

A STUDY OF *MISSA ARIRANG* By COOL-JAE HUH:
ELEMENTS OF KOREAN TRADITIONAL FOLK MUSIC

By

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DONG-HYUN SON

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Chairperson, Paul Laird

Paul Tucker

Mariana Farah

David Neely

Bozenna Pasik-Duncan

Date defended: 22 April 2013

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ABSTRACT

This document focuses on a setting of the Ordinary of the Mass, *Missa Arirang*, composed by Cool-Jae Huh (b. 1965). Huh is one of South Korea's most prolific and innovative composers. He is especially known for his use of Korean folk songs in Western musical settings.

In the *Missa Arirang*, Huh employs six traditional folk songs, called *Min-yo* from different provinces. The musical idioms of each type of folk song vary considerably. This study explores general information about Korean folk songs and the specific use of elements of Korean folk music, such as modes, rhythmic patterns, and unique types of ornamentation, which appear in this piece.

Arirang, the title of the Mass, is the most famous and celebrated folk song in the history of Korea. It has served as the basis for pieces in almost all musical genres. This document investigates *Arirang's* significance in understanding Korean culture, and introduces the four versions of *Arirang* adopted in Huh's work.

Missa Arirang is not only a compelling choral composition, containing Korean traditional musical aspects, but also a beneficial resource to introduce traditional Korean music to non-Korean musicians. In addition, the piece delivers the message of "peace" through various musical contents in the composition.

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INTRODUCTION

Over 100 years ago, Western music was introduced into Korea through Christianity.¹ When the missionaries came to Korea, they organized educational institutions and churches, along with choirs and hymns, which was the first choral music in Korea. Since then, Korea's choral music has achieved remarkable growth, particularly in the 1950s, in terms of the level of performances and the number of choruses.²

Due to the influence of Western missionaries and the music brought by them, the early choral repertoires relied almost exclusively on Western music.³ Furthermore, Japan's colonial policy supported the integration of Western music in an attempt to discourage Korean from learning and teaching traditional Korean music to eventually eliminate Korean culture during the Japanese occupation (1910-1945).⁴ The movement toward awareness of traditional Korean music had begun after 1970s.⁵ As a result, many Korean composers have begun to write music that employs Korean folk materials in Western musical settings. Recently, a number of choral compositions, borrowing Korean folk songs as their melodic or rhythmic

¹ The term "Korea" in this document is considered as one country of Korea, before it was divided into North and South Korea, since traditional Korean music was established much earlier than the separation after Korean War.

² In-Gi Min, "The Development of Korean Choral Music." (DMA diss., University of Southern California, 2001), 1.

³ Eun-Sil Kim, "A Study of Arirang and its Influence on Contemporary Korean Choral Works." (DMA diss., University of Southern California, 2009), 14.

⁴ Yeong-Hoi Cha, "An Analytical Study of Korean-Based Choral Music: Korean Traditional Music and its Relation to Fourteen Selected Korean Sacred Choral Works." (DMA diss., University of Washington, 2002), 2.

⁵ Beom-Myong Lee, "An Analytical Study of *Missa Arirang* by Cool-Jae Huh." (M.M. Thesis, University of Suwon, 2010), 2.

motives, have been written and widely performed throughout the world.⁶ However, because of the lack of information about traditional Korean music and the difficulty of singing in the language, many Korean choral compositions still remain unknown to Westerners.

The purpose of this document is to provide an accessible tool for musicians, educators, and conductors to learn and introduce elements of Korean traditional music through Cool-Jae Huh's *Missa Arirang* with Korean folk songs in the choral setting. Chapter I offers general information of Korean folk songs and the different styles according to their regions. This chapter also describes the origin and significance of *Arirang*, the most representative Korean folk song and main theme of *Missa Arirang*. The composition style of Cool-Jae Huh and his philosophy regarding traditional Korean music are also examined in this chapter. Chapter 2 mainly focuses the elements of traditional Korean music particularly employed in *Missa Arirang*, including basic rhythms, modes, and vocal embellishments. The brief information of the each musical element is provided with the supporting examples found in *Missa Arirang*.

⁶ Beom-Myong Lee, 2.

CHAPTER I

THEORETICAL AND HISTORICAL BACKGROUND

Korean Folk Songs, *Min-yo*

The Korean term for a folk song is *Min-yo*, which literally means “people’s song.” The “people” here represent mostly the lower class or commoners, called *Pyŏng-min*.⁷ The *Min-yo*, like folk songs from other cultures, is closely linked with the lives of the people, reflecting the life-style and cultural characteristics of Korean ancestors. The Korean folk songs were also used as a tool to educate the younger generation in terms of wisdom and the way of life.⁸

1. Category

Korean folk songs are divided into five distinct categories according to the occasion, with which they are associated: work song, play song, love song, political song, and ceremonial song.⁹

Work Songs

Since folk songs were sung by mostly commoners or working-class people, there are many work-related songs to ease the physical hardship of labor. Singing in a certain rhythm corresponding to their physical movement could make it easier for

⁷ Soyun Ham Kang, “Korean Folk Songs as Choral Music: Approaches to the Repertory for Non-Korean Musicians.” (M.M. Thesis, California State University, 1999), 10.

⁸ Ibid.

⁹ Imgyu Kang, “Evolving Nationalism in Korean Music as seen in Ahn Eak-Tai’s Korea Fantasy and Missa Arirang by Huh Cool-Jae.” (DMA diss., University of Alabama, 2012), 44.

farmers to work as a group together. The lyrics are also related to that particular motion or often improvised according to circumstances.¹⁰

Play Songs

During holidays or special occasions, people gather and sing together while playing games. For example, on the Korean harvest day, *Chuh-sŏk*, (August 15th in the lunar calendar – similar to Thanksgiving in America), women dance hand-in-hand, singing to the moon in thanks for the abundant harvest and praying for their well-being. Again, the rhythms are associated with their dancing and lyrics were altered according to the singers and the circumstances, such as a cloudy or windy night. There are also many play songs sung on no special occasion. When people were playing, or dancing, songs were usually involved. Children's songs are included in this category.¹¹

Love Songs

Love is a universal theme in music that could be happy, humorous, sad, or even tragic. However, many Korean folk love songs generally embrace more sorrowful emotion, rather than happiness. For example, *Arirang* is a love song expressing the heartache of a woman whose beloved one was departing. This song will be discussed in more detail below.

¹⁰ Soyun Ham Kang, 10.

¹¹ Ibid., 12.

Political Songs

The common or the low-class people suffered from their unfair social rank ongoing poverty, and unceasing foreign invasion. Since it was prohibited among common people to discuss politics, or complain directly to higher-ranking people, they expressed their indignation and complaints through songs. The lyrics were modified with great subtlety, employing sarcasm and metaphor.¹²

Ceremonial Songs

Even though Buddhism was long the traditional Korean religion, Confucius's teachings and shamanism also deeply influenced the lives of Koreans. People worship different gods in various places according to their own customs and cultures. Therefore, there were many different ceremonies for various purposes or events. For example, farmers would have a ceremony to pray to the Sun and Mother Nature for a fruitful year and fishermen perform a ritual ceremony, praying to the gods of the ocean and to the winds to guide them on a safe trip and to promise them a rich fish harvest.¹³ There were also ceremonies related to Buddhist rituals, and funerals.¹⁴ One of good examples of funeral songs is *Sang-yŏh-so-ri*, which is presented in "Agnus Dei," the last movement of *Missa Arirang*. Further explanation of *Sang-yŏh-so-ri* will be offered later.

¹² Soyun Ham Kang, 12.

¹³ Ibid., 11.

¹⁴ Ibid., 14.

