

KIM, MUN SOO, D.M.A. Use of National Folk Music in a Style Utilizing Original and Modern Procedures: A Case Study of Korean Contemporary Art Music *16 Arirang Variations* for Piano Solo by Bahk Jun Sang (2013)
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The present document addresses the ways intercultural music emerged and intensified in Korea in historic and musical developments since the introduction of Western music in the late nineteenth century, and to provide a theoretical analysis of *16 Arirang Variations* for piano solo by Bahk Jun Sang; hopefully pianists and music scholars may benefit from understanding the role of national folk music and its incorporation into modern Western musical styles as the most notable features in this composition. Among many Korean contemporary composers, Bahk Jun Sang (b. 1937) has contributed to the development of this new trend to blend national identity with more contemporary innovations. His work, *16 Arirang Variations* for piano (1985), is a musical exploration of a spectrum of styles combining authentic folk elements with more avant-garde developments. For a better understanding of the work, biographical information on the composer and a theoretical analysis of this work is included in this document. Through studying the characteristics of each variation performers can present a more informed interpretation of the piece. Another goal in this study was to present detailed and comprehensive information on the development of Korean art music in the course of the twentieth century, which will benefit scholars and performers alike given the current increase of importance in a growing Asian contribution to the body of art music once almost exclusively Western.

After the introductory Chapter I, Chapter II describes the development of the musical acculturation in Korea in the twentieth century to provide readers with a better understanding of the historical background of the work. The chapter continues with an examination of musical approaches which combine modern musical idioms and national folk music. Since Korean folk music plays an essential role in this work, some knowledge of traditional Korean folk music is included. Chapter III examines the role of folk music in the musical synthesis, featuring the incorporation of folk music into an intercultural blend of Eastern and Western art music. The remainder of Chapter III describes detailed features, including historical background and musical characteristics of *Arirang*, the Korean folk song which is used in *16 Arirang Variations*. Chapter IV contains a brief biographical sketch of Bahk Jun Sang, and, most importantly, a theoretical analysis which details and explains the musical blend of Korean folk music and Western-style techniques in Bahk's *16 Arirang Variations* for piano.

USE OF NATIONAL FOLK MUSIC IN A STYLE UTILIZING ORIGINAL
AND MODERN PROCEDURES: A CASE STUDY OF KOREAN
CONTEMPORARY ART MUSIC *16 ARIRANG VARIATIONS*
FOR PIANO SOLO BY BAHK JUN SANG

by

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Approved by

Committee Chair

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To My beloved parents, Dai Sung Kim and Jung Nim Choi

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
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CHAPTER I

INTRODUCTION

Ton de Leeuw once offered insightful comment on the current musical scene in his book, “Music of the Twentieth Century” as follows:

An increasing amount of contemporary music is written in other parts of the world. What began in Japan now extends to Korea, China, Taiwan, Indonesia, the Philippines and other Asiatic lands, as well as ...Such countries, it is sometimes said, have made a late start and need to do some ‘catching up.’ Does this imply that their composers must undergo the same evolution as we have experienced, and conform to our norms? Or may we expect them to go their own way and defend other values? The latter would seem a good deal healthier. Music is not an international language, however often and unhesitatingly this is claimed. Any musical idiom is the result of a long cultural tradition. Where international conformity occurs at so many levels, it is for the artist to do justice to the variegated wealth of our multicultural society.¹

Numerous compositional works by Korean composers have appeared since the acceptance of Western music from the late nineteenth century through the twentieth century. Although the westernization of music in Korea is relatively recent, it is remarkable that Korea has produced a number of composers and other musicians who have been influenced by Western musical styles. In its early stages music composition in Korea focused mostly on vocal works which featured German romanticism and Korean sentiments. After the 1950s, various genres of works were composed that included both

¹ Ton De Leeuw, *Music of the Twentieth Century: A Study of Its Elements and Structure* (Amsterdam: Amsterdam University, 2005), 195-196.

traditional Korean music and Western styles. Since the 1970s the tendency towards combining the two different styles has grown even stronger.

Among many Korean contemporary composers, Bahk Jun Sang (b. 1937) has contributed to this development of the new trend to blend national identity with more contemporary innovations. His work, *16 Arirang Variations* for piano (1985), is a musical exploration of a spectrum of styles combining authentic folk elements with more avant-garde developments. Besides *16 Arirang Variations*, other compositions, such as *Mark* for piano (1971), *Seak I* for chamber ensemble (1971), *Sublim* for orchestra (1987), and *Arirang Variations* for orchestra are representative works that exploit this integration of styles.² In addition, Bahk Jun Sang has occupied himself intensively with researching, collecting, and studying traditional Korean music, in order to document its characteristics. This study aims to investigate this acculturate art music and its historical and cultural backgrounds in order to provide an analysis of *16 Arirang Variations* for piano solo by Bahk Jun Sang. With the aid of scholarly exploration of available sources, this document will attempt to present a case study of how Korean folk music elements are productively transformed through the incorporation of modern Western musical developments, since this is one of the most notable compositional strategies which emerged during the twentieth century. Some scholarly work has been done on the influence of Eastern folk elements on Western music during the early twentieth century, but relatively little attention has been paid to more radical contemporary Western developments that have

² Chapter IV contains more details about Bahk Jun Sang's compositions.

affected composers in the Far East. Only a limited number of works by Chinese-American composers Chou Wen-Chung and Tan Dun, Japanese composer Toru Takemitsu, and Korean composer Yun Isang have received attention in scholarly music literature. This study will provide insights into the musical changes which have taken place in Korea since the introduction of Western music and will bring to light how Korean composers are in essence creating a new national musical language.

The main purpose of this document is to provide a comprehensive background as the foundation for an enlightened analysis of *16 Arirang Variations* for piano solo. Performers and music scholars will better understand the role of national folk music as the most notable feature in this significant composition. Biographical information on the composer, Bahk Jun Sang, and historical insights into Korea as a nation and its cultural development will be introduced. Musical analysis supported by appropriate background is essential for performers because it promotes an understanding of the original meaning of the work and insights as to how it should be played. The providing of stylistic characteristics of each variation in this study is intended to aid the performer in an enlightened interpretation of the variations in performance. Another goal in this study is to present detailed and comprehensive information on the development of Korean art music in the course of the twentieth century.

The scope of historical and theoretical aspects of *16 Arirang Variations* mainly encompasses a discussion of how Korean folk music elements such as melody, mode, rhythm, form, instrumentation, and timbre are applied, and of the stylistic and pianistic

characteristics of each variation. In exploring the questions of Korean traditional music, this paper will be limited mainly to considerations of historical and cultural backgrounds that play a significant role in the composition. A fully comprehensive history of Korean traditional music is well beyond the scope of the present study.

To provide an appropriate analysis of *16 Arirang Variations*, it is necessary to examine its historical context. Therefore, historical and cultural backgrounds leading to contemporary Korean music practices will be discussed with emphasis on acculturation of East and West in Chapter II. This will be followed by an examination of the gradual process that led to the current intercultural blend of modern musical idioms and national music. Emphasis will be placed on the discussion of Korean traditional folk music. Chapter III will examine briefly the role of folk music in the musical synthesis and its recreation in modern style. The remainder of Chapter III describes specific musical characteristics of *Arirang*, the Korean folk song, which is the basis of *16 Arirang Variations*. Chapter IV examines each variation in some detail, with preceding chapters providing much of the foundation for analysis of accultural practices.

CHAPTER II
MODERNISTS' ENGAGEMENT WITH NATIONAL INHERITANCE:
PERSPECTIVES ON INTERCULTURAL KOREAN ART MUSIC

Musical Acculturation in Korea in the Twentieth Century

Perspectives on the historical and educational background in contemporary Korea music society are presented here, and they provide an overview of the specific contexts that will help our better understanding of postwar art music that “crosses over” the cultural traditions of East Asia and the West.³ Before the discussion of compositional trends of acculturation--a process of cultural transformation marked by the influx of new culture elements and the loss or alteration of existing ones--,⁴ it is first necessary to explore the historical and educational situation in Korea.

Influence of Westernization

East Asian countries, especially China, Japan, and Korea, share similar origins and developments in their music history, and have similar ethnographic and sociological contexts as to how Western art music has influenced East Asian cultures in the course of the twentieth century. Western art music has been legitimized in the East through

³ Yayoi Uno Everett, “Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy,” In *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 1.

⁴ Margaret Katomi, “The Processes and Results of Musical culture Contact: A discussion of Terminology and Concepts,” *Ethnomusicology* 25 (1981): 234. Quoted in Everett, 1.

governmental and institutional practice, radically redefining the social function of art of music and the concept of musical authorship in the process.⁵ Before examining how modern Korean art music emerged and how it has developed, outlining the relevant cultural and historical background will be necessary. As Western imperialism advanced toward Korea in the nineteenth century, foreign ships frequently appeared offshore. Many such incursions reached Korean soil, including the French incursion of 1886 and the American incursion of 1871.⁶ In addition, other sociological situations in the late nineteenth century, such as the Progressive Coup d'état of 1884 and the *Gabo* Reform of 1894, respectively, pushed Korea further and further toward modernization and westernization with regard to every aspect of society including musical developments.⁷

In Korea, Western art music was adopted by the late nineteenth century through the agency of certain Christian missionaries.⁸ Much later, Protestants arrived with their own musical practices, including the establishment of military bands. In 1901, German composer and conductor Franz Eckert (1852-1916) established a Western-style military band in Korea, marking the beginning of European-style instrumental music in Korea. Many American Protestants became interested in Korea after the signing of the Treaty of Amity with the United States in 1882. With this treaty, Korea opened its doors to the United States. The Methodist minister William B. Scranton and the Presbyterian Dr. Horace N. Allen came to Korea as physicians, not missionaries, because the Korean

⁵ Everett, 5.

⁶ Kangmi Kim, "A Study of Korean Art Songs since 1900: Focusing on Pieces by Dong-Jin Kim, Heung-Yeol Lee, and Isang Yun" (DMA, diss., University of Washington, 2003), 7.

⁷ Ibid., 9.

⁸ Kim, 15.

government was as yet unwilling to accept Christianity. They brought several great community services, such as Western-style hospitals and public schools. As a result of their efforts, the government became less hostile toward Christianity and the West. Eventually their practices played an important role in Christian missionaries, introducing, for example, Christian hymns into Korea.

In 1893, one of the missionaries who contributed to Korean enlightenment during this period of time, Dr. Horace G. Underwood, published the first Korean hymnal, which was a collection of works by both Western and Korean composers. It played an important role in the creation of modern Korean art song. The earliest Western-style elementary schools were established in 1886, which included musical education of Western instrumental genres and Western songs with texts in Korean. American missionaries founded westernized institutions which provided music education, such as Bae-Jae School by a Methodist, Henry Gerhard Appenzeller (1858-1902), and Ewha Women's School by the wife of pastor W. B. Scranton; thereafter more serious practices in Western music began and rapidly spread in Korea.⁹ Western influence, often by way of Japan, made itself felt more and more in the course of the last decades of the nineteenth century. The process culminated in a period of "national enlightenment" toward the end of the Yi dynasty (1392-1910), followed by influences of the forces of Japanese occupation. During the occupation (1905-1945), colonial policy prohibited formal musical

⁹ Yoo-Sun Kang, "Toward The New Korean Musical Language: The Merging of Korean Traditional Music and Western Music in Piano Works by Contemporary Korean Composers" (DMA, diss., University of Cincinnati, 2002), 4.

organizations and musical institutions from performing or teaching traditional Korean music within Korea. As a result, the musical culture became restricted to the teaching of Japanese and Western songs as part of the educational reform promoting Japanese-style Western culture.¹⁰

Musical composition in Korea may be considered from two aspects. First, there is Korean traditional music, “national music,” passed down over the centuries. Second is “Western-style composition,” works written after the late nineteenth century, when Korea opened up culturally and politically to the West.¹¹ These two styles of musical composition have coexisted for some time, and have combined and developed together steadily during the twentieth century, especially after 1950. Various compositional strategies were observed. This musical synthesis took place beginning with compositions in Western style, but using traditional Korean instruments. One of the most developed compositional strategies was predictably a Western approach to musical form, harmony, and instrumentation, but not excluding some national music aspects such as mode, rhythm, melody, sonority, and aesthetics.

Development of Art Music in Korea

To provide an adequate understanding of the characteristics and practices of modern Korean art music, a brief description of the history of acculturate art music in Korea after 1920, including major composers and their important works, follows.

¹⁰ Everett, 6.

¹¹ Lee Sang-Man, “South Korea,” *New Music in the Orient: Essays on Composition in Asia since World War II*, ed. Harrison Ryker (Buren: Frits Knuf Publishers, 1990), 249.

The Era of Modern Art Song (1920's and 1930's). The composer Kim In-Shick¹² (1885-1963) is considered one of the first music educators who introduced Western-style music to Korea. He was taught by a Western missionary. He learned cornet, violin, organ, and singing, in addition to composition. His *Haakdoga*,¹³ a nursery rhyme based on the pentatonic scale, was written in 1903. This song represents the first composition in Western-style by a Korean composer and may be said to be one of the precursors of modern Korean art song. The meter is 3/4, which is the preferred time signature in traditional Korean music, in contrast to the binary meters common to the marching songs and patriotic anthems brought from the West.

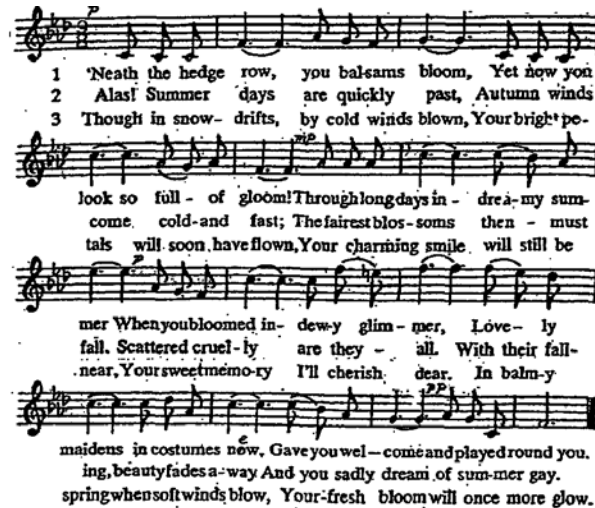
The First modern Korean art song is generally said to have been *Bongsun Hwa* (Balsam Flowers) composed by Hong Nan-Pa (1897-1941). This famous song among Korean people is set to a poem by Kim Hyeong-Jun expressing the sorrow and bitterness felt by the Korean people at their loss of national sovereignty following Japanese occupation and colonialism. It represents an important turning point in the transition from the short and simple nursery song to the modern art song with much its greater sophistication.¹⁴

¹² In Korea the last names appear before the first names as in some other countries such as Hungary or China.

¹³ Student's band song

¹⁴ Kang, 19.

Figure 2.1. “Bongsun Hwa” (Balsam Flowers)¹⁵



Through the early 1920's most musical compositions were limited to nursery rhymes, collections of which were published by Hong Nan-Pa and Yoon Keuk-Yong. The return of Hyun Je-Myung (1902-1960) at this time from study in America marked a turning point in musical activity. In 1931, both he and Hong Nan-Pa published collections of their art songs, and also made a great effort to make Korean musicians sing their songs on the concert stage. In the 1930's a number of Korean composers, including Hyun Je-Myung, Choi Dong-Sun (1901-1953), Kim Si-Hyung (1904-1999), and Cho Dong-Nam (1912-1984), composed a considerable number of modern Korean art songs. A large number of those songs were written in a style utilizing early German Romanticism and Korean sentiment.

¹⁵ This example is taken from the collection *Korea Songs: Folk and Popular Music Lyrics*.

The Postwar Era (1940's, 1950's, and mid-1960's). Western music practice and theory flourished in both performance and composition while, at the same time, traditional music continued to develop in its own right. Since Western music had been spread and immediately favored by Korean people, Korean traditional music was for a while neglected as outmoded, and it declined gradually during the first decade of the twentieth century. Throughout 1920 and 1930, however, movements and organizations arose to preserve traditional music among Korean musicians and educators. The schools, especially high schools and universities, started to develop courses to teach both Western music and traditional music from the mid-1940s.

In 1945 the end of the Japanese occupation and the Second World War came to a close. There was the formation of a new orchestra in Korea, and this was set up under the direction of Hyun Je-Myung (1902-1960), one of the founders of the Korean Composers' Association, with fifty professional members. The foundation of the Western-style orchestra led musical activity into a rapid development, but repertoires were derived mostly from Western classical and romantic styles. New compositions by Korean composers were not immediately performed. As the most important educational music institutions in Korea by the time, Yonsei University and Ewha Women's University¹⁶ played a principal role in the musical activity of the time.

Although the Korean War (1950-1953) occurred well after the liberation from Japan, Korean musicians organized a Navy Symphony Orchestra and carried on with

¹⁶ The precursor of the school is Ewha Women's School; see p. 9.

orchestral and choral music. It is most significant that the development of modern art music continued in Korea during this time. Major musical performances in Korea by the Navy Symphony Orchestra led to its becoming the Seoul Philharmonic Orchestra in 1957. This orchestra has provided opportunities for Korean composers to hear their own works performed to the present time.

Since the mid-1950s Korean composers' interest in contemporary music has been gradually growing, adopting more diverse and progressive compositional techniques, mostly from avant-garde styles of the period.¹⁷ In 1952 the Korean Society for Contemporary Music, under the direction of composer La Un-Yung (1922-1993), presented a concert of his works. This appeared to have been the first use of the term "contemporary music" in Korea, and his music moved away from a post-romantic style into atonality. His musical works, including *Sanjo for Violin and Piano*,¹⁸ were premiered, featuring the fresh use of traditional Korean materials. Among La Un-Yung's nine symphonies, the sixth incorporated folk songs from Cheju Island in Korea, and the seventh is known as the "Bible" symphony. The eighth uses twelve-tone techniques employing ideas from traditional Korean music.

When the Korean Composers' Association was organized in 1952, there were clearly differentiated modern and conservative factions. The two most important names

¹⁷ Generally speaking, avant-garde music of the time refers to the radical, post-war tendencies of a modernist style, and avant-garde music in 1950s was mostly associated with serial music.

