A STUDY OF ARIRANG AND ITS INFLUENCE ON CONTEMPORARY KOREAN CHORAL WORKS

by

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ABSTRACT

The purpose of this study is to help non-Korean people recognize the strength and value of traditional Korean music. While reviewing literature on Korean traditional music and the short history of Korean choral music, this study establishes the importance of the Korean *Arirang* body of folk song in the advancement of choral music. *Arirang* is the most illustrious and celebrated folk song tradition in the history of Korea and has great influence over many musical genres. This study will introduce the development of different *Arirangs*, consider *Arirang*’s musical characteristics, and conclude with *Arirang*’s influence on contemporary Korean choral music. Four different versions of *Arirang* are examined and four choral pieces based on them are analyzed in this study.

From the time when choral music was introduced into Korea through Christianity, it has achieved remarkable quantitative and qualitative growth. Recently, Korean composers have been encouraged to create choral music based on a synthesis on modern western technique and traditional Korean music. This study demonstrates
Korean folk music’s compelling influence on contemporary choral works in many aspects, specifically spiritually and musically.

In Korea there have been limitations in musical education and the government-sponsored arts support system, while composers have not developed a strong cultural identity. This treatise will help explain those limitations and contribute to the effort by Korean people to establish a new musical identity.
PREFACE

Eighteenth-century Korean composers often employed the styles of other nations or mixed distinct styles. However, nationalism flourished during the nineteenth century and proved to be a powerful force within Korean music. This movement was marked by esteem for national independence. Numerous composers started utilizing folk melodies or rhythms in their songs to promote nationalistic ideals. It would be valuable to consider Russian music in as an example of this trend. Russia principally imported European music until the nineteenth century. However, Glinka and Tchaikovsky chose to use Russian subjects for their immensely popular operas. In the second half of the century, “The Mighty Handful Five” consisted of a group of composers who sought after a fresh Russian style. The group included Alexander Borodin (1833–1887), César Cui (1835–1918), Mily Balakirev (1837–1910), Modest Musorgsky (1839–1881), and Nikolay Rimsky-Korsakov (1884–1908), and their style was founded on folk music and folk polyphony. Musorgsky was the most original of the Mighty Five. His vocal melodies followed Russian speech accents closely and imitated
Russian folk song. Rimsky-Korsakov also incorporated broad nationalist
idioms in many of his compositions. These composers closely followed
themes of nationalism and consequently became tremendously popular.
Their music increased the stature of Russian music, not only in Russia
but abroad.

Akin to Russia importing European music in the nineteenth
century, Western music was introduced into Korea through Christianity.
The westernization of Korean music began with the introduction of
Christianity over a century ago. The influence of Western music is by
now a form of modern tradition. When the missionaries came to Korea,
they organized educational institutions and church choirs, from which
Korean choral music was born. During the past one hundred years,
Korean choral music has achieved remarkable quantitative and
qualitative growth. While early choral repertoires relied excessively on
Western music, today there is a revived awareness of Korea’s own
traditions.

Recently, many Korean composers have begun to write music
that draws directly from folk materials while utilizing various new
western techniques. Korean society began to emphasize heavily their
traditional culture after the Korean War. At last, Koreans began to
accept a cultural identity that absorbed foreign cultures without criticism. Contemporary choral repertoires have been increasingly based on traditional Korean music. As a student of choral music I cannot avoid the temptation to illustrate how contemporary choral works were influenced by traditional Korean music. This purpose drove me to write *A Study of Arirang and its Influence on Korean Choral Works*.

*Arirang* is the most illustrious and celebrated folk song tradition in the history of Korea and has great influence upon other musical genres. Specifically, it has provided great inspiration to contemporary choral composers, spiritually as well as musically. *Arirang* contains the nation’s true spiritual language; it is a beautiful song created from the living heart of a suffering people and still has the power to stir up Korean patriotic spirit both at home and abroad. Therefore, since Koreans cannot help but consider *Arirang* as an important element of Korean music culture, it is crucial to any discussion of Korean music. There are more than thirty versions of *Arirang* in Korea. These *Arirangs* contain the common element of traditional musical language, however, they also possess regional differences in style, tune, rhythm, and form. I will examine four versions of *Arirang* from different
provinces in this treatise: Seoul (Bonjo) Arirang (Seoul and Kyŏnggi-do), Jindo Arirang (Chŏlra-do), Miryang Arirang (Kyŏngsang-do), and Chŏngsŏn Arirang (Kangwŏn-do).

Although Arirang has influenced many musical genres, this study will be focused on the influence of Arirang on contemporary Korean choral works. Since there is no centralized Korean music vendor, such as J.W. Pepper in the U.S.A., it was very challenging to collect the necessary choral pieces for my study. I had to personally meet choral conductors and obtain the musical scores from them. Finally I accumulated around thirty choral pieces originating from Arirang. In this treatise, I will limit my analysis to four works that incorporate four different Arirang versions. The works to be analyzed are: Seoul Arirangs by Jong-uek Woo, Jindo Arirang by Jong-gu Lee, Miryang Arirang by Heui-jo Kim, and Chŏngsŏn Arirang by Jaey-eol Park.