2. Regional Characteristics

Geographically, Korea is divided into nine provinces: *Pyŏng-an*, *Hwang-hae*, *Ham-kyŏng*, *Kyŏng-ki*, *Kang-won*, *Chung-chŏng*, *Jŏl-la*, *Kyŏng-sang*, and *Che-ju*. Even though the Korean peninsula is small in size, a mountainous terrain isolates many regions from others, resulting in very distinctive differences in dialects, customs, types of food, and also folk songs.¹⁵

Although there are many debates among scholars classifying the areas of folk songs, Korea is generally divided into five large regions regarding the style of folk songs (Fig. 1): *Sŏ-do* (Western region), *Kyŏng-ki* (Central region), *Nam-do* (South region), *Dong-bu* (Eastern region), and *Che-ju* Island (located in southern area of the Korean peninsula).¹⁶ Since Korean folk songs are so closely related to textual dialect, the classification closely corresponds to linguistic dialect areas.¹⁷

¹⁵ Soyun Ham Kang, 14

¹⁶ Ibid.

¹⁷ Man-yong Hahn, "Folk Song of Korean Rural Life and Their Characteristics Based on the Rice Farming Songs," *Asian Music*, Vol. 9, No. 2 (1978), 23.

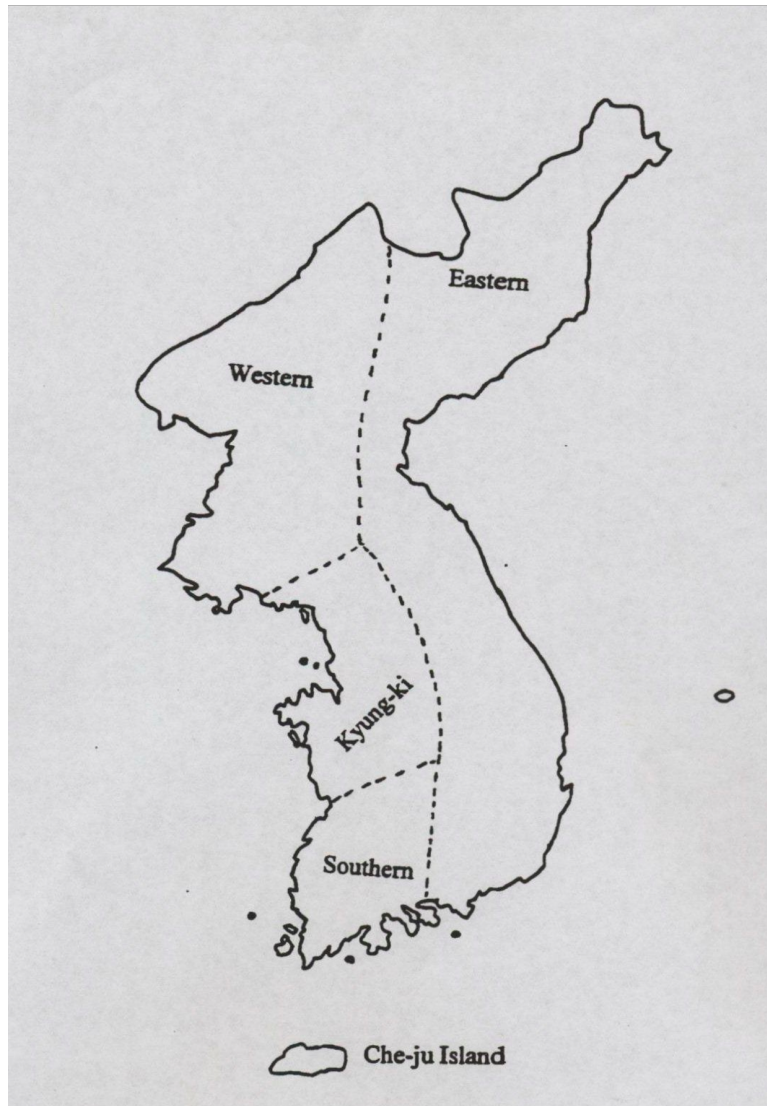


Figure 1. Five Regions of Korea¹⁸

Sŏ-do Min-yo (Western folk song)

The songs of the northwestern region of Korea, *Hwang-hae* and *Pyŏng-an* provinces have a nuance of sadness and melancholy.¹⁹ *Sŏ-do Min-yo* features a nasal resonance enhanced by the use of constantly vibrating sound and considerable use

¹⁸ Soyun Ham Kang, 17

¹⁹ *Ibid.*, 14.

of glissando.²⁰ The varying rhythm is another characteristic of *Sŏ-do Min-yo*.²¹

Rhythmic patterns change constantly.

*Kyŏng-ki Min-yo (Kyŏng-ki folk song)*²²

The songs of the *Kyŏng-ki* region, the central western area of Korea, have a bright and natural sound. There is no vibrato commonly used, which causes the sound of songs to be more cheerful rather than sorrowful. However, when needed, the vibrating note is literally written out as a melodic line so that it sounds almost the same and clear regardless of who sings. The rhythmic pattern is regular and repeated as opposed to that of *Sŏ-do min-yo*.²³ The most popular folk song from this region is *Kyŏng-ki Arirang*, which is characterized by its simple and very straightforward singing, without any embellishments or improvisation.²⁴ The first movement “Kyrie” of *Missa Arirang* employs this song.

Nam-do Min-yo (Southern folk song)

Contrary to *Kyŏng-ki min-yo*, the songs from the Southwestern area of Korea, *Jŏl-la* province, are featured by a dramatic sound through a unique vibrato. This expressive vocal technique is created by a tight throat with considerable chest resonance,²⁵ and it usually starts with an accented grace note and then vibrates vigorously.²⁶ For example, *Jin-do Arirang*, one of folk songs used in the “Gloria” of

²⁰ Keith Howard, *Korean Music: A Listening Guide* (Seoul: Samkwang Munhwa, 1999), 114.

²¹ Imgyu Kang, 39.

²² It is written *Kyung-ki* in Figure 1.

²³ Yeong Hoi Cha, 35.

²⁴ Soyun Ham Kang, 16.

²⁵ Yeong Hoi Cha, 38.

²⁶ Soyun Ham Kang, 16.

the *Missa Arirang*, features many embellishments and ornaments that require special training.²⁷

Dong-bu Min-yo (Eastern folk song)

As the *Dong-bu* region comprises the entire eastern half of the Korean peninsula, it can be also divided into south and north regions according to the different musical styles of the folk songs.

The songs from the southeastern region of Korea, *Kyŏng-sang* province, have generally a faster tempo. They sound rough and exciting because of strong accents of their dialect.²⁸ *Mil-yang Arirang*, adopted in the second movement “Gloria,” is a good example of songs from this province.

In the northeastern region, *Kang-won* and *Ham-kyŏng* provinces, songs are usually mournful and slow.²⁹ They use descending melodic lines to show sorrow and produce a pleading sound.³⁰ Two representative folk songs from this area are employed into Huh’s *Missa Arirang*: *Jung-sun Arirang* from *Kang-won* province is adopted in the movement “Credo,” and *Sin-go-san Ta-ryŏng* from *Ham-kyŏng* province is part of the “Sanctus.”

²⁷ Soyun Ham Kang, 16.

²⁸ Ibid.

²⁹ Imgyu Kang, 40-41.

³⁰ Soyun Ham Kang, 16.

