

Korean Arirang: History, Genres, and Adaptations

In Edward Niedermaier's "Arirang Variations"

by

Hyunjin Park

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Graduate Supervisory Committee:

Baruch Meir, Chair
Andrew Campbell
Benjamin Levy
Janice Thompson

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ABSTRACT

This study treats in some depth a contemporary solo piano work, “Arirang Variations” (2006) by Edward “Teddy” Niedermaier (b. 1983). Though Niedermaier is an American composer and pianist, he derives his inspiration for that work from four types of Korean arirang: “Arirang,” “Raengsanmopan Older Babe Arirang,” “Gangwondo Arirang” and “Kin Arirang.” The analysis of “Arirang Variations” focuses primarily on how the composer adapts arirang in each variation and develops them into his own musical language. A salient feature of Niedermaier’s composition is his combination of certain contradictions: traditional and contemporary styles, and Western and Eastern musical styles.

In order to discuss in detail the musical elements of arirang used in “Arirang Variations,” scores of all the arirang Niedermaier references are included with the discussion of each. Unfortunately, sources concerning three of these were limited to a single book by Yon-gap Kim, *Pukhan Arirang Yongu (A Study of North Korean Arirang)*, because “Raengsanmopan Older Babe Arirang,” “Gangwondo Arirang” and “Kin Arirang” are North Korean versions of arirang.

Since arirang are the most important Korean folk song genre, basic information concerning such features of Korean traditional musical elements as scales, vocal techniques, rhythms and types of folk songs are provided along with an overview of the history and origins of arirang. Given that each arirang has distinctive characteristics that vary by region, the four best-known types of arirang are introduced to demonstrate these differences.

To my parents,

I offer all my heart and all my respect; I could never have finished this research
without their encouragement.

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CHAPTER 1: INTRODUCTION

The song “Arirang” holds a remarkably significant place in Korean society. Its mournful melody and sad text have touched many generations of Koreans throughout history. Whenever Koreans have endured trying times, they have often accompanied their efforts to overcome their adversity by singing “Arirang,” and the folksong has survived along with the people. These days “Arirang” is used not only as a song, but also in many symbolic ways as a vehicle to unite the nation. For example, Koreans sang a popular version of “Arirang” as a World Cup cheering song during the 2002 FIFA World Cup, held in South Korea and Japan.

Given that Korean mainstream music today seems primarily derived from Western culture, traditional Korean music and its spirit appear to be on the decline. However, the collective body of Korean folksongs known as arirang—the name of the folk song genre, as well as of the most famous example of the genre—have survived in spite of a variety of modern influences. In fact, the various kinds of arirang constitute a strong core of the Korean spirit, and are still sung by the entire nation. Despite the importance of arirang, however, most Koreans remain uncertain as to when arirang began and where they came from. Needless to say, folksongs are generally known to have unidentified composers and to be handed down by tradition, so it can be difficult to trace their origins. Now, however, as other staples of Korean culture fade, it becomes more necessary than ever to understand the background of arirang and their central features as representatives of the characteristics of Korean traditional music.

Although the overpowering effect of Western musical culture in Korea may seem regrettable in terms of its effect on the preservation of Korean traditional music, it must be said that the Western notation system's flexible facility of expression has helped to preserve a great many Korean folksongs. The important matter, however, is not merely the survival of folksongs but their ongoing influence, as for example on modern art music. Many composers have been motivated by various types of Korean traditional music, and the idea of combining Korean musical elements and Western musical features has become quite popular. In Korean traditional music, the most outstanding element is folksong, especially arirang.

Arirang have become a symbol of Korean musical elements and an inspiration for composers all over the world; many contemporary works based on or inspired by the various types of arirang have been composed. A good example of the influence of arirang is the work "Arirang Variations" by American composer and pianist Edward "Teddy" Niedermaier. A unique aspect of this piece is Niedermaier's adaptation of North Korean versions of arirang, which are rarely heard either in the West, or even in South Korea, and have thus seldom been drawn upon as musical elements in contemporary music. Another distinctive aspect of the piece is Niedermaier's creative use of his own compositional techniques that naturally correspond with certain aspects of arirang.

Chapter III is devoted to a detailed analysis of "Arirang Variations." The analysis of "Arirang Variations" discusses Niedermaier's initial motivation in composing a work based on Korean musical elements and what kinds of musical

aspects of each arirang were adapted for the piece. The subsequent in-depth analysis reveals the unifying power of “Arirang Variations,” a work which combines several seemingly contradictory aspects of the genre, given that it uses both South and North Korean arirang, traditional and contemporary compositional techniques, and Western and Eastern musical elements. Along with the analysis, Chapter III also provides information on the North Korean versions of arirang which are adapted in “Arirang Variations”: “Raengsanmopan Older Babe Arirang,” “Gangwondo Arirang” and “Kin Arirang.”

In order to understand how Niedermaier adapted the various types of arirang in his work, it will be necessary to develop an understanding of general characteristics of Korean folksongs, of which the arirang genre is the best-known example. Since Korean folksongs differ from one another by province, such musical features as scales and vocal techniques are generally categorized by region. Along with these features, the major types of Korean traditional rhythmic patterns will be introduced here, because rhythm is another important musical element used in arirang, and one which often determines the mood of music. The four best-known South Korean versions of arirang are “Seoul/Gyeonggi Arirang,” “Jeongseon Arirang,” “Miryang Arirang” and “Jindo Arirang.” Chapter II reviews some of the features of these arirang and provides an overview of arirang history and origins.

Korean Folksong, *Minyo*

The Korean word for folksong is *minyo*, which means “people’s song.” The “people” referred to in this context are primarily uneducated people from the

lower class. In Korean history, two major classes of people have played distinct roles in Korean society and have embraced quite different types of music. Upper-class, better educated people have generally worked for the government, and the purpose of music for them was as accompaniment for the government's religious events. Lower-class people were mostly farmers and sang as part of their everyday lives. The earliest type of *minyo* is *hyangga* from the Silla Kingdom (57 BC - 935 AD). Queen Jinseong (r. 887-897), of the Silla Kingdom, was enthusiastic during her reign about *hyangga*, and so collected them throughout the country. The later influence of China prompted upper-class people to esteem Chinese culture more highly than their own, even to consider it an ideal form. Gradually the *hyangga* form lost its essential Korean spirit and grew closer to Chinese music as the result of generations of imitation of Chinese musical styles. In contrast, lower-class people and their musical styles were generally not affected by Chinese or other influences. As a result, folksongs were better preserved by lower-class people, who thus became the truest representatives of Korean culture. Nowadays the *minyo* of the lower class has become the form which most faithfully represents the authentic Korean spirit.¹

Types of *Minyo*

Because *minyo* spread with no scores or rules, they changed over time as they passed from person to person. Scholars subsequently recognized that examples of *minyo* can be categorized into two types depending on how

¹ Chung-myun Lee, *Arirang: Song of Korea* (Seoul, Korea: Easy Publishing, 2009), 26-28.

widespread a given example of the folksong is. The category of *Tongsok minyo* encompasses folksongs well-known anywhere in Korea, so these are easily recognized by most Koreans. Examples of this genre usually have relatively refined melodies and are often sung by professional singers. In contrast, *tosok minyo* are known primarily in limited local areas and their musical styles are not as polished as those of *tongsok minyo*. Instead, they feature unique local colors. Generally *tosok minyo* were sung by people who lived in the areas where each of the folksongs was born. Even if *tosok minyo* are not as popular as *tongsok minyo*, their value is well-noted by contemporary scholars, because they are considered more authentic and original, given that they have fewer external influences. Yet scholars believe that the majority of *tosok minyo* are not as pure as they used to be, because of the extent to which the various types of mass media may have affected indigenous folklores. Even with these problems, both the Office of Cultural Properties in Korea and MBC, one of the Korean broadcasting stations, have collected massive numbers of *tosok minyo* from throughout Korea and published those collections.²

Since *tosok minyo* present characters from certain local areas, these *minyo* are often categorized by region, for example, Gyeonggi *minyo*, Namdo *minyo*, Seodo *minyo*, Dongbu *minyo*, and Cheju Island *minyo*. Each type of *minyo* features its own musical characteristics, including a variety of vocal styles, musical scales, and rhythmic patterns. The unique combination of these musical

² *The Garland Encyclopedia of World Music* s.v. “Folk Song in Korea.”

styles comprises a strong regional musical idiom. Gyeonggi *minyo* indicate folksongs from the central part of Korea, which encompasses Gyeonggi and the northern part of the Chungcheong province. Gyeonggi *minyo* are relatively mild in mood and lyrical. The texts are joyful and the tempi are generally fast. Compared to the vocal style of Jeolla and Seodo *minyo*, Gyeonggi *minyo* are light and clear.³ The *Changbutaryong sori* is a type of pentatonic scale used in the Gyeonggi *minyo*, and includes G, A, C, D, and E (Ex. 1).⁴ The pitch progressions are in either major or minor thirds in many cases. Well-known songs of the Gyeonggi *minyo* include “Arirang,” “Bangah taryong,” “Changbu taryong,” “Toraji taryong,” and “Hangangsoo taryong.”⁵

Example 1. *Changbutaryong* scale.



Namdo *minyo* are southern folksongs, and they are often sung in the Jeolla provinces and the southern part of Chungcheong province. Compared to Gyeonggi *minyo*, Namdo *minyo* feature a harsh vocal style, heavy vibrato, and drooping tones. Namdo *minyo* feature a distinctive singing style called

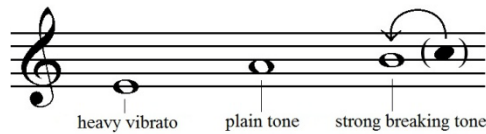
³ Ibid.

⁴ Even though Korean traditional music often makes use of certain scales, it is important to note the intervals of the scales rather than pitches, because the application of scales in transcriptions of folksongs varies.

⁵ Song-chon Lee et al., *Algi Swiun Kugak Kaeron: Kugak Ul Haegyol Hamnida* (Seoul, Korea: Pungnam, 1994), 175-176.

Yukjabaegitori which uses three basic tones, E, A, and B (Ex. 2), each tone sung with a different vocal technique: heavy vibrato for E, a plain tone for A, and a strong breaking tone for B. Other tones are also used, but these are used primarily to support the three main tones. Popular Namdo *minyo* are “Jindo Arirang,” “Namwon sansung,” “Hung taryong,” “Nongbuga,” and “Gang-gang sulae.”⁶

Example 2. *Yukjabaegitori*.⁷



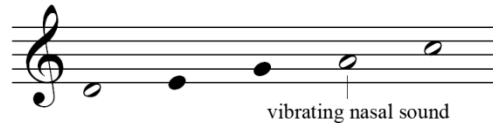
Seodo *minyo* are from the western part of Korea, which includes the Hwanghae and Pyeongan provinces. The flexible use of rhythm is the main feature of Seodo *minyo*. Very often the songs do not have regular rhythmic patterns and are not accompanied by other instruments. Seodo *minyo* are often sung with a distinctive singing style called *Susimgatori*, which evokes a great deal of anxiety in the songs. A major unique feature of *Susimgatori* is the use of the three main tones, D, A, and C. Generally the cadential pitches are often either D or A, with the A often sung with a vibrating nasal sound (Ex. 3). Well-known Seodo *minyo* include “Susimga,” “Kin ari,” and “Kin nanbongga.”⁸

⁶ Ibid., 176-177.

⁷ Ibid., 85.

⁸ Ibid., 179-180.

Example 3. *Susimgatori*.⁹



The eastern part of Korea is known for Dongbu *minyo*, found in such areas as the Gangwon, Gyeongsang, and Hamgyeong provinces. Often the rhythms of Dongbu *minyo* are faster than those of other types of *minyo*, and their mood is quite joyful. The pentatonic scale often used for Dongbu *minyo* is the *Menaritori* scale, which contains three main tones, E, A, and C; two other tones, G and D, usually support the main tones as passing notes or ornamentation (Ex. 4). Songs from Gangwon and Hamgyeong provinces are usually mournful and sorrowful, but the songs from Gyeongsang are brash and lively. Favorite songs from the eastern area include “Onghaeya,” “Jeongson Arirang,” “Miryang Arriang,” and “Han obaeknyon.”¹⁰

Example 4. *Menaritori*.¹¹



Cheju Island also has its own indigenous folksongs featuring particularly strong regional characteristics, since the island is relatively isolated from the

⁹ Ibid., 83.

¹⁰ Ibid., 178-179.

¹¹ Ibid., 84.

peninsula.¹² It is possible to say that *tosok minyo* are the major category of folksong of Cheju Island. On the other hand, Gyeonggi province has more *tongsok minyo* than Cheju. Since Gyeonggi province is the center of Korea, its relatively greater interaction with other provinces has affected the styles of Korean folksongs. Even if these two provinces are far from each other geographically, they share the same pentatonic scale, G-A-C-D-E. However, other general musical characteristics of these two regions are different, such as pitch progressions, vocal technique, and ornamentations. For instance, Cheju Island *minyo* usually have progressions of a second and a minor third and employ less ornamentation than Gyeonggi *minyo*. Well-known songs from Cheju Island include “Bongji ga,” “Sancheon chomok,” and “Odol ttogi.”¹³

The Major *Changdan*

Changdan is a Korean word for the special rhythmic pattern which can be found in most traditional Korean music. *Changdan* literally means “long and short,” which implies the diverse lengths of the rhythms. In order to understand Korean music, knowledge of *changdan* is crucial because musical form is determined by various types of *changdan*. Korean *changdan* is much more flexible than rhythms in Western music. In particular, the concept of “beat” in Korean music is a length of time, not a pulse, so it is easy to misrepresent when using Western notation. Traditionally *changdan* is played with the *janggo* (a

¹² *The Garland Encyclopedia of World Music* s.v. “Folk Song in Korea.”