My treatise consists of seven chapters. I will review literature on Korean traditional music in Chapter I, the Arirangs of four provinces in Chapter II, and conduct a musical analysis of Arirang in Chapter III. In Chapter IV, I will survey Korean choral music. Chapters V and VI will discuss Arirang’s influence on Korean choral music and will contain a detailed musical analysis of works influenced by the
above four types of *Arirang* (including a consideration of *Arirang*’s spiritual and musical influence on Korean choral music in Chapter V). Additional information about composers, forms, structures, text, texture, tempo, melody, harmony, and rhythm will be discussed in Chapter VI.

Throughout my study I hope I can help non-Korean people recognize the strength and value of traditional Korean music and contribute to the effort by Korean people to establish a new musical identity.
Chapter I

INTRODUCTION TO TRADITIONAL KOREAN MUSIC

I will discuss Traditional Korean Music and Korean Folk Music for Voices in this chapter. Before I discuss them I will address two points about classifications and Traditional Korean mode system.

All classifications which are presented in this chapter are mostly based on the Garland Encyclopedia of World Music, the New Grove Dictionary of Music and Musicians, and a few other sources by Han, Man-young, Im, Chang-eun, Lee, Hye-ku, and Song, Bang-song. One can consult a broader spectrum of sources than those and give other classification than I discussed, however, above sources—especially the Garland Encyclopedia of World Music were enough to give clear classification to the issues I discuss, so I mainly used them in my treatise.

Traditional Korean modes are not well documented in the secondary literature. The system I have adopted in this treatise makes the following assumptions:

1) All modes are referenced as if pitch one is the modal center, which it may not be in some instances.
2) All modes are assumed to contain five pitches when in fact they may contain as few as three and as many as seven.

3) The names used to describe the modes here are commonly used in the literature, although the same pitch patterns may be described by different names e.g. the 1 2 – 4 5 6 P’yŏngjo mode is also known as the Kungjo.

4) All comparisons with Western tuning systems and mode relationship are approximate. Historical Korean tuning systems, as well as the specific frequency of the hwangjong in use at the time of the unknown date of origin of Arirang are currently not well documented in the literature.

5) All references to specific Western key signatures or modal transpositions are those of the author unless otherwise specified.

A. Traditional Korean Music

1. Development of Korean Music

The earliest sources of information on Korean music making are tomb murals and ceramic artifacts dating from about the fourth century, C.E. They indicate substantial influence from China. Likewise, the surviving documentary sources on music, dating from the twelfth century C.E., discuss Korean music in terms of Chinese theoretical concepts and
models, since Chinese was the literary language of Korea, though this does not prove that Korean musical practice necessarily conformed to Chinese principles. Korean music was apparently similar to Chinese music of the time, developing genres designed for use inside and outside of the Korean court. Traditional music includes both instrumental and vocal genres and can generally be classified into three different categories: Kungjung Ŭmak (court music) and Chŏngak (aristocratic music), and Minsogak (folk music).¹

The royal court contained a substantial staff of professional musicians and orchestral bands. The Kungjung Ŭmak is the music heard exclusively inside the courts. Kungjung Ŭmak has been classified into three categories: Aak, also known as ritual music of Chinese origin, is considered to have been performed in authentic Chinese style. Aak was regularly performed during sacrificial rites. Tangak, named for ensemble music also of Chinese origin, was performed at various court banquets and ceremonies. Hyangak, native Korean music, was performed in a vast range of contexts such as storytelling, in percussion bands, and folk theatricals for the common people.

Chŏngak was named after the aristocratic performers of the time. At the core of the repertoire is the suite Yŏngsan Heosang. The modern version of Yŏngsan Heosang consists of seven movements. In the first four movements, the tempo begins exceedingly slow and becomes progressively quicker. The fifth movement is of a standard form, but includes uncommon features. Taryŏng Hoesang and Kunak are the last of the seven movements and are rather lively in contrast to the opening movements.

Minyo, also known as Minsogak, translates roughly to “the songs of the people.” The representative types of Minsogak include P’ansori (narrative songs), Sanjo (instrumental music), folk songs, and shaman music. Korean folk songs can reveal regional musical characteristics depending on where the music was created. Korea is divided into nine provinces: Pyŏngan, Hamkyŏng, Hwanghae, Kyŏnggi, Kangwŏn, Chungchŏng, Chŏlla, Kyŏngsang, and Cheju. Each of these regions produced their own styles of folk songs, which will be considered in detail in the next section.²

During the end of the Chosŏn period (1392–1910), Korean music developed into three new genres: Sanjo (instrumental solos), Kayagŭm

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² Ibid. p. 850.
Pyŏngchang (self-accompanied singing), and Changgŭk (opera). Many of these genres endured into the Japanese colonial period (1910–1945). Throughout this colonial period, Korea was becoming familiar with Western-style music. Western music was given the Korean name Yangak, known today as Umak, and traditional Korean music was labeled as Kugak.