Che-ju Min-yo (Che-ju folk song):

The songs from *Che-ju* Island have their own strong regional characteristics, since the island is isolated from the Korean peninsula.³¹ The accent of *Che-ju* is so strong that people from other provinces cannot understand the spoken dialect there. This strong dialectic accent also tends to produce unusual melodic lines.³²

Arirang

1. Origin of *Arirang*

There are many debates among scholars regarding the origin of the term “Arirang.” According to Yon-Kap Kim,³³ “Ari-“ may have meant “lovely” in an old Korean dialect and “-rang” may have meant “sweetheart.” This theory is supported by Korea’s ethnic roots in Mongolia. Indeed, “Ari” and “rang” mean “lovely” and “sweetheart” in Mongolian. Another theory is that “Arirang” means “hill.” Geographically Korea has numerous hills, and since *Arirang* songs were sung by commoners as they traversed these hills, the hills may have lent their name to this musical form.³⁴

The term “Arirang” is commonly associated with a single melody that originated in *Kyŏng-ki* province. However, numerous versions of *Arirang* were

³¹ Robert C. Provine, Yoshiko Tokumary, and Lawrence Witzleben, “Folk Songs in Korea,” *The Garland Encyclopedia of World Music*, Vol. 7, 883.

³² Soyun Ham Kang, 16.

³³ Yon-Kap Kim is an executive member of Hangyure Arirang Society and a scholar of *Chang-ga*, a modernized form of Korean traditional poem.

³⁴ You-Gap Kim, *Arirang – its taste and style* (Seoul: Jip-moon-dang Pub. Co., 1998), 21-23.

developed according to regional customs and dialects of each province.³⁵ Each of them contains its own indigenous melody and text relaying its daily custom, language, ideology, and emotion.³⁶ They only share the same lyric “Arirang” found in refrain. The different versions of *Arirang* songs are usually entitled with the place of origin (e.g. *Mil-yang Arirang*).

So far, more than fifty versions of *Arirang* have been discovered.³⁷ Among them are the most popular four versions, *Kyŏng-ki Arirang*, *Jin-do Arirang*, *Mil-yang Arirang*, and *Jŏng-sŏn Arirang*,³⁸ all of which are employed in Huh’s *Missa Arirang*.

2. Significance of *Arirang*

Of all Korean folk songs, *Kyŏng-ki Arirang* is the best known and the most loved. Most Koreans know and can sing this song, and even many foreigners who have visited the country associate Korea with this song.³⁹ *Kyŏng-ki Arirang* is also called *Bon-jo Arirang*, or *Pyŏng-jo Arirang*, and most commonly called just *Arirang*. The *Kyŏng-ki Arirang* hereafter will be referred to as *Arirang*.

The origin of *Arirang* is obscure, but is said to have begun at the end of Chosun dynasty. During the Japanese occupation (1910-1945), *Arirang* became well known and began to be sung readily across Korea.⁴⁰ Like the tradition of political folk songs, people expressed their suffering from Japanese oppression through

³⁵ Seoung Yon Kwak, “Interpreting Elements of Traditional Korean Song in Contemporary Choral Music: *Me-Na-Ri* (2005).” (DMA diss., University of California, 2011), 20-21.

³⁶ Ibid.

³⁷ Beom-Myong Lee, 19.

³⁸ Ibid.

³⁹ Changeun Im, “An Approach to the Analytical Study of Jung-Sun Park’s Choral Work: *Arirang Mass*.” (DMA diss., University of North Texas, 2006), 11.

⁴⁰ Eun-Sil Kim, 33.

songs.⁴¹ They sometimes changed lyrics of songs according to the occasions. The melody of *Arirang* with different verses⁴² even was used for the song of the independence army,⁴³ and soon after *Arirang* became a medium to represent tears of national indignation as well as the desire for freedom from foreign domination.⁴⁴ It is for this reason that *Arirang* was even banned by the Japanese government in 1933.⁴⁵ After the Japanese colonial period, *Arirang* has become a patriotic song and a symbol of Korean national lamentation, grief, and hope.⁴⁶

Recently, *Arirang* has been viewed as a symbol of hope for reunification of North and South Korea, because of its historical significance and recognition by all of Koreans from both North and South.⁴⁷ Jung-Sun Park, a Korean composer, expressed his own personal desire for reunification of North and South Korea through *Arirang* in his composition.⁴⁸ Park said in an interview:

I was trying to find material that all Koreans know, and that was also familiar to a foreign audience. In searching possible sources, I examined many folk songs of the different provinces of Korea, and finally settled on *Arirang*... Although Korea has been separated into North and South for a long time, all Koreans desire a peaceful reunification of the two countries. There is only one song that most citizens of both Koreas know, and that song is *Arirang*.⁴⁹

⁴¹ Soyun Ham Kang, 13.

⁴² *Kyŏng-ki Arirang* itself has over 340 different verses.

⁴³ Imgyu Kang, 26.

⁴⁴ Changeun Im, 9-10.

⁴⁵ Youn-Gap Kim, *Paldo Arirang Ki Haeng* (The Tour of Eight Province's Arirang)(Seoul, Korea: Jip-moon-dang, 1994), 114.

⁴⁶ Changeun Im, 11.

⁴⁷ *Ibid.*, 9-10.

⁴⁸ Jung-Sun Park is a Korean composer who wrote *Arirang Mass* (2003), another setting of the Ordinary of the Mass using musical elements of *Arirang*.

⁴⁹ Changeun Im, 10-11.

Arirang has been incorporated widely in such diverse genres as movies, plays, literature, painting, and music of all styles.⁵⁰ The new style of *Arirang* music has been also recently arranged for the young generation and sung at public gatherings, like sporting events or concerts. Now, *Arirang* is certainly more than just a folk song to Korean. *Arirang* developed its place as a national symbol together with the growth of the Korean national identity.⁵¹ Mira Stout states in the book *One Thousand Chestnut Trees* that *Arirang* is sometimes considered the unofficial national anthem of Korea."⁵²

Cool-Jae Huh

Cool-Jae Huh is one of the most outstanding South Korean composers of his generation and one of the country's most prolific composers of choral music. He has written over fifty pieces in a year. His output ranges from sacred and secular choral music to opera and music drama.⁵³ He is especially well known for utilizing elements of traditional Korean music in Western musical settings.

Huh was born in Buyŏ, South Korea in 1965. He had no musical training during his childhood. His first exposure to music was a guitar, a birthday gift from his father when he was 16. He went to a college, majoring in management, and he worked for a trading company for a while after he graduated.⁵⁴ However, he later

⁵⁰ Changeun Im, 10-11.

⁵¹ Shi-Op Kim, "Arirang, Modern Korean Folk Song," *Korean Journal*, vol. 28, no. 7 (July 1988): 11-17.

⁵² Mira Stout, *One Thousand Chestnut Trees* (New York: Riverhead Books, 1998), 278.

⁵³ "Huh Cool-Jae," *Choral Net. Org*, <http://www.choralnet.org/view/user/7704> (accessed March 5, 2010).

⁵⁴ Beom-Myong Lee, 21.

found himself more interested in music, and decided to study it.⁵⁵ Huh entered the University of Seoul as a music composition major. While he was in the school, he became interested particularly in Korean folk songs, and began to research and learn to sing folk songs. He furthered his study of Korean traditional music at Seoul National University as a Korean traditional music composition major.⁵⁶ Cool-Jae Huh is one of very rare Korean composers who study and are well aware of both Western and Korean traditional music. His compositions are deeply influenced by various genres of traditional music, especially folk songs.

Huh described in an interview that he was deeply impressed by two aspects of Korean traditional music. First, Korean music is flexible, freely changed by performers.⁵⁷ Huh believes that this flexibility and freedom bring this music to life. For example, when playing Western string instruments, such as a violin or a guitar, the volume of sound is usually determined by the right hand, bowing or plucking the strings, and pitch and vibrato are determined by the left hand. However, when playing Korean string instruments, the left hand has its own control of volume with its unique technique *Nong-hyŏn*.⁵⁸ With this technique, pitches can be also embellished with nearby microtones. This technique can be also applied to vocal music. Since most of Korean traditional vocal music is for a soloist, the improvised embellishment is very common and a singer has freedom to change the melody and volume during a melismatic section.