¹⁸ *Sanjo* is traditional Korean instrumental music played in an improvisatory style. It is literally called "scattered melody," and is mostly played with traditional Korean string instruments such as *kayagum* or *gumŏngo*. The section entitled Legitimate National Source: Folk Music in Chapter II describes the details about the genre.

in the first category were La Un-Yung, mentioned above, and Yun Isang (1917-1995), who played a significant role in modern Korean composition in years thereafter. Along with Yun Isang, La Un-Yung highly influenced and attracted many younger followers, and reorganized the Korean Society for Contemporary Music in 1958, associated with the ISCM.¹⁹

Yun Isang's use of serial techniques in his music from around 1960 were probably influenced by his participation in summer courses at Darmstadt in Germany, but his music had developed its highly individual style later. In most of these works, a notable attempt is made to combine the performance practices of traditional Korean music and aesthetics with twentieth-century music idioms in more sophisticated ways. His remarkable compositional techniques viewed in this light will be briefly described later in this chapter. Through Yun Isang, twentieth-century music idioms developed to a distinctive degree as the most effective way towards musical modernization by Korean composers.

By the 1960s contemporary music had clearly come of age in Korea. There were many composers' works featuring representative twentieth century compositional trends such as twelve-tone technique, serialism, minimalism, and so on. That was mainly the result of Korean composers' study abroad in Germany. Examples by important composers include such works by Lee Sung-Jae (1924-2009), as *Thematic Twelve-tones*

¹⁹ This organization, the International Society for Contemporary Music, which was established in 1922, promotes the development of contemporary "classical music." Some notable works by Igor Stravinsky, Arnold Schoenberg, and Olivier Messiaen have premiered at events which were held by the organization.

and Four Pieces for Piano (1963) and *Concerto for Piano and String Quartet* (1966).

Lee Sung-Jae, who studied at the Vienna Academy of Music and Vienna University, had a fine sense of instrumentation and had increasingly made use of gestures from traditional Korean music. His later compositions, *Sechs Sätze* for string quartet (1972) and *Legend* for two flutes and piano (1976), deserve mention here also.

By 1960 interest in traditional music had increased considerably among Korean composers, and their compositions were highly involved with the recreation or transformation of traditional music. Cultural tradition and national identity have been main concerns to almost all Korean composers who were writing Western-style compositions, especially under the slogan ‘Discourse on Korean Music’ since 1969. They have started to address issues on the identity of Korean art music, and found it necessary to write authentic Korean music that would be accepted by and that would appeal to national and even global audiences. Moreover, Eastern and Western music blended together to form a new aesthetic trend perceived worldwide that opened greater possibilities to Korean composers.

The Search for Authentic Art Music (1970 to the present). By 1970 Korea had settled down somewhat after having recovered from the social and economic damages from the Korean War (1950-1953). Musical expression could afford to be more structured, positive, and lyrical.²⁰ Through the 1970’s the interest in authentic traditional music led to a new generation of composers trained in both traditional and Western styles.

²⁰ Kim, 20.

David Babcock, who served as music director in the Pan Music Festival from 1969 to 1971, attributes the postwar development of contemporary Korean art music chiefly to the efforts of two men, Kang Suk-Hee and his teacher Yun Isang. The Pan Music Festival has provided the Korean contemporary music community with a crucial source of information on trends in contemporary music of the world since 1969.²¹ The main purpose was to produce new Korean art music and introduce it to the international avant-garde through the Pan Music Festival, and also to foster a strong musical alliance between South Korea and Germany in the last three decades of the twentieth century.²² Kang Suk-Hee, who studied in Berlin, won major prizes in Paris and Boston, and then served as Artistic Director of the Berlin Technical University's Electronic Music Studio and as Vice-President of the International Society for Contemporary Music. He adopted Western avant-garde musical aesthetics and techniques into a body of work distinctly his own. Kang Suk-Hee played a significant role in advancing the cause of contemporary music, including electronic music, in Korea. As an organizer, he founded the Pan Music Festival in 1969, which became a major vehicle for fostering new art music in South Korea.

Many composers in this era continued to compose works in atonal and other avant-garde styles that their precursors had already utilized. The various combinations of traditional Korean materials and Western-style techniques were also observed in great diversity. These efforts were not always successful, but led to important further

²¹ Kang, 17.

²² Everett, 6.

developments. Since the 1970's to the present, the two styles appear to have merged in modern Korean art music. Pupils of Yun Isang and Kim Jung-Gil (1933-2012), including Kang Suk-Hee and Back Beong-Dong, attempted to rise above what they thought of as the backwardness of earlier Korean practice and employed more deliberate Western-styles. They had faith that the rapid absorption of twentieth century techniques would enable Korea's creative community to meet new challenges.²³

Younger generations of professional composers nevertheless believed that the development of true authentic "Korean Art Music" would be impossible if composers were overly dependent on Western-style music. Many compositions introduced and performed were met with both success and failure. Despite these mixed results, contemporary composers have persisted with their efforts to develop a new musical language for their homeland.²⁴ These uneven results should not be ignored here. Many musicologists and performers in Korea and abroad have addressed this issue constantly and made great efforts to achieve more consistent results. In any case, it is undoubtedly worthwhile to research and examine how this acculturate music has developed and contributed to the history of twentieth century music as one of the most powerful musical phenomena not just in Korea but also in other Asian countries in Eastern Europe, in South America, and elsewhere.

²³ Kang, 20-21.

²⁴ Bang-Song Song, *Korean Music*, 108-109.

Musical Approaches to Combine Modernity and Nationality

One of the most influential Western trends on Korean composers was late-German Romanticism, which frequently was employed in order to express states of emotion in their works. The presentation of these acculturate compositions discussed earlier is effected in such a way that late-romantic features, such as lyricism, freer musical form, and dissonance in harmony, are mingled with contrasting aspects in twentieth century Western music, including twelve-tone technique, atonality, diversity in timbre, and even electronic music. It served as the most effective way toward the musical synthesis that took place in Korea. Like the Western composers of the twentieth century, Korean and other Asian composers needed to be liberated from the tonic-dominant framework which had limited them.²⁵ A young Chinese composer, Lu Pei, presented this significant thought about this musical trend:

The value of art is in its creativity. An artist's creation is like a scientist's discovery—to realize our ability to upgrade our intelligence. The masters of Classicism and Romanticism are like great mountains that reach into the sky, insurmountable. To go beyond them, one would have to use a different approach, proving in the progress that history has not stopped, and that mankind progresses.²⁶

Since Western music was literally adopted from abroad and not native, Korean composers had to make a connection between what they possessed for centuries and what

²⁵ Frederick Lau, "Fusion or Fission: The Paradox and Politics of Contemporary Chinese Avant-Garde Music," *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, CT: Wesleyan University Press, 2004), 32.

²⁶ Alexander Lyon Macfie, ed., *Orientalism: A Reader* (New York: New York University Press, 2000), 1-2. Quoted in Lau, 32.

was appropriate for present developments. The development of acculturate art music in Korea would occur as a result of their intense aspiration to acquire their own stylistic authorship, and also of their secondary intention of not having their works merely labeled as compositions by “Eastern” composers or as “Eastern Music” in a stereotypical way. It is helpful to refer to the article of Yayoi Everett²⁷ as one of the most significant studies on acculturate musical synthesis. Here Everett describes her systematic discussion in the article “Musical Synthesis: Criteria and Taxonomy” as follows:

From a music-theoretical angle, I seek to elaborate upon the different types of techniques or strategies utilized to juxtapose or integrate Asian and Western musical resources. In surveying a broad range of post-1945 art music, a taxonomy of “cross over” composition is established based on specific techniques that are observable in the repertoire spanning roughly between 1945 and 1998. These taxonomic categories are drawn according to different compositional strategies by which musical synthesis is achieved, if at all.²⁸

The first category includes works that quote culture through literary and extra-musical materials. As one of the examples, this category presents Benjamin Britten’s opera *Curlew River* (1964) which is based on a popular Japanese Noh drama, *Sumidagawa*. John Zorn’s *Forbidden Fruit* (1987), written for the Kronos Quartet,²⁹ is a more recent example in this category. The piece is considered a postmodern fusion of string quartet music with a Japanese text recited by a female narrator.

²⁷ Everett, 15.

²⁸ Ibid., 15.

²⁹ Kronos Quartet is an American string quartet founded by violinist David Harrington in 1973. Kronos Quartet specializes in commissioning new music--more than 750 works have been composed for the quartet--and contemporary classical music.

The second category involves compositions that draw on aesthetic approaches or formal systems from Asian cultures without making their pieces sound “Asian.” As compositions in this category, Yayoi Everett cites Olivier Messiaen’s *Turangaiila* Symphony (1949) and *Sept Haikai* (1962), which are based on his compositional deployment of Indian *deçi-talas*.³⁰

The third category refers to compositions that evoke Asian sentiment without the explicit borrowing of preexistent musical materials or styles. Karlheinz Stockhausen’s *Inori* (1973-1974), Yun Isang’s *Concerto for Flute and Orchestra* (1977), and John Zorn’s *Hu Die* (1986) are musical examples in this category. Korean composer Yun Isang’s flute concerto is influenced by the *Ch’ong-San-Pyol-Gok*, which is Korean traditional music dating back to the Koryo period (918-1392); while the musical style is mainly Western, the orchestral writing is influenced by Korean practices in the rhythmic and musical gestures of temple bells and gongs. Finally, “exotic” elements are cited, including Ravel’s *Schéhérezade* (1903), Holst’s *Japanese Suite* (1916), and Bartók’s *The Miraculous Mandarin* (1918-1919).

The fourth category refers to works that quote or paraphrase preexistent musical materials in the form of montage or collage.³¹ Karlheinz Stockhausen quotes national anthems from all over the world in the form of a collage in his *Hymnen* (1967). A famous work by Tan Dun, *Symphony 1997: Heaven, Earth, Man*, belongs to this category. In the

³⁰ Messiaen discovered some 120 Indian *deçi-talas* that use rhythms of Indian provinces.

³¹ Everett, 17.

second movement of the piece Tan Dun quotes the popular Chinese tune “Mo Li Hua,” sung by a children’s choir with a counter-melody for cello.

The fifth category involves compositions that incorporate the specific timbre or scalar system of Asian instruments into Western compositional writing. Yun Isang’s *Piri* for oboe (1971) introduces pitch bending and buzzing sounds from the Korean traditional reed instrument, *piri*, and transfers its performance techniques to the oboe. Some significant Japanese composers such as Toshiro Mayuzumi, Fukushima, and Toru Takemitsu used similar techniques of transferring the timbre and articulations of *shakuhachi*, the traditional Japanese bamboo flute, to the standard Western flute.

The sixth category refers to works that juxtapose musical instruments of Asian and Western musical ensembles. This technique has become increasingly popular since the 1960s. Alan Hovhaness’s *Symphony No. 6* (1963) presents one of the earliest examples of combining *kayagum* (Korean traditional twelve-stringed zither), bronze bells, and *janggu* (an hour-glass shaped drum) with Western string orchestra. Toru Takemitsu’s *November Steps* (1967) and *Autumn* (1973) are also representative works that combine *biwa*³² and *shakuhachi* (traditional Japanese bamboo flute) with the Western orchestra.

The seventh category refers to compositions that transform Asian musical systems and sonic characteristics into a distinctive Western idiom. As examples in this category, the study presents Chou Wen-Chung’s *Metaphors* (1960) and *Pien* (1966), Yun Isang’s

³² *biwa* is a Japanese short-necked fretted lute, often used in narrative storytelling.

Loyang (1962) and *Réak*³³ (1966), and John Cage's *Ryóanji* (1983-1984). Works that belong to this category often involve symbolic ideas in relating the musical gestures and ideas from Asian philosophy or ritual.

The compositional techniques mentioned above are neither fixed nor musically exclusive, as composers often have employed more than one technique in individual works. It is necessary to mention that references to the "East" in avant-garde compositions are often ambiguous and paradoxical in nature, depending on the historical moment and cultural elements surrounding a composition, and its reception by audiences. Everett describes this intercultural problem as follows:

Examination of hybridized art music from the postwar era reinforced the notion that the so-called East and West should not be treated as dichotomous entities, rather as permeable, fluid cultural entities that are dynamically interconnected. In their role as cultural "brokers," many of the postwar art music composers have instigated as well as mediated between musical cultures in flux, articulating their ideological stances on how global interactions may foster and secure a future for contemporary art music.³⁴

Since the adoption of Western music in Korea, the art of composition has begun to be greatly respected, and expression of composers' individuality is considered legitimate. The necessity of acquiring contemporary compositional techniques is emphasized among Korean composers. At the same time, the search for inspiration in their traditional music has been inevitable. It is noticeable that they are attempting to draw upon Western contemporary techniques while expressing the spirit and concept of

³³ *Réak* is the name of one of the traditional Korean musical genres.

³⁴ Everett, 20.

Korean traditions resulting in a combination of two different musical cultures, such as East and West, or nationality and modernity.

As Yun Isang is a well-known composer in the European avant-garde music scene and a significant mediator between Asian and European musical styles, a brief description of his musical activity will be necessary here for a better understanding of musical approaches combining national materials with Western styles. He was first trained in France and then lived and practiced in Germany, as a result of which his musical writing is deeply multi-cultural. In 1958 he went to Darmstadt to attend the “Kurse für Neue Musik”, which was the center for modern classical music in Europe at that time. In Darmstadt he met such avant-garde composers as Stockhausen, Nono, Boulez, Maderna, and John Cage who were utilizing more experimental ideas. Yun Isang was amazed by these ideas, and he began questioning his own artistic identity and the significance of his artistic goals. Instead of complete absorption of the new culture, or stubborn retention of his original ethnicity, he achieved a masterful integration of these two elements in his music.

His music not only borrows folk materials or traditional instruments, but also makes use of Korean or East-Asian schools of thought, such as Taoism³⁵ and Yin-yang³⁶, sublimated through Western instruments and notations. He applied new performing

³⁵ Taoism is an Asian philosophical and religious tradition that emphasizes living in harmony with the Tao, meaning “way,” “path,” or “principal.” Generally speaking, it tends to emphasize naturalness, simplicity, and spontaneity.

³⁶ Developed from Chinese philosophy, the concept of Yin-yang reflects many contrasting dualities such as female and male, dark and light, low and high, and so on. The Yin-yang concept is used to describe how seemingly opposite or contrary forces are interconnected and interdependent in the natural world.

techniques to Western instruments in order to produce new sounds, called the “Hauptton (main tone)/Hauptklang (main sound) technique.” In this technique Yun Isang employed a “main tone,” which was influenced by a performance technique, *nong-hyun*,³⁷ of a Korean traditional string instrument. As the basis of his music, the long-held tones or chords, which are called “main tones” are played with numerous ornamentations, vibrators, and glissandos, and are developed through heterophonic and polyphonic textures.³⁸ The concept of Hauptklang is similar as Hauptton in that the main tone is replaced by main sound units. Yun regarded sound units which are created by each different instrument in orchestral music or ensemble music to a main sound. This main sound dominates a composition and is employed as a structural motif throughout the piece. Yun found that these Korean instrumental techniques could be applied to Western instruments without sacrificing their Korean character.

In order to create new art music through this blending, some significant compositional methods are consistently observed. The first is the use of melody employing combinations of scales and modes found in traditional Korean music, particularly the minor and pentatonic scales. Other melodic usage includes whole-tone, chromatic, modal, and twelve tone scales. Intervals frequently used include perfect or diminished fifths and fourths, and major seconds and thirds. Especially the important intervals, perfect fourths and major seconds in the pentatonic scale, became main intervallic sources to construct harmonic structure. It is very common for the melodies of

³⁷ See Chapter II B. Legitimate National Source: Folk Music for details about *nong-hyun*.

³⁸ Andrew Killick, *Musical Compositions in Twentieth-Century Korea*, 51.

Korean traditional music to be directly employed or adapted as motifs of themes in modern Korean art music.

The second is the development of harmonic approaches suitable primarily for melodies based on these scales and modes. The harmonies used in these compositions are frequently synergetic with pentatonic melodies, dissonant sonorities, polytonality, and pantonality. The third method is the use of linear, polyphonic textures. Canonic and contrapuntal writings are favored by composers to avoid compositional problems resulting from harmonization of traditional melodies. The fourth is the creative use of either Western or traditional instruments. The separation of Korean and Western instruments has been abandoned, resulting in a new quality of musical expression. The fifth is the expressive employment of tone color or timbre, which is articulated with careful attention paid to inflections and nuances of each tone or chord with varying dynamics. This feature is noticeable especially in adapting performance techniques or imitating sounds of Korean percussive or zither-like instruments to Western-style composition. The sixth is the extensive use of *jangdan* which refers to specific rhythmic patterns found in traditional Korean music. The employment of *jangdan* variants is based on the improvisation of texture, form, and melodic line. Irregular rhythmic patterns, changing meters, contrasting accentuations, and metric freedom are explored in most of these pieces along with traditional rhythmic patterns.

Finally, the frequent use of national folk-music elements including melodies, rhythmic patterns, forms, and timbres appear in a number of works. The way that

composers employ traditional folk material is being increasingly developed in more sophisticated ways. Specific traditional folk music genres are often used to provide forms or textures in this music. For instance, one of the Korean folk music genres, *Pansori*³⁹, provides the inspiration for two Korean modern operas, *Heong-bu-ga* (Song of the Two Brothers, 1977) and *Kwang-dae-ga* (Song of the Entertainer, 1979.) Composers might borrow from native sources, such as instrumental folk music *sanjo*, shaman ritual music, farmers' band music, *nongak*, and folk songs.⁴⁰

Various attempts have been made to revive traditional music in modern ways that will appeal to audiences. Repertoires have been flexible and traditional Korean and Western folk and classical materials have often been combined together.⁴¹ Contemporary Korean compositions using just traditional instruments, or exploring hybrid combinations of Korean and Western elements, have been developed. Experimentation ranges from simple rearrangements of folk songs to new works representing highly sophisticated combinations of old and new without compromising Korean identity in their music.⁴²

³⁹ It is a Korean traditional story-telling musical genre. The section entitled Legitimate National Source: Folk Music in Chapter II contains the details about *pansori*.