2. Musical Characteristics of Traditional Korean Music

1) Him and Changdan

The foundation of all Korean music is the principle of Him, representing universal vitality. Him is produced in two different ways. Initially, every musical sound has to have a powerful and vibrant tone color, in contrast to the clear or sweet tone color often favored in Western music. Secondly, each musical sound has to be dynamic and vary slightly in tone color, volume, and pitch. Giving this variation to a sound is a technique called Sikimsae.³

Fundamental to rhythm in tradition Korean music is the concept of Changdan. Korean music places a great deal of value on a combination of long and short sounds, in fact, Chang means “long” and dan means

³ Ibid. p. 815.
“short.” *Changdan* will be considered in greater detail in the section on rhythmic patterns.

2) Vocal Techniques

Traditional Korean vocal genres utilize an assortment of vocal techniques. In Korean music, the voice is called upon to imitate the sound of instruments. For example, in *P’ansori* (dramatic music storytelling), the singer’s ornaments and vibrato are used to emulate string instruments and sometimes vice-versa. The voice is also used to imitate the sounds of nature, creating realistic sound effects and ambiance.⁴

*P’ansori* employs the largest array of techniques out of all the traditional Korean vocal genres. The main techniques that are utilized are *T’ongsŏng* (straight voice) and *Chungangsŏng* (chest/central voice). Vocal techniques can be differentiated by the parts of the body that produce the sound. To create *Agusŏng*, or “jaw voice,” the singer has to constrict the jaw and shake the neck sideways. To produce *Chisŏng*, or “teeth voice,” the singer has to force the sound out between the front teeth.⁵

⁴ Ibid. p. 817.

⁵ Ibid. p. 818.
Two easily identifiable characteristics of Korean musical style are vibrato and glissando. These traits are normally linked with specific notes in the tonal framework. The melodies of most Korean music have an intense vibrato, the most prominent vibrato being placed on the central tone of a mode. In folk music, intense vibrato is added to the second degree below the center note. All vibrated notes are vibrated from the beginning irrespective of duration. Compared to the Chŏngak vibrato, the folk vibrato is significantly wider and differs correspondingly in expressive quality. There are numerous forms of glissandi found in Korean music. These include: T’oesŏng also known as “sliding down,” Chŏnsŏng or “rolling,” and other assorted ornamentation that adds embellishment to the melodies. Vibrato and slides are an essential part of Korean music and are not simply added for decoration or expression.

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6 For more information on the modal system see Example 1&2 in the second section of this chapter.

7 Chŏngak was played by aristocrats, and was frequently played in long and slow rhythms. Chŏngak is represented by the instrumental suite Yŏngsan Hoesang and the vocal genre Kagok.

8 Ibid. p. 851.
Consequently, an instrument such as the piano could never convey the exact impression of traditional Korean music.⁹

Sikimsae is similar to ornamentation found in Western music. However, Sikimsae has its own distinctive sound and characteristics. The five types of Sikimsae are: Chunsŏng, Pyoungsŏng, T’oesung, Yosŏng, and Gulim. The first type, Chunsŏng, is a markedly slow and wide vibrato, supplemented by a shaking of the head. Pyoungsŏng has no vibrato but an extensive tension and restraint in the tone. T’oesung demands the singer to come up to a main note either from above or below with a very rapid portamento. Yosŏng employs an immediate and narrow vibrato. Gulim may be compared to grace notes preceding a main note.¹⁰

3) Melodic patterns

According to New Grove Dictionary of Music and Musicians, the most frequently used modes in Korean music are P’yŏngjo and Kyemyŏnjo. The pentatonic mode, “1 2 – 4 5 6” is referred to as P’yŏngjo. Furthermore, P’yŏngjo is characterized by the frequency of major and

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minor third melodic progressions. Downward slides appear between pitch 6 and 5 and pitch 4 and 2. *Ujo* is the name given to *P’yŏngjo* when it is transposed into E-flat, and it has come to be used as a name for E-flat *P’yŏngjo* (1 2 – 4 5 6), particularly in *Kagok*. *P’yŏngjo* occurs predominantly in *Chŏngak* and folk songs. (Ex 1)

**Example 1: P’yŏngjo**

*Kyemyŏnjo* was commonly used in pentatonic mode, “1 – 3 b 4 5 – 7 b ,” but in some pieces of court music and folk music tritonic and tetratonic subsets of *Kyemyŏnjo* can be found. The important characteristics of the folk *Kyemyŏnjo* are a large vibrato on the note a 4th below the tonic and a slowly descending, drooping quality in the note a step above the tonic. (Ex 2)

**Example 2: Kyemyŏnjo and Tritonic subset of Kyemyŏnjo**
Within *P’ansori*, the vibrato is on the lowest tone and is wider and more extreme. The upper tone does not slide down, but is rather preceded by an upper appoggiatura of indefinite pitch, which slides down to it. The sliding appoggiatura will begin approximately one or two half-steps above.\(^{11}\)

Modern Korean musical melodies are primarily made up of the pentatonic *P’yŏngjo* mode and the pentatonic or tritonic *Kyemyŏnjo* mode. Conversely, Korean music hasn’t always been pentatonic throughout history. Enriching the melody is the process of adding short ornamental notes and other decorative notes to the notes of the main scale. The majority of folk music is built on modes of three primary notes, with or without one or two subsidiary tones. Interestingly, two tones connected by vibrato or glissando to the Western ear are, to the Korean ear, considered as one musical entity.\(^{12}\)

