply woven into the fabric of the composition. The work features *Chung-Chung-Mo-Ri* as the first movement, *Ut-Mo-Ri* as the second, and *Whi-Mo-Ri* as the third. Following the typical characteristics of the Korean *Sanjo* genre, the tempo gradually accelerates in each movement, while pentatonic or hexatonic scales are employed to evoke the folk essence of the music.²³ The resulting musical composition exhibits a unique timbre and texture reminiscent of traditional Korean music but, all of the music expressed through Western notation and instrumentation. This deliberate fusion of traditional Korean sounds with Western musical elements underscores the composer’s intention to bridge cultural boundaries and create a harmonious synthesis of musical traditions.²⁴

CHUNG-CHUNG-MO-RI

Unlike the music of other East Asian countries, which predominantly rely on a 4-beat rhythm, Korean traditional music adheres to a 3-beat rhythm as its foundational

²² “바이올린과 피아노 2 중주를 위한 산조-나운영,” 문화포털,” accessed March 7, 2024, https://www.culture.go.kr/knowledge/encyclopediaView.do?vvm_seq=209.

²³ Il-woong Ahn, “A Study La Un-Yung’s Chamber Music,” *Music and Korea* 9 (1995): 92-95.

²⁴ JungSu Hong, 139.

structure, with diverse rhythmic patterns (called *jangdan*) derived from this framework.²⁵ Traditional Korean folk music is characterized by frequently incorporating improvisational elements, featuring syncopated and dotted rhythms. The title of the first movement *Chung-Chung-Mo-Ri* is a traditional rhythmic pattern in Korean music known for its moderate tempo. It consists of three eighth notes as its fundamental unit and each measure comprises four fundamental units, which results in 12/8-time. Then, it creates a distinct four-measure cycle known as “pushing-pulling-closing-releasing.”²⁶ Essentially, *Chung-Chung-Mo-Ri* rhythm emphasizes the first and ninth beats, though variations are possible.

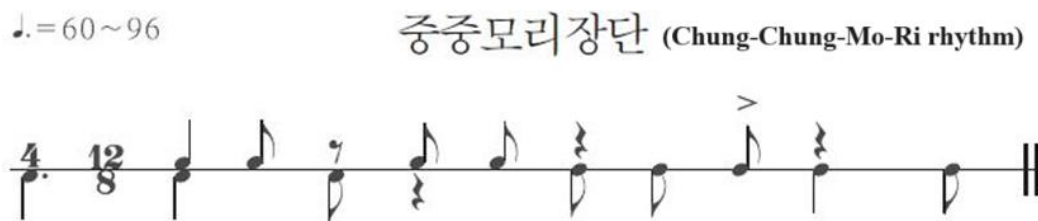


Figure 3. *Chung-Chung-Mo-Ri* rhythm.²⁷

Korean traditional music places a strong emphasis on improvisation and continuity, offering freedom in accents and tempo variations. Based on the basic structure of this rhythm, many variations are possible with differences in speed and length.

²⁵ “음악 (Music),” Encyclopedia of Korean Culture, accessed March 6, 2024, <https://encykorea.aks.ac.kr/Article/E0043022>.

²⁶ “명인에게 듣는 고법의 세계,” 남도일보, Namdo Ilbo, accessed March 7, 2024, <https://www.namdonews.com/news/articleView.html?idxno=419716>.

²⁷ “중중모리 (*Chung-Chung-Mo-Ri*),” Encyclopedia of Korean folk music, accessed March 7, 2024, <https://folkency.nfm.go.kr/topic/detail/6340?pageType=search&keyword=%EC%A4%91%EC%A4%91%EB%AA%A8%EB%A6%AC>.

Therefore, accurately capturing traditional Korean rhythms solely through a musical score can be challenging without firsthand experience and exposure to their nuances.