⁴⁰ Chapter IV provides more detailed information about the compositional strategy with musical examples of *16 Arirang Variation* for Piano by Bahk Jun Sang.

⁴¹ Keith Howard, "Contemporary Genres," *The Garland Encyclopedia of World Music*, ed. Robert C. Province, Yosihiko Tokumaru, and J. Lawrence Witzleben, (NY: Routledge, 2002), 7:951.

⁴² *Ibid.*, 952.

Legitimate National Source: Folk Music

In order to understand the nature of musical aesthetics and styles of Korean art music in the twentieth century, taking into account the unique background that contains both traditional folk music and western music, it will be essential to examine some important historical and cultural aspects of Korean folk music. The remainder of this chapter will illustrate some notable musical aspects of Korean folk music.

Historical Background and Genres

Korea has a large body of folk songs with as much variety of tempo, mood, and subject matter as any other part of the world. It includes work songs, love songs, games songs, and religious songs. They are happy, sad, resigned, and humorous. They may be fast and passionate or slow and reflective.⁴³ Folk songs have been called *sori*, literally meaning “sound.” The word for Korean folk song, *minyo*, literally translated as “songs of the people,” is usually used to refer to the genre, and is used today for the art songs developed in this category. The *minyo* is classified into two main categories; one is local folk song which is called *tosok minyo*, and the other is geographically widespread folk song, *tongsok minyo* or *chang minyo*.⁴⁴ Local folk songs are sung by ordinary people in a limited geographical area. These include mostly work songs, play songs, and ritual songs.

⁴³ Ji-Soo Hwang, “An Analysis of the Sources and Influences in the Creation of *Korean folk Song Suite* by Ji-Soo Hwang” (DMA thesis, University of Minnesota, 2004), 3.

⁴⁴ Inhwa So, *Theoretical Perspectives on Korean Traditional Music: An Introduction* Korean Music Resources Series V. (Seoul, Korea: National Center for Korean Traditional Performance Arts, Ministry of Culture and Tourism, 2002), 36.

Widespread songs, such as “Arirang,” are known almost everywhere and recorded by professional musicians. Those composed in the early twentieth century are called *sin* (new) *minyo*. Historical resources reveal the titles and some of the words of folk songs from as far back as the Three Kingdoms and the United Shilla periods (ca. 57 B.C to 935 A.D).⁴⁵ Although no tunes of antiquity are extant, a hint of early origins is given by some of those that share features with Buddhist chants. There is more documentation of folk songs dating back to the Chosŏn dynasty (1392-1910) than former periods. In fact, most of the folk music of today is from the Chosŏn dynasty.⁴⁶

Pansori is an artistic genre unique to the Korean people, and a similar type cannot be found anywhere else in the world.⁴⁷ As a more developed style of folk music, *pansori* is a combination of *pan*, meaning “performance place,” and *sori*, meaning “sound.” It is a vocal form in which a professional singer, accompanied by a drummer, sings a long dramatic song that lasts for about three to four hours and delivers a long dramatic story with *sori* (song), *aniri* (narration), and *ballim* (gestures). It was performed in an open space along with other entertainments, or in the sitting rooms of wealthy patrons. *Pansori* is said to have originated from the Shamanist chants or the folk songs in the southwestern region of Korea in the seventeenth century. *Pansori* also includes a variety of regional characteristics and musical styles to reflect the scene of the dramatic story.

⁴⁵ Keith Pratt, *Korean Music: Its History and Its Performance* (London: Faber Music Ltd., 1987), 51.

⁴⁶ Ibid., 47.

⁴⁷ Han Heungsub, “Traditional Korean Music: Its Genres and Aesthetics,” *Korea Journal* vol.47 no.3 (Autumn 2007): 91.

Sanjo, meaning “scattered melody”, is a kind of solo instrumental folk music created in the nineteenth century and based on musical elements of *pansori* and *sinawi*.⁴⁸ *Sanjo* consists of several movements with each in a different rhythmic pattern. It begins with a pattern in slow tempo, which is called *jinyangjo*,⁴⁹ and progresses to faster ones, from *jung-mori*, *jungjung-mori*, *jajin-mori*, to *hwi-mori*.⁵⁰ The transitions in speed, beginning in slow tempo and gradually accelerating to faster tempo, are a general characteristic of Korean folk music. An entire cycle of *sanjo* therefore emphasizes the significant contrast between tension and relaxation through variations of tempo, meter, or tune. These means are used in various compositional ways, and strongly influenced the art music of contemporary Korean composers. In Chapter IV more detailed illustrations will be provided with the musical analysis of *16 Arirang Variations* for piano solo by Bahk Jun-Sang. Differing from *sinawi*, *sanjo* involves only one instrument, either wind or string, with drum accompaniment. It usually lasts from forty to sixty minutes, and falls under the category of “absolute music” with no fixed content or title.⁵¹ This genre is usually considered the highest achievement of composition for instrumental folk music.

Beginning in the twentieth century, *sanjo* came to be performed as *kugak* (traditional Korean music) musicians on concert stages with traditional Korean string instruments such as *geomungo*, *ajaeng* and *haegum*, and also traditional woodwind

⁴⁸ *Sinawi* is instrumental ensemble music originally performed to accompany songs and dances in Shaman rituals in the southwestern area of Korea.

⁴⁹ Refer to musical examples of *Jangdan* (rhythmic patterns in traditional Korean music) in below in the section entitled Musical Aspects of Korean Folk Music.

⁵⁰ So, 37. Ibid.

⁵¹ Han, 93.

instruments such as *daegum* and *piri*. Over a long period of time, tunes became more varied and sophisticated according to the individual musical taste of various performers, resulting in the foundation of several different schools.⁵² However, these schools cannot be ranked; each of them possesses its own concept of beauty and its particular characteristics. The musical style and aesthetic of *sanjo* has attracted many contemporary Korean composers, including composers who are mentioned in the previous chapter.

Through the conspicuous alteration of tension and relaxation, Korean folk musicians express the earthly emotions of pleasure (*heung*) and grief (*han*). These are considered an indispensable element underlying all Korean folk music.⁵³ They show various aspects of melody, rhythm, form, timbre, and mode vary according to each folk music genre mentioned above. The most famous Korean historical document regarding music theory, *ak-hak-gwe-bon* (1493),⁵⁴ covers mainly court music and scholarly music. There are only a few written sources on folk music. Research began relatively recently, but has been gaining momentum.

Historically, traditional Korean music was influenced by Chinese and Central Asian music. However, these influences merely fulfilled a secondary role in respect to specific characteristics of Korean music. Korean folk music possesses unique cultural and artistic characteristics that distinguish it from the music of the rest of East Asia, not to

⁵² Ibid., 93.

⁵³ Byung-ki Hwang, "Philosophy and Aesthetics in Korea," *The Garland Encyclopedia of World Music*, ed. Robert C. Provine, Yoshihiko Tokumaru, and J. Lawrence Witzleben, (NY: Routledge, 2002), 7:813.

⁵⁴ It is a compendium of instrumental tuning, theoretical tone systems, orchestral seating arrangements, and ceremonial costumes and paraphernalia. This description of the document is taken mainly from the book *Music Cultures of the Pacific, the Near East, and Asia* by William P. Malm, (New Jersey: Prentice Hall), 212-213.

mention nations across the world. Evaluating folk music as the most competitive cultural product that represents Korea, contemporary Korean musicians strive not only to preserve traditional music in its original form, but also recreate it in a modern way. Now the vibrancy of Korean folk music can be seen in rapidly evolving hybrid genres that aim to attract new domestic and international audiences.⁵⁵

Musical Aspects of Korean Folk Music

Since Korean folk song is the main source for Bahk Jun-Sang's *16 Arirang Variations*, it is essential to grasp its musical characteristics and styles in order to see how they apply to these variations through melody, rhythm, mode, ornaments, and improvisation.

Korea has had a long history of musical tradition in its unique approach to melody, where the treatment of individual tones is very important. This is one factor that makes traditional Korean music different from other Asian music. Therefore, much research has been carried out on the character of Korean melody. In Korean folk music, tones take on their own life and each tone possesses its own dynamic; this feature is expressed with the term *nong hyun*, literally meaning "playing with string." A number of types of *nong hyun* have been distinguished according to the manner of execution in the old tablature book of *geomungo*, a Korean traditional string instrument.⁵⁶ Basic types of *nong hyun* include yo-

⁵⁵ Keith Howard, "Contemporary Genres," *The Garland Encyclopedia of World Music*, ed. Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben, (NY: Routledge, 2002), 951.

⁵⁶ So, 77.

seong, literally meaning “vibrating sound,” *toe-seong*, meaning “retreating or declining sound,” and *chu-eoung*, meaning “pushing up sound.”⁵⁷ Generally all these kinds of inflection may differ according to the genre, region, and mode of the music. In Korean music each tone is treated with much musical significance; therefore, how individual pitch functions musically is regarded as more important than the melodic contour.⁵⁸

Rhythm plays a substantial role in Korean music. As mentioned above, triple meter such as 3/4 meter and 9/8 meter predominates, each beat tending to be comprised of three smaller units, a characteristic of Korean music that distinguishes it from the neighboring cultures of China and Japan.⁵⁹ The combination of regularly repeating rhythmic patterns, known as *jang* (long)-*dan* (short,) is featured in virtually all folk genres.⁶⁰ *Jangdan* is determined by meter, accent, tempo, and phrase, and each different name of *jangdan* may play a role as a title for each movement of a piece. They do not always, as with Western musical terms such as largo, presto, scherzo or minuetto, refer exclusively to either tempo or meter, but to the combination of these and other characteristics.

Usually *jangdan* is played on a *janggu* (*changu*), a Korean traditional drum. Traditional Korean drum notation indicates the basic strokes of the instrument. The various rhythmic patterns used in folk and popular songs, range from slow *jinyangjo* to very fast ones such as, *kutguri*, *semachi*, and *danmori*. The *jangdan* occur in short

⁵⁷ Ibid., 78.

⁵⁸ Keith Howard, *Korean Music-A Listening Guide* (Seoul: The National Center for Korean Traditional Performing Arts, 1999), 12.

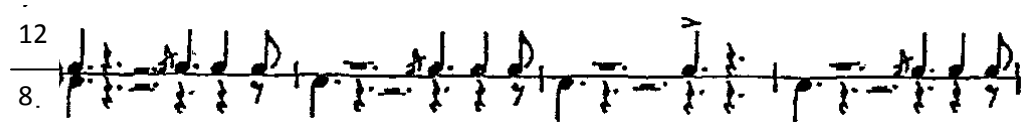
⁵⁹ So, 103.

⁶⁰ Song Bang-Song, *The Sanjo Tradition of Korean Kōmungo Music* (Seoul: Jung Eum Sa Corp., 1986), 92.

recurrent phrases, which make them easy to memorize and recognize. Further on, musical illustrations of *jangdan* are illustrated here to support our understanding of it. Since this chapter is not concerned with the comprehensive history of Korean traditional music, these examples will be restricted to types of *jangdan* used mostly in folk music (*minsogak*).

The slowest *jangdan* is *Jinyang*. *Jinyang* is usually in compound meter and becomes more active towards the end (Figure 2.2).

Figure 2.2. *Jinyang*



Jung-mori appears in passages of modern speed. It emphasizes the first and ninth beat (Figure 2.3).⁶¹

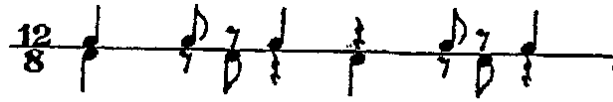
Figure 2.3. *Jung-mori*



Jungjung-mori has a swing dance rhythm and tends to use simple meter, though the meter sometimes may be compound meter (Figure 2.4).

⁶¹ Multiples of 3 in the numerator might not indicate compound meter, as in this example. Traditionally the time signature here would be 3/2.

Figure 2.4. *Jungjung-mori*



Jajin-mori is the most common pattern in fast folk music in Korea. Like *jungjung-mori*, this *jangdan* prefers mainly compound rhythm, though the meter often changes (Figure 2.5).

Figure 2.5. *Jajinmori*



Danmori is the fastest *jangdan*, usually in simple 4/4 time, and has emphasis on the first beat.

Figure 2.6. *Danmori*



Korean traditional music can generally be classified into court music (*kungjung ŭmak*), scholarly music (*jungak ŭmak*), and folk music (*minsogak*). Each category has a variety of repertoires, and the mode and melodic features are adopted differently.

However, in spite of this diversity, the melodies of Korean music are essentially related to each other and are based on a common tonal system. In Korean folk music, it is generally said that there are two main modes, *pyeong-jo* and *kyemyeon-jo*. The scales of *pyeong-jo* and *kyemyeon-jo* are both pentatonic, and they are differently adapted to each composition in terms of mood. *Pyeong-jo* is described as “deep and peaceful,” or “upright and placid.” *Kyemyeon-jo* is used in music which has a mood of “bitter and sad.”⁶²

Figure 2.7. Mode of *Pyeong-jo*

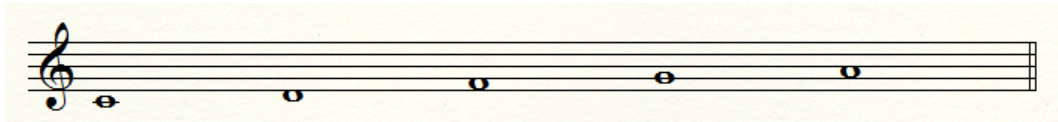
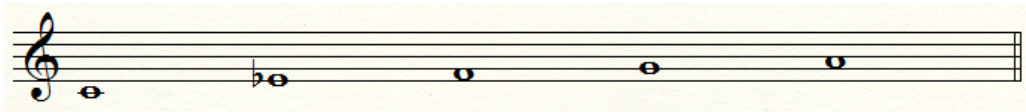


Figure 2.8. Mode of *Kyemyeon-jo*



The melodies of Korean music are primarily made up of two pentatonic scales, *pyeong-jo* and *kyemyeon-jo*. But most melodic lines found in Korean traditional music have short ornamental notes, and even additional notes, besides the main scale notes. Therefore, although there is no half-step melodic movement at all in *pyeong* and *kyemyeon* modes, the melodic progression in the music is not usually simple. Each mode consists of five notes at intervals consisting of major seconds and thirds. *Pyeong-jo* is said to be

⁶² So, 85.

comparable to the Western major mode, and *kyemeon-jo* is comparable to the minor mode.⁶³

The art of ornamentation is considered an important factor in Korean folk music performance. It is related to one of the main characteristics of Korean music, its flexibility, which permits personal deviation, variation, and improvisation in the process of performance.⁶⁴ It decorated the preceding or following notes. Ornaments reflect the direction of melodic motion, and operate in different ways in their rhythmic patterns. Also signaling the completion of a phrase, ornaments work as an important element in clarifying the structure and determining the elasticity of rhythm.

Korean folk music has employed improvisatory techniques as an important aspect of performance practice. This freedom is due to the fact that many aspects of traditional Korean music are not rigidly specified. Musicians may exercise a certain degree of freedom when interpreting rhythm and embellishing a basic melody. Therefore, the music may vary with each performance.⁶⁵ In Korean folk music genres, *sinawi*⁶⁶ is the one with the most useful musical examples of this practice. *Sinawi* is characterized by simultaneous performance of the same melodic line with individual variations by each instrument. Variety is emphasized by the different timbre of each instrument, and the melodic part often imitating each other. William P. Malm described such characteristics

⁶³ Yoo, 30.

⁶⁴ Byong-Won Lee, *Styles and Esthetics in Korean Traditional Music* (Seoul: The National Center for Korean Traditional Performing Arts, 1997), 33.

⁶⁵ Byung-Won Lee, "Korean court music and dance," *Monographs on Music, Dance, and Theater in Asia*, No. 6 (New York: Asia Society's Performing Art Program, 1979), 2. Quoted in Hwang, 14-15.

⁶⁶ *Sinawi* is an instrumental ensemble folk music traditionally used in Shamanistic rituals.

of Korean traditional music in his book, *Music Cultures of the Pacific, the Near East, and Asia*,

Remember that in the linear, aharmonic world that dominated almost all the cultures we have studied here, the relation between the singer and all melodic instruments tends to be heterophonic.⁶⁷

In *16 Arirang Variations*, to be discussed in Chapter IV, these musical aspects of Korean traditional music, especially folk music, combine with Western style techniques, resulting in a new musical synthesis.

⁶⁷ Malm, 213.

CHAPTER III

INFLUENCE OF NATIONAL SOURCES

Role of Folk Music in the Musical Synthesis

In 1905, Bela Bartók (1881-1945) began collecting folk songs in Hungary and other Balkan countries, marking the beginning of a distinguished career as an ethnologist, which he regarded as no less important than his career as a composer. It should be noted that by “folk song” Bartók meant traditional rural music associated with the peasant class, very different from the semi-professional Gypsy music admired by Liszt.⁶⁸ His goal was the integration of folk materials within contemporary art music. We have insightful words by Jim Samson on Bartók’s musical synthesis which combines the elements of folk music and contemporary Western music:

Thus, Bartók’s attempted synthesis of these two very different musics may indeed forge a new and integrated musical language, but in doing so it does not hide the fractured character of the components of that language. In short, the modernist credentials of that music are never in doubt. We might locate this species of modernism between two extreme positions, which is another way of saying that we might ‘place’ the modernism of Bartók somewhere between that of Schoenberg and Stravinsky.⁶⁹

⁶⁸ Jim Samson “Music and Nationalism: Five Historic Moments,” *Nationalism and Ethnosymbolism: History, Culture and Ethnicity in the Formation of Nations*, ed. Athena S. Leoussi and Steven Grosby (Edinburgh: Edinburgh University Press, 2007), 59-60.

⁶⁹ *Ibid.*, 61.