⁵⁵ Beom-Myong Lee, 21.

⁵⁶ Many of Universities in South Korea have a Korean Traditional Music Department, *Kook-Ak Kwa*, which has its own programs for vocal, instrumental performance and composition majors.

⁵⁷ Beom-Myong Lee, 22.

⁵⁸ *Nong-hyŏnis* is a vibrato technique used in Korean traditional string instruments, which can create various musical embellishments.

The second impression Huh received from Korean traditional music is its sparse texture and empty space.⁵⁹ When an ensemble plays together in unison or parts, there are always empty spaces and moments in the texture, harmony, volume, or musical expression. Koreans call this idea “the beauty of space,” which originally comes from other Korean arts, in which there is always empty space left on purpose, not being drawn or painted. In order to utilize the concept of “empty space” in Western musical settings, Huh borrows several compositional techniques from Western music: use of a unison or an octave, an open fifth, frequent alternations of texture, volume, meter, tempo, or another musical element. In the “Sanctus,” the fourth movement of Huh’s *Missa Arirang*, composed in 2002, Huh inserted an empty moment with a *grand pause* right before the ending. He used this moment very effectively. The sudden silence completely ceases the maximized musical intensity that had been built, and instantly creates a breathless moment with extreme musical tension, which is resolved by the dramatic ending.

Huh constantly tries to apply these two concepts: “musical flexibility by performers” and “the beauty of space” in his compositions in the style of Western music.⁶⁰ His compositions feature the freedom of sound and “the beauty of space” as a way to capture emotion and the sound of Korea.⁶¹ Huh’s compositional style is to keep the traditional musical materials as intact as possible rather than breaking them down and extracting fragments from them.⁶² In the *Missa Arirang*, Huh achieves conveying the original melody lines of the folk songs and their rhythmic

⁵⁹ Beom-Myong Lee, 22.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid., 23.

patterns along with vocal ornamentations successfully, while applying various Western compositional idioms fitting in a mixed four-part choral music.

Because of his notable compositional style of Korean choral music and formation of a musical language, Huh's music is viewed as a natural Korean style, thus giving him the reputation as a Korea's foremost composer who uses folk songs. Huh is currently one of most active musicians in South Korean, as a composer, conductor, critic, music educator, and administrator.⁶³

⁶³ Beom-Myong Lee, 22.

CHAPTER 2

TRADITIONAL KOREAN MUSICAL ELEMENTS USED IN *MISSA ARIRANG*: STYLE CHARACTERISTICS AND PERFORMANCE CONSIDERATION

Cool-Jae Huh adopts six folk songs from different provinces for five movements of the *Missa Arirang*: *Kyöng-ki Arirang* from *Kyöng-ki* province, *Mil-yang Arirang* from *Dong-bu* province (South), *Jin-do Arirang* from *Nam-do* province, *Jöng-sön Arirang*, *Sin-go-san Ta-ryöng*, and *Sang-yöh-so-ri* from *Dong-bu* province (North). As stated previously, each province has its own performance practice and musical characteristics depending on their life styles and distinctive dialects. Each movement of *Missa Arirang* borrows one or two folk songs as *cantus firmi*, and presents its own style with distinctive rhythmic patterns, scales, musical ornaments, and specific vocal techniques. This section will briefly outline four elements of traditional Korean music (*Yul*, *Jo*, *Jang-dan*, and *Si-kim-sae*), and their use in Huh's *Missa Arirang*.

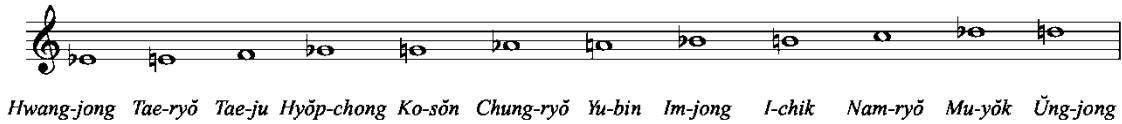
Yul (Tone) and Tuning

Similar to Western music, there are twelve scale tones within an octave, called *Yul* in Korean traditional music. Each *Yul* has its own name and pitch: *Hwang-jong*, *Tae-ryö*, *Tae-ju*, *Hyöp-chong*, *Ko-sön*, *Chung-ryö*, *Yu-bin*, *Im-jong*, *I-chik*, *Nam-ryö*, *Mu-yök*, and *Üng-jong* in order from the lowest pitch.⁶⁴ The lowest tone, called

⁶⁴ Robert Provine, "Ch. 13. East Asia: 3. Korea," *Ethnomusicology: Historical and Regional Studies*, ed. Helen Myers, (New York: W. W. Norton & Company, Inc., 1993), 368.

Hwang-jong is a fixed tone and used as a tuning pitch, which is close to E-flat, above the middle C of the Western pitch system.⁶⁵

Example 1. Korean Traditional Twelve Scale



These twelve pitches almost correspond to twelve pitches of Western equal temperament; however, the actual frequency of the traditional Korean scales slightly differs.⁶⁶ Table 1 compares both the Western and the traditional Korean scale, using the cent system to measure intervals.⁶⁷

Table 1. Difference between Western and Korean Scales⁶⁸

Pitch	D	E	F	G	A	B	C
Equal Temperament	200	400	500	700	900	1100	1200
Korean Scale	204	408	612	702	906	1100	1200

The twelve Korean scale tones (hereafter *Yuls*) will be referred to as their corresponding pitches in Western music.

⁶⁵ Chung Ki, *Uh-hwa-doong-doong Doo-ri-doong-doong Ee-ya-gi Kuk-ak (Korean Traditional Music Stories for Children*, vol. 2 (Seoul: Se-Kwang, 1994), 1:69.

⁶⁶ Provine, , "Ch. 13. East Asia: 3. Korea," *Ethnomusicology: Historical and Regional Studies*, ed. Helen Myers, 368.

⁶⁷ The cent system, developed by Alexander J. Ellis (1814-90), an English philologist, is used to measure intervals. In this scheme, the cent is equal to 1/100 of the semitones on the equal-tempered scale. Thus, each of the twelve equally tempered semitones is equal to 100 cents, while each of Korean intervals has a different number of cents. Kang, Yoo-Sun, "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), 29.

⁶⁸ Kang, Yoo-Sun, 30.

Jo (Key) and Mode

The concept of “key” in Korean traditional music is very different from what the term means in Western music. The methods to establish “key” are various and not easily explained. According to the *Daum Encyclopedia*, the key is determined by five different observations: mode, central pitch, melody, style or ethos, and speed. The name of the key sometimes is made from two observations. For example, when a piece is *Kye-myŏn-jo* according to its mode, and also *U-jo* according to its center pitch, the key of it is called *U-jo-Kye-myŏn-jo*.⁶⁹ However, since a mode with its scale tone is most commonly used to determine the *Jo* (key) due to its clear distinction, it will be examined in this section.

The concept of the mode in Korean music is similar to the church mode of Western music. Each mode has its own scale of tones. Even though there are twelve pitches within an octave, Korean music generally uses five pitches, a pentatonic scale. These modes can be transposed to any starting pitches. Depending on the regional area, they have their preferred starting pitch.⁷⁰ The most frequently used modes in Korean music are *Pyŏng-jo* and *Kye-myŏn-jo*.⁷¹

1. *Pyŏng-jo* Mode

The *Pyŏng-jo* mode is composed with five pitches, a pentatonic scale that corresponds to the solmization system of Western music, “sol-la-do-re-mi” (Ex. 2). Whatever the starting pitch is, every interval between two adjacent pitches is a

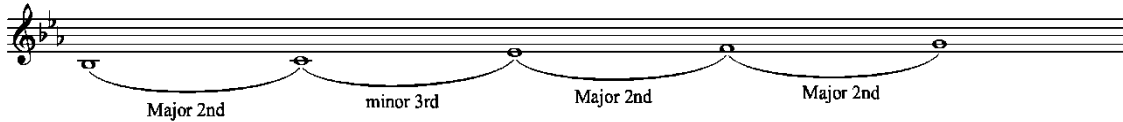
⁶⁹ *Daum Encyclopedia*, accessed March 29, 2013, <http://100.daum.net/encyclopedia/view.do?docid=b19j2079a>

⁷⁰ Soyun Ham Kang, 27.