4) Cadences

The traditional ending note in Korean music was customarily *Kung* or one octave lower than *Kung*. Nevertheless, numerous pieces of modern

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\(^{12}\) Ibid. p. 92.
Korean music do not come to an end on this lower octave note. For instance, *Kagok* concludes on the third or fourth scale degree below *Kung*, and *P’ansori* frequently ends on the second scale degree below *Kung*. Closing notes of folk songs fluctuate according to the musical boundaries of the songs. In summary, the most commonly used ending notes in Korean music are *Kung* and the second degree below *Kung*.13

5) *Changdan* (rhythmic patterns)

Virtually all Korean music employs a scheme of repetitive rhythmic patterns. These rhythmic patterns lend a musical coherence and clear structure to the song, which may contain both duple rhythms and triple ones in the same melody. Korean music employs both simple and compound triple rhythms in both simple and complex ways. Triple rhythms are one of the main features that distinguish Korean music from that of Korea’s geographic neighbors.14

*Changdan* (or “long–short”) rhythmic patterns are not naturally repeated precisely on each recurrence. More accurately, they display a

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14 Ibid. p. 841.
number of characteristics that can identify the pattern which allows for variation, according to the musical context. These patterns are continuously present in the minds of the performers and trained listeners. Generally, the patterns are best articulated in performance with Changgo (an hourglass shaped drum) and Buk (a barrel shaped drum).\textsuperscript{15}

According to Cheon-Tong-Eum-Ak-Gae-Ron by Kim, Hae-sook, Baek, Tae-woong, Choi, Tae-Hyun, these cycles consist of seven repeating structures as below.\textsuperscript{16} (Table 1).

\begin{table}[h]
\centering
\begin{tabular}{|c|c|}
\hline
Cycles & Structures \\
\hline
16-beat & 3+2+3+2+3+3+2 or 3+3+3+2+3+3+3+2 \\
\hline
12-beat & 3+3+3+3 or 2+2+2+2+2+2 \\
\hline
10-beat & 3+2+2+3 or 5+5 \\
\hline
8-beat & 3+2+3 or 2+2+2+2 \\
\hline
6-beat & 3+3 or 4+2 \\
\hline
5-beat & 3+2 or 2+3 \\
\hline
4-beat & 4 \\
\hline
\end{tabular}
\caption{Rhythmic Cycles}
\end{table}

\textsuperscript{15} Ibid. p. 841.

Among those cycles, the cycle of 5-beat or 10-beat is employed in Kangwŏn-do Arirang. It shows a very unique rhythmic structure of Korean traditional music and is different from that of Western music.

The following are the most common rhythmic patterns. Chinyangjo is the slowest Changdan of Minyo. Chinyangjo is written in six beats (18/8) with an accent on the fifth and sixth beats. Chinyangjo corresponds perfectly to the slow and lyrical Minyo. (Ex. 3)

Example 3: The rhythm of Chinyangjo

\[
\begin{array}{c}
\text{\ding{205}}\text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}}
\end{array}
\]

Chungmori is extraordinarily slow, it comes in twelve beats (12/4) with a double stroke on the first beat and a sharp stick stroke with an accent on the ninth beat. (Ex. 4)

Example 4: The rhythm of Chungmori

\[
\begin{array}{c}
\text{\ding{205}}\text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}} \text{\ding{205}}
\end{array}
\]
Chungjungmori is with a fast, dance-like pace. Typically in a compound four-beat meter such as 12/8, a strong drum stroke comes on the first beat and a stick stroke comes just before the fourth beat. (Ex. 5)

**Example 5: The rhythm of Chungjungmori**

Kutkøry is the same length as Chungjungmori. It is often in 6/8 plus 6/8, in which the second part is a repetition of the first. Several dances and improvisations commence with Kutkøry. (Ex. 6)

**Example 6: The rhythm of Kutkøry**

Semachi is fast and thought of as the most principal Changdan with Kutkøry in Minyo. This is written in 9/8 or in 3/4. (Ex. 7)

**Example 7: The rhythm of Semachi**
Chajinmori is typically in a compound four meter (12/8), it resembles Chungmori in many ways, except for its advanced speed.¹⁷ (Ex. 8)

Example 8: The rhythm of Chajinmori

6) Accompaniment

Folk music is primarily vocal, however, it maintains a set pattern of drum strokes through the use of the Changgo and Buk. The drum strokes come to the forefront of the music at phrase endings or during rests in the song. The Changgo and Buk retreat to the background when the voice is most active. They carry main beats as well as hemiola or syncopation. The main instrument used for the realization of Changdan is the Changgo. The left head is struck with the player’s open hand and the right head is struck with a drumstick.