¹³ *Ibid.*, 86 and 180.

double-headed hourglass drum) and the *puk* (a barrel drum). In Western rhythmic notation, the *janggo* plays the top part and the *puk* plays the bottom part. By playing *changdan* repetitively, players give audiences ideas about the music such as tempo, the character of the song, and its beginning and end. The duration of one rhythmic pattern decides the foundation of the music, but performers can improvise ornamentations to fill in between the rhythmic patterns, and these help both performers and listeners engage the music more deeply. Each *changdan*'s tempo and rhythms can be flexible depending on the music.¹⁴

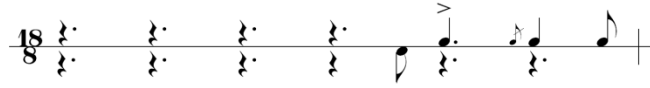
Even though numerous types of *changdan* exist in Korea, the four major types of *changdan* are *chinyangjo*, *chungmori*, *chungjungmori* and *chajinmori*. Besides these, *semachi* and *kutgori changdan* can be easily found in many folksongs.¹⁵ *Chinyangjo* is known as the slowest *changdan*, with a duration of about ten to twelve seconds (Ex. 5). It is often transcribed in 18/8 meter, which can be subdivided into six beats of three. In this *changdan*, a *puk* does not play as many beats as in other types. Even though *chinyangjo* is the slowest *changdan*, it is known for having the strongest intensity of emotion, so it is often used for the most sorrowful *minyo*.¹⁶

¹⁴ *The Garland Encyclopedia of World Music* s.v. "Rhythmic Patterns and Form in Korea."

¹⁵ Taeryong Son, *Hanguk Umak Ui Ihae* (Daegu, Korea: Yongnam University, 2007), 96.

¹⁶ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Korea: Music Theory."

Example 5. *Chinyangjo changdan*.¹⁷



Chungmori is in a moderate tempo which takes about ten seconds and features a 12/4 meter (Ex. 6). The first beat is the strongest, and is emphasized by both the *janggo* and *puk*, and the ninth beat has an accent in the *janggo* part. This pattern is often played as four groups of three beats or three groups of four beats.¹⁸

Example 6. *Chungmori changdan*.¹⁹



Chungjungmori takes about four seconds, and is generally considered to convey a moving or dancing speed (Ex. 7). It is usually in 12/8, but both the soloist and the drummer often have the freedom to change the meter during performances in all the mathematically likely ways, such as 6/4, 3/2 or 3/4+6/8. This type of meter complication is common in traditional Korean music.²⁰

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

Example 7. *Chungjungmori changdan*.²¹



Chajinmori uses the same meter as *chungjungmori*, 12/8, but its duration is shorter, two to three seconds (Ex. 8). Since *chajinmori* is a very close metrical modulation of *chungjungmori*, this pattern can be thought of as a faster version of *chungjungmori*. Because of its fast tempo, *chajinmori* is often used for music with an agitated mood.²²

Example 8. *Chajinmori changdan*.²³



Semachi is one of the patterns which can be found in many folksongs (Ex. 9). *Semachi changdan* in the Western notation system is in either 9/8 or 3/4.²⁴ The 9/8 meter conveys more accurately the mood of Korean traditional music, but the 3/4 meter is more frequently found.

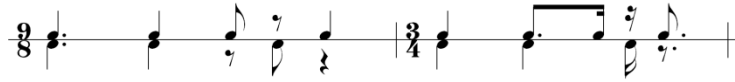
²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Lee et al., *Algi Swiun Kugak Kaeron*, 100-101.

Example 9. *Semachi changdan*.²⁵



The repetition of certain *changdan* strengthens the form and character of the music. Even though the purpose of singing *minyo* does not differ much between the provinces, each region's unique combinations of musical elements, such as *changdan*, vocal techniques, and scales, have resulted in the emergence of special characteristics of *minyo* in each province as described above. This acquaintance with the general features of *minyo* will facilitate an understanding of arirang, the best-known type of *minyo*.

²⁵ Ibid.

CHAPTER 2: ARIRANG

Origin and Definition

Arirang, one of the best known kinds of *minyo* worldwide, has quite a long history. Sometimes the differences between arirang and other types of *minyo* are not immediately clear, but Yon-gap Kim, in his book *Arirang: Ku Mat, Mot Kurigo* clarifies the distinctive features of arirang. The first is the refrain, either “Arirang Arirang Arariyo . . .”²⁶ or “Ariranga sseuriranga” which can be found in most examples of arirang.²⁷ The second has to do with the titles of folksongs. Many folksongs in the various provinces of Korea are named arirang, with the name of the province appended: “Jindo Arirang” or “Gyeonggi Arirang,” for example.²⁸

According to scholars who have studied arirang, there are approximately twenty-four possible origins of the form, and about three thousand extant versions, which fall into fifty major branches.²⁹ Among the origin theories, perhaps the most persuasive is a story related to the reconstruction of a palace in the Choson Dynasty (1392-1910). The palace in question, Gyeongbokgung, was destroyed during a Japanese invasion which lasted from 1592 to 1598. The king, Kojong,

²⁶ Yon-gap Kim, *Arirang: Ku Mat, Mot Kurigo* (Seoul, Korea: Jipmundang, 1988), 26-27.

²⁷ Yon-gap Kim, *Pukhan Arirang Yongu* (Seoul, Korea: Chungsong, 2002), 232-233.

²⁸ Kim, *Arirang: Ku Mat, Mot Kurigo*, 26.

²⁹ *Ibid.*, 14.

was quite young, so his father, Hungson Daewongun (1820-1898), ran the palace reconstruction project. He asked people to pay taxes for and work on the palace reconstruction, demands which resulted in the popular cry “A-i-rong, A-i-rong”: “I wish I was deaf.” The communal cry of “A-i-rong” found voice in communal song of such a resonant sort that it eventually became disseminated throughout Korea in the form of arirang.³⁰

However, the existence of a variety of origin theories and versions of arirang means that not all the examples of the genre fit into a definition which addresses only the features mentioned above. A primary reason for this lack of a suitable definition is a longstanding gap in the study of arirang, the value of which had been grossly underestimated in academic circles until the 1970s. Positive perspectives on arirang emerged only in the late twentieth century, with active study beginning only approximately thirty years ago.³¹ In addition, the several major wars Korea has faced throughout its history, as well as a continuing list of political issues it has had to deal with, from the Japanese colonial period (1910-1945) to the division of the country and the military dictatorships after the Korean War (1950-1953), have all served as a distraction from the study of folk forms, including arirang. As a consequence of these trying times, people were frequently forced to leave their hometowns and settle elsewhere. Because folksongs are transmitted orally by the people, the ongoing mixing of people from different

³⁰ Lee, *Arirang: Song of Korea*, 60.

³¹ Yon-gap Kim, *Paldo Arirang Gihaeng* (Seoul, Korea: Jipmundang, 1994), 262-263.

regions could quite possibly have affected the folksongs and blurred the distinctions between them. Ironically, however, being forced to deal with such turmoil imbued in the people a new vision of the true value of arirang as an engaging vehicle of the authentic Korean spirit.

The General Character of Arirang

Since *minyo* are often classified by region, it is possible to approach the styles of arirang in this manner. For instance, charming and buoyant arirang tend to be found in Gyeonggi province, arirang from Jeolla province tend to be tender, arirang from Gangwon province are frequently mournful, and arirang from Gyeongsang province are relatively faster and feature outbursts of emotion.³² Even though arirang from each province evince different characters of style, all represent the people's everyday lives and their sorrows, humor, or bitterness of life. The way people express feelings through arirang is genuine and unrefined. Singing arirang for any type of occasion has been a joy of life for the Korean people, and a way of enjoying freedom under the control of a conservative society. Thus, it is no surprise that almost three thousand arirang have been sung all over the nation. Among these, the four best-known types are "Seoul/Gyeonggi Arirang," "Jeongseon Arirang," "Miryang Arirang," and "Jindo Arirang." As mentioned above, all arirang are named after the city or province in which each arirang was born.

³² Lee, *Arirang: Song of Korea*, 32.

Four Popular Types of Arirang

“Seoul/Gyeonggi Arirang”

The favorite arirang of most Koreans is “Seoul/Gyeonggi Arirang,” which is also often referred to as the original arirang: “Bonjo Arirang.” However, this name for the arirang is rather controversial given that there is no record to support the claim of this arirang to being not only “Seoul/Gyeonggi Arirang” but also “Bonjo Arirang.” At the same time, “Seoul/Gyeonggi Arirang” is simply known as “Arirang” by most people.³³ The prevalent custom of referring to it as “Seoul/Gyeonggi Arirang” and “Bonjo Arirang” might arise from its popularity, given that Gyeonggi province is where Seoul is located, and Seoul is the capital of Korea. Thus people might naturally assume that the best-known arirang is from Seoul.

The ambiguous name for this specific arirang actually caused a problem between South and North Korea. In 1990, South and North Korea decided upon “Seoul/Gyeonggi Arirang” as the song for the unified Korean sports team, but North Koreans refused to call it “Seoul Arirang” because they did not agree that it was originally from Seoul.³⁴ Since Seoul is the capital city of South Korea, it is possible that North Koreans simply did not want to name the song thus, and searched for a scholarly justification for that preference. However, arirang researchers have taken this North Korean theory as a reasonable point of view.

³³ Kim, *Paldo Arirang Gihaeng*, 251.

³⁴ *Ibid.*

Surprisingly, a recent study revealed that “Arirang” is not a traditional *minyo* but a song arranged for the film “Arirang,” made in 1926 by director Un-gyu Na.³⁵ This movie was a tremendous success, even though when it came out Korea was under Japanese rule. It remained popular in theaters throughout Korea for more than two years. The story of the movie concerns young people in a small town and expresses no particular resistance to Japan, but the film touched many Koreans under the occupation. “Arirang” was played in the film whenever there were miserable, mournful, and hopeless scenes. In short, “Arirang” came to convey symbolically the suffering of all Koreans under Japanese colonial rule. Based on that symbolic anti-Japan resonance, this “Arirang” was sung by all Koreans, and gained sufficient popularity to be considered the Korean national anthem.³⁶ Although there remains no clear answer for the doubts expressed by many scholars concerning the origin of “Arirang,” the song has been frequently sung by all Koreans at many sorts of special occasions.

According to North Korean arirang experts, the arranger of the song “Arirang” was Younghwan Kim, an actor and violinist in a film and theater company called *Dansungsa*. He arranged an arirang with a lyric by Un-gyu Na and named it “Shin arirang,” which means “new arirang.” A possible reason North Korean researchers may have been uniquely able to reveal the secret of the current form of “Arirang” is that many Koreans in the film industry in the early

³⁵ Kim, *Pukhan Arirang Yongu*, 49.

³⁶ Lee, *Arirang: Song of Korea*, 91-93.

1900s defected to North Korea.³⁷ In the final analysis, there is no particular reason to call this arirang “Seoul/Gyeonggi Arirang,” and no convincing record to support doing so. Ultimately the name for “Seoul/Gyeonggi Arirang” may be most suitably expressed simply as “Arirang.”

Despite the origin of “Arirang” as an arranged song for the movie “Arirang,” it is nonetheless known as one of the best-known *tongsok minyo*, and presents some of the typical features of *minyo*, because its foundation is an original arirang. The first common feature is the use of verse and refrain. Generally a solo singer sings a verse and a group of people presents the refrain. Many times the text of the verse may be improvised by the soloist, but the refrain is fixed. The next feature is the anhemitonic pentatonic scale, which is often used in Gyeonggi *minyo*. In this scale, the cadential pitch is not always the beginning pitch. For example, the first pitch of “Arirang” is C, the fourth degree of the scale, but the cadential pitch is F, which is the first degree.³⁸ The rhythmic pattern used in this arirang is *semachi changdan*, in either 9/8 or 3/4 time. The last prominent feature is the text, concerning Arirang Hill, which is not based on a real hill in Korea. Arirang Hill is derived from the imaginary Arirang Mountains, and is frequently used in many arirang, carrying various symbolic meanings. Since Korean people have sung arirang during hard times, Arirang Hill often comes to refer to a barrier in people’s lives. For example, the hill may imply Korea’s

³⁷ Kim, *Pukhan Arirang Yongu*, 161-164.

³⁸ *The Garland Encyclopedia of World Music* s.v. “Folk Song in Korea.”

troubled history, separation from a loved one, or any sort of trial that people cannot overcome.³⁹

Example 10. “Seoul/Gyeonggi Arirang.”⁴⁰

Chorus ♩ = 96-104

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

A ri rang - go - gae - ro - neo meo - gan da
Over the Arirang Hill I am going

Solo
Na rul beo - ri - go - ga sie neun ni - meun -
He who leaves me, with me behind,

Shim ni do - mot - ga - seo - bal byong 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 - go - gae - ro - neo meo - gan da

³⁹ Lee, *Arirang: Song of Korea*, 235.