⁷¹ Eun-Sil Kim, 8.

major second, except for a minor third between the second and third in order from the lowest pitch. The character of this mode is soft and serene.⁷²

Example 2. Pentatonic Scale of *Pyŏng-jo*

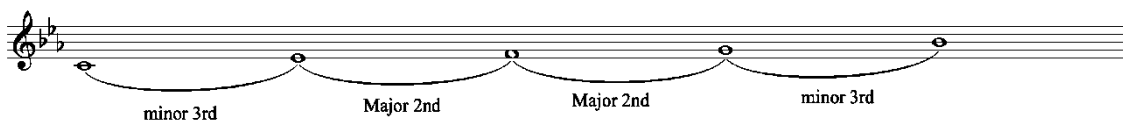


The most popular folk song of *Pyŏng-jo* mode is *Kyŏng-ki Arirang*, used as a *cantus firmus* in the “Kyrie.” The movement is mostly written with the pentatonic scale of the *Pyŏng-jo* mode “sol-la-do-re-mi” considering its key is E-flat major. The key of *Missa Arirang* is not simple to determine. Even though the key signature of three flats in the entire piece might suggest its key is E-flat Major or C minor, the key of each movement is obscure because of its use of Korean traditional modes, central pitches, or other aspects. Hereafter, the name of “key” is only brought to explain the pitches of a mode.

2. *Kye-myŏn-jo* Mode

A *Kye-myŏn-jo* mode is also composed with a pentatonic scale of “la-do-re-mi-sol” (Ex. 3). The intervals between two adjacent pitches are different with ones in *Pyŏng-jo*.

Example 3. Pentatonic Scale of *Kye-myŏn-jo*



⁷² Soyun Ham Kang, 26.

However, while the *Pyŏng-jo* mode has been used for pentatonic scales since the late eighteenth century, the *Ke-myŏn-jo* mode has been altered to omit the second and the fifth pitches from the bottom, thus becoming a tritonic scale, “la-re-mi” (Ex. 4). The mood of the mode is sorrowful and weeping.⁷³

Example 4. Tritonic Scale of *Kye-myŏn-jo*



The five and four-note *Kye-myŏn-jo* are still used in certain pieces of court music, and the three-note *Kye-myŏn-jo* is commonly used for folk music.⁷⁴

The second movement “Gloria” employs a *Kye-myŏn-jo* mode, borrowing two folk songs: *Mil-yang Arirang* and *Jung-sun Arirang*. *Mil-yang Arirang* uses “La” *Kye-myŏn-jo* mode, which begins and ends on “la,” with a pentatonic scale, “la-do-re-mi-sol” in C minor (Ex. 3), while *Jin-do Arirang* uses a modified tritonic scale, “la-re-fa” instead of “mi” in G minor.⁷⁵

3. *Me-na-ri-jo* Mode

The most common mode used in *Dong-bu min-yo* is *Me-na-ri-jo*, which contains a pentatonic scale of “mi-sol-la-do-re” (Ex. 5) and main pitches are “mi-la-do.”⁷⁶ This mode is often used to express lamentation or a feeling of longing.⁷⁷

⁷³ Soyun Ham Kang, 26.

⁷⁴ Byong-Won Lee, “Korea,” ed. Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, Vol. 13 (New York: Grove’s Dictionaries Ind., 2001), 809.

⁷⁵ Beom-Myong Lee, 37-38.

⁷⁶ Imgyu Kang, 41.

⁷⁷ *Ibid.*, 91.

Example 5. Pentatonic Scale of *Me-na-ri-jo* in C minor

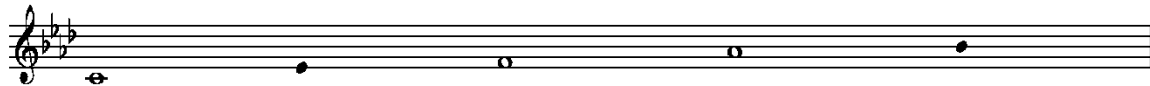


The “Credo” and “Sanctus” employ *Me-na-ri-jo* mode, with *Jǒng-sǒn Arirang* and *Sin-go-san ta-rǒng* from *Dong-bu* province as their principal motives. Both movements include a pentatonic scale “mi-sol-la-do-re” in C minor or E-flat major. In the “Sanctus,” the key is once transposed to F minor in mm. 92-95, still keeping its pentatonic scale of *Me-na-ri-jo* (Ex. 6 and 7).

Example 6. “Sanctus,” mm. 92-95⁷⁸



Example 7. Pentatonic Scale of *Me-na-ri-jo* in F minor



The “Agnus Dei” also uses a *Me-na-ri-jo* mode in F minor, though the key signature of three flats still indicates its key as C minor. Similar to folk songs from *Dong-bu min-yo*, the main pitches are “mi-la-do” (C-F-Ab) in F minor, shown as black noteheads in Example 7.

⁷⁸ Cool-Jae Huh, *Missa Arirang* (Seoul: JNS Communication Co., 2002), 42.

Jang-dan (Rhythm)

The rhythm of Korean traditional music is based on a combination of an unequal duration of pulses called *Jang-dan*, which literally means “long and short.” The concept of *Jang-dan* is very different from the meaning of word “rhythm” as used in Western music. *Jang-dan* has no mathematical proportions or measure lines, and a set of *Jang-dan* does not only indicate the rhythmic pattern but also the tempo and mood.⁷⁹ The *Jang-dan* is also featured by many improvisational embellishments.

Korean traditional music is generally composed of many sets of *Jang-dan*, with different rhythms, tempos, and modes. All movements of the *Missa Arirang* employ one or two *Jang-dan* as their basic rhythms. The following are rhythmic patterns, which are most common and also employed in the work.

1. *Se-ma-chi Jang-dan*

Se-ma-chi Jang-dan is one of the most frequently used rhythmic patterns in Korean folk songs along with *Gut-gŏ-ri Jang-dan* (Ex. 8). It is fast and mostly written in 9/8 or 3/4 in the system of Western meters.⁸⁰

Example 8. Rhythmic Pattern of *Se-ma-chi Jang-dan*⁸¹



⁷⁹ Soyun Ham Kang, 17.

⁸⁰ Eun-Sil Kim, 14.

⁸¹ Seoung Yon Kwak, “Interpreting Elements of Traditional Korean Song in Contemporary Choral Music: *Me-Na-Ri* (2005).” (DMA diss., University of California, 2011), 12.

The main *Jang-dan* of “Kyrie” is *Se-ma-chi*, which begins in m. 23, supported by a *buk*, a Korean traditional barrel drum.⁸² The meter of “Kyrie” is 3/4, in which each beat is divided into two parts; however, the original *Se-ma-chi Jang-dan* is a compound triple meter, which is close to the Western 9/8. The composer deliberately includes several triple rhythms in “Kyrie” to evoke its original pulse of Korean traditional rhythm.⁸³

Two folk songs used in “Gloria” are both based on *Se-ma-chi Jang-dan*. Even though multiple meters are constantly alternated in this movement, the main themes of two songs stay on *Se-ma-chi Jang-dan* in triple meter.