7) Form

Traditional Korean music as notated contains structural forms which may or may not be followed in performance. One type of two-part

structural form is the model with varied repetition, such as \(aB + cB\) or \(aB + a'B\). In this form \(B\) is the same but ‘c’ is either a variant of ‘a’ or entirely different. This form is found in some court music such as *Tangak* and aristocratic music such as *Yōngsan Hoesang*. Another type of structural form consists of ornamental detail within a given melody. In the vocal aristocratic music, *Sijo*, poems with larger numbers of syllables are sung to a basic tune with more decoration. Similar forms take place in genres like folk music and *Kagok* as well. This form often makes the original melody longer. A third type of structural form is the joining of slow and fast versions of a single piece, slow to fast. For example, *Kagok* form includes three divisions: *Mandaeyŏp* (slow), *Chungdaeyŏp* (moderate), and *Saktaeyŏp* (fast). Folk music includes numerous examples of paired songs in slow and fast tempos. Southwestern folksong, *Yukchabaegi* has a fast version, *Chajin Yukchabaegi* (fast *Yukchabaegi*).\(^{18}\)

8) Notation

Like Western notation, Korean notation employs letters, tablature, and neumes, yet it developed at a slower pace than Western notation for

\(^{18}\) Ibid. pp. 844–845.  
two reasons. First, each type of music in Korea had its own notation system. Since notation systems were specific for each kind of music, it was difficult to develop a single notation system. Second, in Korea, music is traditionally learned by rote, directly from a teacher and with no use of notation or written documentation.¹⁹

*Chôngganbo* is a rhythmic notation that has been used in Korea since the mid-fifteenth century. It consists of a pattern of horizontal and vertical lines that create columns of boxes that are read from the top to bottom and right to left, as in traditional Korean writing. Each box happens as a unit of time, so that one needs only to insert a notational symbol for pitch or percussion in the boxes for an accurate notation. This notation is still used today at the National Center for Korean Traditional Performing Arts. In the beginning, there were thirty-two squares per column, but this was soon changed to sixteen squares per column. A score of multiple parts could be easily created by grouping several columns together, which may include melody lines for strings, winds, drum strokes for the *Changgo*, and the text of the song, etc.

A number of pitch notations, indicated with different characters, are used with rhythmic notation. There are three important notation systems to discuss. Kongch’ôk is a letter notation borrowed from China, but uses simplified characters. It was used as a notation for Aak melodies. Korean pronunciation of the characters of Kongch’ôk are given as follows. (Table 2).

<table>
<thead>
<tr>
<th>Korean</th>
<th>Hap</th>
<th>Sa</th>
<th>Il</th>
<th>Sang</th>
<th>Ku</th>
<th>Chôk</th>
<th>Kong</th>
<th>Pôm</th>
<th>Yuk</th>
<th>O</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch</td>
<td>c</td>
<td>c#</td>
<td>d#</td>
<td>f</td>
<td>f#</td>
<td>g</td>
<td>g#</td>
<td>a#</td>
<td>c'</td>
<td>c#'</td>
</tr>
</tbody>
</table>

Oûm Yakpo is a five-tone simplified notation. Oûm Yakpo is a scale-degree notation in which a tonic note is specified and other notes are described in terms of their distance from the specified tonic note. In order to identify the set of pitches for any given piece, it is necessary to know both the pitch of the tonic note and which melodic note is being used. (Table 3)
Table 3: Oómn Yákpo

<table>
<thead>
<tr>
<th>Korean</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ha o</td>
<td>5 steps below tonic</td>
</tr>
<tr>
<td>Ha sa</td>
<td>4 steps below tonic</td>
</tr>
<tr>
<td>Ha sam</td>
<td>3 steps below tonic</td>
</tr>
<tr>
<td>Ha i</td>
<td>2 steps below tonic</td>
</tr>
<tr>
<td>Ha il</td>
<td>1 steps below tonic</td>
</tr>
<tr>
<td>King</td>
<td>tonic note</td>
</tr>
<tr>
<td>Sang il</td>
<td>1 steps below tonic</td>
</tr>
<tr>
<td>Sang i</td>
<td>2 steps below tonic</td>
</tr>
<tr>
<td>Sang sam</td>
<td>3 steps below tonic</td>
</tr>
<tr>
<td>Sang sa</td>
<td>4 steps below tonic</td>
</tr>
<tr>
<td>Sang o</td>
<td>5 steps below tonic</td>
</tr>
</tbody>
</table>

**Yúkpo** is a mnemonic notation system in which the timbre of tones is imitated in short syllables. Unfortunately, over the course of history, the syllables have been used inconsistently, so that a score written with **Yúkpo** is impossible to transcribe. Even today, similar sets of mnemonic sounds are used in teaching traditional Korean instruments. **Yúkpo** syllables are associated with pitches in the following table. (Table 4)
Table 4: Yukpo

<table>
<thead>
<tr>
<th>Korean</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hung</td>
<td>a-flat</td>
</tr>
<tr>
<td>Tung</td>
<td>b-flat</td>
</tr>
<tr>
<td>Tûng</td>
<td>c</td>
</tr>
<tr>
<td>Tang</td>
<td>e-flat</td>
</tr>
<tr>
<td>Tong</td>
<td>f</td>
</tr>
<tr>
<td>Chi</td>
<td>g-flat</td>
</tr>
<tr>
<td>Ching</td>
<td>a-flat</td>
</tr>
<tr>
<td>Tang</td>
<td>b-flat</td>
</tr>
<tr>
<td>Tong</td>
<td>c'</td>
</tr>
<tr>
<td>Ti</td>
<td>d-flat</td>
</tr>
<tr>
<td>Ting</td>
<td>e-flat</td>
</tr>
<tr>
<td>T’ing</td>
<td>f'</td>
</tr>
<tr>
<td>Tchong</td>
<td>a-flat</td>
</tr>
</tbody>
</table>