Nationalism was undoubtedly one of the most influential musical trends in this region in the late nineteenth century. However, unlike the way other composers in the late nineteenth century and early twentieth century employed folk song as a symbolic object of nationalism,⁷⁰ Bartók, Zoltán Kodály (1882-1967), and composers in Eastern Europe who admired Bartók employed folk music as an essential source for creating modern art music of the time. This is why Bartók's music is a less nationalistic style than an authentically modernistic one. Stylistically, the music still shows the interaction of folk materials and forms, tonal systems, and genres from Western art music traditions. Folk music was not used to evoke romantic nostalgia, as in the early nineteenth century, or to depict national symbolism, as in the late nineteenth century.⁷¹ Bartók was not the first person to take an active interest in folk music and to approach folk-art fusion in music. Earlier composers as far back as Chopin, Liszt, and Mussorgsky were significant influences in this direction. Chopin, for example, considered the mazurka a sophisticated merging of the folk music and contemporary art music of his time,⁷² and claimed that his mazurkas were "not for dancing", showing their validity as art music.

For Bartók, the authenticity of his folk materials served to justify both the aesthetic value of his modern style and his claim that he was writing national music. "From pure springs only," a quote from Bartók's *Cantata Profanda*, has been repeated so frequently in Hungary that it has become a mantra symbolizing the uncritical acceptance

⁷⁰ Ibid., 60.

⁷¹ Ibid., 61.

⁷² Ibid., 56.

of the composer's claim to have discovered the "true" path toward the creation of Hungarian music.⁷³ During the early 1920's, Bartók's articles appeared frequently in several journals, and he stressed the importance of folk songs for his approach to the creation of modern music. He found the origins for the equalization of tones that characterizes atonality not in Wagner, Strauss, and Schoenberg, but in old Hungarian folksongs in which tonic, dominant, and leading tone functions are absent. His own words from the article, "The Relationship of Folk Song to the Music of Our Time (1921)" follows:

The personality of the composer must be strong enough to synthesize the results of his reactions to most widely divergent types of folk music. He will, of course, probably react only to a folk music in harmony with his personality. It would be stupid to force a selection for exterior reasons such as a wrongly conceived patriotism. Naturally, a composer will be most influenced by the music he hears most of—the music of his home—at least superficially.⁷⁴

To facilitate understanding of the role of folk music in this musical scene, it seems necessary to define folk music precisely, for the term is understood in two different ways. Folk music refers to both traditional music and the genre that evolved from it during the twentieth century folk revival. Traditional folk music has been defined as music transmitted by mouth, as music of the lower classes and with unknown composers. Also, it is associated with music that has been sung or performed by custom over a long period of time. So-called contemporary folk music is a new form of popular

⁷³ David E. Schneider, *Bartók, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality* (Berkeley: University of California Press, 2006), 6.

⁷⁴ Béla Bartók, "The Relationship of Folk Song to the Music of Our Time," *Sackbut* (1921): 1, Translated by Brian Lunn.

folk music. This type of folk music includes fusion genres such as folk rock, folk metal, electric folk, and others. Folk music described throughout this document is associated with the former one, traditional folk music. Generally speaking, folk music exists almost everywhere in the world and is universally owned. Folk music allows people to retrace the course of previous eras, but lives in the present, shaped by and responsive to contemporary society.⁷⁵

Some notable characteristics of traditional folk music allowed it to be revived or recreated in modern style. Folk music was transmitted through oral traditions. Due to this characteristic, folk music is subject to change in various artistic forms; therefore, its musical flexibility and simplicity offer a number of possibilities to contemporary composers to infuse individuality into their music. Also, the specific and original musical features of traditional folk music led to a further advancement of both early and modern cultures. For instance, variety in timbre, rhythm, and mode in Korean folk music produces not only a unique charm but also a special tension and strain in sound, with an inherent link to contemporary compositional techniques. The extensive use of non-harmonic tones, microtones, various noises, and pentatonic modes in Korean folk music actually provides considerable latitude to composers for applying modern techniques, such as polytonality, atonality, and pantonality.

⁷⁵ Philip Vilas Bohlman, *World Music: A Very Short Introduction* (Oxford: Oxford University Press, 2002), 69.

Another salient characteristic of folk music is its frequent narrative allusions, with the capacity to tell stories and evoke sentiments.⁷⁶ Folk music is generally associated with its national or regional cultures. Especially, geographical qualities of folk music have contributed to the possession of musical authorship through the composers' recreation of their own folk materials. The lyrical characteristic of traditional folk music is one of the aspects that enable contemporary composers to infuse its lyrical language into modern avant-garde idioms which show a considerable break with earlier Western musical styles.⁷⁷

Tan Dun's *Eight Colors for String Quartet* (1986-1988) is a recent and classic illustration of this process of musical synthesis. In this piece, the composer attempted to recreate timbre as applied in Peking Opera⁷⁸ and in Buddhist chant. This piece is characterized by the combination of Chinese folk material and atonal music. The use of folk material in this piece allowed him to apply experimental techniques with musical expression. Tan Dun shows how to handle repetition,⁷⁹ but otherwise responds in his own way, based on his culture. The work consists of eight very short sections, almost like a set of brush paintings, through which materials are shared and developed. Each section is described by eight interrelated titles, and it forms a drama, a kind of ritual performance

⁷⁶ Ibid., 71.

⁷⁷ Schneider, 1.

⁷⁸ Peking Opera or Beijing Opera is a form of traditional Chinese theatre which combines music, vocal performance, mime, dance and acrobatics. It arose in the eighteenth century and became fully developed and recognized by the mid-nineteenth century.

⁷⁹ In describing the use of repetition in Schoenberg's atonal music in his book, Bryan Simms makes the following comment: "...one difficulty is that even in an otherwise 'atonal' work, tonality 'by assertion' is normally heard on the thematic or linear level, and centricity may be established through the 'repetition' of a central pitch or from emphasis by means of instrumentation, register, rhythmic elongation, or metric accent..." (Simms 1986, 65)

structure. Not only timbre, but the actual string techniques are developed from Peking opera. Although an atonal technique is mainly explored in this piece, the piece shows the composer's aim to blend traditional folk material with Western traditions. With regard to the musical intention of the piece, Tan Dun described it as follows:

I began to find a way to mingle old materials from my culture with the new, to contribute something to the western idea of atonality, and to refresh it. I found a danger in later atonal writing to be that it is too easy to leave yourself out of the music. I wanted to find a way to remain open to my culture, and open to myself.⁸⁰

In Korea, national folk music has been recreated by utilizing old and new musical elements throughout the twentieth century. The development of this trend has provided Korean contemporary composers with great potential for Korean folk music as a compositional source and for the artistic value of their music. The reformation of national folk material in Korean art music has been regarded as one of the most effective ways to integrate nationalism and contemporary Western compositional methods.

Bartók and Kodály once asserted how much the rearrangement of folk music requires the creativeness of a composer; therefore, the effort which the composers exerted was hardly less than that required to write a traditional new work. This kind of composition affirms the merits of nationalism, but at the same time the particular influence of true folk music, as in Bartók, is apparently universal in quality; it transcends national and cultural boundaries despite nationalist roots and foundations. It seems

⁸⁰ The description of the piece by composer is taken from *Eight Colors for String Quartet*, program note by Tan Dun, <http://shirmer.com/works/tandun> (accessed November 18, 2012)

reasonable to conclude that the integration of folk music has proven one of the most effective and influential compositional strategies in the course of twentieth century.

***Arirang*; Variations with Thematic Origins in Korean Folk Music**

As a main source of *16 Arirang Variations*, an examination into the Korean folk song *arirang* was essential to better understand an analysis of the work. The discussion on the origin and characteristics of *arirang*, and how it has been revived by the modern Korean musical community, will be explored in this chapter.

Arirang is regarded as the most well-known *tongsock-minyo* (geographically widespread folk song) genre in Korean folk music, both locally and worldwide. A considerable number of compositions based on *arirang* have been composed and performed by both Korean and foreign musicians. It is notable that the New York Philharmonic recently performed *Arirang Fantasia* under the direction of Lorin Maazel, during the orchestra's appearance in North Korea in 2008. The term *arirang* is an ancient native Korean word with no specific modern meaning. As a song, *arirang* refers to the name of a hill, and is regarded as a place of peace and calmness. According to some literature on *arirang*, the hill presents to the Korean people what the idea of the "promised land" represents to Western cultures. Many presumptions were offered repeatedly as to the meaning and origin of *arirang*. Some introduced the optimistic view that the origin of *arirang* can be found in geographical names and personal names dating

back to the Three Kingdoms period (57 AD until 668.) Others hold the view that all attempts to find the original meaning of *arirang* in ancient times are futile.⁸¹

Many variations of the song exist, and they can be classified based on lyrics and overall melody. Figures 3.1, 3.2, 3.3⁸² are representative Korean folk songs which contain different versions of the refrain. Titles of different versions of the song are usually prefixed by their place or time of origin.⁸³

Figure 3.1. *Chindo Arirang*

♩ - 90

A ri a ri rang ssŭ ri ssŭ ri rang 'a ra ri ga na han ne- he- he

A a ri rang ũng ũng ũng a ra ri ga- nan ne-

Sŏ sa ne chŭ nŭn hae nŭn chŭ go shi p'ŏ chŭ nŭ nya
Will the sun ever set for its won longing?

Nal du go ka shi nŭn nim ka go shi p'ŏ ka nŭ nya
Will my love ever leave me for his own yearning?

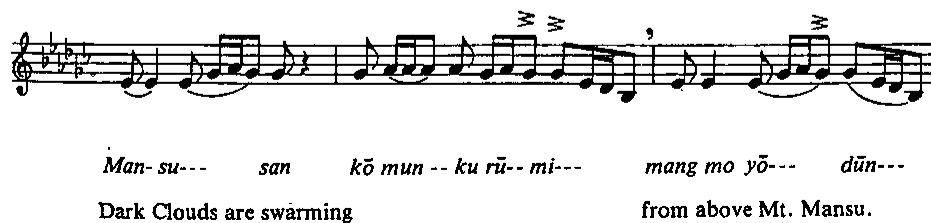
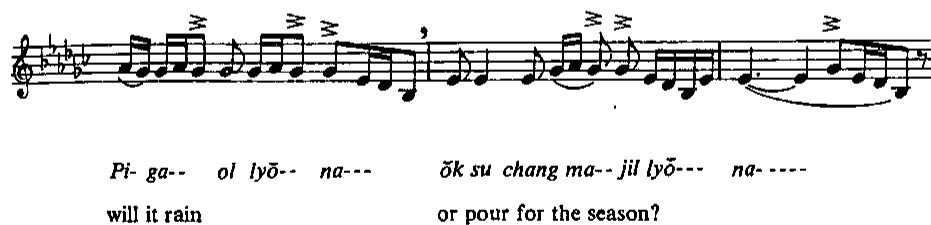
All (most) of the translations of *Arirang* in this paper were originally published in *Korea Journal*, vol.28, no.7

⁸¹ Kim Shi Yup, "Arirang, Modern Korean Folk Song," *Korea Journal* vol. 28 no. 7 (July 1988), 7.

⁸² These examples were taken from "Representative Arirang Songs" in *Korea Journal* (July 1988), 52-57.

⁸³ Chŏngsŏn, Chindo, and Miryang are the names of certain regions in South Korea.

Figure 3.2. *Chǒngsǒn Arirang*



All (most) of the translations of *Arirang* in this paper were originally published in *Korea Journal*, vol.28, no.7

Figure 3.3. *Miryang Arirang*

$\text{♩} = 90$

Nal jom po- so nal jom po- so nal jom po- so--
Turn round to me, if once,

Tongji sôt tal-- kkot pon dū- shi-- nal- jom- po- so
As if a flower in the freezing season.

A ri a ri rang ssū ri ssū ri rang - a ra ri ga nan-- ne--

A ri rang-- ko gae- ro-- nal- nōm gyō ju- so--
Pass me over the Arirang Hill.

All (most) of the translations of *Arirang* in this paper were originally published in *Korea Journal*, vol.28, no.7

A large number of folk songs containing the word *arirang* are found throughout Korea, and the *arirang* of the central area⁸⁴ comes close to being a national folk song.⁸⁵ It is the so-called *Bonjo Arirang*, and is of relatively recent origin. Most of Korean folk songs, including *arirang*, had been passed down across generations through oral tradition.

⁸⁴ Seoul, Kyonggi province.

⁸⁵ Refer to Figure 3.5.

Cho Yung-Han, a journalist in Korea, wrote in the May 1932 edition of *Tonggwang* (Eastern Light) about *minyo*, meaning “Song of People”:

Minyo comes from the masses. They are songs passed down from the distant past, without known composers, and we do not know when they were created. To talk about their creation is very difficult...they are songs which we love deep down in our heart; the reason we appreciate them is their deep root.⁸⁶

The first transcription of *arirang* was published in 1896, in the third volume of the Korean Repository, a journal largely sponsored by the missionary fraternity, where it includes a translation of lyrics of *arirang* by Homer B. Hulbert (1863-1949). He introduced it with this description:

This tune is made to do duty for countless improvisations in which the Korean is an adept...the verses which are sung in connection with this chorus range through the whole field of legend, folk lore, lullaby, drinking songs, farmer's song, domestic life, travel and love.⁸⁷

Hulbert's version⁸⁸ differs slightly from the “standard” *arirang* (*Bonjo arirang* or *Kyeongki arirang*) that became popular in the early twentieth century. The popularity on the *Bonjo arirang*⁸⁹ is due to a film by Na Un-Gyu (1902-1937) where it was used as the theme song. The film premiered in Seoul in 1926, and is regarded as Korea's first

⁸⁶ This description was originally taken from the Journal published from 1926 to 1933 in Korea, *Tonghwang* 33 (May 1932.) Reprinted in *Minjok Umakhak* 7 (1985.) Translated and quoted in Keith Howard, “*Minyo* in Korea: Songs of the People and Songs for the People,” *Asian Music* vol.30 no.2 (Spring/Summer 1999), 2.

⁸⁷ Quoted in Taylor E. Atkins, “The Dual Career of *Arirang*: The Korean Resistance Anthem that Became a Japanese Pop Hit,” *The Journal of Asian Studies* Vol.66 No.3 (August 2007), 651.

⁸⁸ Refer to example 3.4.

⁸⁹ *Bonjo Arirang* is the most well-known one among the other *arirang* songs. Bahk Jun-Sang's *16 Arirang Variations* was composed based on this *arirang* song.

cinematic masterpiece and its most effective artistic expression of Korean resentment against Japanese colonial rule. It demonstrated the strong will of Koreans to win their national independence. The film continued to be shown for some years until the Japanese rulers banned it once and for all. Nevertheless, the melody of the song *arirang*, which was played in the final scene, sank deep into the soul of Koreans throughout the country all the way to the present. Because of its flexible structural characteristics, *arirang* easily accommodated changes in shifting emotions in various historical contexts or social conditions.⁹⁰ During the colonial period, the essence of *arirang* was an inherent anti-Japanese movement, and it has continued to serve as a symbol of Korean nationalism.⁹¹

Figure 3.4. Hulbert's Transcription of *Kujo Arirang*⁹²



All (most) of the translations of *Arirang* in this paper were originally published in *Korea Journal*, vol.28, no.7

⁹⁰ Atkins, 652.

⁹¹ Ibid., 652.

⁹² This example is taken from the article "The Origin of *Arirang* and *Meari* as Its Original Form" by Kim Young Gap in *Korea Journal* (July 1998), 32.

Figure 3.5. “Standard” *Arirang* (*Bonjo Arirang* or *Kyeongki Arirang*)

Arirang

Chorus ♩ 96–104



A ri rang- a ri rang- a ra-- ri- yo--



A ri rang- ko- gae- ro nō mō-- gan da
Over the Arirang Hill I am going.

Solo

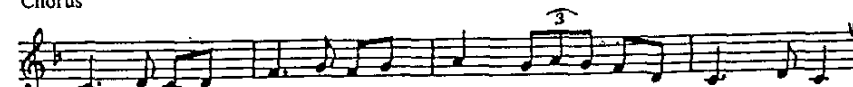


Na rūl pō-- ri-- go- ka shi nūn ni- mūn--
He who leaves me, with me behind,



Shim ni do- mot-- ka- sō- pal pyōng nan da
Will have trouble with his feet in no for distance.

Chorus



A ri rang- a ri rang- a ra-- ri- yo



A ri rang- ko- gae- ro- nō mō-- gan da

All (most) of the translation of *Arirang* in this paper were originally published in
Korea Journal, vol.28, no.7

The table 3.1 below gives the refrain (first two lines) and first verse (third and fourth lines) of *arirang*. The Korean text with a translation follows:

Table 3.1. Refrain and The First Verse of *Arirang*

Korean original text with Romanization	English translation
아리랑, 아리랑, 아라리요, Arirang, arirang, arariyo, 아리랑 고개로 넘어간다. Arirang gogaero neommeoganda.	Arirang, arirang, arariyo, Crossing over Arirang pass.
나를 버리고 가시는님은, Nareul beorigo gasineun nimeun, 십리도 못가서 발병난다. Simlido motgaseo balbbyeongnanda.	Dear who abandoned me, Shall not walk even ten li ⁹³ before his/her feet hurt.

The standard version of *arirang* has three verses, although the second and third verses are not as frequently sung as the first. The table 3.2 shows the other two verses.

⁹³ Measurement of distance used in the past in Korea.

Table 3.2. The Second and The Third Verses of *Arirang*

Korean original text with Romanization	English translation
Verse 2	
청천 하늘엔 찬별도 많고, Cheoncheon haneuren chanbyeoldo manko, 우리네 가슴엔 희망도 많다. Urine gaseumen huihando manta.	Just as there are many stars in the clear sky, There are also many dreams in our heart.
Verse 3	
저기 저 산이 백두산이라지, Jeogi jeo sani Baekdusaniraji, 동지 설달에도 꽃만 핀다 Dongji seotdaredo kkonman panda.	There, over there that mountain is Beakdu Mountain, Where, even in the middle of winter days, flowers bloom.