⁴⁰ *Ibid.*, 100. “Reproduced with permission from the author”

Text in Korean⁴¹

아리랑 아리랑 아라리요
아리랑 고개를 넘어간다
나를 버리고 가시는님은
십리도 못 가서 발병난다.

Text in English⁴²

Arirang arirang arariyo
I am walking over the Arirang Hill
He who leaves me, with me behind
Will have trouble with his feet in no far distance

“Jeongseon Arirang”

“Jeongseon Arirang,” formerly known as “Arari,” occupies a very important place among all arirang because it is considered the oldest, and it is thus frequently referred to as the original arirang: “Bonjo Arirang.” “Jeongseon Arirang” originated from the political turnover in Korea from the *Goryeo* Dynasty to the *Choson* Dynasty. A great many scholars from the *Goryeo* Dynasty refused to serve the new king for the *Choson* Dynasty, choosing instead to spend the rest of their lives in the forest, having pledged their loyalty to their previous king. These scholars wrote poems and sung them to express their feelings over their sorrowful situation. Later more poems were made and sung by subsequent

⁴¹ Ibid., 99.

⁴² Ibid.

generations who explored other heartfelt emotions, such as those brought on by separation from a lover, Japanese colonial rule, or the beauty of nature.⁴³

“Jeongseon Arirang” is a well-known arirang from the eastern part of Korea, so it shares certain features of Dongbu *minyo*, including the *Menaritori*. The main three pitches are Bb-Eb-Gb and Db-Ab are often used to support main tones. This arirang also features a slow *semachi changdan* and the use of verses and a refrain. One custom is for soloists to sing the verses in rotation, and then for a group to sing the refrain in unison. “Jeongseon Arirang” is slow and simple, having no dramatic changes in the melody line and a small span between the highest and the lowest notes. Since singers rely on the text to express feeling rather than on improvisation or elaboration of the melody, “Jeongseon Arirang” does not have as much ornamentation as other major types of arirang. For this reason, it has a great deal more improvised lyrics compared to other types of folksongs and a relatively more simple melody.⁴⁴

The lyrics of “Jeongseon Arirang” presented below, however, depict the sad circumstances of two lovers living in different towns, separated by “Auraji,” where two rivers meet, so that they can meet only infrequently, when a ferryman

⁴³ Jeongseon County, “Jeongseon Arirang,” http://www.jeongseon.go.kr/JStour_EN/html/sub06_01_01.html (accessed November 1, 2010).

⁴⁴ Shi-up Kim, *Jeongseon Ui Arari*, (Seoul, Korea: Sungkyunkwan University, 2004), 17, quoted in Yon-gap Kim, *Arirang Siwonsol Yongu* (Seoul, Korea: Myongsang, 2006), 44.

can help them to cross Auraji. On one occasion they cannot meet because the river is in flood due to heavy rains, so the lady sings the arirang in lamentation.⁴⁵

Example 11. "Jeongseon Arirang."⁴⁶

Nu ni ol ra na bi ga ol ra na
Will it snow, will it rain

cok su jang ma jil ra na
or pour for the season?

Man su san geom eun gu reum i
Dark clouds are swarming

mak mo yeo deun da
from above Mt. Mansusan.

A u ra ji bae sa gong a
Oh Ferryman of Auraji,

bae jom geon ne ju ge
take me over the river.

Ssa ri gol ol dong bak i
Blossome of oldongbak in Ssarigol

da tteol eo jin da
are falling down.

A ri rang a ri rang
Arirang arirang

A ra ri yo
arariyo.

A ri rang go gae go gae ro
Pass me over

Na reul neom gyeo ju ge
the Arirang Hill.

⁴⁵ Lee, *Arirang: Song of Korea*, 110.

⁴⁶ *Ibid.*, 106-107.

Text in Korean⁴⁷

눈이 올라나 비가 올라나 억수장마 질라나
만수산 검은 구름이 막 모여든다
아우라지 뱃사공아 배 좀 건너주게
싸리꽃 올동박이 다 떨어진다
아리랑 아리랑 아라리요
아리랑 고개고개로 나를 넘겨주게

Text in English⁴⁸

Will it snow, will it rain or pour for the season?
Dark clouds are swarming from above Mt. Mansusan
Oh Ferryman of Auraji, take me over the river
Blossoms of oldongbak in Ssarigol are falling down
Arirang arirang arariyo
Let me go over the Arirang Hill

“Miryang Arirang”

“Miryang Arirang” gained its popularity in the Gyeongsang province, especially Miryang city. This arirang was formerly one of the *tosok minyo*, but it is now sung throughout Korea. This arirang stems from a fairy tale about Arang, the only daughter of a lord in Miryang city. The story goes that one night Arang went out for a walk to the *Yeongnamnu* Pavilion, but a servant who loved Arang came to her and asked for her love. Arang scolded him and resisted his advances, and the angry servant killed her. Later, when the people heard the news about Arang, they all sadly sang ‘Arang Arang’ for her death. A shrine called “Arang-

⁴⁷ Ibid., 104.

⁴⁸ Ibid., 104-105.

gak” is now located next to the Miryang River. The song “Arang Arang” is known as an origin of “Miryang Arirang.”⁴⁹

Since “Miryang Arirang” is one of the Dongbu *minyo*, it uses the *Menaritori*, which has a scale often described as E-G-A-C-D, although in the transcription presented herein the scale is rendered in the key of Eb, as G-Bb-C-Eb-F.⁵⁰ The important pitches in that scale are G-C-Eb; Bb and F support these main pitches. The tempo of “Miryang Arirang” is relatively fast, and the mood of the song is quite joyful and festive, played in *semachi changdan*. “Miryang Arirang” is quite exciting and dramatic, having a large span between its highest and lowest notes from measure 10 to 11. Lyrical repetitions and dotted rhythmic patterns further enhance the excitement of the song.

⁴⁹ Ibid., 129 and 134-135.

⁵⁰ Ibid., 128.

Example 12. “Miryang Arirang.”⁵¹

$\text{♩} = 90$

Naljom bo _ so naljom bo _ so nal jom _ bo _ so _ _ _
Turn around to me, if once,

Dong ji seot dal _ Kkot bon deu shi _ nal _ jom _ bo _ so _ _ _
As if a flower in the freezing season.

A ri a ri rang seu ri seu ri rang a ra ri ga nan _ ne _ _ _

A ri rang _ go gae _ ro _ _ _ nal . neom gyeo ju _ so _ _ _
Pass me over the Arirang Hill.

Text in Korean⁵²

날쫘 보소 날쫘 보소 날쫘 보소
동짓선달 꽃 본똥이 날쫘 보소
아리 아리랑 스리스리랑 아리랑가 뉘네
아리랑 고개로 날 넘겨주소

Text in English⁵³

Turn around to me, if once,
As if a flower in the freezing season
Ari arirang seuri seuirang arariganne
Pass me over the Arirang Hill

⁵¹ Ibid.

⁵² Ibid., 127.

⁵³ Ibid.

“Jindo Arirang”

Unlike other arirang, “Jindo Arirang” has a full name: “Jindo Arirang *taryeong*.” The fairy tale related to this arirang concerns a lover’s betrayal. The story goes that a long time ago in Jindo city a man had a fiancée, but he had to go to another town to earn money to make a living. Later he met another woman in that town and came back home with her. His fiancée, waiting for him so that they could marry, heard about his betrayal and wept sorrowfully. Given its origin as the song of a betrayed woman, it is primarily sung by women and is known as a “women’s song.”⁵⁴

Occasionally “Jindo Arirang” is in the *chungmori changdan* rhythm, but it is primarily found in *semachi changdan*. Like other arirang, this song also has verses and a refrain. As one of the Namdo *minyo*, “Jindo Arirang” uses the *Yukjabaegitori*, which consists of three main tones sung with distinctive vocal techniques. Especially during the lyric ‘eung eung eung’ and the ‘a ra ri ga’ of the following measure, the unique vocal style of Namdo *minyo* is evident, with its strong breaking tone for F and heavy vibrato for Bb.⁵⁵ Sudden dramatic changes from the highest to the lowest note are occasions for strikingly harsh tones and vocal breaks.

⁵⁴ Ibid., 142.

⁵⁵ *The Garland Encyclopedia of World Music* s.v. “Folk Song in Korea.”

Example 13. "Jindo Arirang."⁵⁶

♩. = 90

5 A ri a ri rang sseu ri sseu ri rang a ra ri ga nan ne - he - he

9 A a ri rang eung eung eung a ra ri ga - nan ne -

13 Seo sa ne ji neun hae neun ji go shi peo ji neu nya -

Nal du go - ga shi neun nim ga go shi peo ganeu nya

Text in Korean⁵⁷

아리 아리랑 쓰리 쓰리랑 아라리가 났네
 아 아리랑 응응응 아라리가 났네
 서산에 지는 해는 지고 싶어 지느냐
 날 두고 가시는 님 가고 싶어 가느냐

Text in English⁵⁸

Ari arirang sseuri sseuirang arariga nanne
 A arirang eung eung eung arariga nan ne
 Will the sun ever set for its own longing?
 Will my love ever leave me for his own yearning?

⁵⁶ Lee, *Arirang: Song of Korea*, 139.

⁵⁷ *Ibid.*, 138.

⁵⁸ *Ibid.*

Arirang in the World

“Arirang” is internationally renowned. Its simple, beautiful and touching melody has inspired many musicians all around the world. Oscar Pettiford (1922-1960) was a jazz musician who loved the “Arirang” tune, and composed the first jazz version of “Arirang,” “Ah Dee Dong.” Another musician who arranged “Arirang,” Sir Harold Malcolm Watts Sargent (1895-1967), worked in the classical tradition. He was a British conductor, composer and organist who conducted such major orchestras in Britain as the Royal Choral Society, the London Philharmonic, and the BBC symphony. There is no record of where and how he found out about “Arirang,” but he arranged it as an ensemble piece, “Lullaby,” a performance of which can be found on the CD *Cantate Domino* (Ex. 14).⁵⁹

⁵⁹ Ibid., 244 and 272-273.

Example 14. "Lullaby."⁶⁰

LULLABY
A mother nurses her sick child
(Korean Folk Song)

Words and music
arranged by
MALCOLM SARGENT

♩ = 108

SOPRANO
1. *p* Sleep in my arms, the birds
2. *pp* Sleep in my arms, thou frail

ALTO
1. *p* Sleep in my arms, the birds
2. *pp* Sleep in my arms, thou frail

TENOR
(2nd time only) 1. *p* Sleep in my
2. *pp* Sleep in my

BASS
p
* To - fa, To - fa, To - fa, To - fa, To -

PIANO
(for practice only)
p
p 1st verse
pp 2nd verse

home-ward fly, Sleep in my arms, the cool eve-ning falls round thee,
wea-ry one, Sleep in my arms, for thy Lord wat-ches o'er thee,

home-ward fly, Sleep in my arms, the cool eve-ning falls round thee,
wea-ry one, Sleep in my arms, for thy Lord wat-ches o'er thee,

arms, the birds home-ward fly, Sleep in my arms, the cool eve-ning falls round
arms, thou frail wea-ry one, Sleep in my arms, for thy Lord wat-ches o'er

- fa, To - fa, To - fa, To - fa, To - fa, To - fa, To -

* To-fa, pronounced 'Tob-fah' = 'Sleep'. The bass should be legato and continuous in sound.
** Each verse to be repeated. The tenors do not sing the first time, but sing in the repeat of each verse.

The annual Arirang Prize, inaugurated in 2001 as one of the international UNESCO Prizes for safeguarding, protecting and promoting cultural spaces or forms of traditional cultural expression, demonstrates the global acceptance of arirang as a powerful cultural formation. The \$30,000 award goes to a country which has done outstanding work in any type of traditional cultural preservation.

⁶⁰ Ibid., 246.

Winners of the prize have included such countries as the Central African Republic, Vanuatu, Philippines, and Bhutan.⁶¹ One fact made clear by this award is that UNESCO recognizes the importance of folksongs as a significant part of culture, given that they have come from the past, but remain valuable for the future. In that respect, the arirang genre stands for all the folksongs of the world.

Arirang have become important *minyo* for people who have visited Korea or come to know Koreans because of the vital role they play in Korean culture. This importance raises the question of how the songs and the forms in which they are embodied have reached out to the world and become internationally renowned. Researchers have suggested several plausible explanations. The first is that when Western missionaries visited Korea in the latter era of the Choson Dynasty they brought arirang back to their own countries when they returned. For example, missionary Homer B. Hulbert (1863-1949), who came to Korea in the late 1800s, in 1896 published a score of arirang in the magazine *Korea Repository* together with detailed explanations of its origins.⁶² A second explanation goes that in a wave of Korean overseas migration in the early 1900s because of major political and economical problems, the immigrants kept arirang in their hearts even in their foreign surroundings, disseminating the songs into their new cultures and leaving them for subsequent generations. The third explanation involves the many

⁶¹ UNESCO, "Prizes for Safeguarding, Protecting and Promoting Cultural Spaces or Forms of Traditional Cultural Expression," <http://www.unesco.org/culture/ich/index.php?pg=00109> (accessed October 10, 2010).