Another example of Korean notation systems comes in the form of *Hapchabo* and *Yônŭmpyo*. The former is a tablature notation system, and the latter a system of simple neumes. Overall, Korean traditional music notations afford a remarkable level of precision concerning notational matters. Beyond melodic and rhythmic structures, many other elements
can be established including: performance practice, ornamentation, and playing style. The continued use of Korean rhythmic and pitch notation systems is especially useful for the study of traditional Korean music.\textsuperscript{20}

B. Korean Folk Music for Voices

1. Rise of Korean Folk Music

The Japanese and the Manchus invaded Korea in 1592 and again in 1636. These wars created many changes in Korea in terms of politics, economy, society and culture. The music of the Chosŏn period, which is divided into an early period (1392–1592) and a later period (1593–1910), was also deeply impacted by foreign invasion. The prominent rise of folk music in the late Chosŏn period is the most distinctive aspect of Korean music history. After the seventeenth century, there are two noticeable changes in folk music: the rapid development of vocal music, and the expansion of instrumental music. This chapter will focus specifically on the vocal developments.

Salons were an important venue for Korean vocal music. These included salons for middle-class music ensembles *P’ungnyubang*, and salons for the folk entertainers *Kwangdae*. The salon tradition of *P’ungnyubang* was developed by middle-class intellectuals and amateur music lovers. By creating various scores for *Kagok* (long lyric song), *Kasa* (narrative song), and *Sijo* (short lyric song), they contributed immensely to the music history of the period. In contrast, folk entertainers belonged to a lower class. They could not settle in one place, but rather had to tour from one village to the next. Unlike *P’ungnyubang*, they were not educated; therefore, their music was transmitted orally. These wandering performers developed the genres of *P’ansori* (folk dramatic song) and *Minyo* (folk song).\(^{21}\)

2. Classification of Korean Folk Music

The traditions of vocal folk music were developed by two different economic and social classes: middle-class intellectuals and low-class laborers. They each developed distinct genres of folk music. The former developed three genres of classical vocal songs: *Kagok, Sijo*, and *Kasa*.

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These vocal genres were cultivated in close relationship with Korean poetic genres. They belong to the *Chǒngak*\(^\text{22}\) tradition, which was developed by the educated singers of the literati class during the late *Chosŏn* period. *Kagok* is the most formalized and elaborate of the three song types. *Siŏ* has a simpler form and style and is widely sung by amateurs. Stylistically, *Kasa* falls between *Kagok* and *Siŏ* and is the least performed of these classical genres.

*Kagok* is the preeminent vocal genre of the *Chǒngak* tradition. *Kagok*, a type of a long lyrical song cycle, has developed in parallel with the classical poetic genre of *Siŏ*. *Kagok* is typically performed by professional vocalists with chamber ensemble accompaniment that includes at least five basic instruments: *Kŏmun’go* (a six stringed zither), *Sep’iri* (a soft oboe), *Taegŭm* (a transverse flute), *Haegŭm* (a two-stringed fiddle), and *Changgo* (an hourglass drum). The formal structure of *Kagok* consists of five sections: *Chang* with an instrumental interlude, *Chungyŏŭm* with an instrumental postlude or prelude called *Taeyŏŭm*. *Kagok* employs two different rhythmic cycles (*Changdan*), consisting of a sixteen-beat regular rhythm and a ten-beat condensed rhythm. The

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\(^{22}\) The term *Chǒngak* literally means “correct music” and its tradition includes both instrumental and vocal music, which was cultivated mainly by the upper-class literati in *Chosŏn* society. The *Yŏngsan Hoesang* is the main repertoire chamber ensemble of Korea.
former is used in slower songs and the latter in faster songs.\textsuperscript{23} Kagok repertoire is divided into two groups based on the modes used: Ujo (U mode) and Kyemyŏnjo (Kyemyŏn mode). Ujo uses five main pitches: 1 2 – 4 5 6, Kyemyŏnjo utilizes five main pitches: 1 –3 b 4 5 – 7 b.\textsuperscript{24}

Sijo continues to be a popular poetic genre in Korea and has accordingly developed into a type of short, classical lyric song. Its form and melody are uncomplicated compared to other classical vocal genres. Sijo is widely performed among amateur singers because it does not necessarily require professional vocal training or instrumental accompaniment. Unlike Kagok, Sijo can be performed with just an hourglass drum as accompaniment. However, Sep’iri (soft oboe), Taegŭm (transverse flute), and Haegŭm (two-stringed fiddle) may be added for a more elaborate performance.

Sijo is divided into three types according to its melodic shape and textual setting. Regular Sijo has a short, thematic poem as a text and is sung in a middle register. Yelling Sijo, which also has a short text, begins in a higher register in its first section and then returns to a middle register in the second section. Narrative Sijo has a long narrative poem as its text

\begin{footnotesize}
\begin{itemize}
\item[24] Ibid. p. 923.
\end{itemize}
\end{footnotesize}
and can use a variety of registers. The basic style of Sijo, known as Regular Sijo, employs standard three-line poems.