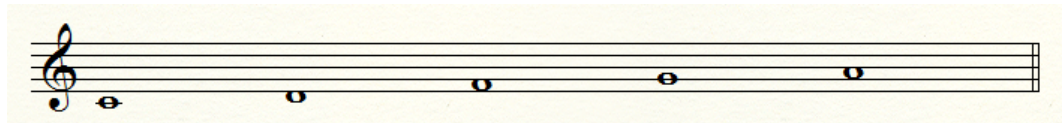
Most Korean folk songs consist of solo and chorus parts, both of which have eight measures in either 3/4 or in 9/8 time. The solo part differs from the chorus in the first two measures, in that the solo singer begins his song with a note an octave higher than the opening note of the chorus.⁹⁴

While antiphonal and responsorial singing is most notable in the singing style of “Chunra,”⁹⁵ it is a common style in Korean folk song. It can be divided into two sections: section A (refrain) would be traditionally sung by unison chorus and section B by a solo singer. The leading singer usually improvises the melodic line and lyrics of section B

⁹⁴ “About *Gugak* (Traditional music)” on the web site of National Center of Korean Traditional Performing Arts, <http://www.ncktpa.org> (accessed November 12, 2012)

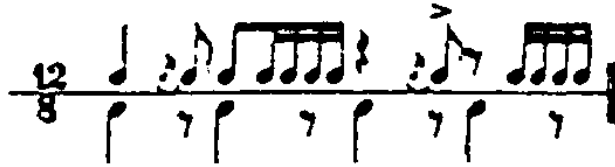
⁹⁵ The name of the southwestern division of Korea

within the metrical frame, while the chorus answers with a refrain of unvarying text, which may include nonsense syllables. The central geographical folk song area includes “Kyeonggi” province, where the capital city Seoul is located. Generally speaking, the folk songs of this region use pentatonic scales with cadence notes possible on different degrees of the scale.

Figure 3.7. *Semachi Jangdan*

⁹⁶ The subsection entitled Musical Aspects of Korean Folk Music in Chapter II contains the explanation of *jangdan*.

Figure 3.8. *Kutkeori Jangdan*



Performing forces for Korean folk song, including *arirang*, are highly varied. A large instrumental ensemble might provide an accompaniment, but sometimes there is no accompaniment at all. The Korean traditional drum, *Janggo*, is most often required for an accompaniment, and any number of melodic instruments such as *kayagum* (zither), *taegum* (woodwind instrument), and *haegum* (fiddle) may appear in the accompaniment as well, especially in professional performances.

Kim San, one of the most sensitive intellectuals active during 1920s and 1930s, understood *arirang* as a modern song that had a long history. He once described the spirit and meaning of *arirang* during the colonial period, and is frequently quoted as a main source:

In Korea we have a folk song, a beautiful, ancient song which was created out of the living heart of a suffering people. It is sad, as all deep-felt beauty is sad. It is tragic, as Korea for so long been tragic. Because it is beautiful and tragic, it has been the favorite song of all Koreans for hundreds of years...There are those of us who would write another verse for this ancient "Song of Arirang." The last verse is not yet written...Korea still has the strength to climb the last hill of Arirang and tear down her old gallows of death.⁹⁹

⁹⁹ Quoted in Kim, 4.

Arirang reflects the life and spirit of Korean people under various historical and sociological conditions, and maintains its permanent appeal, probably for all time. In summary, *arirang* is a song based on a relatively simple musical form that is rooted in traditional rhythms as well as a song that is open to changes according to the aesthetic concepts of present and future generations. This explains why *arirang* is so closely connected to the growth of Korea's national consciousness, and why *arirang* continues to inspire Korean composers to write new music reflecting its national flavor.

CHAPTER IV
COMPOSER BAHK JUN SANG AND
AN ANALYSIS OF *16 ARIRANG VARIATIONS*

A Brief Biographical Sketch of Bahk Jun Sang

Bahk Jun Sang was born June 2, 1937, in Norumegi, a small village in Kyeonsangbuk-Do (a province of South Korea). He is now an active composer in South Korea, Austria, and Germany, where he currently lives. Bahk studied composition at the Seoul National University, where he received a Master of Music degree in 1965. He studied with La Un Yong (1922-1993), who contributed greatly to the development of Korean modern music. An Austrian government stipend enabled him to study composition at the Universität für Musik und Darstellende Kunst in Vienna (University of Music and Performing Arts in Vienna) from 1967 to 1973 with Hanns Jelinek and Alfred Uhl. Bahk also studied electronic music and modern music with Friedrich Cerha. Between 1968 and 1970 he participated in the international summer seminars in Darmstadt (Internationale Ferienkurse für Neue Musik in Darmstadt¹⁰⁰.) Bahk took composition seminars by Stockhausen and Ligeti in the summer school, and he was tremendously influenced by their experimental ideas, and developed great interest in

¹⁰⁰ The Internationale Ferienkurse für Neue Musik, Darmstadt, was established in 1946 by Wolfgang Steinecke, and held annually until 1970 and subsequently every two years. This summer school has been providing seminars about the teaching of composition and the interpretation of contemporary music. It also includes premieres of new music.

modern music. In 1969 he helped to organize the Biennale for Contemporary Music with Yun Isang, Paik Nam Jun, and Kang Suk Hee. This music festival took place in Seoul, and it introduced a number of contemporary works by Stockhausen, Boulez, Eimert, Ramati, and Cage for the first time in Korea.

Although he was mostly involved with Western music, he was also inspired by Yun Isang's use of Korean traditional music. He occupied himself continuously in researching and studying this traditional music, and tried to achieve an integration of Western and Korean elements in his music. As his activities as a composer grew, he was recognized and honored by many musical organizations and festivals. He composed *Seak I* for chamber orchestra in 1971, and it was recognized with a prize at the ISCM¹⁰¹ International Music Festival in 1972. This was only the second time that a Korean composer won a prize at the international music competition.¹⁰² In 1974, he won again at the same competition with *Parodie* for chamber ensemble. Critics paid attention to his distinctive mixture of two different styles, Western and Eastern, and his reputation in Europe has continued to grow. He was often invited as a guest composer for ISCM, and composed *Sublim* for orchestra (1987) as a composition commissioned by the International Composition Festival held at the University of Arts, Graz. The piece was premiered by the Graz Philharmonic Orchestra in 1988 under the direction of Bareza. His deep interest in Korean folk music and his Western musical training resulted in many

¹⁰¹ The ISCM (International Society of Contemporary Music), founded in 1922, is an important international network, devoted to the promotion and presentation of contemporary music.

¹⁰² Yun Isang was the first Korean to win the prize at the same festival in 1964.

works which combine the two traditions in a unique and personal style. More recently Bahk studied musicology and ethnomusicology at the University of Vienna, where he received his Ph.D. in 1991, with a dissertation entitled “Die Auswirkungen der Volksliedforschung auf das kompositorische Schaffen von Béla Bartók” (Effects of Folk-song Research on Béla Bartók’s Compositional Production), which focuses on the changing status of the folk tunes in Bartók’s works according to the composer’s varied approaches to their use.¹⁰³

Bahk has been an important contributor to Korean modern art music in various genres, such as orchestral music, ensemble music, ballet music, opera, vocal works, and piano music. His main piano works include *Mark* (1971), *16 Arirang Variations* (1985), 108 pieces in *Children’s World* (1993-2000), *12 Fantasies* for Piano (2008). *Guide to the Pianists’ Repertoire* by Maurice Hinson contains Bahk Jun Sang’s piano work *Mark*,¹⁰⁴ which was premiered by Klaus Billing in Berlin. His *16 Arirang Variations* was premiered by a well-known Korean pianist, Park Un Hee, in Seoul in 1985. His piano music shows his wide variety of compositional techniques and his continuous commitment to incorporating traditional material into modern Western styles. Other important works which utilize these two elements besides piano works include, *Echo* for woodwind quintet (1975), *Invocation* for dancing soprano, bass clarinet, and percussion (1977), the opera *Chunhyang Chon* (The Tale of Maiden Chunhyang, 1985), *Arirang*

¹⁰³ Elliott Antokoletz and Paolo Susanni, *Béla Bartók: A Research and Information Guide* 3rd ed. (New York: Routledge Music Bibliographies,) 317-318.

¹⁰⁴ Maurice Hinson, *Guide to The Pianist’s Repertoire*, 3rd ed. (Bloomington and Indianapolis: Indiana University Press, 2000), 64.

Variations for orchestra (2001), and *Trans-danza* for violin and piano (2005). Most of his music has been recognized as representative of Korean modern art music which has contributed to the development of intercultural music in Korea.

Theoretical Study of *16 Arirang Variations*: Transformed Folk Elements in Modern Styles

The *16 Arirang Variations* for piano is based on the Korean folk song, *arirang*, and among various versions of *arirang* mentioned in previous chapters, Bahk Jun Sang chose *Bonjo Arirang*, which has its origin in a central area of Korea (*Kyeongki* province.) The formal scheme of *16 Arirang Variations* is strongly influenced not only by Western traditions, but also by traditional Korean folk music. The piece was composed in both styles, with authentic folk melody varied mainly through rhythm and character, while twentieth century Western practices are applied to harmonic and contrapuntal treatment. The piece consists of the folk theme and 16 variations, which are divided into three sections. The first section includes the theme and the first two variations. The second section covers Variation III to Variation IX, and the last section consists of the last seven variations (Variation X through Variation XVI). One of the distinctive features of each section is its gradually accelerating tempo, excepting a few variations in the second section, thus presenting the original theme in a relatively simple texture with a slow tempo, and culminating in a climatic faster tempo by the end. This feature is similar to

that of *sanjo*, a traditional Korean instrumental folk genre. An entire cycle of *sanjo*¹⁰⁵ emphasizes the significant contrast between tension and relaxation through variations of tempo and rhythmic changes in each movement.

Table 4.1. Overall Structure of 16 Arirang Variations

Section	Variation	Length in measures	Tempo marking
Section 1	Theme	16	Andante amoroso (♩=66)
	Var. I (<i>attacca subito</i>)	16	Grazioso (♩=76)
	Var. II	8	Allegro con moto (♩=168)
Section 2	Var. III (<i>attacca</i>)	16	Andante cantabile (♩=69)
	Var. IV (<i>attacca</i>)	22	Allegro molto (♩=128)
	Var. V	16	Dialogo amoroso (♩=46)
	Var. VI (<i>attacca</i>)	16	Vonica (♩=52-60)
	Var. VII	No bar line	Rubato (♩=56-60)
	Var. VIII	20	Zephyrisch (♩=144)
	Var. IX	18	Vivace (♩=144)
Section 3	Var. X	16	Semachi amoroso (♩=66)

¹⁰⁵ *Sanjo* consists of several movements, generally four to six, in gradually accelerating tempos, from slow to moderate to fast.

	Var. XI (<i>attacca subito</i>)	16	Samchégut lento (♩=44)
	Var. XII (<i>attacca subito</i>)	10	Samchégut con moto (♩=60)
	Var. XIII (<i>attaca</i>)	10	Samchégut mobile (♩=84)
	Var. XIV	28	Deong-deok- gung-ki (♩=120)
	Var. XV (<i>attaca</i>)	38	Vivace (♩=152)
	Var. XVI	19	Ancore con vivo e furioso (♩=148)

Theme

It is advisable to present the original *arirang* melody as the main source for the 16 *Arirang Variations*, because it differs to some extent from its appearance in Bahk's Theme. The theme is composed based on the folk song *Bonjo arirang* (Figure 4.1), which is written in four four-bar phrases (A, A', B, A'). These phrases form two periods. The first and third phrases act as the antecedent (question) phrases and the second and fourth as the consequent (answer) phrases resolving on G. Phrase B differs by its high range and long note values, but only for two measures; the melody in mm. 3-4 is then resumed in mm. 11-12. The melody is based on the Korean pentatonic scale built on D (D-E-G-A-B), which is called the *D pyeong* mode (Figure 4.2), and moves only stepwise

on these pitches with the exception of the leap from G in measure 8 to the D in measure 9. Since the consequent phrases resolve on G, it is reasonable to consider G as the tonic of G major in the analysis, and D as the dominant. When in context modal implications seem called for, the tonal center may be shifted to D as an alternative and more likely view.

Figure 4.1. *Bonjo Arirang* (*Kyeonggi Arirang*)

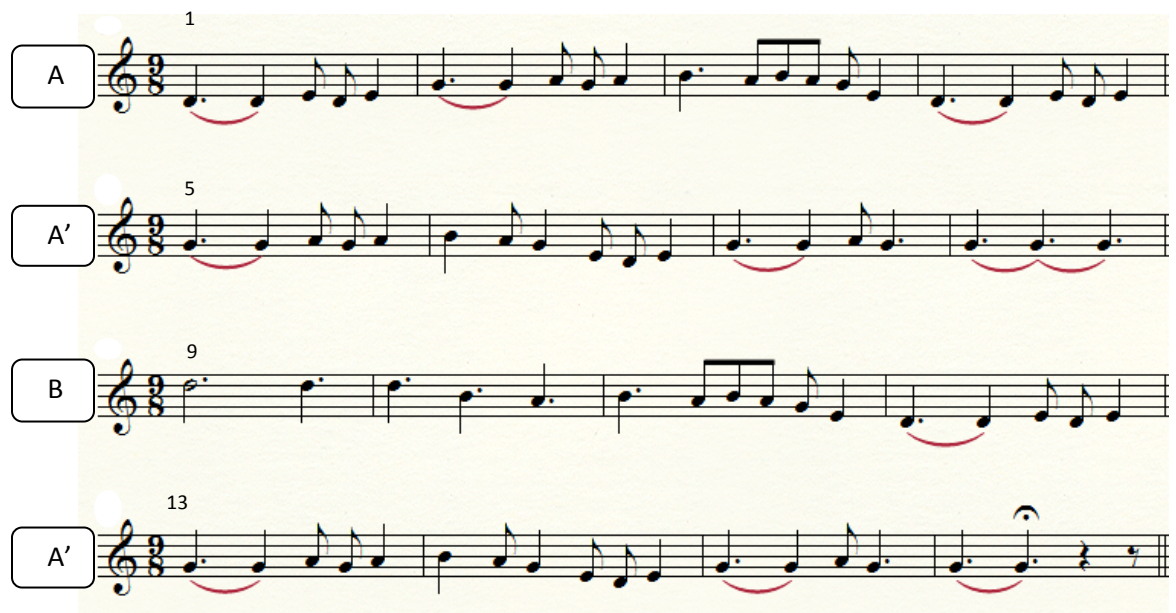
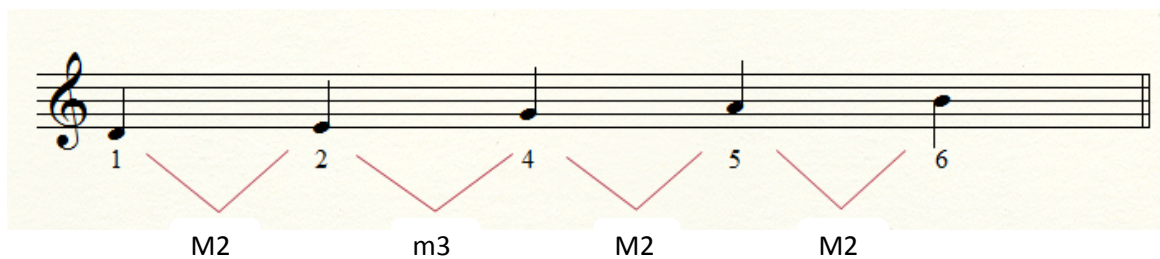


Figure 4.2. *D Pyeong Mode*



c. *Semachi Jangdan*

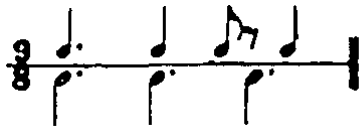


Figure 4.3a illustrates rhythms used in the melody that give rhythmic variety to the compound meter 9/8. The rhythmic patterns of the theme are based on *semachi jangdan* (Figure 4.3c), one of the rhythmic patterns commonly found in Korean folk music. The theme plays an important role not only as a melodic resource but also as a rhythmic source throughout the variations. Figure 4.3b displays the two especially distinctive rhythmic elements of long-short and short-long patterns over a steady accompaniment which here produces syncopation.

Figure 4.4 below shows Bahk's version of the Theme, completed with its harmonic treatment.

Figure 4.4. Theme

Thema
Andante amoroso ♩ = ca 66

Bahk Junsang

Piano

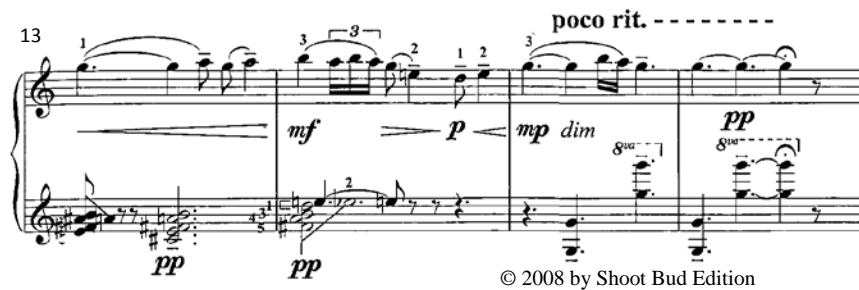
9 *p dolce* *mp* *p < mp*

5 *mf* *mp* *p* *mp* *p* *mf*

9 *Più mosso* *ff* *f*

11 *A tempo* *p dolce* *mf* *mp*

Figure 4.4. cont.



The *arirang* theme is fully stated an octave higher than the original song, with a left-hand accompaniment. Bahk adds a few ornamental notes and melodic fragments with added double notes, perhaps to create a more expressive or sophisticated line than the original song. The main differences between Bahk's version and the original melody occur in measures 9 and 10. The rhythm, already in longer values in the original, is further expanded in measure 9, and modified considerably in measure 10. The sixteenth notes are distinctly more dramatic, contributing to the obvious and even exaggerated climax with the increase in tempo and the abrupt *fortissimo*. In all other respects, however, the original melody is unaltered.

The chord in measure 2 (Figure 4.5e) and the chord in measure 3 (Figure 4.5e), spread differently in measure 4, may appear to be randomly chosen; however, they are based on the cycle of fifths stacked on G, which contains the five pentatonic white keys G-D-A-E-B and the neighboring pentatonic black keys F#-C#-G#-D#-A# (Figure 4.5). these white and black keys are employed as an important source for harmonic structure, and in the variations act as parameters for virtually all aspects of compositional technique, whether melodic, rhythmic, ornamental, formal, or any other elements of structure.

Figure 4.5 (a, b, c, d, e) illustrates the potential of the cycle of fifths for creating chords, whether clustered or more openly spaced. Figure 4.6 a and b show Stravinsky's and Debussy's creative use of the integration of white keys and black keys in piano writing.