⁶² Kim, *Arirang: Ku Mat, Mot Kurigo*, 69.

soldiers from various countries who came to Korea during the Korean War. While in Korea they heard arirang, and the songs became an important part of their memory of Korea. The simple and touching tune of “Arirang” was especially easy to remember, so after the war ended, the soldiers took the song “Arirang” home.⁶³

The use of arirang as a form of expression has grown stronger throughout Korea’s dark history, and Koreans continue to rely on the power of the song in the mass media world of the 21st century. In that world, the same qualities that have always helped the song thrive and disseminate now carry versions of it, instantly, all over the world, without the necessity of listeners visiting Korea. Moreover, the considerable number of Korean students who study in foreign countries undoubtedly share arirang with people around them. No matter what, it seems that Koreans have never stopped spreading arirang, and the genre thus remains an ongoing cultural phenomenon.

⁶³ “North Korean Arirang,” *Arirang: The Essence of Korean Spiritual Songs* (CD liner notes).

CHAPTER 3: ARIRANG VARIATIONS

An American composer and pianist, Edward “Teddy” Niedermaier (b.1983), composed “Arirang Variations” in 2006 after hearing a recording by Synnara Music, *North Korean Arirang, Arirang: The Essence of Korean Spiritual Songs*, a recording which includes North Korean versions of arirang. Niedermaier had the chance to interact with a number of Korean students when studying at Juilliard, and learned about arirang through Korean friends. As Niedermaier put it:

I think that the melody “Arirang” is very beautiful; while studying at Juilliard, I met many friends from Korea who were happy to share information about Korea. I am really interested in the culture, language, and music of Korea, and “Arirang Variations” was my reaction to this beautiful Korean song. One of my goals in “Arirang Variations” was to explore the idea of East and West, and to prove that they could coexist meaningfully in a single piece of music.⁶⁴

Niedermaier reports he chose the piano as the instrument for “Arirang Variations” because he had always wanted to write variations for solo piano, but had not written any solo piano pieces for 7 years before writing this work. Moreover, the piano seemed suitable for his ideas on the variations, and the composer himself is a pianist, making the choice of the piano quite natural.⁶⁵

The Arirang in “Arirang Variations”

Given that Koreans have lived divided for over half a century after the Korean War, scholars outside North Korea were long unsure whether arirang had survived in North Korea. In 1985, the Seoul Performing Arts Company performed

⁶⁴ Edward Niedermaier, E-mail correspondence with the author, December 7, 2010.

⁶⁵ Ibid.

arirang in North Korea for the homecoming of South and North Koreans. After the performance, many North Koreans expressed the view that the South Korean arirang had lost its Korean spirit and become too Westernized as compared to their own. These criticisms naturally convinced researchers as to the existence of North Korean arirang. Since then, South Korean scholars have wondered about North Korean arirang, but opportunities to hear the North Korean songs have remained scarce.⁶⁶

The CD, *North Korean Arirang, Arirang: The Essence of Korean Spiritual Songs* (1999), from a series of National Song Arirang, is the first recording which provides a glimpse of North Koreans singing arirang and their style and vocal techniques. The recording is thus very useful in deriving an understanding of arirang as a national song of Korea. Overall the melody line and lyrics of the North Korean arirang are not very different from those of the South Korean versions, but paradoxically the vocal technique in the recording seems far from the Korean traditional style because of the polished vocal tone of the singers.⁶⁷ The new style of the North Korean singers' vocal technique emerged because of the music policy established by former North Korean President, Il-sung Kim, in 1960:

Minyo need to be the basis of all music. The vocal sound has to be light and refined so the people can understand the lyrics easily and the songs

⁶⁶ Joson Ilbo Feel, "North Korean Arirang CD is released in South Korea," (September 1999), quoted in Yon-gap Kim's Arirang, <http://kibada.cafe24.com/old/buk2.html> (accessed January 12, 2011).

⁶⁷ "North Korean Arirang," (CD liner notes).

can have instigating power for the workplace.⁶⁸

Niedermaier worked from four different types of arirang found on the CD: “Arirang,” “Raengsanmopan Older Babe Arirang,” “Gangwondo Arirang” and “Kin Arirang.” “Arirang” provides the main theme of “Arirang Variations,” but in general, Niedermaier carefully avoids presenting a full, clear version of the melody, primarily offering fragments (Ex. 10). He employs the melody only for such important moments of the piece as the climax and the emotional center. The composer uses the G major pentatonic scale (D-E-G-A-B) for the theme of “Arirang,” and in order to obscure the melody he frequently adds chromatic tones to the texture or alters the intervals of the melody. The composer also employs many other musical elements from “Arirang,” such as ascending and descending lines, pitches, intervals, repeated tones at the climax, and the contour of the melody. These elements are used not only to evoke the mood of “Arirang” but also to unify the work. The composer, however, always develops these materials by means of his own musical language, thereby adding unique textures to the piece.

“Raengsanmopan Older Babe Arirang”⁶⁹ is a type of field song sung only in North Korea to lift spirits in the workplace. Even though the melody is very close to that of “Arirang,” Niedermaier was inspired mainly by the quick

⁶⁸ Kim, *Pukhan Arirang Yongu*, 411.

⁶⁹ According to arirang expert Yon-gap Kim, the meaning of “Older Babe” does not mean “toddler” or the like, but instead refers to a young lady, daughter, or daughter-in-law.

rhythm and mood of “Raengsanmopan Older Babe Arirang.” Its brisk, uplifting mood is very different from that of “Arirang,” with its more tender and lyrical atmosphere. Since these arirang have contrasting characteristics, “Raengsanmopan Older Babe Arirang” is often introduced in “Arirang Variations” to elicit drastic mood changes. Niedermaier uses the E minor pentatonic scale, B-D-E-G-A, for the Raengsanmopan sections.

Example 15. “Raengsanmopan Older Babe Arirang.”⁷⁰

♩ = 132

아라 린 가 쓰라 린 가 염 려 를 마 오

5 큰 예 기 가 습 도 노 래 로 찾 오

9 중 달 세 피 꿀 세 야 울 지 만 마 라

13 큰 예 기 가 습 도 노 래 로 찾 오

⁷⁰ “Raengsanmopan Older Babe Arirang” is from the CD *North Korean Arirang*, transcribed by Jiyeon Kim.

Text in Korean⁷¹

아라리가 쓰라리가 염려를 마오
큰애기 가슴도 노래로 찻오
종달새 꾀꼴새야 울지만 마라
큰애기 가슴도 노래로 찻오

Text in English

Araringa seuraringa do not worry
Older babe's heart is full of song
Please do not cry lark and oriole
Older babe's heart is full of song

Unlike “Raengsanmopan Older Babe Arirang,” with its uplifting, vigorous atmosphere, both “Gangwondo Arirang” and “Kin Arirang” are tragic and solemn. Another noticeable aspect of “Gangwondo Arirang” and “Kin Arirang” is that both are still sung in South Korea. Originally “Gangwondo Arirang” came from the Gangwon province’s eastern region, and was often sung by farmers when planting rice (Ex. 16). Experts conjecture that North Korea has two versions, generally speaking, of the “Gangwondo Arirang,” and that the lyrics are close to those of both “Jeongseon Arirang” and “Yeokeum Arirang.”⁷² Compared to “Raengsanmopan Older Babe Arirang,” refined vocal techniques are more prominent in “Gangwondo Arirang” and “Kin Arirang,” including sustained legato, light tone, and a more polished tone in the higher register.

⁷¹ Kim, *Pukhan Arirang Yongu*, 410.

⁷² *Ibid.*, 74.

Example 16. “Gangwondo Arirang.”⁷³

강원도아리랑

강원도
창 김관보
재보 차승진

자유롭게, 애조적으로

아리랑 아리랑 아라리요
아리아리랑 고개로
나를 넘거나 주소. 강원도 금강산 일만 이천봉 팔만구암자
법당위에다가 신재불공물 말
구 (무 후) 아닌 밤중에
오신 손님 네가 팔세를 말 아아리랑
아리랑 아라리요
(오 호) 아리아리랑
고개로 나를 넘거나 주소

Text in Korean⁷⁴

아리랑 아리랑 아라리요
아리랑고개로 나를 넘거나 주소
강원도 금강산 일만 이천봉
팔만구암자 법당위에다가 신재불공물 말
외로운 이 몸을 네가 팔세를 말라
정선읍네 물레방아는 물살을 안고
사시사철 빙글빙글 도는데
우리님은 나를안고 왜 돌줄 모르나

⁷³ Ibid., 448. “Reproduced with permission from the author”

⁷⁴ Ibid.

Text in English

Arirang arirang arariyo
Let me go over Arirang Hill
One million two thousand mountaintops of Mt. Geumgang in
Gangwondo
Instead of worshipping in the Buddhist sanctuaries of eight million nine
hermitages
Please do not persecute me, I am lonely
A waterwheel of Jeongseon town spins all year round with water
Why does my dear not spin with me?

“Kin Arirang” is made by professional musicians in Gyeonggi province and is usually sung by professional singers (Ex. 17). This arirang is known for its difficulty due to its technical demands.⁷⁵ The “Kin Arirang” needs to be sung very freely with a great deal of *rubato*, so the smooth phrasing requires excellent breath control. The overall mood of “Kin Arirang” is mysterious and exotic. Since Niedermaier was inspired primarily by the atmosphere of “Gangwondo Arirang” and “Kin Arirang,” he focuses on conveying the mood of these. Because these arirang flow extremely freely, the composer eschews the use of meter in order to evoke an improvisatory feel. He also makes use of extended piano techniques to explore the still mood and exotic timbre of arirang.

⁷⁵ Ibid., 68.

Example 17. “Kin Arirang.”⁷⁶

긴아리랑

경기도
항김관보
채보 차승진

좀 느리고 애조적으로

1. 아리-랑 (항) 아리-랑 아라-리-로
구-나 아-리-(희)랑(항)
고개-고-개-로 나를-넘-겨나-주소
바람새 좋-다 구 돛 달-지
말-구 몽-금-(흙)의(희)
기암-포 들렀-다-가 소

Text in Korean⁷⁷

아리랑 아리랑 아라리로구나
아리랑 고개고개로 나를 넘겨나주소
바람새 좋다구 돛달지 말구
몽금의 기암포 들렀다가소

Text in English

Arirang arirang arariroguna
Let me go over Arirang Hill
Even though the wind is good, do not set a sail
Please stop by at Kiampo of Monggum

⁷⁶ Ibid., 463. “Reproduced with permission from the author”

⁷⁷ Ibid.

An Analysis of “Arirang Variations”

“Arirang Variations” is composed of a theme and twelve variations. In order to distinguish each variation, Niedermaier generally focuses on specific materials from the four different types of arirang, very often developing and transforming the musical elements into new formations. By his report, the composer associates these ideas with his own secret storyline throughout the piece. The idea of this storyline is to help the variations flow naturally and create four distinct emotional stages, which are key to understanding the structure of the work as a whole.

The first part of the work includes an Introduction, the Theme, and Variations I and II. Niedermaier said his original idea for this section is the feeling of somebody, the Hearer, waking up from a mysterious dream, and while waking, hearing fragments of the “Arirang” melody. Since the intention of the composer was to capture the feeling of hearing uncertain tunes, he focuses on exploring a mysterious and exotic mood rather than clearly presenting the melody.

The second part of “Arirang Variations” includes Variations III to VII. In this section the Hearer is fully awake, and finally hears the arirang tune clearly. The direct statement of the “Arirang” melody is introduced with festive rhythms to celebrate the moment. The composer keeps the musical elements close to their original form instead of altering them drastically.

The piece’s third part contains Variations VIII to XI. After the celebration of the second part, the Hearer struggles because of some deep sorrow. In order to express this emotional outpouring, Niedermaier emphasizes the sadness of

“Arirang,” using a dark mood, strong tension, and complicated textures to convey inner struggles. In this section, the composer develops materials from the “Arirang” melody and composes his own melody, which works well with the “Arirang.”

Variation XII comprises the last part of the work. This section primarily expresses a triumph that finally comes after long struggles. To convey this resolution, Niedermaier presents themes from the previous variations instead of introducing a new idea. In other words, the Hearer of the composer’s imagination finally overcomes all the difficulties of the past and is now enjoying victory. Even though this final variation conveys triumph and resolution, the coda returns to the mysterious atmosphere of the introduction. By revisiting the introductory theme as the piece closes, the composer subtly evokes the cyclic conceit of the Eastern tradition, which is based specifically on the reincarnation concept of Buddhism and generally on the emphasis of Eastern art forms and philosophies on the cyclical nature of life.

Introduction/Theme

Table 1. Structure of Introduction and Theme.

Part	Introduction	Theme	
Form	A1	B1: Arirang	A2
Measures	1-6	7-10	11-23
Arirang used	GA, KA, A*	A	GA, KA, A

*GA = Gangwondo Arirang,
 KA = Kin Arirang,
 RA = Raengsanmopan Older Babe Arirang
 A = Arirang

The Introduction and Theme are in three sections, A1-B1-A2. The sections A1 and A2 present a mystical mood in a slow tempo which is strongly influenced by both “Gangwondo Arirang” and “Kin Arirang,” but B1 introduces elements of “Arirang.” A unique aspect of the Introduction and Theme is the frequent use of extended piano techniques, which can be found throughout the piece. Through these techniques Niedermaier demonstrates the coexistence of Eastern and Western sounds, as well as traditional and contemporary piano techniques. Extended piano techniques are also often used to convey both a dreamy and calm atmosphere, and the tragic mood of “Gangwondo Arirang” and “Kin Arirang.” For example, plucking the piano strings (Fig. 1) is one of the contemporary piano techniques used to evoke the sound of the *gayageum*, a twelve-stringed traditional Korean instrument. Another extended technique used is the glissando in measure 6 (Fig. 2) to convey a dark, mysterious atmosphere, which is mainly from “Gangwondo Arirang” and “Kin Arirang.”