2. *Jung-mo-ri Jang-dan*

This *Jang-dan* consists of an extraordinarily slow rhythm, and typically comes in a compound four-beat meter: 12/4 or 12/8.⁸⁴

Example 9. Rhythmic Pattern of *Jung-mo-ri Jang-dan*⁸⁵



A set of *Jung-mo-ri Jang-dan* appears in the beginning of the “Kyrie,” spanning four measures of meter 3/4 (Ex. 10). Its pattern continues until the main melody *Kyöng-ki Arirang* appears in m. 23, in which *Jang-dan* is changed to the fast *Se-ma-chi*.

⁸² Beom-Myong Lee, 35.

⁸³ Ibid.

⁸⁴ Eun-Sil Kim, 13.

⁸⁵ Seoung Yon Kwak, 12.

Example 10. "Kyrie," mm. 1-4⁸⁶

Ky-ri-e - Ky-ri-e - Ky-ri-e - e-le-i-son

3. *Jung-jung-mo-ri Jang-dan*

Jung-jung-mo-ri is faster than *Jung-mo-ri* and typically written in a compound four-beat meter, such as 12/8 (Ex. 11). A strong drum stroke comes on the first beat and a stick stroke comes just before the fourth beat.⁸⁷

Example 11. Rhythmic Pattern of *Jung-jung-mo-ri Jang-dan*⁸⁸

4. *Gut-gŏ-ri Jang-dan*

The length of *Gut-gŏ-ri Jang-dan* is the same as *Jung-jung-mo-ri*. It is often seen in two measures of the 6/8 meter, in which the second measure is a repetition of the first (Ex. 12). Several dances and improvisations begin with this *Jang-dan*.⁸⁹

Example 12. Rhythmic Pattern of *Gut-gŏ-ri Jang-dan*⁹⁰

⁸⁶ Cool-Jae Huh, *Missa Arirang*, 1.

⁸⁷ Eun-Sil Kim, 14.

⁸⁸ Seoung Yon Kwak, 12.

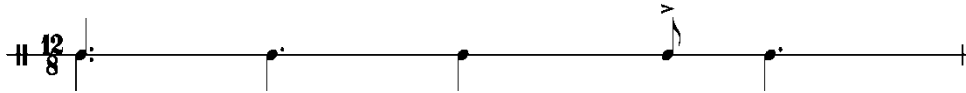
⁸⁹ Eun-Sil Kim, 14.

⁹⁰ Seoung Yon Kwak, 12.

5. *Ja-jin-mo-ri Jang-dan*

This *Jang-dan* is one of the fastest rhythmic patterns of Korean folk songs. Similar to *Jung-mo-ri*, it is a compound four-beat meter (12/8) (Ex. 13).

Example 13. Rhythmic Pattern of *Ja-jin-mo-ri Jang-dan*⁹¹

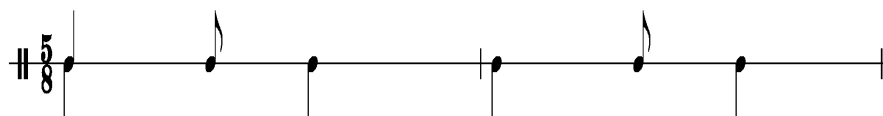


Huh employs *Ja-jin-mo-ri Jang-dan* as its main rhythmic pattern in the “Sanctus.” This movement also has various meter changes, but the original rhythmic pulse of *Ja-jin-mo-ri* is constantly heard throughout the movement.⁹² A set of the *Jang-dan* spans two measures of 6/8 meter in the “Sanctus.”

6. *Öt-mo-ri Jang-dan*

This *Jang-dan* features a fast and asymmetric rhythm, typically containing two measures of the 5/8 meter (3+2 or 2+3).

Example 14. Rhythmic Pattern of *Öt-mo-ri Jang-dan*



This unequal duration of pulse is usually used to create musical tension and rhythmic intensity.⁹³ *Öt-mo-ri Jang-dan* only appears in the middle of the “Credo” movement in mm. 31-43. The form of the “Credo” is A-B-A'-B-A”, and 5/8 appears in

⁹¹ Seung Yon Kwak, 12.

⁹² Beom-Myong Lee, 54.

⁹³ *Ibid.*, 45.

the A' section. The composer furnishes this *Jang-dan* in order to avoid losing energy and build musical intensity when he extends the slow melody of *Jǒng-sǒn Arirang* for ten more measures.

7. General Characteristics of *Jang-dan*

As seen above, Korean *Jang-dan* is mostly divided into three pulses, in which each pulse is subdivided into another three.⁹⁴ Therefore, many compositions including Korean traditional musical elements are written in simple triple meters (3/4 or 3/8) or compound meters (6/8, 9/8, or 12/8). A duple meter in Korean traditional music is rare.⁹⁵ All movements of the *Missa Arirang* mostly stay in triple meters, except for the last movement "Agnus Dei," whose meter is 4/4. In the "Agnus Dei," the composer borrows a traditional funeral marching song as a motive, which requires a duple rhythm for people to march along with the music during a funeral procession.

In other movements, duple meters only appear when various rhythmic patterns are alternated, featuring another characteristic of traditional Korean music. In Korean music, the tempo is quickened during rhythmic variations to simplify the melodies and increase intensity.⁹⁶ The "Credo" movement begins very slowly with 6/8 and becomes faster when the meter is continuously changed to 3/8, 2/4, 3/4, 2/4, 3/4, and 2/4 (mm. 11-25), until 6/8 returns (Ex. 15). The same rhythmic progression repeats from m. 46 to 58.

⁹⁴ Soyun Ham Kang, 18.

⁹⁵ Hyun-Ku Helen Kang, "Toward an Understanding of Contemporary Korean-American Choral Music: Three Works by Hyun Chul Lee, Nack Kum Paik, and Dong Hwa Shin." (DMA diss., University of South Carolina, 2010), 13.

⁹⁶ Yeong Hoi Cha, 57.

Example 15. "Credo," mm. 11-25⁹⁷

11

SOPRANO
Om-ni-po-ten-tem fac - to-rem fac - to-rem

ALTO
Om-ni-po-ten-tem om-ni-po-ten-tem fac - to-rem fac - to-rem

TENOR
Pa-tem Om-ni-po-ten-tem om-ni-po-ten-tem fac - to-rem fac - to-rem

BASS
Pa-tem Pa-tem Om-ni-po-ten-tem om-ni-po-ten-tem fac - to-rem fac - to-rem

18

S.
coe-li et ter-rae vi-si- bi-li-um om-ni-um et in-vi-si-bi-li-um

A.
coe-li et ter-rae vi-si- bi-li-um om-ni-um Oom in-vi-si-bi-li-um

T.
coe-li et ter-rae vi-si- bi-li-um om-ni-um Oom Oom in-vi-si-bi-li-um

B.
coe-li et ter-rae vi-si- bi-li-um om-ni-um Oom Oom in-vi-si-bi-li-um

One of most significant rhythmic characteristics of Korean traditional music is the considerable use of *hemiola* with syncopations. In *Missa Arirang*, the "Sanctus" is particularly marked with its use of *hemiola* throughout the movement. Example 16 shows that the rhythmic pulse alternates between 6/8 (a compound duple meter) and 3/4 (a triple meter) in almost every other measure.

⁹⁷ Cool-Jae Huh, *Missa Arirang*, 24.

Example 16. Use of *Hemiola* in "Sanctus," mm. 9-12⁹⁸

The musical score for Example 16 consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for Piano. The Soprano, Alto, and Bass parts have the lyrics "Sanctus" written below them. The Tenor part has "Sanctus" written below it in two places. The Piano part has a complex accompaniment with chords and moving lines. The bottom staff is for the Ja-jin-mo-ri part, which has the lyrics "Ja-jin-mo-ri" written below it. The score includes a measure rest (9) and two instances of Hemiola, one in the Soprano part and one in the Ja-jin-mo-ri part.