Almost as significant in an analysis is the absence of the final two pitches of the cycle of fifths, E# (F^b) and B# (C^b); it will be seen that these pitches are neither members of the white key pentatonic group, nor available as lower neighbors to the these five white notes. They are absent here in the accompaniment to the Theme, and will be avoided or used sparingly in the variations, depending on contexts. The use of F# and C# in measures 2, 3, and 4 is an intentional harsh dissonance, but it is mollified by the very soft dynamics indicated and the implied rather than struck white-keys neighbors. The minor seconds here may be categorized as *acciaccaturas* (crush-notes), used as early as the harpsichord sonatas of Domenico Scarlatti, where they are almost invariably played staccato, and produce sharp but colorful accentuation, particularly on that instrument. These crush-notes are common in twentieth century resources, notably in the works of Bela Bartók, and not only in keyboard literature. In Bahk's use in his version of the Theme, their function and effect are clearly quite different, amounting to dissonant but gentle clusters which are allowed to reverberate. The pitches F# and C# are apparently used as the first of the black keys in the cycle of fifths, which happen also to be neighbors to the first notes, tonics G and D, of the available white-key tonalities. Possibly the position of C# at the bottom of the first chord is intended to suggest the neighboring tonal center of the *D Pyeong* mode though the D on the first chord is implied rather than struck.

The priority given to these two black keys continues to be demonstrated in most of the variations in similar or different ways.

Figure 4.5. Harmonic Structure

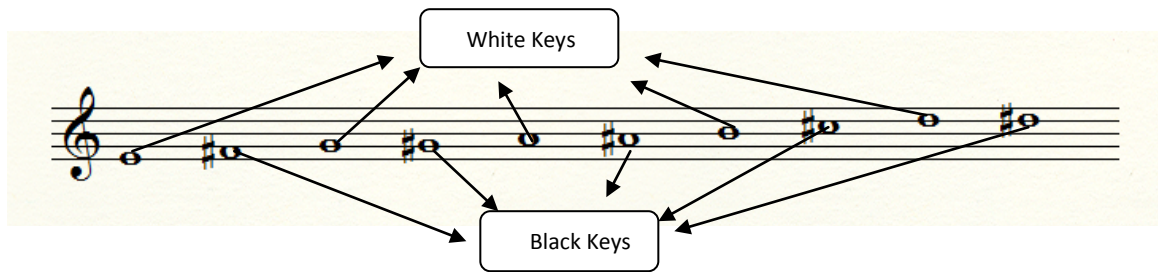
a. Theme mm.1-4

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b. Stacks of 5ths based on G

c. Vertical displacement of pitches from figure 4.5a within an octave

d. Rearrangement of pitches in scalar order



e. Chords in Theme and stacks of 5ths

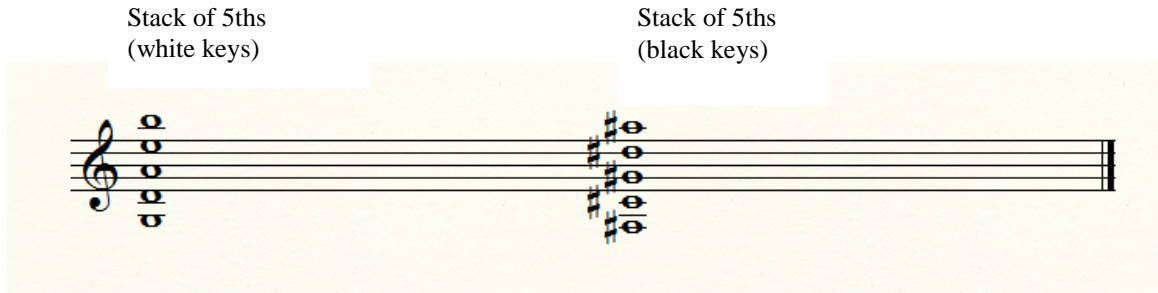
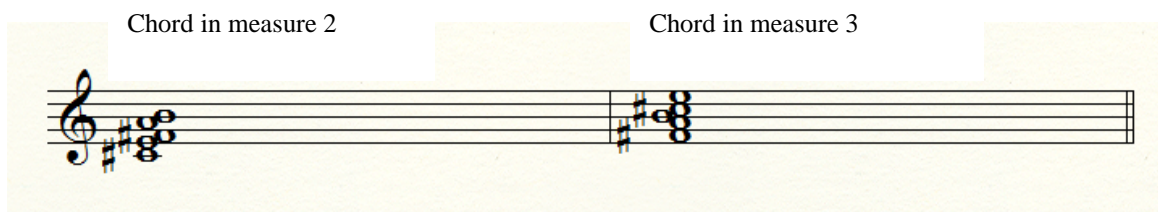
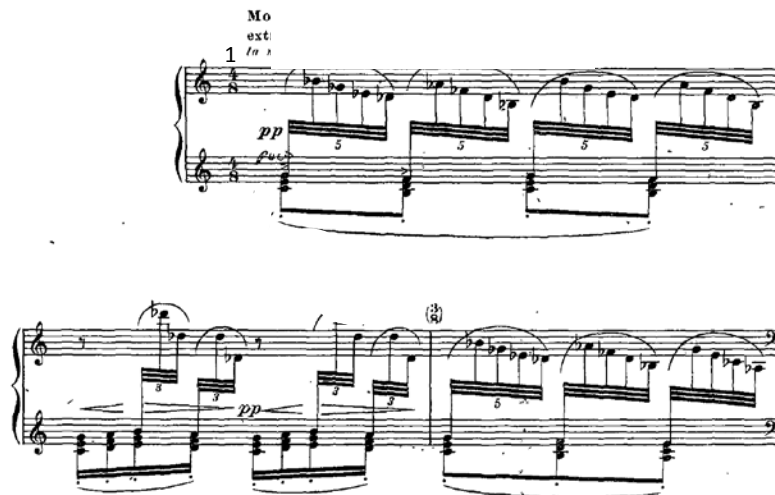


Figure 4.6a. Igor Stravinsky, *Petrushka* (arrangement for two pianos)¹⁰⁶



Figure 4.6b: Claude Debussy, Prelude No.1 *Brouillards*¹⁰⁷



¹⁰⁶ This excerpt was taken from *Petrushka and The Rite of Spring for Piano Four Hands or Two Pianos*, (New York: Dover Publications, Inc., 1990), 30.

¹⁰⁷ This excerpt was taken from *Preludes*, Book 2 (Paris: Durand & Cie, 1913), 1.

In measure 5 and 6 the 5ths and 4ths of the added voice in the right hand seem particularly well suited to avoiding any commitment to traditional major or minor applications.¹⁰⁸ Harmonic intervals of 4ths, 5ths, and 2nds are regarded as stable and complete by themselves in modern music, particularly in pentatonic writing, and they do not need resolution.¹⁰⁹

Figure 4.7. Use of Interval 4ths and 5ths (Theme, mm.5-8)

5th

Parallel writing of 4ths

Eb(D#)¹¹⁰

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In measure 9 and 10, a sudden climax is reached on D, which is followed by B, and the sonority of D is emphasized by cluster notes with *fortissimo*. The white-key chords in measure 9 and 10 (Figure 4.8) are on a relative scale not dissonant except for the sustained F# in the cluster on the first beat (see Figure 4.8), which must be sustained with the damper pedal. A rich sonority results from these pentatonic clusters, which

¹⁰⁸ Stefan Kostka and Dorothy Payne, *Tonal Harmony: With an Introduction to Twentieth-Century Music* 3rd ed. (New York: McGraw-Hill, Inc., 1995), 496.

¹⁰⁹ Ellen Thomson, *Teaching and Understanding Contemporary Piano Music* (California, San Diego: Kjos West, 1976), 84.

¹¹⁰ The less frequent spelling in flats is normally used for ease of notation throughout the work, not for an inference of change of function (e.g. upper rather than lower neighbor.)

include overlapping 4ths and major triads with added 2nds. Here the composer employs an important sonority found in twentieth century compositions, sometimes performed with the fist or palm. Bahk incorporates a pentatonic melody with clusters on the non-dissonant white-key group, when the full white key is employed, reinforcing traditional lyrical flavor of the original *arirang* folk song. This harmonic structure among others is used throughout the other variations.

Figure 4.8. Theme (mm. 9-10)

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The dissonant climax resolves into consonant and calmer passages in measure 11 and 12, which include a left-hand counter melody in 4ths (Figure 4.9). The last phrase A' ends with the emphatic sonority of G.

Figure 4.9. Theme (mm.11-12)



Variation I

In Variation I the left hand carries the *arirang* melody an octave lower than it appeared in Bahk's version of the Theme, but in the same vocal range as the original folk song. The meter is now 9/16 rather than 9/8, but the metronome indications shows that the tempo is increased only slightly; the switch to sixteenths is probably intended to present a visual image of the tempo increase, but even more the flowing character, notably in the right hand. The quasi-triplet sixteenth notes in the right hand offer figuration in perpetual motion, with contrapuntal interest provided by the melodic line carried by the thumb; this line follows the thematic curve of the melody in the left hand with the free use of notes shown in Figure 4.5. Note the early use of F# and C# as in Bahk's first chord in his version of the Theme, now incorporated more for melodic purposes (Figure 4.10, circled), and the comparable addition of the other black keys beginning in measures 5 through 7. The broken anticipatory octaves in the left hand, with their emphasized bass notes, reinforce exclusively the dominant and tonic pitches D and

G, doubled in the melody (Figure 4.10, boxes). This doubling is a notable feature of traditional Korean techniques for string instruments.

Rhythmic complexities first appear in measure 6, further intensified through cross rhythms in the right hand at the expected climax of measures 9 and 10, and present rhythmic difficulty which is challenging for the performer. Added to the change to duplet sixteenths is the shift of accent from the thumb to the fifth finger in the higher octave.¹¹¹ Dissonance is extreme with Bb (A#), Eb (D#), and C[♮] in the chords with chromatic parallel sequence, justified by the violent treatment clearly called for here (see Figure 4.10, measure 9). In measure 11, despite the rhythmic diminution of the figuration, the effect with the *piano subito* is calmer and still calmer when the original treatment recapitulates in the next measure 12.

¹¹¹ The fourth sixteenth in measure 9 printed as E rather than Eb is almost certainly a misprint. There are numerous printing errors or anomalies throughout the variations. Some of them will be pointed out in this analysis.

Figure 4.10. Variation I

Grazioso ♩. = 76

Var. I

The musical score for Variation I is written for piano and features a variety of dynamic markings and articulation. The tempo is marked 'Grazioso' with a quarter note equal to 76 beats per minute. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14 indicated. The key signature is one sharp (F#). The score includes a variety of dynamic markings: *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *p subito* (piano subito). There are also articulation marks such as accents, slurs, and staccato marks. The score includes a section marked 'poco rit.' (poco ritardando) and a section marked 'attacca subito' (attacca subito). The score is written for piano and includes a variety of musical notation, including treble and bass staves, clefs, and various musical symbols.

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Variation II

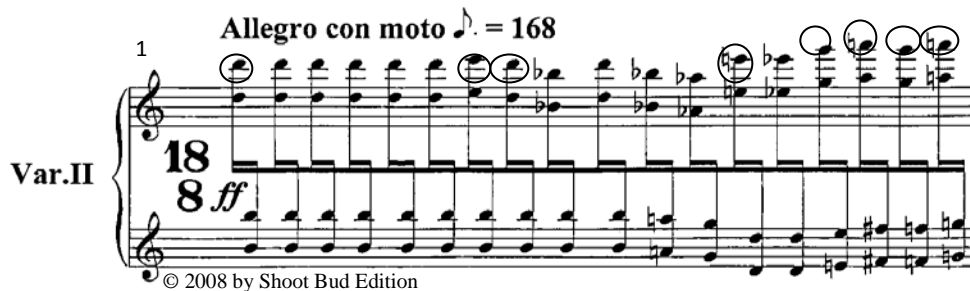
Before analytically discussing Variation II, it appears that the metronome marking of a dotted eighth at 168 is another misprint. The dotted-quarter beats are divided into 2+2+2 based on their notation of duplets sixteenths as well as the 18/8 time signature¹¹², which calls for 6 ternary divisions to complete the measure. If the dot, which is not synergetic with the correct rhythm, is in error, an eighth note at M.M.168 will certainly prove too slow for the indication *Allegro con moto*. It is all but impossibly fast if the 168 is to equal a quarter without the dot, which again is a makeshift notation against the compound time indication. A fairly exact tempo can be indicated with the dotted quarter at 72 if the dotted eighth marking at 168 is the correct speed, requiring only a rhythmic correction to the sixteenths as duplets, but the composer evidently wants the quickened faster impulses to be felt by the performer. This literal solution, therefore, is probably the correct one.¹¹³ The notation with such long measures, incidentally, along with the hammered *fortissimo* and the lack of rhythmic subdivisions of the sixteenth notes, implies that the compound rhythm of dotted eighths felt by the player should not override an almost uninflected stream of equal intensities. A more certain error is the position of the left-hand octaves for the first twelve sixteenths; it is obvious from this point forward that the thumbs act as close neighbors, and no less compelling is the fact that he interlocked

¹¹² The penultimate measure with the time signature 17/8 poses no problem. The pianist can inwardly maintain the ternary division of eighths, with the final two as a quasi-acceleration to the final G, as is barred in Figure 4.12.

¹¹³ The numerical speed limit on standard metronomes is 208; if applied to an undotted eighth, this is below the speed of 168 for the dotted eighth.

hands of the literal notation are unplayable by normal hands, neither do they make musical sense. They are therefore printed an octave too high.

Figure 4.11. Variation II (m.1)



Although the right hand, which contains the main outlines of the *arirang* theme (Figure 4.11, circled), will inevitably stand out slightly over the left hand because of its higher range, the important consideration is that the right and left hand thumbs of the octaves¹¹⁴ form a monophonic line, calling for a virtually equal treatment of the two hands. They will need at least a modicum of emphasis on the thumbs (voicing). As a practice routine early on, the performer might practice with thumbs alone to get the musical line in his ear. Beyond these observations, an analysis of this variation is extremely simple. The white notes in the right hand follow to a reasonable extent the original Theme. The black keys are use more freely and purely melodically as neighbors, passing tones which may form scalar chromatic movement, and occasionally thirds. The repeated intervals between the hands of thirds on white keys in measures 1 and 2 create an emphasis of the dominant pitch D in the right hand (Figure 4.11).

¹¹⁴ The third sixteenth in measure 5, printed as a ninth, is obviously a misprint of the octave E.

Figure 4.12. Variation II (mm.7-8)¹¹⁵



Variation III

Variation III is the first movement of the second section and follows the practice of beginning in a slow tempo, here an *Andante cantabile*; the meter reverts to the original 9/8. The first two phrases (A and A') are unaccompanied with the two hands in unison in their original form, even with the inclusion of the double notes in measures 5 and 6, which add expressive intensity to the mild climax. The dynamics are almost unchanged except for the *pianissimo* opening, suggesting a mere distant memory of the original beginning of Bahk's version of the Theme. Beginning in measure 9, once again the climactic measure, octaves in the right hand are supported by powerful contrapuntal activity in the left hand (Figure 4.13).

¹¹⁵ Refer to footnote 112

Figure 4.13. Variation III (mm.9-12)

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The free application of black keys is by now virtually self-explanatory. In spite of the high degree of chromaticism, from measure 9 to the very end of the variation observe the almost total absence of $F\flat$ and $C\flat$. The latter pitch appears only once to fill in a fully chromatic scale near the end of measure 11 (Figure 4.13, circled). This almost willful avoidance is quite remarkable in context, noting the departure from chromatic movement in the middle of measure 11 (Figure 4.13, box), apparently to avoid an $F\flat$. These observations support the view of Bahk's harmonic approach as discussed earlier in the analysis of the Theme. Finally, the pitches D and G are found in one hand or the other in every measure except measures 3 and 6, emphasizing the tonic/dominant polarity.

Variation IV

The most important feature of Variation IV is the vigorous rhythmic figure



played throughout in full chords, hammered out *fortissimo* and even *fortississimo* at the predictable climax measure 9. The *piano* marking for the right hand in measure 14 is probably a greater shock than the constant *fortissimo* range. The meter changes (3/4, 3/8, 7/8, 9/8, and so on) occur in nearly every measure. Such metric variety occurs to some extent in twentieth century Western practices, but more importantly it is an improvisatory characteristic of traditional band music of Korean farmers, called *nongak*. The influence of *nongak* is no less clearly displayed in some later variations. Therefore, from a rhythmic perspective, the composer here and elsewhere allows himself unrestrained latitude, simulating the random freedom of unpremeditated improvisation.

It is easy to track the outlines of original melody throughout. Sometimes the motivic pitches in both hands anticipate each other, as in the first six measures. The original phrasing is reflected in the arcs of upward and downward motion that match the pitch directions of the opening Theme. Harmonically the dissonances are the harshest yet encountered in the work. Even a few F or C naturals are admitted into the piercing mix, in measures 5 and 8 (Figure 4.14, circled). The frequency of F# in the rising scales in one direction or another and in various voices lend weight to a feeling of G major tonality, though the frequent uses of C# lean more towards a Lydian flavor, with its readily available tritones. Here and elsewhere in these variations a high level of virtuosity and

endurance is called for, with obvious implications for showmanship and a highly impressive audience reaction. Finally, the marking for the damper pedal at the close, the first such marking in the piece, is applied to indicate the infrequent use of a slow and gradual release (*Pedal allmählich aufheben!*), and to allow the player not only to create a powerful sonority with resultant overtones, but to control the rate of diminishing sound to a *piano* level at a quicker rate than some instruments and acoustics might allow; this method marked *attacca* under the asterisk for full release of the pedal at the close of this variation prepares for the next variation, which begins *piano* and follows without pause.¹¹⁶

¹¹⁶ This method of pedaling may be ineffective on some instruments, either sometimes producing a buzzing noise or cutting off the sound more abruptly than desired. A vibratory “half-pedaling” might prove a better alternative with enhanced control.