At the beginning of the piece, the rhythmic pattern is not clearly defined yet, but there are several discernible indications of the *gayageum* style phrasing. For instance, in measures 1, 3, and 4, La employed *chuseung*, translating to the bending technique—raising the pitch, while measures 5 and 7 utilized *toeseung*, which translates to the bending technique—lowering the pitch. Furthermore, measure 7 incorporated *jeonseung*, translating to the bouncing technique—rolling the string. These techniques draw from traditional Korean instrument styles. Furthermore, in measures 5 and 8, the use of arpeggio notes in the right hand of piano serves to accentuate the ninth beat within *Chung-Chung-Mo-Ri* rhythmic mode (Example 1).

♩ = 48 (Chung-Chung-mo-ri)

Violin

Piano

*Pushing measure

*Pulling measure

mf

Gayageum style techniques

p

Bending

mp

*Closing measure

pp

*Releasing measure

p

Ninth beats

Bouncing

8^{va}

8^{va}

Musical Example 1 *Sanjo for violin and piano* mm. 1-8.

Also, from these first four measures, you can see the four-measure structure that leads to Pushing-Pulling-Closing-Releasing. The first measure begins with a mezzo forte dynamic, the second measure is reduced with a decrescendo, the third measure changes to mezzo piano, and the last fourth measure changes to pianissimo. The pitch also rises in the first measure, and then decreases in the second, third, and fourth measure (Example 1).

In measure 13, there are accents on the first and ninth beats within the piano part, distinctly highlighting *Chung-Chung-Mo-Ri* rhythm as the main theme commences.

Throughout this section, the piano primarily assumes the role of the percussion instrument in the traditional *Sanjo* (Example 2).

The image shows a musical score for violin and piano. The top staff is the violin part, starting at measure 13. The bottom two staves are the piano part. The piano part is divided into two measures, 13 and 14, which are highlighted with red boxes. In measure 13, the piano part features a series of eighth notes in the bass clef, starting on a low G and moving up stepwise. The violin part has a sustained chord in the treble clef. In measure 14, the piano part continues with eighth notes, and the violin part has a sustained chord. The piano part is marked with a forte 'f' dynamic.

Musical Example 2 *Sanjo* for violin and piano mm. 13-14.

In measure 41, the piano reiterates the motif previously played by the violin, marking the onset of a new section. The composer adheres to the form of *Chung-Chung-Mo-Ri* rhythm by placing the highest pitch on the ninth beat of each measure in measure 44, 45, 47, 48, and 49 (Example 3).

Musical Example 3 *Sanjo for violin and piano* mm. 41-49.

In measure 54, The piano and violin engage in a call-and-response dialogue using the same motif. The bending techniques appear in the violin part continuously. The piano fulfills a dual role by simultaneously providing rhythm and melody. Given that both instruments execute the same motif within *Chung-Chung-Mo-Ri* rhythm, a keen understanding of rhythm is crucial, particularly in this section (Example 4).

Musical Example 4 *Sanjo for violin and piano* mm. 54-57.

In measure 74, the cadenza-like passage in the violin is reminiscent of the *gayageum* style. It would be advantageous to emulate the playing technique of the *gayageum* to fully capture the essence of Korean traditional music's characteristics (Example 5).

Musical Example 5 *Sanjo for violin and piano* mm. 74-77.

The three movements seamlessly blend into one another without interruption, gradually shifting the rhythmic pattern from *Chung-Chung-Mo-Ri* to *Ut-Mo-Ri* to *Whi-Mo-Ri*. This uninterrupted transition reflects a hallmark characteristic of traditional Sanjo compositions.