Another example is found in a different meter in mm. 92-95. The choir sings in a compound duple meter (6/4) with the quarter note as the pulse, while the piano plays in a compound four-beat meter (12/8).

Example 17. Use of *Hemiola* in "Sanctus," mm. 92-96

The musical score for Example 17 consists of two staves. The top staff is for the Choir, and the bottom staff is for the Piano. The Choir part has the lyrics "Be - ne - dic - tus qui - ve - nit in no - mi - ne Do - mi - ni" written below it. The Piano part has a simple accompaniment of quarter notes. The score includes a measure rest (92) and one instance of Hemiola in the Choir part.

⁹⁸ Cool-Jae Huh, *Missa Arirang*, 32.

In Western music, many songs begin with an anacrusis; however, all Korean songs start with the downbeat. This comes from the natural speaking pattern of the language. European languages generally have articles or prepositions in front of nouns, but the Korean language does not; rather, it has postpositions.⁹⁹ For this reason, Korean folk songs do not begin with an upbeat. Therefore, Korean music usually starts with a strong beat and ends softly and rather abruptly, as opposed to many examples in Western music, which often start with a soft beat and quiet mood and then build in intensity and close with a heavy, climactic ending.¹⁰⁰ A number of phrases in *Missa Arirang* have the characteristic of Korean folk songs. The methods to illustrate this trait are varied. Example 18 demonstrates several examples. They all feature long sustaining notes with short notes preceding. These short notes, ascending or descending to the next notes, are characteristics of traditional Korean ornamentation, creating accents on the next note. More information of ornamentation will be introduced in the next section.

⁹⁹ Postpositions of Korean language correspond to the preposition in English, such as “on,” “in,” and “below” in English, come after nouns (e.g. “the table on” not “on the table.”).

¹⁰⁰ Soyun Ham Kang, 18. .

Example 18. Characteristic of the Phrases of Korean Folk Songs¹⁰¹

The image shows three staves of musical notation in a single system. The first staff is in 3/4 time and contains two phrases of 'Ky - ri - e'. The second staff is in 6/8 time and contains the word 'Cre - do'. The third staff is in 6/8 time and contains two phrases of 'Sanc - tus'. Each phrase is accompanied by a horizontal line above the staff, likely representing a melodic contour or ornamentation. The lyrics are written below the notes.

Si-kim-sae (Ornamentation)

One of the most important characteristics of traditional Korean music is *Si-kim-sae*, which is similar to ornamentation found in Western music,¹⁰² such as glissando, vibrato, and grace notes. However, *Si-kim-sae* has its own distinctive sound and characteristics. Generally, there are six types of ornamentation considered as *Si-kim-sae* in Korean folk songs: *Chuh-sǒng*, *Toe-sǒng*, *Jǒn-sǒng*, *Yo-sǒng*, *Pyǒng-sǒng*, and *Gulim*.¹⁰³

1. *Jǒn-sǒng* or *Yo-sǒng* (Vibrato)

Jǒn-sǒng is a markedly slow and wide vibrato, even supplemented by a shaking of the head and *Yo-sǒng* employs an immediate and narrow vibrato. While Western vibrato is usually a natural vibration that happens without special training,

¹⁰¹ Cool-Jae Huh, *Missa Arirang*, 1, 23, 31.

¹⁰² Hyun-Ku Helen Kang, 17.

¹⁰³ Changeun Im, 38.

Jŏn-sŏng or *Yo-sŏng* is more intentionally exaggerated.¹⁰⁴ They are usually found in the first and lowest pitch of a mode scale of *Kye-myŏn-jo*.

Three pitches “la-re-mi (or fa)” of a tritonic scale of *Kye-myŏn-jo* have their own style of ornamentation (Ex. 19): “la” (the lowest) with a large vibrato, “fa” with a note of short duration, which sometimes slides down a narrow distance to the stable tone “mi.”¹⁰⁵ The middle sound “re” features *Pyŏng-sŏng*, and “fa-mi” features *Toe-sŏng*, which will be introduced below.

Example 19. *Si-kim-sae* in Tritonic Scale



A remarkable example of the vibrato is found in the “Gloria.” The main melodies of the “Gloria” are borrowed from two folk songs, *Jin-do Arirang* and *Mil-yang Arirang*. The melodies of the two songs appear respectively or simultaneously.¹⁰⁶ *Jŏn-sŏng* appears in the melody of *Jin-do Arirang*, while *Yo-sŏng* does in *Mil-yang Arirang* from m. 47 to m. 64. As introduced above, the vibratos appear in the lowest pitch of both songs; “la” (G) in G minor, and “la” (C) in C minor respectively (Ex. 20).

¹⁰⁴ Soyun Ham Kang, 35.

¹⁰⁵ Byong-Won Lee, *Styles and Esthetics in Korean Traditional Music* (Seoul: Songrim Munhwasa, 1997), 58.

¹⁰⁶ Beom-Myong Lee, 36.

Example 20. Vibrato in “Gloria,” mm.47-56¹⁰⁷

47 *Jin-do Arirang*

SOPRANO Lau - da mus - te Be - ne - di - ci - mus - te

ALTO

TENOR *Mil-yang Arirang*
Lau - da - mus - te Be - ne - di - ci - mus - te

BASS

51 *Mil-yang Arirang*

S. A - do - ra - mus - te

A. *Mil-yang Arirang*
A - do - ra - mus - te Glo - ri - fi - ca - mus glo - ri - fi - ca - mus - te

T. *Jin-do Arirang*
A - do - ra - mus - te

B. *Jin-do Arirang*
A - do - ra - mus - te Glo - ri - fi - ca - mus - te

2. *Chuh-sŏng* or *Toe-sŏng* (Glissando)

Toe-sŏng (descending glissando) demands the singer to approach the next note from above with a glissando. Usually, the starting pitch of the glissando is more important than what follows it, presenting tension and release.¹⁰⁸ This style is also

¹⁰⁷ Cool-Jae Huh, *Missa Arirang*, 17-18.

¹⁰⁸ Soyun Ham Kang, 35.

associated with the characteristic of the Korean language, whose accent on the first syllable of the word.

Toe-sǒng is widely used throughout the *Missa Arirang* except for the “Kyrie” within various intervals. The most notable use is found in the “Agnus Dei” with the music symbol of glissando, gliding down from F4 to C4 in the example 21.

Example 21. *Toe-sǒng* in “Agnus Dei,” mm. 1-4¹⁰⁹

The image shows a musical score for the 'Agnus Dei' section of the 'Missa Arirang'. It features five staves: Bass Solo, SOPRANO, ALTO, TENOR, and BASS. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics 'A - gnus De - i' are written below the staves. In the Bass Solo part, a glissando symbol (a wavy line) is placed over the notes for 'Agnus', with the label 'Toe-sǒng' above it. In the TENOR part, a similar glissando symbol is placed over the notes for 'Agnus', also labeled 'Toe-sǒng'. In the BASS part, a glissando symbol is placed over the notes for 'Agnus', but it is not explicitly labeled with 'Toe-sǒng' in the image. The Soprano and Alto parts are mostly silent, indicated by horizontal lines.

Another example is found in the “Credo.” The groups of two notes linked with slurs (C-B ♭ , and F-E ♭) features *Toe-sǒng* and even tends to move down to the next note (G or C) shown with “-----” in the example 23. Whether a glissando symbol is marked or not in the score, these descending notes are considered as a glissando and sung accordingly.

¹⁰⁹ Cool-Jae Huh, *Missa Arirang*, 49.