Figure 1. A1 in Introduction, mm. 1-5.

Introduction
Senza misura: Adagio ♩ = c. 54
 pizz. (pluck string inside piano) pizz. sempre (l.v.)

Piano Solo

p let fade al niente *p* pizz. *p*

Ped. sempre

3 *mp* (pizz.) *mf* (pizz.) *pp* *p*

5 (*mf*) *mp* (pizz.) *mp* *p*

The “Arirang” melody in the Theme demonstrates a mixture of Western and Eastern musical sounds, using both traditional and extended piano techniques at the same time (Fig. 2). The first four pitches (D-E-G-A) are played traditionally, on the keyboard, but accompanied by plucked echoes of each tone. Niedermaier reports that he considers the pitches D-E-G-A to be the main melodic motif for the important moments of the work. In this section the motif emerges through uniquely mixed sound textures. In other words, the traditional piano sound represents the Western sound, and the plucked echoes represent the Eastern sound, as the contemporary piano technique imitates the sound of a traditional Korean

instrument called the *gayaguem*. The combination of Western and Eastern sounds again arises in measure 16 at the climax of the Theme section (Fig. 2).

In the beginning of the Theme section, mm. 7-10, the “Arirang” melody in the G major pentatonic scale emerges for the first time. Even though this is the first appearance of main theme, the pitches and rhythms are substantially altered from the original melody. Moreover, instead of appearing as a complete melody, the theme disappears ambiguously with the repeated tone C in bar 14. The climax of the “Arirang” melody becomes the theme of the variation through many repetitions of the pitches C-D-E along with a *crescendo* and accents from mm. 14-16. A surprisingly drastic descending line follows after the last E, occasioning a change in atmosphere (Fig. 2).

Figure 2. B1 in Theme, mm. 6-16.

6 $\text{♩} = \text{c. } 48$
norm. (on keys) Theme: Arirang $\text{♩} = \text{♩}$

9 Senza misura $\text{♩} = \text{c. } 48$

13 mp p poco a poco cresc.

15 mf f

Descending lines appear frequently, and most are to be played *pizzicato*.

The idea of the descending line derives from the end of the first phrase of “Arirang,” although altered in terms of both pitches and rhythms. For example, from mm. 17-18, the descending line is lengthened and expressed in complicated

rhythms and grace notes along with long, sustained tones, E and D. Especially the D is played with subtle *pizzicatos*, creating a mysterious mood (Fig. 3).

Figure 3. A2 in Theme, mm. 17-18.

The image shows a musical score for two staves, measures 17 and 18. The top staff is in treble clef and the bottom staff is in bass clef. Measure 17 starts with a treble clef note on G4 (marked *mf*) and a bass clef triplet of notes (marked *mp*). The treble staff continues with a melodic line featuring a grace note, a *p* dynamic, and a *mf* dynamic. The bass staff has a long note with a *pizz.* marking and a triplet. Measure 18 continues the melodic line in the treble staff, marked *mf* and *poco dim.*, and the bass staff continues with a long note, marked *poco dim.*

Different timbres are conveyed in the piece through extended piano techniques. In measure 20, for instance, the pitches G and A are played pizzicato, emulating the *gayageum*, but in the following measure the node of the string is to be touched while playing to create second partial harmonics. These harmonics create completely different tonal colors, coming close to the sound of a type of Korean barrel drum, the *puk*. More precisely, Niedermaier's technique approximates the sound of striking the wooden body of the *puk* rather than its heads, which are normally made of animal skin (Fig. 4). Additionally, the glissando technique appears in the last bar of the theme, in which the player is to swipe the strings from A to the A an octave lower. This technique produces a dark

atmosphere between the Theme and Variation I and helps to set the mood in the beginning of Variation I.

Figure 4. A2 in Theme, mm. 19-26.

Variation I

Table 2. Structure of Variation I.

Form	C1	A3	C2
Measures	24-34	35-41	42-50
Arirang used	A	GA, KA, A	A

Variation I is in three parts, C1-A3-C2. Different approaches present the materials from the “Arirang” theme in each section. The C1 and C2 sections share some musical elements, while the A3 section presents a substantial contrast. The C1 and C2 sections have a rhythmic motif which dominates throughout. This rhythm collaborates with melodic motifs from the “Arirang” theme (D-E-G-A and A-B-D-E) and creates a pattern that is repeated a total of five times in the C1

section (Fig. 5). Through the low repetition of this pattern, the left hand produces a solemn, still atmosphere. By contrast, the right-hand melody features a long, ascending simple tune with chromatic tones appearing from measure 30.

Figure 5. C1 in Variation I, mm. 22- 30.

The musical score for Variation I, measures 22-30, is presented in two systems. The first system (measures 22-30) is in 2/2 time with a tempo of c. 66. The right hand (RH) is marked *pp* and *legato sempre*, with a circled section in measure 30 showing a chromatic ascending melody. The left hand (LH) is marked *pp* and *swipe strings*, with a circled section in measure 30 showing a low, repeated pattern. Performance instructions include *norm. (on keys)*, *gliss.*, and *8vb*. Pedal markings are present at the bottom of the first system.

The second system (measures 31-34) is marked *senza alcuna accel.* and features a *p* dynamic. The right hand continues with a chromatic ascending melody, and the left hand continues with a low, repeated pattern. Pedal markings are present at the bottom of the second system.

Since the A3 section has no meter, the atmosphere becomes improvisatory and the gestures are more flexible as compared to the other two sections. The A3 section especially shares some elements with the A1 and A2 sections, including the use of extended piano techniques, long, sustained tones and repeated pitches. Between the two free gestures in bars 35-38 there are fragments of the “Arirang” melody at bars 37-38. The fragments, though short, add a unique timbre through alternated use of a muted string and three strings along with sudden dynamic changes. The combination of timbres creates an interesting moment in the piece as it imitates the sound of a Korean barrel drum,

the *puk*. At bar 39, the muted string technique returns to emphasize the D#, which is repeated to create the climax of the variation (Fig. 6).

Figure 6. A3 in Variation I, mm. 36-40.

36 *pp* *pale* *pp* *sf* *p* *f* *p* *f* *pp* *mp*
 una corda
ped. mute: press string between pinboard and dampers
 tre corde

38 *sub. ff* L.H. R.H. *f* *mp*
ped. *ped.*

39 *p* norm. (on keys) *sf* *mp*
 mute

40 *sf* *mf* *sff* *mp* *sf* *p* *sff* *mf*

The C1 and C2 sections share several elements, such as 2/2 meter and the rhythmic motif. However, the overall mood and texture of each differs as the shared elements are combined with distinct ideas. For example, the rhythmic

motif is associated with new pitch elements which are mostly chromatic tones of the G major pentatonic scale. The drastic *forte* descending line creates a strong intensity and thickens the texture in mm. 45-48 through use of chords not used in C1 (Fig. 7).

Figure 7. C2 in Variation I, mm. 43-51.

43

46

51

f

mf cantabile

mp

p

dim. sempre

Ped. sempre

(8)

Variation II
Poco meno mosso ♩ = 60

49

51

p

p

(8)

Variation II

Table 3. Structure of Variation II.

Form	D1	D2	E1
Measures	51-61	62-69	70-74
Arirang used	A	A	

Variation II is structured D1-D2-E1 and is the last variation of the first section of the work. In D1 and D2, uses of both half steps and sextuplet rhythms are prominent, but the E1 section features an outburst which emphasizes the arrival of the “Arirang” melody in the next variation. Because Niedermaier’s idea for this variation was to evoke the feeling of someone who is almost awake and trying to hear the “Arirang” melody, a certain nervousness about hearing the uncertain tune emerges, and more fragments of the melody appear as compared to the previous variation. Yet the melody is still not close to the G major pentatonic, and thus avoids a clear presentation of the “Arirang” melody. For example, the chromatic tones, Bb and Eb, are played in the fragments of the main theme in the right hand part from bars 53-56 (Fig. 8).

Figure 8. D1 in Variation II, mm. 52-56.

The musical score for Variation II, D1, mm. 52-56, is presented in two systems. The first system covers measures 52-54, and the second system covers measures 55-56. The tempo is marked 'Molto adagio' with a metronome marking of 60. The right hand part begins with a piano (*p*) dynamic and a triplet of eighth notes. The left hand part is marked 'mute' and then 'norm. (on keys)'. The score includes various dynamics like 'p' and 'p espress.', and rhythmic markings such as triplets and sextuplets. The key signature has one sharp (F#).

The rhythmic motif of Variation II is the sextuplet, and is used throughout both D1 and D2, but appears first in Variation I, bar 49 (Fig. 7). There is thus a

purposeful connection of the variations through overlapping or borrowing material which results in the variations flowing more naturally. The D1 section features a broadly arch-shaped contour in mm. 55-61, while the sextuplet rhythms are frequently used to create a natural flow. Another noticeable aspect of the section is a long chromatic descending line which can be found at the top of each chord from measure 59 (Fig. 9). The original idea of this chromatic descending line is introduced in measures 53 and 54 (Fig. 8).

Figure 9. D1 in Variation II, mm. 57-61.

As a chromatic descending line ends, section D2 starts from bar 62. The basic ideas for the D2 section are not very different from those in D1, but a tendency becomes more apparent of emphasizing the chromatic tones, as for instance in an outburst moment from bar 65 highlighting chromatic tones with accents, such as A-G#-F-E, E-Eb-C-B, and Ab-G-E-Eb. The half steps in this motif create tension effectively, and are thus aptly used in the climax. The idea of

these four notes is originally from the first four notes of the theme, D-E-G-A. The outer intervals are simply altered from whole steps to half steps to create D#-E-G-Ab. This slight change in the intervals produces a melody very different from the original (Fig. 10).

Figure 10. D2 in Variation II, mm. 64-69.

The musical score for Figure 10, D2 in Variation II, mm. 64-69, is presented in four systems. The first system (mm. 64-65) is in 5/8 time, with a tempo marking of quarter note = 60 and a forte (ff) dynamic. The second system (m. 67) continues in 5/8 time, featuring a triplet in the right hand and a sixteenth-note pattern in the left hand. The third system (m. 68) is in 5/8 time, with a mezzo-piano (mp) dynamic in the right hand and a forte (f) dynamic in the left hand. The fourth system (m. 69) is in 5/8 time, with a mezzo-piano (mp) dynamic in the right hand and a forte (f) dynamic in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

The last part of Variation II begins with *forte* chords from bar 70. These move down a half step in the right hand and up a whole step in the left hand, but with a strikingly chaotic interruption between the chords of a scale derived by lowering the tones of the G major pentatonic scale, to create a scale of Db-Eb-Gb-Ab-Bb. This new pentatonic combined with all white keys creates an intense moment at the end of the variation (Fig. 11). The clear “Arirang” melody is finally heard when the intensity becomes strongest, a moment which becomes the beginning of the next variation.

Figure 11. E1 in Variation II, mm. 70-71.

Maestoso ♩ = 54

70 (R.H. all white keys) *f*

71 (R.H. all white keys)

Ped.

Variation III

Table 4. Structure of Variation III.

Form	F1	G1	F2
Measures	75-82	83-94	95-102
Arirang used	A	A	A

The structure of Variation III is F1-G1-F2. The beginning of the F1 section is when, according to Niedermaier's secret storyline, the Hearer is fully awake and clearly hears the "Arirang" melody for the first time. Thus, finally, the almost complete "Arirang" melody is introduced in the G major pentatonic scale (Fig. 12). The first phrase of the "Arirang" melody is played in the bass register. The combination of thick chords in the right hand and the melody line makes for a vigorous mood as if in celebration of the "Arirang" melody, but its descending *decrescendo* contour calms the mood. The composer creates two distinct textures in one melody line by using octaves for the ascending melody, D-E-D-E-G, and single notes for the descending melody. To convey the mood of the "Arirang," not only the melody but also a 3/4 meter close to the original rhythm of "Arirang," *semachi changdan*, is used. The clear pentatonic melody, however, is interfered with by the chromatic tones, A# and G#, in measure 79, tones also found in the right-hand chords. The festive "Arirang" theme fades at bar 82 and the new section starts with fragments of the melody (Fig. 12).

Figure 12. F1 in Variation III, mm. 74-83.

Variation III
♩ = c. 118

poco rit.

74

ff

mf cantabile

78

mf

p semplice

After the short celebration of the “Arirang” melody, the G1 section shows contrasts from the F1 section by evoking a more gentle and tender mood. In conveying this atmosphere, the G1 section lacks thick vertical chords, and the dynamics are much softer than in the previous section. Instead of presenting the “Arirang” melody clearly as in F1, new intervals create new melodies throughout. For example, a hint of the ascending line from “Arirang” melody can be found in the right-hand melody in mm. 83-86 (Fig. 13).

Figure 13. G1 in Variation III, mm. 84-94.