UT-MO-RI

“*Ut*” means inequality or irregularity of rhythm. In Korea, it is also referred to as “limp rhythm” and serves to create a distinct atmosphere. This rhythm amalgamates elements of both binary and ternary beats, creating a unique blend. Due to its unique rhythmic structure and accent patterns, performers often find it particularly challenging to grasp. Typically, it follows a basic 10-beat structure, with accents falling on the eighth or ninth beat within a 5+5 beat framework (Figure 4). Various changes are possible within a 10/8-time signature. In traditional Korean music, this is perceived as an uneven 4-beat structure.²⁸

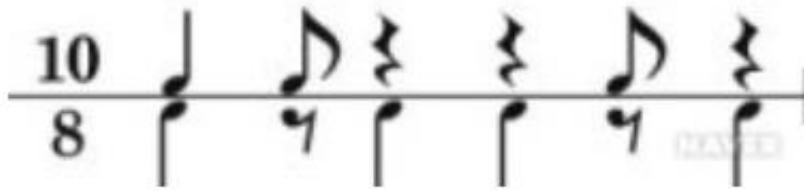


Figure 4. *Ut-Mo-Ri* rhythm.²⁹

In the second movement entitled *Ut-Mo-Ri*, Un-Yung La applied the *Ut-Mo-Ri* rhythm using a 4-beat structure instead of the traditional 10-beat structure. This alteration, coupled with significant dynamic contrasts and varied dotted rhythms, effectively captures the essence of *Ut-Mo-Ri*. Furthermore, he strategically modifies the accent positions and alternates octaves in the piano accompaniment, enhancing the

²⁸ “엇모리 장단 (*Ut-Mo-Ri* rhythm),” Encyclopedia of Korean folk music, accessed March 7, 2024, <https://encykorea.aks.ac.kr/Article/E0036249>.

²⁹ “민요 기본 장단 해석 (Interpretation of basic rhythm of folk music),” 산책, accessed March 7, 2024, <https://m.blog.naver.com/imongolian/220944082885>.

overall sense of irregularity and uniqueness in style (Example 6). Furthermore, all rhythmic cells showcased in the second movement are fundamental rhythmic patterns derived from the *Sanjo* genre's *Ut-Mo-Ri* section. The rhythmic cells used in this movement help to create an uneven feel.

Musical Example 6 *Sanjo* for violin and piano mm. 102-105.

In measures 126-133, the position of accents undergoes significant changes with each measure, effectively conveying the characteristic staggering sensation of the *Ut-Mo-Ri* rhythm mode (Example 7).

Musical Example 7 *Sanjo* for violin and piano mm. 126-133.

In measure 141, La employed slurred + pizzicato markings in the violin part, which emulate the bending to pitch lower technique (*toeseung*) of traditional Korean instruments discussed earlier, enabling a robust expression of the Korean traditional music vibe. (Example 8).



Musical Example 8 *Sanjo for violin and piano* mm. 141-142.

WHI-MO-RI

Whi-Mo-Ri, the 4-beat rhythmic pattern, serves as a strong channel for expressing emotions such as joy, rage, and desire within Korean traditional music. It is formed by playing the 12/8 beat *Ja-Jin-Mo-Ri* rhythm (♩.=90-144) at a faster pace, standing out as one of the fastest rhythmic modes in all Korean traditional rhythms. Characterized by its brisk and intense nature, it offers ample opportunities for improvisation and tempo variations.³⁰

³⁰ “휘모리장단 (*Whi-Mo-Ri* rhythm),” Encyclopedia of Korean folk culture, accessed March 7, 2024, <https://folkency.nfm.go.kr/topic/detail/6387?pageType=search&keyword=%ED%9C%98%EB%AA%A8%EB%A6%AC>.

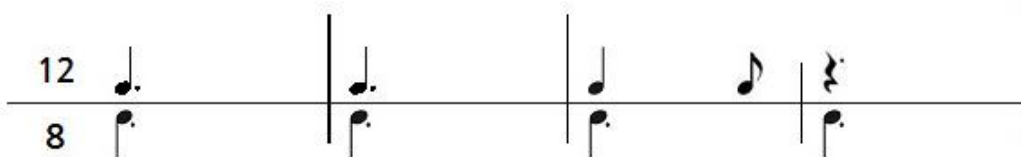


Figure 5. *Ja-Jin-Mo-Ri* rhythm.