Sijo are divided into three sections called Chang, with each line of text assigned to a section. Two types of rhythmic cycles, (Changdan) are used in Sijo singing: a five-beat cycle and an eight-beat cycle. These two rhythmic patterns are always combined in a single song in ways dependent on both the regional style and the type of Sijo song. The majority of Sijo songs are in Kemyŏnjo, which generally uses four pitches: E-flat, F, A-flat, and B-flat. Other pieces are in the Ujo mode, which uses five pitches: E-flat, F, A-flat, B-flat, and C. The essence of Sijo singing is in the subtle gradation of dynamics and directional vibrato contrasted by falsetto ornamentations, all of which allow the singers to express their individuality and regional style through the artistic control of these techniques.25

Kasa is sung in the company of long poems, the words of which are written in sets of three and four, or four and four, syllables. The majority of Kasa texts are set in a strophic form. Some have a refrain at the end of each stanza; other pieces are through-composed. The chief interest of

25 Ibid. pp. 924–926.
Kasa lies in the text rather than in the music. Musically, it is less organized than either Kagok or Sijo. Kasa can be performed by professional singers and with just a Changgo (hourglass drum) for accompaniment. A transverse flute referred to as Taegüm, or a small double-reed pipe called Sep’iri may also be added. The rhythmic pattern of Kasa is based on either a five or six beat cycle. All Kasa pieces are in the Kyemyŏn mode, occasionally with elements of Ujo mode mixed in. Like folk songs, Kasa employs vocal techniques such as falsetto and expressive vibrato. Kasa has both the elegance of classical songs by virtue of its fluid melody and the expressiveness of folk songs through the use of falsetto and vibrato.²⁶

P’ansori is sung by folk entertainers referred to as Kwangdae. P’ansori is a very unique vocal genre in which a professional singer applies Sori, Aniri (speeches), and Pallim (dramatic actions) for an audience. P’ansori performances are presented by a solo singer and a Buk (barrel drum) player. Although it is not a notated piece, the drummer follows the basic rhythmic pattern (Changdan) established by the singer. The function of the drummer is unique. He does not merely beat out the

rhythm, but shouts encouragements (known as Ch’uimsae) to the singer at phrase endings such as, “nice,” “perfect!” or “right on!” P’ansori is built on fixed rhythmic cycles (Changdan) such as Chinyangjo, Chungmori, and Chajinmori, and it is mostly on Ujo\textsuperscript{27} and Kyemyŏnjo. Changdan and Mode vary according to the mood of the text. Speech rhythm is similar to arioso or recitativo in Western opera.\textsuperscript{28} The song concludes with a speech that describes comic scenes. These scenes give the singer time to take a breath and the audience time to laugh and relax.

Among the five existing repertories of P’ansori, Ch’unhyang-ga\textsuperscript{29} and Simch’ŏng-ga\textsuperscript{30} are the most popular. Historically, P’ansori has been transmitted orally, but recently transcriptions of P’ansori have surfaced.\textsuperscript{31}

\textsuperscript{27}Ujo is the name given to P’yŏngjo when it is transposed into E-flat and it has come to be used as a name for E-flat P’yŏngjo (1 2 – 4 5 6).


\textsuperscript{29} A virtuous girl named Ch’unhyang, rejecting the amorous overtures of the local magistrate, was about to be executed, when she was rescued by her lover who returned from the capital as a secret inspector.

\textsuperscript{30} Simch’ŏng sold herself to sailors at three hundred sacks of rice offered to Buddha in order to make her blind father open his eyes. She fell into the sea as a sacrificial offering. However, the god of the sea helped her come out to the world. She became a queen and finally her father opened his eyes.

The majority of folk songs (Minyo) reflect the life-style of a traditional agrarian society. Most folk songs are in call and response form in which the leader sings an improvised solo tune, and the chorus responds with a repeated refrain. Although the mode of Korean folk songs depends on the region, pentatonic or tetratonic modes are used most commonly. Korean folk songs employ triple meter and triplet rhythm while Chinese and Japanese folk songs generally consist of duple meter and dotted rhythm.\footnote{Song, Bang-song, "Korean Traditional Music: An Introductory Guide." \textit{Korean Music: Historical and Other Aspects}, Korean Studies Series No. 13, Somerset, New Jersey: Jimoondang International, 2000, p. 48.}
Chapter II

HISTORICAL BACKGROUND OF ARIRANGS

A. Origin and Characteristics of Arirang

1. Origin of Arirang

The Korean word Arirang translates to “long river” in English.\textsuperscript{33} There has been much discussion about the origins of Arirang, however, no one theory has been agreed upon. The primary reason for the mysterious origins of Arirang is that is has always been orally transmitted. In addition to the oral transmission, the materials on Arirang have not been perfectly organized as of yet. Among the many legends that attempt to account for the origin of Arirang, I will discuss three: Arang theory, Ainang theory, and Aryong theory.

The narrative of Arang theory is as follows. In Miryang, there was a man who loved Arang, the daughter of a district magistrate. He strongly publicized his love, but she refused it and so he killed her with his hatred.