Example 22. *Toe-sǒng* and *Chuh-sǒng* in “Credo,” mm. 1-11¹¹⁰

The musical score consists of four staves: SOPRANO, ALTO, TENOR, and BASS. The key signature is B-flat major (two flats) and the time signature is 8/8. The lyrics are: Cre - do in u - num De - um. The Soprano part begins with a *Chuh-sǒng* ornament on the first note of 'Cre' and a *Toe-sǒng* ornament on the second note of 'do'. The Alto part has a *Toe-sǒng* ornament on the first note of 'De'. The Tenor and Bass parts have *Chuh-sǒng* ornaments on the first note of 'Cre' and *Toe-sǒng* ornaments on the second note of 'do'. A section starting at measure 6 shows the Tenor and Bass parts with *Chuh-sǒng* and *Toe-sǒng* ornaments on the first note of 'Cre' and *Toe-sǒng* ornaments on the second note of 'do'. The Soprano and Alto parts are silent in this section.

Chuh-sǒng (ascending glissando) is another glissando sliding up to the next note. *Chuh-sǒng* is seen along with *Toe-sǒng* in the “Credo,” sliding up a major second (Ex. 22). Another example found in the “Gloria” similarly moves up a major second (Ex. 23).

¹¹⁰ Cool-Jae Huh, *Missa Arirang*, 23.

Example 23. *Chuh-sǒng* in “Gloria,” mm. 11-13¹¹¹

11

Chuh-sǒng (~~~~)

SOPRANO
in ex - cel - sis in ex - cel - sis

ALTO
in ex - cel - sis in ex - cel - sis

TENOR
in ex - cel - sis in ex - cel - sis

BASS
in ex - cel - sis

3. *Pyǒng-sǒng* (Plain Sound)

Pyǒng-sǒng is a sustained, pure sound without any ornamentation. This concept can be related to the ideal sound of early Western music that requires little or no vibrato. As introduced above, the middle note of a tritonic scale of *Kye-myǒn-jo* (Ex. 19), “mi-la-ti (or do)” or the middle pitch of *Me-na-ri-jo* “la” is usually sung without any shaking but with tension and restraint in the tone.¹¹² In the *Missa Arirang*, the tone of *Pyǒng-sǒng* is heard in the “Credo” and the “Agnus Dei,” sustaining on the pitch “la” until *Toe-sǒng* begins to slide down (Ex. 24).

¹¹¹ Cool-Jae Huh, *Missa Arirang*, 12.

¹¹² Soyun Ham Kang, 35.

Example 24. *Pyŏng-sŏng* in “Credo” and “Agnus Dei”¹¹³

The image shows two musical staves. The top staff is a vocal line in 8/8 time, with lyrics 'Cre - - - - - do'. It features a long note with a wavy line above it labeled 'Chuh-sŏng', followed by a long note with a straight line above it labeled 'Pyŏng-sŏng', and another long note with a wavy line above it labeled 'Toe-sŏng'. The bottom staff consists of two parts: 'Bass Solo' in 4/4 time with lyrics 'A - gnus De - i' and 'Pyŏng-sŏng' above a long note, and 'TENOR' in 4/4 time with lyrics 'A - gnus De - i' and 'Pyŏng-sŏng' above a long note.

This technique is called for in the “Kyrie.” The main melody, *Kyŏng-ki Arirang*, is characterized by its simple and very straightforward singing, without any embellishments or improvisation.¹¹⁴

4. *Gulim* (Grace Note)

Gulim is one of the prominent embellishments widely employed in Korean folk songs. It is basically a grace note preceding a main note. A considerable use of *Gulim* is found in the “Sanctus” (Ex. 25). Almost every phrase begins with descending motion of two eighth notes with the interval of a major 2nd or a minor 3rd.

¹¹³ Cool-Jae Huh, *Missa Arirang*, 23, 49.

¹¹⁴ Soyun Ham Kang, 16.

Example 25. *Gulim* in “Sanctus,” mm. 3-5, 9-10, 29-31¹¹⁵

The image shows a musical staff with a treble clef and a key signature of one flat. It contains five measures of music, each with a 'Gulim' ornament. The ornaments are marked with a bracket and the number of notes: 3, 9, 9, 29, and 9. The lyrics are: Sanc - tus, Sanc - tus, Sanc - tus, Ple - ni sunt coe - li.

Another example is found in the “Gloria” as a sixteenth note followed by a dotted eighth note (Ex. 26). The use of *Gulim* provides a strong accent on the first beat, which is associated with the Korean style vocalism – a heavy downbeat and then a lighter upbeat.¹¹⁶

Example 26. *Gulim* in “Gloria,” mm. 23-26¹¹⁷

The image shows a musical staff with a treble clef and a key signature of one flat. It contains two measures of music, each with a 'Gulim' ornament. The ornaments are marked with a bracket and the number of notes: 23 and 26. The lyrics are: Glo - ri - a, Glo - ri - a.

5. General Characteristics of Ornamentation

Since Korean folk song is monophonic and verses are sung by a soloist, each song has many decorative notes that might differ from one singer to the next. It is difficult to sing these embellished notes as a choir. Therefore, either these notes should be simplified or sung by a soloist.¹¹⁸ There is an ornamented baritone solo part in the movement of the “Agnus Dei.” It is the only movement that has a solo section because of the characteristic of the folk song selected as a motive.

¹¹⁵ Cool-Jae Huh, *Missa Arirang*, 31, 32, 34.

¹¹⁶ Gloria Pak, “Sounds of Korea.” *Study Guide*, http://www.ctmd.org/touringartists/StudyGuides/Sounds_of_KoreaSG.pdf. (accessed March 15, 2013).

¹¹⁷ Cool-Jae Huh, *Missa Arirang*, 14.

¹¹⁸ Soyun Ham Kang, 28.

Regardless of those principles and the types of ornamentation discussed in this section, *Si-kim-sae* still allows personal deviation, variation, and improvisation in the process of performance; furthermore, the individual's treatment of these ornaments even determines one's status as a musician.¹²³

¹²³ Hyun-Ku Helen Kang, 17.

CHAPTER III

CONCLUSION

Since Western music was introduced in Korea at the end of nineteenth century, it has become adopted and flourished in the Korean musical world and the country has produced many world-class musicians, among them many composers working actively throughout the world. There are two distinct compositional styles among these musicians. One style is modeled on the traditions of Western music, and the other combines Western idioms with elements of traditional Korean music.

Missa Arirang is one of compositions of the latter style. By using fragments of six Korean traditional folk songs as *cantus firmi* in five movements of the piece, the composer creates a fused style of a choral composition that embodies both Western and Korean elements. The six songs from different provinces allow us to explore diverse musical styles in terms of their own unique rhythms, melodies, and ornamentations with specially required voice techniques. The structure of the piece lies in a setting of the Ordinary of the Mass with Latin texts, though the piece is not designed to be performed in a liturgical service of a Roman Catholic Church, because Huh omits more than half of texts from “Gloria” and “Credo.”

Cool-Jae Huh also intends to inspire “peace” and “unity” in his composition. As discussed above, he reveals Korean people’s desire for reunification of South and North Korea by using *Arirang* as a main theme of the piece. Moreover, Huh employs two folk songs from the *Kyŏng-sang* and *Jŏl-la* provinces in the “Gloria” in order to attempt to unify the people from two provinces, because they have been quietly

feuding for centuries. Through a traditional Korean funeral music, *Sang-yŏh-so-ri* in the last movement of the piece, Huh demonstrates the resulting end of all conflicts, not only provincially, but throughout all of Korea and the world.¹²⁴

Missa Arirang is not only an excellent example of a choral composition, including traditional musical aspects of Korea, but also a beneficial resource and vehicle for introducing traditional Korean music to non-Korean musicians. Written in Latin, the piece is probably more accessible to be performed by any foreign choir in any venue in the world. In addition, the piece delivers the message of “peace” to the people who have suffered from all types of oppression.

¹²⁴ Imgyu Kang, 99.

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