The image displays a musical score for G1 in Variation III, spanning measures 84 to 94. The score is written for piano and consists of two systems. The first system begins at measure 84 and ends at measure 90. It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The music is in 3/4 time. The first system includes a dynamic marking of *p* (piano) in measure 87. The second system begins at measure 90 and ends at measure 94. It features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The music is in 3/4 time. The second system includes a dynamic marking of *mf* (mezzo-forte) in measure 91. The score includes various musical notations such as chords, single notes, and slurs. A first ending bracket labeled "8va" is present in measure 93, indicating an octave transposition. The piece concludes with a double bar line in measure 94.

F2 is very close to F1, but several elements differ: pitch elements, use of melodies, and dynamics. The first three pitches of “Arirang,” D-E-G, become B-D-E in bar 95, and an extra layer of melody can be found in the lowest notes of the right-hand chords. Through this simultaneous layering of fragments of melodies, the texture becomes more complex than in the previous iterations, and the melodies become more ambiguous. Because the F2 melody is played *piano*, a feeling of tenderness is evoked, and the moment later fades away mysteriously with a *decrescendo* (Fig. 14).

Figure 14. F2 in Variation III, mm. 95-105.

The image shows two staves of musical notation. The top staff, labeled '95' and '(8)', is for Variation III. It features a treble clef with a key signature of two flats and a 3/4 time signature. The music consists of chords and arpeggiated figures. The bass clef part has a melodic line with some notes circled and marked with an 8va. The dynamic marking is *p legato sempre*. The bottom staff, labeled '100', is for Variation IV. It features a treble clef with a key signature of two sharps and a 3/4 time signature. The music is more melodic and rhythmic. The dynamic markings are *sub. mf* and *p molto espress.*. The tempo marking is 'Variation IV Poco meno mosso'.

Variation IV

Table 5. Structure of Variation IV.

Form	H1
Measures	103-121
Arirang used	A

After the clear presentation of the theme in Variation III, the melody is again hidden in Variation IV, the shortest and simplest in the work. An important aspect of this variation is its key center: Most of the variations are based on the G major or E minor pentatonic, but this one is based in B major, providing harmonic relief. The overall contour of the “Arirang” melody is ambiguously introduced, mostly in parallel motion between the two hands. The repeated note idea from the theme is especially emphasized through playing the pitch G six times, a moment which constitutes the variation’s climax. Also emphasized are a group of pitches,

G-A-B, along with a rhythmic motif, which is used at the beginning of each phrase but is mixed with chromatic tones toward the end. As a result, along with new rhythms the motif features distinct groups of pitches, C#-D#-E, Bb-C-C#, and A-B-C. Above these progressions, a descending chromatic line with repeating notes can be found in the middle voice. Unlike the repeating notes in the climax, these repeated pitches help the melody fade away naturally with a *decrescendo* from mm. 116-120 (Fig. 15).

Figure 15. H1 in Variation IV, mm. 112-120.

The musical score for H1 in Variation IV, mm. 112-120, is presented in two systems. The first system (mm. 112-115) is in 3/4 time. It begins with a piano (*p*) dynamic in measure 112. The melody in the right hand features a descending chromatic line with repeating notes. The bass line consists of a rhythmic motif. The dynamic changes to *sub. p* (decrescendo) in measure 114 and to *mf* (mezzo-forte) in measure 115. The second system (mm. 116-120) is in 2/4 time. It begins with a mezzo-piano (*mp*) dynamic in measure 116. The melody in the right hand features a rhythmic motif. The bass line consists of a rhythmic motif. The dynamic changes to *mp* in measure 117. The score includes various musical notations such as notes, rests, and dynamic markings. The 8th octave (*8^{va}*) is marked in the first system, and the 8th octave below (*8^{vb}*) is marked in the second system.

Variation V

Table 6. Structure of Variation V.

Form	I1	J1	I2	J2
Measures	122-126	127-134	135-146	147-155
Arirang used	A	RA	A	RA

Variation V is composed of two contrasting rhythmic motifs. Depending on the use of rhythms, Variation V is divided into four sections, I1-J1-I2-J2. The first rhythmic motif is introduced in bar 122 in the right hand with dotted quarter and eighth notes from the main “Arirang” theme. The second motif is a quick rhythmic pattern of 32nd notes from “Raengsanmopan Older Babe Arirang,” which first appears in measure 127. This is the first appearance of elements from “Raengsanmopan Older Babe Arirang.” Besides the rhythmic motifs, another important aspect is the tonal center of I1, which is in Ab major. The new key is a half step lower than that of the previous variation (Fig. 16).

Figure 16. I1 and J1 in Variation V, mm. 121-131.

Variation V

121 $\text{♩} = \text{♩.}$
p *mp dolce*
loco
 (8)
 125 $\text{♩} = \text{♩.}$
f rhythmic
 8^{vb}
 128 *dim.*
 8^{vb}

In J1, a new type of arirang emerges via a simple mixing of the rhythm of “Raengsanmopan Older Babe Arirang” with the ascending “Arirang” melody. The contrasting rhythms of the two arirang create different textures and moods in each section while the basic idea of the variation is unified through the appearance of the same melody throughout. The rhythmic motif from the “Arirang” melody creates a linear and lyrical mood in I1 and I2, but the rhythm and fast tempo of “Raengsanmopan Older Babe Arirang” make the J1 and J2 sections more active and strong. Two contrasting characters emerge not only through the alternating

use of opposing motifs but also through the dynamics of each section; I1 and I2 are *mezzo piano* or *piano* and J1 and J2 are *mezzo forte* and *forte* with accents (Fig. 16).

Certainly different types of rhythmic motifs help determine the character of each section, but other musical elements also emerge. In I1 and I2, variations of the first phrase of the “Arirang” melody, with its arch-shaped contour, are continuously evoked. This arch-contoured melody is played simultaneously with a descending line comprised of whole and half steps. Later this descending line is stretched into four measures and collaborates with the repeated note idea from the theme to create tension from mm. 138-141 (Fig. 17).

Figure 17. I2 in Variation V, mm. 138-143.

The image displays a musical score for two systems, measures 138-143. The first system (measures 138-141) features a treble clef with a key signature of two flats and a 9/8 time signature. The melody in the treble clef is marked *p* and consists of a series of eighth notes with an arch-shaped contour. The bass clef part consists of a descending line of whole and half notes. The second system (measures 141-143) features a treble clef with a key signature of two flats and a 9/8 time signature. The melody in the treble clef is marked *mp* and continues the arch-shaped contour. The bass clef part consists of a descending line of whole and half notes, with a *p* dynamic marking in the second measure.

In J1 and J2, a rhythmic motif is constantly employed along with the ascending line idea from the “Arirang” melody. Even though the pitches and intervals are altered to develop ideas, the form of the rhythmic motif persists

throughout. Only the G major pentatonic scale appears in the right-hand melody in mm. 127-130 (Fig. 16), but soon after new pitch materials come into the melody, making the original tune ambiguous. The structure remains simple, with its two contrasting rhythms, but the end of the variation, in mm. 151-153, abruptly introduces a new texture, an altered form of the last three 32nd notes of the rhythmic motif from “Raengsanmopan Older Babe Arirang” (Fig. 18).

Figure 18. J2 in Variation V, mm. 150-159.

Variation VI

Table 7. Structure of Variation VI.

Form	K1
Measures	156-201
Arirang used	A

The basic idea of Variation VI is introduced in mm. 155-159 through simple changes in the elements of this musical idea which develop it into several

different versions (Fig. 19). Despite these changes, the outer form of the basic idea is generally maintained, but the ideas gradually stretch out throughout, creating tensions and contrasts between the phrases. Several important materials of the basic idea come from the “Arirang” melody, such as the dotted rhythm, the G major pentatonic scale, the descending line in the left hand, and the arch-shaped contour in the right hand. However, syncopated rhythms and chromatic tones come in, adding interest to the basic idea. For instance, the lyrical melody is introduced in the G major pentatonic scale with a dotted rhythm, but the bass line is simultaneously played in a syncopated rhythm and with chromatic tones (Fig. 19).

Figure 19. K1 in Variation VI, mm. 154-164.

The musical score for Variation VI, mm. 154-164, is presented in two systems. The first system (mm. 154-164) is marked "in tempo" and "Variation VI". It features a right-hand melody with triplets and a left-hand bass line with chromatic movement. Dynamics include "poco Ped." and "mp". The second system (mm. 160-164) is marked "molto accel." and "sub. f". It features a right-hand melody with chromatic movement and a left-hand bass line with chromatic movement. Dynamics include "sub. f" and "f".

A developed version of the variation’s basic idea follows from bar 160 in a contrasting *forte*. Even though the concept of the basic idea persists, the new form occasions an abrupt change brought about by the addition of the chromatic

tones, Ab and Eb, in the right-hand melody in mm. 160-161. This time the right-hand phrase is in ascending motion and the bass line is in octaves with accents (Fig. 19). These types of changes in both the melody and bass lines can be found throughout the variation along with dramatic dynamic changes. As in previous variations, the repeated pitches are emphasized to create strong tension for the climax. The repeated pitches E and A add emphasis to the first climax from measure 171 and the pitches F and A to the second climax from bar 195 (Fig. 20).

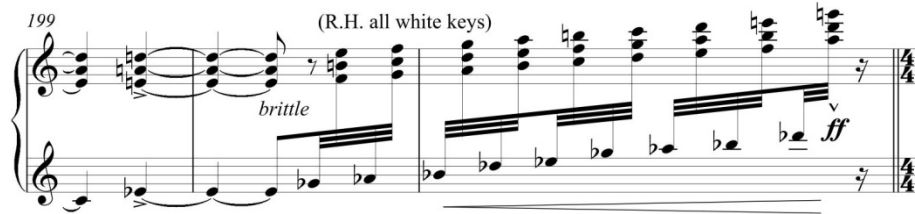
Figure 20. K1 in Variation VI, mm. 169-180.

The musical score for Figure 20, K1 in Variation VI, mm. 169-180, is presented in three systems. The first system (measures 169-172) shows a right-hand melody with a 'marc.' (marcato) marking and a dynamic of 'sub. f' (subito forte). The bass line consists of octaves with accents. The second system (measures 173-176) features a right-hand melody with a dynamic of 'f' (forte) and sixteenth-note patterns, while the bass line has rests and accents. The third system (measures 177-180) includes a right-hand melody with a dynamic of 'f clear' and a circled note, and a bass line with a dynamic of 'f' and a 'Red.' marking.

After the climax the idea of the ascending line in mm. 70-71 of Variation II (Fig. 11) suddenly reappears in mm. 200-201. All the notes in the bass are lowered a

half step from the G major pentatonic scale, and all the right-hand chords consist of all white keys (Fig. 21).

Figure 21. K1 in Variation VI, mm. 199-201.



Variation VII

Table 8. Structure of Variation VII.

Form	L1	M1	L2
Measures	202-206	207-228	229-234
Arirang used	A	A	A

Variation VII is divided into three parts, L1-M1-L2, varying by texture, their use of the theme, and their mood. Short fragments of the “Arirang” melody can be found in the left hand in both L1 and L2. The intervals are sufficiently altered that the fragments do not sound like “Arirang.” The pitches of the fragment in measure 203 are A-G-A-F according to the original intervals of the melody, but here the first two pitches are raised a half step, creating an A#-G#-A-F motif. This new fragment emphasizes the use of chromatics throughout. In L1 chromatic tones are similarly found in the right hand melody in the descending chromatic line, F#-F-E, in mm. 205-206. Along with the use of chromatics, the use of repeated tones is also evident. For instance, the beginning of L1 starts with a high, repeated B, and a C repeats until the end of the section (Fig. 22).

Figure 22. L1 in Variation VII, mm. 202-207.

Variation VII
Moto perpetuo ♩ = 84
sempre in tempo

202

206

sf

f

mf

p possibile

Instead of developing certain motifs, the middle part of the variation, M1, offers primarily gestural music in its use of ascending and descending motions in a wide range of sounds. Sixteenth notes along with sextuplet or septuplet rhythms create naturally flowing ascending and descending motions even as several distinctive pitch elements emerge. Even though some chromatics are emphasized, the pitches A-C-D-F from the G major pentatonic are primarily accentuated (Fig. 23).

Figure 23. M1 in Variation VII, mm. 212-213.

The musical score for Figure 23 consists of two systems, measures 212 and 213. Measure 212 is written in a 5/4 time signature with a key signature of one flat. The bass line begins with a circled G4, followed by a descending line of notes (F4, E4, D4, C4, B3, A3, G3) marked with a '6' (6th fret barre). The treble line has a circled G5, followed by a descending line of notes (F5, E5, D5, C5, B4, A4, G4) marked with a '7' (7th fret barre). Measure 213 continues the piece. The treble line has a circled G5, followed by a descending line of notes (F5, E5, D5, C5, B4, A4, G4) marked with a '7' (7th fret barre). The bass line has a circled G3, followed by a descending line of notes (F3, E3, D3, C3, B2, A2, G2) marked with a '7' (7th fret barre). The score includes a 5/4 time signature and a key signature of one flat.

The up and down line becomes horizontal in the high register in mm. 225-228 immediately before the L2 section starts at bar 228. In the beginning of L2, the repeated B and the fragments of the melody are almost the same as in L1. However, there is a hint of the next variation's melodic motif in the continuous pairs of half steps in mm. 232-234, such as C#-C, Bb-A, C#-D, and Bb-B (Fig. 24).

Figure 24. L2 in Variation VII, mm. 228-234.

Variation VIII

Table 9. Structure of Variation VIII.