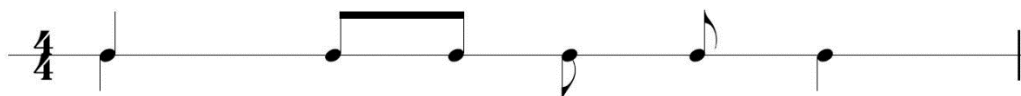


Figure 6. *Whi-Mo-Ri* rhythm.³¹

Between measures 172 to 180, the composer demands a display of technical prowess from the violinist, incorporating techniques such as *jeonseung* (bouncing technique), and *nonghyeon* (vibrato technique). This violin's cadenza-like section should be played with much freedom in the tempo, as indicated with the ad-lib marking (Example 9). *Nonghyeon* (vibrato technique) means “play (hang out) with strings” which is a traditional Korean instrument technique that involves the use of a vibrato. In measure 181, after the violin solo section, Un-Yung La initiates the movement at a tempo of ♩ =152, employing a rhythm pattern akin to *Ja-Jin-Mo-Ri* instead of the fundamental form of the *Whi-Mo-Ri* rhythm. In the piano part, one can observe the transformation of the *Ja-Jin-Mo-Ri* rhythm into a 4-beat form, while the tempo gradually accelerates throughout the movement, imbuing it with the essence of the *Whi-Mo-Ri* rhythm. (Example 9).

³¹ Ibid.

♩ = 104 (Whi-mo-ri)

mp ad lib. *accel.* *rubato* *accel.*

♩ = 152

mp

Whi-mo-ri rhythm pattern (*Ja-Jin-Mo-Ri rhythm pattern)

Musical Example 9 *Sanjo for violin and piano* mm. 172-184.

As just mentioned, within this movement the tempo indication continues to accelerate. The beginning tempo is marked at ♩=104, and the middle section changes to 152, and the last section progresses to 176. This acceleration is one of characteristics of the *Whi-Mo-Ri* rhythm. Furthermore, in this movement, the tempo can vary depending on the placement of accents. These accents gradually shift from the first beat to the last beat throughout the piece, contributing to the sense of urgency (Example 10).

pp *mp*

No accent The second beat The third beat The fourth beat

Musical Example 10 *Sanjo for violin and piano* mm. 181, 185, 226, and 234.

Starting from measure 209, the violin employs prolonged *nonghyeon* (vibrato technique) techniques. Meanwhile, the piano's bass part adopts a percussion style reminiscent of the *janggu* (Example 11).

Musical Example 11 *Sanjo* for violin and piano mm. 209-220.

In measure 221, a Grand Pause occurs, and the tempo shifts to 176 (Example 12).

Musical Example 12 *Sanjo* for violin and piano m. 221.

Following this section, the tempo gradually increases as accents shift to the third beat, then quickly to the fourth beat, as noted earlier. Towards the end of the piece, there's

a segment where the tempo decelerates and dynamics diminish briefly, evoking a sense of tranquility. Nevertheless, it promptly reverts to the previous tempo, and at the end of the movement, concludes with a sweeping *accelerando*.

CONCLUSION

Korean composer Un-Yung La was a musicologist who recognized the importance of the Korean national spirit and sought to express this spirit through music. *Sanjo for Violin and Piano* is a monumental work created with Western instruments and compositional methods, yet inspired by traditional Korean rhythms and instruments. However, without a deep comprehension of the distinctive accents and rhythmic intricacies present in Korean traditional music, pianists may encounter difficulty in accurately rendering the rhythmic accompaniment. Likewise, violinists may struggle to convey their intended emotions and faithfully interpret the composer's vision. Both instrumentalists must demonstrate proficiency in the shared rhythm and possess a nuanced understanding of Korean traditional instruments and performance techniques to truly capture the essence of this piece. This composition marks a significant milestone in the history of Korean music, skillfully intertwining the essence of Korean traditional music with Western musical notation. The incorporation of these elements enriches the piece profoundly, adding depth and cultural resonance.

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