Figure 4.14. Variation IV (mm.1-8)

Allegro molto $\text{♩} = 128 - 132$

Var. IV

1 *ff* *simile*

4

7

9

8

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Variation V

Variation V (Figure 4.15) uses canonic technique between the two hands, with strict imitation in the lower octave at the outset. The first notes of the theme are rhythmically altered, the originally quicker notes now in yet shorter note values, which are treated like embellishments linking the longer notes D, G, B, and A. In the second measure these ornamental notes are altered from the original white keys of the Theme by added chromaticism. By the third measure the process expands with extended chromatic scale treatment, which allows some free play of the “foreign” pitches F \sharp and C \sharp . In measure 4 the canon continues momentarily in contrary motion (Figure 4.15, box), then

freer imitation, factors which will affect the intervallic distance between the two hands, settling mainly on perfect 5ths and stricter treatment in measure 6, as indicated in Figure 4.15. The process again moves into more elaborate embellishment which includes a startling chromatic scale at the interval of a tritone (augmented fourth) beginning on G# over D at the end of measure 9 (Figure 4.15 bracket), complete with an almost outlandish F# in measure 10 (Figure 4.15, circled). A climactic measure 11 quickly reestablishes the pentatonic pitches, leading into a recapitulation in measure 12 with the sudden return of the original *piano* dynamic. Now the *proposta* and *riposta* are reversed, the left hand leading and the right hand following, again at the octave. Otherwise the end is similar to the opening except for the move in measure 15 to the consequent (A') phrase ending, reaching the final G through an almost fully chromatic descent in the left hand.

The phrase structure is somewhat modified in this variation, probably to accommodate the free handling of the canonic lines and some changes of meters. The first two measures in 12/8 time compress the material of four measures of the original Theme. Thereafter, although key points like the climax (here milder) in measure 9, are not difficult to trace, the chromatic free arabesques of the canonic writing virtually elude antecedent and consequent points of repose. In total contrast to the brutal character of the preceding Variation IV, we find the composer writing in highly expressive style, indeed romantically given the indication *dialogo amoroso*, while displaying skillful polyphonic craftsmanship.

Figure 4.15. Variation V

Dialogo amoroso $\text{♩} = 46$

Var.V

The musical score for Variation V of *Dialogo amoroso* consists of six measures. The tempo is marked as $\text{♩} = 46$. The piece is in 12/8 time. The notation includes a variety of musical elements:

- Measures 1-2:** The piano part (bottom staff) is marked *p dolce* and features a 12/8 time signature. The right-hand part (top staff) has a 9/8 time signature. Dynamics include *p* and *dolce*. Fingerings are indicated with numbers 1-5.
- Measures 3-4:** The piano part changes to a 9/8 time signature. Dynamics include *p dolce*, *sf*, *mf*, and *p*. The right-hand part continues with a 12/8 time signature.
- Measures 5-6:** The piano part returns to 12/8 time. Dynamics include *mf*, *p*, *pp*, and *mp*. The right-hand part continues with a 12/8 time signature.

The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of articulation marks such as slurs and accents.

Figure 4.15. cont.

The musical score consists of five systems of piano and violin staves. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The key signature has one flat (B-flat).

- System 1:** Measures 7-9. Dynamics: *mf*, *mf*, *f*. Fingerings: 6, 5, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9.
- System 2:** Measures 10-12. Tempo change: *Meno mosso* (measures 10-11) to *A tempo* (measure 12). Dynamics: *mf*, *sf*. Fingerings: 3, 6, 4, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9.
- System 3:** Measures 11-12. Dynamics: *f*, *ff*, *p sub.*. Fingerings: 2, 1, 2, 3, 4, 5, 6, 7, 8, 9.
- System 4:** Measures 13-14. Dynamics: *mf*. Fingerings: 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9.
- System 5:** Measures 15-16. Dynamics: *mf*, *p*, *pp*. Tempo change: *rit.* (measure 15). Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9.

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Variation VI

Figure 4.16. Variation VI (mm.1-4)

Var. VI

1 Vocina $J. = 52 - 60$

9/8 *p* *mp*

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The phrase structure of Variation 6 reverts clearly to that of the original Theme (A, A', B, A'). The melody, slightly varied, is easy to follow in the soprano voice, while the left follows with traces of canonic imitative treatment (Figure 4.16). Between the two hands the dialogue is so constructed that there is perpetual motion throughout the variation, which both hands share only momentarily in measure 9 (again a predictable climax, surprisingly surpassed dynamically in measure 14). Every long note in either hand is combined with continuous moving eighths, often markedly dissonant, in the other. Once again observe the tendency to increase chromatic activity as the music progresses, with the resultant freer use of F^{\sharp} and C^{\sharp} , and chromatic double thirds in measures 7 and 8 creating even more harshly dissonant counterpoint against the right hand. The *unisono* treatment in sixteenth double notes between the hands in measure 9 and part of measure

10 and in the final measure 16, where they lead *attacca subito* into Variation VII, was first noted in its brief first appearance in measure 5 and 6 of Variation III. The well-crafted outline of the original Theme in measure 9 and 10 shows some clever and highly pianistic treatment (Figure 4.17).

Figure 4.17. Variation VI (mm.9-10)

The image displays a musical score for Variation VI, measures 9 and 10. The score is written for piano, featuring a complex texture with multiple voices. The upper staves (treble and alto clefs) contain dense, rapid passages with many beamed notes and slurs. The lower staff (bass clef) shows a simplified, more melodic line. Arrows point from specific notes in the upper staves to the lower staff, indicating a reduction or simplification of the texture. The score includes fingering numbers (1-5) and a copyright notice: "© 2008 by Shoot Bud Edition".

Variation VII

Figure 4.18. Variation VII

Rubato $\text{♩} = 56 - 60$

Var. VII

ff mf > p ff mf pp f < ff mf p < mp

*Red. *) = nur 1 wert spielen. only 1-value play*

5

p pp mp 3 2 1 2 3

pp < mf > pp

Più mosso

9

fffz f p dolce pp

A tempo

12

ff f > p < mf pp f < ff mf p pp < mp

15

p niente

The musical score for Variation VII is presented in two systems. The first system (measures 1-8) is marked 'Rubato' with a tempo of 56-60 beats per minute. It features a piano staff with complex chords and a vocal staff with a melodic line. Dynamics range from fortissimo (ff) to pianissimo (pp). A performance instruction '*) = nur 1 wert spielen. only 1-value play' is provided. The second system (measures 9-15) includes a 'Più mosso' section and an 'A tempo' section. The piano staff continues with complex textures, while the vocal staff has a more melodic line. Dynamics include fortissimo (fffz), forte (f), piano (p), dolce, and pianissimo (pp). The piece concludes with a 'niente' (nothing) instruction in the piano staff.

In this variation the composer uses chordal parallelism in both similar and contrary motion, which is the most significant element in the texture of the piece. Debussy was a major figure in the development of this style, with stunning effect as demonstrated throughout the famous Prelude, “*La cathédrale engloutie*” (The Engulfed Cathedral); the beautiful sonorities of this work are partially illustrated by its opening measures, shown in Figure 4.19 (Debussy’s Prelude).

Figure 4.19. Claude Debussy, *La cathédrale engloutie* from Preludes, Book 1¹¹⁷



¹¹⁷ This excerpt was taken from *Debussy: Selected Works for Piano*. Compiled and Edited by Keith Snell. California: Neil A. Kjos Music Company, 1995.

Many writers have cited medieval *organum*, with its parallel fourths and fifths, as an influence on Debussy's procedure here. Despite similar means, the effects in Bahk's variation are radically different, due in part to the increased use of free intervallic dissonances, constantly shifting dynamics, and the absence of the watery blend Debussy used through flooding with the damper pedal and, probably, the soft pedal (*una corda*).

Bahk's occasional broken barlines are, as with some other of his notations, problematic. The first few such indications show clearly some major divisions in the phrases; others seem almost randomly placed, and are decidedly enigmatic. In Figure 4.18 solid barlines, not in the original, have been added to the original broken lines by the writer to show the measure by measure relationships to the parallel measures of the original *arirang* Theme. This reveals far more than a verbal description how Bahk has varied his opening Theme (Figure 4.18). Some details, however, merit particular attention.

The F and C sharps at the outset are the first black notes to appear, with more than a hint of the key of G major, again reflecting the harmonic procedure as proposed near the outset of this analysis. The *arirang* melody is sometimes masked by appearing in inner voices. The explicit and radically varied dynamic indications, providing a quasi-improvisatory of colors, are by no means dictated by consonance or dissonance or texture (chordal or monophonic). This attention to changing timbres is a characteristic of traditional Korean music, as are the alternating textures of chords and single pitches. The single pitches in measure 3 are repeated an octave higher in measure 5; this device recalls the performance technique of call and response, used in traditional Korean folk music. On

Korean percussive or zither-like instruments the dynamic treatment of each individual tone has first priority for the performer. Bahk is adapting here an aspect of the traditional Korean string technique of *nonghyun* (inflection), literally to “play with string,” the method being of several different types depending on the manner of execution. Figure 4.18 shows seven short *appoggiaturas* (grace notes, circled) which may be interpreted differently on string instruments according to the type of *nonghyun*.¹¹⁸ Among other decorating methods are trill, glissando, and vibrato. In this variation for piano, therefore, where such methods are not available, strict attention to Bahk’s dynamic markings and other interpretive indications is essential and produces some exquisite and expressive sounds, many seemingly illogical (compare the last two chords in measure 1 to those in measure 4 in Figure 4.18).

The mandatory use of pedal is indicated by the composer at the outset, certainly to be changed from chord to chord *legato* or *legatissimo*, except for the two pedalings extended through the single notes in measure 3 and measure 14, as shown in the same figure.

Variation VIII

After the preceding relatively slow variations, Bahk reverts in Variation VIII to the traditional tendency to increase in tempo during each section. That this variation is essentially an Etude in thirds, and a difficult one for any performer as well, is apparent.

¹¹⁸ Bahk uses a grace notes followed by the note which has less volume than the preceding note, and it is influenced by *toesung* (declining sound), one of the *nonghyun* techniques. The use of a grace note which decorates the main note with more volume than the preceding note is similar to the *choseong* (pushing up sound) technique of traditional a Korean zither-like instrument.

As we have perceived earlier, the high degree of chromaticism virtually opened the door to the composer for not only the black and white pentachords, but to the “foreign” F^{\flat} and C^{\sharp} as well. With the twelve pitches of the chromatic scale now available, the previous harmonic means are practically abandoned, leaving Bahk to design his almost exclusive use of major and minor thirds from thematic points of reference, which are easily traced by the first pitch in each measure, occasionally followed by an appropriate neighbor or two. From measure 1 we note D (+E, D), G (+A), G, D (+E), B, G (+A), (Figure 4.20, circled) and so on. The climax, as expected, is in measures 9 and 10 where the left hand bursts in with the slightly altered *arirang* melody from Bahk’s Theme; the right hand, meanwhile, has reached the high E and gets locked into an insistent and violent repetition of the pair of thirds, E/F# over C/D (Figure 4.20, box). The meter changes are not random, but called for by the distances and the thematic treatment between each of these signposts. From here to the end, the transition to the recapitulation (mm.12-13) and the recapitulation (mm.14-20) are treated with considerable freedom, adding four measures to the original sixteen, with the pitch D at every signpost except the final G, where thirds are retained in both hands, resulting in an implied G major chord with added sixth. No true dissonance from a harmonic point of view is possible with the isolated thirds, but this is more than counterbalanced by the harsh pitch relationships when the two hands play together, no less in quiet than in loud passages.

Figure 4.20. Variation VIII (mm.1-10)

Zephyrisch ♩ = 144 - 152

Var.VIII

The musical score for Variation VIII consists of ten measures. The notation is as follows:

- Measure 1:** Treble clef, 4/8 time signature. The right hand plays a complex sixteenth-note pattern with fingerings 1-5. The left hand is in 8/8 time, playing a steady eighth-note accompaniment.
- Measure 2:** Treble clef, 4/8 time signature. Continuation of the sixteenth-note pattern in the right hand and eighth-note accompaniment in the left hand.
- Measure 3:** Treble clef, 4/8 time signature. Continuation of the sixteenth-note pattern in the right hand and eighth-note accompaniment in the left hand.
- Measure 4:** Treble clef, 4/8 time signature. Continuation of the sixteenth-note pattern in the right hand and eighth-note accompaniment in the left hand.
- Measure 5:** Treble clef, 5/8 time signature. The right hand plays a sixteenth-note pattern. The left hand is in 8/8 time, playing a steady eighth-note accompaniment.
- Measure 6:** Treble clef, 3/4 time signature. The right hand plays a sixteenth-note pattern. The left hand is in 8/8 time, playing a steady eighth-note accompaniment.
- Measure 7:** Treble clef, 3/4 time signature. The right hand plays a sixteenth-note pattern. The left hand is in 8/8 time, playing a steady eighth-note accompaniment.
- Measure 8:** Treble clef, 3/4 time signature. The right hand plays a sixteenth-note pattern. The left hand is in 8/8 time, playing a steady eighth-note accompaniment.
- Measure 9:** Treble clef, 7/8 time signature. The right hand plays a sixteenth-note pattern. The left hand is in 8/8 time, playing a steady eighth-note accompaniment.
- Measure 10:** Treble clef, 3/4 time signature. The right hand plays a sixteenth-note pattern. The left hand is in 8/8 time, playing a steady eighth-note accompaniment.

Dynamic markings include *p dolce* at the beginning, *ff* (fortissimo) in measures 6 and 9, and *mp* (mezzo-piano) in measure 7. The score includes numerous fingerings (1-5) and slurs throughout.

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Variation IX

This variation continues at a rapid tempo and has the relentless *moto perpetuo* in a dotted rhythm which is characteristic, rhythmically at least, to the style of Robert Schumann (e.g., the second movement of the *Fantasie in C* or the *finale* of the *Etudes symphoniques*). Triplet sixteenths added in measures 9 through 12 add further energy to the manic drive (Figure 4.22). By now, tracking the *arirang* melody in the right hand and its anticipations in the left hand pose no problem to the analyst, except for the important observation that the B section of the Theme is virtually bypassed in favor of developing the germinal motives of the A or A' phrases with their repetitive rising and falling (Figure 4.22, bracket). The Eb major chords in the left hand may be viewed as polytonal against G major in the right, but for the first time the spelling in flats, besides being more readable than a D# major triad with an Fx, is no less notable in that the arrangement of one of the dissonant *acciaccaturas* (Eb to D) comes from above the main note while the other (Bb=A# to B) comes from below. Certainly it is these slightly varied dissonances that the composer is exploiting once again, while any elements of bitonality are more a byproduct of the procedure.

Figure 4.21. Variation IX (mm.1-3)

1 Vivace ♩ = 144

Var.IX

3

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Figure 4.22. Variation IX (mm.10-13)

10

12

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Variation X

For this first piece in the third section of these variations, Bahk does an about-face with a simple and predominantly consonant slow waltz accompanying the original folk melody and its text, not Bahk's version of it. (The heading "Liebelieder" Volkslied may be a reference to Brahms' *Liebeslieder* Waltzes; might the enigmatic switch to counter-

melody in measure 11 be a subtle reference to a popular waltz melody from Tchaikovsky's *Serenade for Strings*?) Even the *piano* dynamics are reduced to the bare bone, with only a brief *forte* to do justice to the usual climax in measure 9. The dissonances are relatively mild, and limited to F#, C#, and G# (measures 2, 6, 9, 10, 11, 13, and 15); they gently remind us, however, of the importance of these black keys in the overall *modus operandi* of this work. The stronger dissonances, *forte*, in measures 9 to 10, may have been retained to portray the painful Korean text at this point, which translates "Dear one who abandoned me." The tempo marking *Semachi amoroso* refers to the use of Korean *semachi jangdan* (see Figure 4.3c).

The harmony is reduced to dominant D and tonic G in the bass, with cluster chords, containing mainly the pentatonic pitches of the melody, providing the second and third beats of the standard *oom-pah-pah* of traditional waltzes. Two elements, the F# and C# of the scale in the "Tchaikovsian" measure 11 previously mentioned, and more significantly the close in the last measure on D, suggest that in the left hand the variation is deliberately conceived in the Korean mode with D as the tonic. The melody, nevertheless, doggedly persists in resolving on G. Perhaps Bahk is playing one concept against the other, in light of the intercultural blend of modal pentatonic melody and traditional Western tonic/dominant polarity.

Figure 4.23. Variation X

Semachi amoroso ♩. = 66 "Liebeslied" Volkslied

Var. X ***p***

System 1:

9/8

p

A ri rang, a ri rang, a - ra ri yo
A ri rang, a ri rang, a - ra ri yo
아 리 랑 아 리 랑 아 라 리 요

System 2:

a ri rang, go gae ro neo meo gan - da.
Es geht einer ü ber - den A ri rang - Hügelpaß
아 리 랑 고 개 로 념 어 간 다.

System 3:

f *mp* *p*

na ri beo - ri - go ga si n nim eun,
Mein Liebster, der mich ver - läßt und fort - geht
나 를 버 리 고 가 시 는 념 로

System 4:

sib ri do mo ga seo bal beong nan da.
Kommt nicht einmal zeh - ri weit dann schmerzen die Fü - ße
십 리 도 못 가 서 발 병 난 다.

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Variations XI, XII, XIII and XIV

These four variations amount to a subsection in this final group X to XVI, and may best be analyzed as a unit. Bahk uses the same tempo marking, *samchégut*, in these variations; it actually consists of two different Korean words, *samché* and *gut*, and they will be explained in the analysis. The subsection amounts to four repetitions of nearly the same music, emphatically emphasizing Korean traditional music with increases in speed and volume, evoking the spirit of *Gut* (Shamanistic ritual) with the concomitant increase in pianistic virtuosity. The essentially repetitious procedure and the relatively slight differences in texture can be seen in a mere glance over the score.



The chords in the right hand limit themselves thematically to a skeletal outline of the folk melody with a simple ascent from D to the (always climatic) D an octave higher, and a corresponding descent. The rhythmic movements are based on *samché jangdan*, traditional rhythmic patterns evoking the percussive sound of *nongak*, the band music of Korean farmers, alluded to earlier in this analysis. The percussive qualities of the piano are well suited for imitating such sounds based on *nongak*. For the first beat of each rhythmic pattern the rhythm is often changed from  to , which raises the level of agitation of the *samché jangdan* basic pattern (Figure 4.24):

Figure 4.24. *Samché Jangdan*



Samché means “three strokes,” which in *nongak* performance means to play the *jing* (the traditional Korean large gong) three times for each group.