Form	N1	O1: Arirang	N2
Measures	235-281	282-294	295-306
Arirang used	A	A	A

With all the festive moments of “Arirang” now gone, emotional difficulties and struggles start with Variation VIII. This variation is the emotional center of the entire work, but at the same time it is the most internal and personal variation. An altered version of the melodic motif (D-E-G-A) from the “Arirang” melody—in which the two outer pitches are changed from whole steps to half steps resulting in a scale of D#-E-G-Ab—is a simple but evocative way to achieve two pairs of half steps, a device which completely changes the sound of the melody.

Variation VIII is in three sections, N1-O1-N2. Both the N1 and N2 sections are dominated by the main melodic motif, D#-E-G-Ab. In N1, the order of the pitches is altered to create a G-E-D#-Ab melody in bar 235. Along with the motif appears a short melody line consisting of G#-A-C in the left hand, becoming G#-A-C-C# in the next measure. The intervals of G#-A-C-C# are identical with those of the main melodic motif, with the intervals continually changing, resulting in short melody lines throughout. For example, the melodic motifs C-C#-F-F# in mm. 241-242 and C-D-F-F# in mm. 247-248 are developed versions of the main motif. These altered forms associate with long sustaining tones to create bass lines (Fig. 25).

Figure 25. N1 in Variation VIII, mm. 235-242.

Variation VIII
 ♩ = c. 48
 235 improvisatory, with rhythmic freedom
 (p) *mesto espress.*
 239
 mp *f* mp *p*

The O1 section is the heart of “Arirang Variations.” Instead of this highlight of the piece being occasioned with a dramatic outburst of sound, the softest dynamic in the entire work is called for, *pppp*. The “Arirang” melody is

presented in the middle register from bar 282 at *ppp* and *una corda*, producing a dreamy, gentle sound. Along with this melody, a whole tone gesture, F-Eb, is repeated a total of three times with a different rhythmic pattern each time. Since the N1 section emphasizes chromatic tones without a clear melody, the use of the whole tone gesture in combination with the clear melody creates a contrast between the sections (Fig. 26).

Figure 26. O1 in Variation VIII, mm. 281-290.

In the N2 section, the main melodic motif again appears. Measure 295 is almost identical to the first measure of N1. However, a middle melody emerges with the pitches Bb-A-F#-F, as a developed form of the melodic motif (Fig. 27).

Figure 27. N2 in Variation VIII, mm. 295-297.

Musical score for Figure 27, mm. 295-297. The score is in 4/4 time and begins with a tempo marking of $\text{♩} = \text{c. } 48$ and the instruction "come prima". The piece starts with a piano (*p*) dynamic. The right hand features a melodic line with a circled motif in the first measure. The left hand provides a harmonic accompaniment. The dynamics shift to mezzo-forte (*mf*) in the second measure and mezzo-piano (*mp*) in the third measure.

Especially toward the end of N2, altered forms of the melodic motif are successively used, such as the Eb-D-B-Bb, G#-A-C-Db, and Gb-F-D-Eb melodies in mm. 302-305. These motifs, combined with a long descending chromatic line in *crescendo*, lead this variation to its end (Fig. 28).

Figure 28. N2 in Variation VIII, mm. 302-307.

Musical score for Figure 28, mm. 302-307. The score is in 4/4 time and begins with a tempo marking of $\text{♩} = \text{c. } 48$ and the instruction "come prima". The piece starts with a piano (*p*) dynamic. The right hand features a melodic line with a circled motif in the first measure. The left hand provides a harmonic accompaniment. The dynamics shift to mezzo-forte (*mf*) in the second measure and mezzo-piano (*mp*) in the third measure.

Musical score for Figure 28, mm. 302-307. The score is in 4/4 time and begins with a tempo marking of $\text{♩} = \text{c. } 48$ and the instruction "come prima". The piece starts with a piano (*p*) dynamic. The right hand features a melodic line with a circled motif in the first measure. The left hand provides a harmonic accompaniment. The dynamics shift to mezzo-forte (*mf*) in the second measure and mezzo-piano (*mp*) in the third measure.

Variation IX

Table 10. Structure of Variation IX.

Form	P1	Q1	R1
Measures	307-320	321-331	332-339
Arirang used	A	RA	

The structure of Variation IX is P1-Q1-R1. The main difference between P1 and Q1 is the use of different melodies, those of “Arirang” and the “Raengsanmopan Older Babe Arirang.” The different characters of each of the arirang create contrasting atmospheres between the sections.

In P1, the composer combines three textures, that of a slow rendering of the “Arirang” melody, sustained bass lines, and fast middle lines. The top and bass parts engender a mysterious, solemn atmosphere, while the middle part interjects fast rhythms, evoking a nervous quality which intensifies toward the end of Variation IX. Unlike the inner struggle, the “Arirang” melody is kept quiet, slow and calm in P1 through the use of whole and half notes which create a long, horizontal melody line. The bass lines are sustained octaves on the pitches B-C#-D#-E-F#-G#. The pitch materials of the middle part come from the melodic motif of the “Arirang” theme. The pitches in measure 307, A#-F-G-D, are an altered version of D-E-G-A. In a simple way, the raised half steps from the E and A create a new melodic motif for P1. Throughout P1 the motif continues to develop, moving to A#-F-Gb-C#, A#-F-Gb-C, B-F-Bb-D, Bb-F-Gb-C#, and so on (Fig. 29).

Figure 29. P1 in Variation IX, mm. 304-310.

The musical score for Variation IX, measures 304-310, is presented in two systems. The first system (measures 304-310) is in 2/2 time and features a piano part. The right hand begins with a forte (*ff*) dynamic and a "senza rit." marking. The left hand also starts with a forte (*ff*) dynamic. The second system (measures 308-310) continues the piano part. The right hand starts with a mezzo-piano (*mp*) dynamic and a "legato sempre" marking. The left hand has a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

The Q1 section evokes the festive mood of “Raengsanmopan Older Babe Arirang” through its fast tempo and dotted rhythm. By contrast with P1, the melody line of Q1 is in octaves. Notably, a rhythmic pattern is employed in the left hand part throughout the section. The pattern is a descending line with pitches changing little by little to the end (Fig. 30).

Figure 30. Q1 in Variation IX, mm. 320-323.

Half steps receive continual emphasis, a device which becomes more frequent in bar 330, as with the A-G#-F#-F-C-B movement. Toward the end of Q1, the descending half steps along with a long trill create an unsettled, anxious atmosphere (Fig. 31).

Figure 31. Q1 in Variation IX, m. 330.

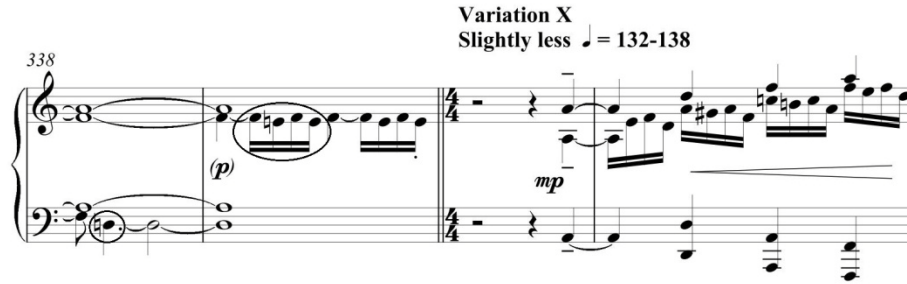
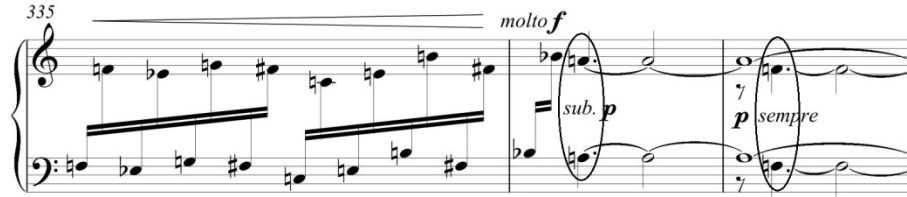
The R1 starts on the climax of the previous section in measure 332; its pointillist texture distinguishes it completely from other sections. Unlike P1 and Q1, this section has neither the “Arirang” melody nor obvious elements from the

theme. This section is one of the parts that embody a certain mood related to the composer's secret story behind "Arirang Variations." The Hearer's anxiety and struggles emerge through the impetuous pointillism throughout. The right-hand pitches continuously follow the left-hand pitches an octave apart (Fig. 32).

Figure 32. R1 in Variation IX, mm. 331-334.

Finally both hands sit on the same pitch, A, in measure 336, moving to F and D in the following measures. The R1 section actually foreshadows the subsequent variation by introducing motifs: the pointillism, the sixteenth-note rhythm with half steps in the last measure, and the pitches, A-F-D (Fig. 33).

Figure 33. R1 in Variation IX, mm. 335-341.



Variation X

Table 11. Structure of Variation X.

Form	R2	S1	R3
Measures	340-371	372-392	393-416
Arirang used		RA	

Variation X is in three sections, R2-S1-R3. Both R2 and R3 are derived from the R1 in Variation IX. The overriding musical elements of both the R2 and R3 sections are not directly from the “Arirang” melody. The pointillism and the sixteenth-note rhythm are developed in various ways. The sixteenth-note rhythm is often combined with half-step moves. The major elements for variation X emerge in mm. 340-343. In measure 341 the primary pitch materials are D-F-A, the last three pitches of the previous variation (Fig. 33 and 34).

Figure 34. R2 in Variation X, mm. 338-343.

Variation X
Slightly less ♩ = 132-138

338

p

mp

342

f

mf

mp

In the middle part of R2, the overall texture is complicated by such mixed elements as syncopated bass and sixteenth notes in varied intervals, for example in mm. 356-358. From bar 359 the melodic line ascends and half steps are especially emphasized in all three melodic lines throughout (Fig. 35).

Figure 35. R2 in Variation X, mm. 356-361.

The image displays a musical score for R2 in Variation X, spanning measures 356 to 361. The score is written in G major and 3/4 time. It consists of three systems of music, each with a treble and bass clef staff. The first system (measures 356-357) features a treble staff with a complex, rhythmic melody and a bass staff with a steady accompaniment. The dynamic marking is *mf*, and the instruction *cresc.* is present. The second system (measures 358-359) shows the treble staff with a melodic line that includes a five-measure rest and a triplet. The bass staff continues with a rhythmic pattern. Dynamic markings include *sf* and *mp*. The third system (measures 360-361) features a treble staff with a melodic line that includes an eighth-note rest and a triplet. The bass staff continues with a rhythmic pattern. Dynamic markings include *mf* and *poco f*. The score is marked with various dynamics and articulations, including accents and slurs.

In S1, the “Raengsanmopan Older Babe Arirang” melody emerges in triplet rhythms and in the E minor pentatonic, the relative minor of the G major pentatonic. Since the previous section is far from the original form of the “Arirang” melody, the presentation of the complete “Raengsanmopan Older Babe Arirang” comes as a considerable surprise. The chaotic atmosphere of R2 is controlled by the festive melody of “Raengsanmopan Older Babe Arirang,” but the sixteenth-note rhythms in the left hand nevertheless convey the nervousness from the

previous section. The composer continuously uses the sixteenth-note rhythm in the left hand, which later becomes trills in mm. 380-382 (Fig. 36).

Figure 36. S1 in Variation X, mm. 369-383.

The musical score for S1 in Variation X, mm. 369-383, is presented in four systems. The first system (mm. 369-372) features a bass clef with a forte (*f*) dynamic and a treble clef with a forte (*f*) dynamic. The bass line contains a sixteenth-note trill, and the treble line has a melodic line with a triplet. The second system (mm. 373-375) shows a treble clef with a piano-piano (*pp*) dynamic and a bass clef with a piano-piano (*pp*) dynamic. The third system (mm. 376-379) features a treble clef with a piano (*p*) dynamic and a bass clef with a piano (*p*) dynamic. The fourth system (mm. 380-383) shows a treble clef with a piano (*p*) dynamic and a bass clef with a piano (*p*) dynamic. The score includes various musical notations such as dynamics (*f*, *mp*, *p*, *pp*, *mf*), articulation (*legato*), and fingerings (3, 5, 6). The score is marked "senza rit." and "sempre senza rit.".

The basic concept of the R3 section is not very different from that of R2, but the R3 is more complicated overall. The major differences are the mixing of

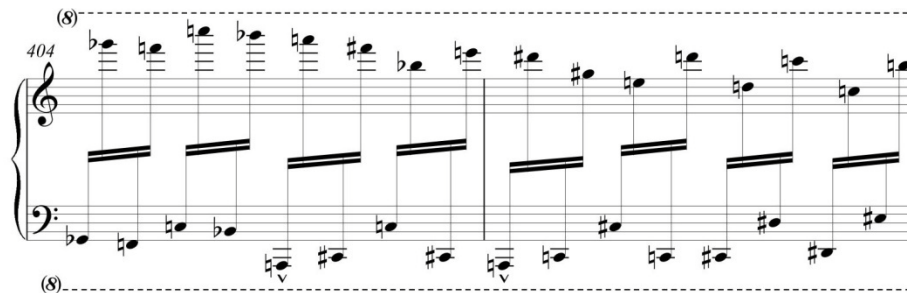
two different textures and the expansion of the pointillism in the extreme register range. The use of developed and extended materials indicate that the Hearer's struggles and frustrations have come to a climax, so generally R3 conveys emotional outbursts. Measure 400 clearly presents the mixing of two textures, the right hand in pointillism and the left hand playing a long descending sixteenth-note rhythm (Fig. 37).

Figure 37. R3 in Variation X, mm. 400-401.



The pointillism culminates in total chaos from measure 404. Because the top line melody no longer follows the bottom line melody, the pitches seem completely random (Fig. 38).

Figure 38. R3 in Variation X, mm. 404-405.



The chaotic mood ends on the pitch A, but a quick ascending line suddenly starts again, and the atmosphere becomes more serious with the contrary motions

between the bass and the melody lines in mm. 413-414. The pitch E is emphasized in the end with the percussive sound, and it becomes the first pitch of the next variation (Fig. 39).

Figure 39. R3 in Variation X, mm. 410-415.

410

sub. *mp*

mf

cresc.

molto f

413

f

molto f

senza rit.

Ped.

Variation XI

Table 12. Structure of Variation XI.

Form	T1	U1
Measures	417-486	487-499
Arirang used		A

Variation XI has two parts, T1 and U1. The T1 section is fugato and has no obvious materials from “Arirang,” but U1 has the main motif from the ascending line and rhythm of the “Arirang” melody. The T1 section seems to present the composer’s own creation beyond the sources of inspiration. Since “Arirang” is a lyrical song, the piece has often used long phrases to capture that lyrical feeling. However, an energetic and rhythmical motif is employed in the *marcato* to produce the powerful atmosphere found throughout T1. Also, after the big pointillism section in the previous variation, the use of fugato creates a considerable contrast in style between contemporary and traditional compositional techniques. The main motif becomes a new melody that works well with the altered motif of D#-E-G-Ab, which was first introduced in Variation VIII and is now extensively applied in Variation XI. For example, the pitches E-D#-C#-A# are introduced in mm. 418-419 and become E-D#-C-B in mm. 424-426. Even though the intervals of the pitches E-D#-C-B are moving in an opposite direction compared to D#-E-G-Ab, the idea of pairing two half steps remains the same (Fig. 40). The climax of T1 uses the melodic motif Bb-A-C-C# in mm. 457-462 and E-Eb-C-B in mm. 477-480.

Figure 40. T1 in Variation XI, mm. 416-430.

Variation XI
Presto ♩ = 184-192

416

421

426

Unlike the previous section, U1 uses the main motif from the ascending line and rhythm of “Arirang” melody in 3/4 meter, *semachi changdan*, but the intervals, changing from whole step to half step, are primary emphases here. A melodic motif is clearly played in the right hand in measure 487. By contrast with the ascending right hand, the left hand plays a long descending line, syncopated throughout. The melody becomes octaves, and the intervals of the melody line are not always half steps in mm. 491-494. Toward the end of the variation, the use of chromatic tones is more pronounced, and the section finishes with four important pitch elements, D#-E-G-Ab in mm. 497-498. The last pitches of this variation are

G# and Eb, just half steps away from the first notes of the next variation. The use of the chromatic tones effortlessly connects the variations and creates naturally flowing lines (Fig. 41).

Figure 41. U1 in Variation XI, mm. 486-499.

486 *senza rit.*
mp
f *con Ped.*

490 *molto cresc. sempre* *mf*

495 *molto riten.* *molto ritard.*
molto f

Variation XII/Coda

Table 13. Structure of Variation XII and Coda.

Part	Variation XII				Coda
Form	F3: Arirang	T2	V1	F4	A4
Measures	500-531	532-546	547-550	551-559	560-577
Arirang used	A			A	GA, KA, A

Variation XII has a total of five sections, F3-T2-V1-F4-A4. Except for V1, these sections are all derived from previous variations; both F3 and F4 are from Variation III, T2 is from Variation XI and A4 is from Variation I. These materials from previous variations constitute an accumulation of all the work’s musical ideas.

Variation XII is among the variations that feature a clear presentation of the “Arirang” melody, but in this variation that clear presentation of the melody becomes the resolution for all the foregoing struggles and tension. Thus the beginning of F3 is the most intense climax of the entire variation. To bring out the melody more clearly, both hands play the melody line in parallel (Fig. 42). Since the F3 is related to F1 of Variation III, they share important elements, such as the melodic motif, D-E-D-E-G, rhythmic patterns and textures.

Figure 42. F3 in Variation XII, mm. 500-510.

Variation XII: Arirang
Maestoso ♩ = c. 92

500 *ff* *con Ped.*

506 *f* *ff*

The melodic motif is found extensively throughout the variation, layered with other fragments of the melody. The melodic motif plays simultaneously with the descending melody of the main theme in mm. 519-521. These layers of melodies played together in octaves make the texture much thicker than that of the F1 section, engendering a vigorous, overpowering atmosphere (Fig. 43).

Figure 43. F3 in Variation XII, mm. 516-523.

Più mosso ♩ = c. 104-108

516

8^{va}

ff sempre

(8)

521

8^{va}

ff

3

6

brittle

The T2 section is *fugato* (Fig. 44). The main rhythmic motif in bar 532 is from T1 in Variation XI. Like the T1 section, the rhythmical motif creates energy, but is not overpowering. The use of the altered form of the main melodic motif D#-E-G-Ab can be found in such passages as the E-Eb-C-B and G-F#-C# in mm. 537-538. Along with the melodic motif, chromatic tones also often appear throughout.

Figure 44. T2 in Variation XII, mm. 532-541.

After the rhythmical fugato, a free gestural section comes at measure 547 (Fig. 45). Because of the drastic change in the overall atmosphere, V1 sounds more free and natural. Even though this section seems to be a new section, the bass line of F-Eb is from Variation VIII (Fig. 26). In this section, the composer uses one type of rhythm for the bass, consisting of quarter and dotted half. Another constantly emphasized element is the pitch D. Even though the music flows freely, the melody line always goes back to that pitch. The repeated D and the bass line of F-Eb create a certain stability, and calm the excited atmosphere from the previous fugato section.

Figure 45. V1 in Variation XII, mm. 547-549.

The F4 section is much shorter than F3, and the mood is totally different. The left hand is obviously the first phrase of the “Arirang” melody, even though some pitch elements are twisted. As opposed to the octaves, the linear and lyrical melody line here creates a tender atmosphere, but one that is interrupted by the dark sound of the melodic motif, B-C#-B-C#-E (Fig. 46). This part is the last before the Coda, and the long descending line in the right hand allows for a calm ending.

Figure 46. F4 in Variation XII, mm. 551-559.

The Coda captures the atmosphere introduced in the beginning of “Arirang Variations.” The reappearance of materials from the introduction embodies the cyclic concept of the Eastern tradition and conveys the continued inner struggles and loneliness of the composer’s secret hearer, even after the great victory. The “Gangwondo” and “Kin Arirang’s” dreamy and mysterious mood calm the dramatic moments of the work. The basic concept for the Coda is from previous sections, especially A2 and A3; mm. 560-561 are derived from mm. 36-37, and mm. 562-565 from mm. 17-20. The use of extended techniques is also applied in the same way, but A4 extends in mm. 567-577 by about three times the last three measures of A2 in the Theme section. Compared to the Theme, the ending of the Coda evokes more stillness through its sustained tones and subtle repetition of pitches. The pitch A, the last note of the Theme, is repeated many

times at the end of the Coda, and becomes the last pitch of the entire work (Fig. 47).

Figure 47, A4 in Coda, mm. 567-577.

567 norm. (on keys) pizz. norm. (on keys)

mf *mp* *p*

pizz. (pizz.)

touch node for 2nd partial harmonics

8th

♩ = 54 in strict time

571 *p* *p*

norm. (on keys)

p *p* *dim.*

8th

senza Ped.

574 senza rall. al fine lunga

pp *ppp*

hold fermata until sound completely dies away

(8)

CHAPTER 4: CONCLUSION

Although the juggernaut of Western musical culture currently has a dominating effect in South Korea, arirang have survived and even prospered as a symbol of the Korean spirit. This study explores not only how arirang reached their current state but also their origins and general characteristics. To build upon this exploration of arirang as a genre, the analysis herein of Edward “Teddy” Niedermaier’s “Arirang Variations” shows how the composer applied musical elements from various types of arirang into his own work and how Western and Eastern musical elements can coexist together without clashing.

In that work, Niedermaier focuses primarily on basic characteristics of four examples of arirang; “Arirang,” “Raengsanmopan Older Babe Arirang,” “Gangwondo Arirang,” and “Kin Arirang.” Given that the main theme of the entire work is derived from “Arirang,” that arirang’s various elements are extensively applied, including its G major pentatonic scale, melody, rhythm, contour, and atmosphere. The melody of “Raengsanmopan Older Babe Arirang” appears as a second theme, with its mood in pleasing contrast to that of “Arirang.” Its fast tempo and dotted rhythm are often used to evoke drastic mood changes. “Gangwondo Arirang” and “Kin Arirang” occupy a place at both the beginning and end of the entire work as it evokes the traditional Eastern philosophical idea of the cyclical nature of experience.

Even though “Arirang Variations” uses various elements from “Arirang” as basic motifs, Niedermaier’s own musical ideas are also substantively applied. First, the clear theme is introduced only sparsely, for special moments of the work.

In order to obscure and avoid an obvious presentation of the theme, the work often features altered intervals in the “Arirang” melody or adds chromatic tones, and in so doing creates original melodies. Second, extended piano techniques accomplish various effects: evoking an atmosphere in “Gangwondo Arirang” and “Kin Arirang,” imitating the sounds of Korean traditional instruments, and demonstrating a coexistence of Western and Eastern sounds. Third, the work sometimes employs original melodic motifs as counter-melodies.

Perhaps of primary importance in this study is the demonstration of how contradictory aspects can coexist in music: Western and Eastern musical styles can work together, South and North Korean arirang, at least, can be reunified, and traditional musical elements and contemporary compositional techniques are not mutually exclusive. Thus “Arirang Variations” is an excellent example of how a traditional Korean cultural form has become an inspiration for contemporary musicians. Niedermaier thus reaffirms the value of Korean traditional music as both a source and an expression of musical ingenuity.

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APPENDIX A

A BIOGRAPHY OF EDWARD “TEDDY” NIEDERMAIER

Teddy Niedermaier, educator, composer and pianist, has served as Visiting Assistant Professor of Music Theory at Oberlin Conservatory since fall 2009. He will begin a new post this fall as Assistant Professor of Core Music Studies at Roosevelt University in Chicago. He has taught Counterpoint, Solfège, and Harmony at the European American Musical Alliance summer program since 2006.

Teddy completed a Doctor of Music degree in Music Composition in 2010 from Indiana University, where he studied with Claude Baker and David Dzubay. He earned two degrees in Music Composition (Master of Music and Bachelor of Music) from The Juilliard School as a student of John Corigliano, Samuel Adler, and Robert Beaser.

Teddy has received commissions from the Indiana University New Music Ensemble, Minnesota Youth Symphonies, Hidden Valley Music Seminars, the New Juilliard Ensemble, the Minnesota Symphonic Winds, and the Philomusica Chamber Orchestra of Minneapolis. His compositions have been performed throughout the United States and in France, Germany, Kosovo, Moldova, South Korea, and Japan. Honors include the 2009 Dean's Prize in Composition from Indiana University, two national awards from the National Federation of Music Clubs in 2007, the 2005 Henry Mancini Prize and the 2004 Palmer Dixon Prize (both awarded by The Juilliard School), and Honorable Mentions from the ASCAP Morton Gould Young Composer Awards in 2007 and 2003. In 2011 he was nominated for an annual composition award from the American Academy of Arts and Letters.

As composer and pianist, Teddy has collaborated with such established artists as Thomas Stacy (New York Philharmonic), Robert Walters (Cleveland Orchestra), Elaine Douvas (Metropolitan Opera Orchestra), Linda Strommen (Indiana University), Roger Roe (Indianapolis Symphony), April Clayton (Brigham Young University), and Daniel Stolper (Interlochen Arts Center). His 2011 concert schedule features performances in Paris, Chicago, Indiana, Ohio, Arizona, California, and Boston. He is currently composing a new work for English horn and string quartet for Robert Walters. Teddy publishes his own compositions as a member of the American Society of Composers, Authors, and Publishers (ASCAP). More information and sound samples of original compositions are available at his website, www.teddyniedermaier.com.

APPENDIX B
A LETTER OF PERMISSION

March 29, 2011

To Whom It May Concern:

I, Edward (Teddy) Niedermaier, hereby grant permission to Hyunjin Park, a doctoral student at Arizona State University, to use the printed score of my original composition, *Arirang Variations*, for her doctoral dissertation. The information will be used for research purposes only and will not be printed anywhere except in the dissertation itself. The printed score may be duplicated only in exact copies of Ms. Park's dissertation, and only in the exact quantity and format as they appear in the final draft of her dissertation. Ms. Park may use as many excerpts as she deems necessary, up to and including 100% of the original printed score. I am the sole composer and copyright holder of this printed work. This permission is granted to Ms. Park only, and only for the research purposes of her dissertation.

Please contact me directly with any questions regarding *Arirang Variations*, copyright status, and duplication of this score.

Sincerely,

A handwritten signature in black ink that reads "Edward Niedermaier". The signature is written in a cursive style with a horizontal line extending to the right.

Edward Niedermaier

143 E. College St. #112

Oberlin, OH 44074

teddy.composer@gmail.com