Figure 4.25. Variation XI (mm.1-4)

1 **Samtchégut lento** ♩. = 44

Var.XI **12/8** *pp* *cresc. poco a poco al fff*

3 *mf*

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The left hand provides the variational differences, while the right hand clearly has only miniscule changes until the close of the final variation of the group, which is considerably longer. The frequent use of major triads is an unexpected departure from Bahk’s usual harmonic methods (measures 3, 5, 7, etc.) Note the left hand pedal point beginning on the lowest A of the piano, which represents the three strokes of the *jing* (see

Figure 4.25, boxes), complete with the B major chord which follows it, the latter moving to its dominant cluster only from measure 13 to 15. This amounts to another instance of creating dissonances rather than apparent polytonal inferences. In Variation XII the left hand maintains the A pedal point, now relentlessly holding to the lowest A throughout, but this followed by a clever switch to motivic notes from the Theme, (G, A, G; B, D, E, B, etc.,) as shown in the Figure 4.26 (boxes).

Figure 4.26. Variation XII (mm.1-4)

1 **Samtchégut con moto** ♩. = 60

Var.XII

12
8 **f** *cresc.*

3 **ff** *cresc.*

8^{vb}... 8^{vb}... 8^{vb}... 8^{vb}...

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Variation XIII is virtually identical, but the tempo is increased, and further acceleration is called for in measure 9. Variation XIV attains a formidable tempo. Few changes occur until measure 11, where the bass dramatically rises a step to low B (see Figure 4.27). Both hands continue to rise in pitch with harmonies that are up to now

unprecedented in these variations, not all of them particularly dissonant by the standards established in this work.

Figure 4.27. Variation XIV (mm. 11-14)



The ending is frenetic, always louder, always faster, always higher, and always increasing in dissonance until high A is reached in the right hand; it calls for no special comment except for the bizarre spelling of the octaves on A in the right hand from measures 25 to 28, for the sake of showing four voices from the preceding chords (Figure 4.28). Both hands resolve on A, four octaves apart. Perhaps this is to serve as the dominant pitch to D that begins the next variation, and also the dominant of the modal D of variation X which preceded this subsection.

Figure 4.28. Variation XIV (mm.25-28)

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Variation XV

Once again Bahk returns to a largely chromatic Etude style with the right hand in rapid perpetual motion, allowing for more frequent appearances of F and C natural. The *arirang* melody can be traced easily enough, as circled in Figure 4.29, but in such rapid figuration, and frequently in weak rhythmical positions, it will probably be imperceptible to the listener. The arc of up and down motion, however, clearly outlines the four measure phraseology of the original Theme. Given the slow progress of the left hand, its cross-rhythmic (hemiola) relationship will hardly be noticed, its placement probably determined by its pitch relationships to the notes it underlines in the right hand.

The original climax, the higher-octave D, is reached in measure 11 after the chromatic neighbor C#, and progresses to the E-D-B-A-G of Bahk's Theme. The fully chromatic scale from measures 18 to 19 leads to a repeat of this material two octaves

higher, reaching the climactic measures 30 and 31 in the highest octave range of the instrument.

Figure 4.29. Variation XV (mm.1-5)

Var.XV

Vivace ♩ = 152

3/4 *p legato sempre*

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Variation XVI

It may appear that little or no analysis is needed for the final variation, where the composer has literally stripped his procedures to a mere skeleton of the two pentatonic scales that represent the nucleus of his compositional technique throughout this work. In point of fact, behind its blatant simplicity there lies perceptible craftsmanship.

It may again be viewed as an Etude, this time in alternating solid octaves or, beginning in measure 14, simultaneous broken ones. With very few exceptions the hands play in contrary motion; one exception may be seen from the last two sixteenths in

measure 6 through 7, where the hands share repeated notes and, more importantly, present the opening of the *arirang* theme almost in its original form (Figure 4.30, box in measure 7).

Figure 4.30. Variation XVI (mm.1-15)

Ancora con vivo e furioso ♩ = 148 L 1

Var.XVI

The musical score for Variation XVI (measures 1-15) is presented in a single system. The tempo is marked 'Ancora con vivo e furioso' with a quarter note equal to 148 beats per minute. The score is in 8/8 time. The piano accompaniment features a repeating eighth-note pattern in the right hand and a more complex bass line in the left hand. The score includes dynamic markings like 'fff' and 'marcatissimo', and articulation like '8va'. A box highlights the opening of the *arirang* theme in measure 7.

Figure 4.30. cont.

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The opening measure presents in the left hand the first five notes of the white pentatonic scale, logically beginning on the first pitch D of the *pyeong* mode, with the right hand in contrary motion, equally logically beginning with the final B of the mode (Figure 4.30, box in measure 1), all this amounting to a reference to the thematic arc, upward and downward, of the first phrase of the Theme. The second measure reverts to the black keys for the same process without strict thematic references (Figure 4.30, box in measure 2). In measures 8 and 9 black and white groups clash, not surprisingly introducing dissonant relationships. Measure 10 resembles measure 7, mentioned earlier above, in referring to the Theme in its second phrase, as does measure 13 in carrying the line up to the B phrase, the previous climax pitches of D, E, and D at the higher octave, followed by the downward arc. The dissonant combination of white against black continues until the penultimate measure, which affirms the foundational white mode—

actually mode/key, because the final D in the bass against G in the soprano maintains the ambiguity between modal and tonal considerations.

The opportunity for the performer to display his virtuosity and showmanship are blatantly in evidence both here and in many of the preceding variations. This is hardly out of line with centuries-old traditions of Western (and possibly Eastern) where brilliant endings are the rule rather than the exception, and decidedly not only in keyboard music. However, there are many variations in this work where slower, more expressive, and more coloristic shadings are the primary challenge, and no less a requirement demanded by traditions.

Conclusion

Many Korean composers have contributed to the significant trend to create Korean art music which encompasses diverse genres and styles of both traditional Korean music and Western practices, in particular the more radical developments that have occurred over the twentieth century. Even though many of these intercultural works are now recognized and performed around the world, scholarly studies of historical, biographical, analytical, or interpretative value are relatively scarce. This document was written not only to focus on a single representative pianistic work of considerable merit, but to contribute to these inadequate sources dealing with the significant recent expansion of a tradition of art music once associated almost entirely with the Western world alone.

In his 16 variations, Bahk Jun Sang employs the representative and nationally famous Korean folk song *arirang*, incorporating Western modern techniques and Korean folk materials in diverse styles. The folk melody, based on the Korean *D pyeong* mode, is embellished and harmonized largely through modern Western practices. An uninformed performer may fail to understand how these intercultural styles are employed without a clear analysis. Based on the cycle of fifths, Bahk derives two pentatonic and adjacent pentatonic scales and blends them in highly creative ways, the rationale of which may escape perception. The sonorities available from intervals of fourths and fifths, singly or in chordal formations, have Western precedents and Eastern ones as well. Throughout the piece the composer tends to avoid functional harmonic inferences, in order to adopt a more radical harmonic language and more experimental musical idioms to completely transform an almost childishly simple Korean folk song into a contemporary showpiece in the form of variations. The persistent exploitation of dissonance in a wide range of dynamics is apparently influenced by twentieth century progressive styles, but also borrowed from the unique sounds of traditional Korean instrumental genres such as *nongak*, band music of Korean farmers, and *sanjo*, traditional Korean instrumental music. These, and many other innovative approaches, make these variations a fascinating introduction to one of many intercultural structures that have joined Asian musicians to a centuries-old tradition of art music formerly all but limited to the Western world.

The value of analysis to the performer is unfortunately often questioned. With a work notated with scrupulous detail such as these *arirang* variations, it is true that a fully

equipped pianist may well offer an exemplary performance. The same can be said, however, of many sonatas by Beethoven, Chopin, or Prokofiev, or a Prelude by Debussy or Scriabin, or a twelve-tone work by Schoenberg. Yet it is rare that a truly mature performer will play fugues by Bach, concertos by Mozart, or nocturnes by Chopin without a reasonable background of biography, history, and above all stylistic and analytical understanding. Such an informed rendering will differ, however obviously or subtly, from an uninformed one, in ways that are self-evident to a committed performer who has delved deeply into a composer's intentions from every possible angle, and unearthed possibilities that musical notation, however detailed, cannot fully communicate.

The writer's final wish is that this document will serve this purpose for this work and for many others that have many elements in common, as well as contribute to a literature on Asian music that is far too limited.

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APPENDIX A

MUSICAL SCORE: *16 ARIRANG VARIATIONS*

16 Arirang Variations for Piano

Thema

Bahk Junsang

Andante amoroso $\text{♩} = \text{ca } 66$

Piano

Più mosso

A tempo

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10

p subito

p₂

mf >

13

p

mf >

p

mf >

poco rit.

attacca subito

1

Allegro con moto ♩. = 168

Var. II

18

8 *ff*

2

3

Handwritten musical notation for system 3, measures 1-2. The treble staff features complex chords and arpeggios, while the bass staff provides a harmonic foundation with similar textures. The key signature has two flats.

4

Handwritten musical notation for system 4, measures 1-2. The treble staff continues the complex harmonic patterns, and the bass staff maintains the rhythmic and harmonic structure. The key signature has two flats.

5

Handwritten musical notation for system 5, measures 1-2. The treble staff shows intricate chordal movement, and the bass staff provides a steady harmonic accompaniment. The key signature has two flats.

6

Handwritten musical notation for system 6, measures 1-2. The treble staff features dense harmonic textures, and the bass staff continues the complex accompaniment. The key signature has two flats.

7

Handwritten musical notation for system 7, measures 1-2. The treble staff concludes with a final chord, and the bass staff provides a concluding harmonic statement. The key signature has two flats. Measure numbers 17 and 9 are written below the staves.

Var. III

Andante

3/4

1 3 2 1

pp espr.

5

2 2 4 5

mf

mp

5

p

mf

mp

poco

11

p sub.

mp

poco

13

mf

ff

sfz f marc.

9

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The time signature is 6/8. The melody is written in the Treble clef, and the bass line is written in the Bass clef. The score includes a repeat sign and a double bar line. The melody consists of eighth and sixteenth notes, and the bass line consists of eighth notes. The score is written in a simple, handwritten style.

11 *fff* *accel.* ----- *rit.* ----- *a tempo*

12 *ff* 7/8

14 *p* *molto* 10/8 *ff*

16 6/8 11/8

18 6/8 8/8

accel. molto subito

sffz

Ped.

Pedal allmählich aufheben! attacca

Dialogo amoroso $\text{♩.} = 46$

Var.V

p dolce

p dolce

sfmf

p

mf

p

mf

p

pp

pp

p

mp

p

mp

p

Handwritten *f* and *sf* markings above the first system.

8 *mf* *mf* *f*

Meno mosso A tempo

10 *sf*

11 *f* *ff* *p sub.*

12 *p sub.*

13 *mf* *mf*

15 *mf* *rit.* *p* *pp*

Vocina ♩ = 52 - 60

Var. VI

p *mp* *mf* *p* *f*

The musical score for Var. VI consists of five systems of music, each with a piano (left) and a vocal line (right). The key signature is one sharp (F#), and the time signature is 9/8. The tempo is marked 'Vocina ♩ = 52 - 60'. The dynamics are *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score includes numerous fingerings and articulations, such as slurs, ties, and accents. The piano part features complex rhythmic patterns and fingerings, while the vocal line is more melodic and includes some slurs and ties.

11

p

13

ff

15

mf

poco rit. . . .

attacca subito

Rubato $\text{♩} = 56 - 60$

Var. VII

ff mf > p ff mf pp f < ff mf p < mp //

*Red. *) = nur ♩ wert spielen. only ♩-value play*

p pp mp pp < mf > pp

Più mosso

sffz f *p dolce* *pp*

A tempo

ff f > p < mf pp f — ff mf p — pp < mp

Ped. Ped. * Ped.

p niente

Zephyrisch ♩ = 144 - 152

Var.VIII $\frac{4}{8}$ *p dolce*

5

5/8

3/4

ff

mp

*difficili
prose*

7+1
8 16

9

7/8

ff

3/4

rit. A tempo

11

6/8

8/8

p

mf

A tempo ♩ = 144-152

13

3/8

4/8

p dolce

16

7/8

18

6/8

4/4

rit. - - - morendo

mp

pp

Var.IX

Vivace ♩ = 144

5/8

ff

3

6/8

ff

4

5/8

ff

Handwritten musical score for 'The Swan' by Charles Ives, measures 6-16. The score is written for piano and features complex, dense textures with multiple accidentals and dynamic markings. The key signature is B-flat major (two flats). The time signature is 5/8. The score is divided into measures 6 through 16, with measure numbers written in the left margin. The notation includes many beamed sixteenth and thirty-second notes, creating a rapid, flowing texture. Dynamic markings include *p* (piano), *ff* (fortissimo), and *f* (forte). The score is written on a single system of staves, with the piano part on the left and the vocal part on the right. The handwriting is in ink on aged paper.

/ Semachi amoroso. ♩. = 66 "Liebeslied" Volkslied

p

Var.X

9/8

A ri rang, a ri rang, a - ra ri yo
 A ri rang, a ri rang, a - ra ri yo
 아 리 랑 아 리 랑 아 라 리 요

5

a ri rang, go gae ro neo meo gan - da
 Es geht einer u ber - den A ri rang - Hügelpaß
 아 리 랑 고 개 로 념 어 간 다

9 *f* *mp* *p*

na ri beo - ri - go ga si n nim - eun
 Mein Liebster, der mich ver läßt und fort - geht
 나 를 버 리 고 가 시 는 념 은

13

sih ri do mo ga seo bal beong nan da
 Kommt nicht einmal zehn - ri weit dann schmerzen die Fü ße
 십 리 도 못 가 서 발 병 난 다

Samtchégut lento $\text{♩} = 44$

Var. XI

$\frac{12}{8}$ *pp*

cresc. poco a poco al fff

3

mf

5

f

ff

9

(ff)

11 *ff* *fff*

13 *ff* *f*

15 *mf* *accel.* *attacca subito*

Samtchégut con moto $\text{♩} = 60$

Var.XII 12 8 *f* *cresc.*

3 *ff* *cresc.*

5 *fff*

8^{vb}.....|

7 *ff* *f*

8^{vb}.....|

9 *accel.*

8^{vb}.....|

Samtchégut mobile ♩. = 84

Var.XIII 12 *ff marc.* *cresc.*

8^{vb}.....|

3 *cresc.*

8^{vb}.....|

5 *fff*

8va.....| 8va.....|

7 *ff* *f*

8va.....| 8va.....|

9 *mf* *accel.*

8va.....| 8va.....| attacca subito

Var.XIV Deong-deok-gung-yi ♩. = 120 *ff* *cresc.*

8va.....| 8va.....|

3

8va.....| 8va.....|

5

ff

8^{va}.....

8^{va}.....

9

ff

8^{va}.....

8^{va}.....

11

8^{va}.....

8^{va}.....

13

8^{va}.....

8^{va}.....

15

8^{va}.....

8^{va}.....

17

19

21

23 stringendo molto al fine

25

27 non rit. **fff**

8^{va}...

Var.XV

Vivace ♩ = 152

3/4 *p* legato sempre

1 2 1 2 3 4 2 1 2 3 1 2 3 4 3 2 1 2 1 2 3 4 2 1

3 4 3 1 2 4 3 1 2 3 1 2 1 3 1 3 1 4 3 1 2 3 1 2 1 2 3 2 5

2 3 2 4 1 3 4 3 1 3 2 1 3 1 2 3 1 2 1 3 1 2 1 3 2 1 2 3 2 1 2 3 2 1 2 3 2 1 4

3 2 5 3 2 1 2 1 2 1 3 1 3 1 3 2 1 4 3 2 1 4 4

f *decresc.*

Handwritten musical score for "The Rose Tree" by J. S. Zerkow. The score is written on five systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The piece includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include "pp" (pianissimo) and "mf" (mezzo-forte). The score is numbered 15, 17, 20, 22, and 25 at the beginning of each system.

27

3 2 1 2 3 2 3 1 4 1 2 5 2 1 2 1 2 3 1 3 1 3 2 4

30

ff

32

34

decresc.

36

pp *attacca*

Ancora con vivo e furioso ♩ = 148

Var.XVI

The musical score for Var. XVI consists of five systems of piano accompaniment. The first system is marked *fff* *Ped. marcatissimo* and features a tempo of ♩ = 148. The time signatures for the systems are 8/8, 9/8, 5/8, 4/8, 10/8, 11/8, 7/8, 9/8, and 8/8. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like *fff* and *Ped. marcatissimo*. The piece is characterized by a fast tempo and a highly rhythmic, driving quality.

12

12/8 7/8

Gua

14

9/8 4/8

Gua

16

10/8

ff

Gua

17

15/8

Gua

molto accel.

18

18/8

fff

Gua

Fingersätze von Dr. Bahk Junsang

Komponiert 1985 in Wien
Revidiert 2008 in Dangui.

APPENDIX B

LETTERS OF PERMISSION FOR THE CITATION OF MUSICAL EXAMPLES

from: Korean Journal <kj@unesco.kr>
to: Mun Soo Kim <m_kim3@uncg.edu>
date: Tue, Mar 5, 2013 at 7:54 PM
subject: Re: Request of Copy Right-저작권 관련으로 문의드립니다.

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문의하신 내용에 대해 답변드립니다.

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"All [Most] of the translations of Arirang in this paper were originally published in Korea Journal, vol. 28, no. 7."

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From: "dr.bahkjunsang" <dr.bahkjunsang@hotmail.com>

To: Mun Soo Kim <m_kim3@uncg.edu>

Date: Fri, Feb 22, 2013 at 10:04 PM

Subject: Re: Copy Right Issue for *16 Arirang Variations* for Piano Solo-- "16 아리랑
변주곡 피아노 솔로" 저작권관련으로 박준상 교수님께 문의드립니다.

김문수 학생이 쓰고 있는 논문에서의 16 아리랑 변주곡 악보 사용에 있어서 해당 부분
각주에 내용을 첨부하십시오.
(2008 shoot bud edition)

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