\textsuperscript{33} ari translates to “long,” and rang to “water.”
The villagers started to sing *Arang* to memorialize her unfortunate and untimely death.

According to the *Ainang* legend, *Arirang* originated when Hungsun Taewongoon, father of King Kojong and the next to the last king of the Chosŏn dynasty (1392–1910), was rebuilding Kyoungbok Palace in 1865. The palace had been destroyed by fire during the Japanese invasion of 1592–1598. According to this legend, laborers from across the country were conscripted to work on the construction. One of the songs of consolation they sang as they worked, *Arirang*, became widely disseminated when the work was finished and the conscripts returned to their homes.

The *Aryong* legend holds that *Arirang* has existed since the Silla Dynasty more than one thousand years ago. This legend claims that the original words, “*Aryong arirang...*” were sung in praise of the virtuous *Aryong*, wife of the founder of this dynasty. Over time, the words are said to have changed to the present refrain “*Arirang, arirang...*”\(^34\)

There are more than thirty versions of *Arirang*, in both text and tune, throughout the various regions of Korea, most of which arose during

Japanese occupation as political protest songs. They are classified by title, literature, tune, regions etc. According to Yi, Po-hyong, Arirangs were handed down in the Kyŏnggi-do, Kangwŏn-do, Chindo, and Miryang provinces. His regional classifications of Arirangs from the four different regions will be discussed in detail in the next chapter.

2. Characteristics of Arirang

Arirang has undergone numerous changes over time and it is nearly impossible to know exactly how it sounded at its creation. The chief reason for this ambiguity is the transmission of Arirang by oral rather than written tradition. As a result, many versions of Arirang have evolved over the long process of the song’s transformation and transmission.

The musical characteristics of Arirangs are as follows. First, although the titles of Arirangs are the same, the words and melodies differ from one region to another. Second, Arirang contains a common feature of folk songs in that they are rich in local color. Third, a great deal of

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literature has discussed various Arirangs and the main themes of Arirang are, “regret at parting,” and “passionate love.” A fourth common feature of all Arirangs is that the name of the song and the refrain contains the word Arirang. Fifth, the verse of Arirang is divided into the main part and the refrain. Sixth, many Arirangs have the same melody but different texts.

B. Development of Arirang

Arirang became a song type so beloved by all Korean people that it could easily be considered as the representative genre of Korean folk song. With its name, form, rhythm, and vitality, it is the most comprehensive Korean folk song type. Arirang is not only beautiful music that was created out of the living heart of a suffering people, but also a national music sung by ordinary Koreans. Arirang inspires a sense of national spirit among Koreans both at home and abroad.

At the end of the Chosŏn dynasty and during the Japanese occupation, *Arirang* began to be sung readily across Korea. In the eighteenth century, the feudal society of the Chosŏn dynasty began to experience severe changes socially and economically. Wealthy farmers and large-scale landlords dominated the economy and personal exploitation by influential families was rampant. On the other hand, the burden suffered by peasants was greatly increased. As a result most small farmers were expelled from their land. They refused to be taxed and expressed their dissatisfaction through uprisings. Peasant rebellions included the “Hong, Kyŏng-nae Rebellion” of 1811; the “Popular Uprising” of 1862, which erupted in the three southern provinces and thirty-seven other districts throughout the country; and the “Revolutionary Uprising of the Tonghak Peasant Army” of 1894. The farmer’s self-awakening gradually expanded its scope to raising the consciousness of the common people. At the same time, the farmers created a literature of agony and opposition. Traces of this literature can be found in all traditional folk songs. They were no longer satisfied with ordinary folk songs that were based on peaceful agricultural life. Their life had already departed from a community based on agricultural production and they now needed folk songs that could express the violent social changes they were
experiencing. They needed songs with a simple style so that they could be sung easily in various ways. Arirang became a genre of folk song that satirized realities and revealed agonies. When the Korean people were exposed to Japanese aggression, Arirang encouraged ceaseless opposition and vigorous struggle. Arirangs were sung by people who joined the patriotic volunteer army in many provinces around 1896. Arirang reflects a broad range of social conditions and experiences and has adopted both personal and national experiences as themes.41

Arirang songs were sung in many regions - Chōngsŏn, Jindo, Miryang and so on - and possessed different regional characteristics. For example, as Chōngsŏn had connections with the Tonghak peasant uprising, and the patriotic anti-Japanese resistance, it also produced many victims. The town was a thriving center of mining and forestry, and teemed with taverns and businesses. The experiences of the inhabitants were very diverse. All these contents are reflected in Arari with humor and satire.42

During the period of Japanese occupation, Japan established colonial rules to obliterate Korea’s national identity and culture. One of the methods of this obliteration was to oppress and alter Arirang. The

41 Ibid. pp. 8-10.

42 Ibid. p. 10.
oppressive measures against *Arirang* took various forms. The Japanese prohibited the singing and publication of *Arirang* while encouraging Korea’s vulgar songs and Japan’s popular songs. The Japanese also brought their songs, magazines, records, and movies into Korea. They attempted to degrade the whole Korean race through this use of media. The very existence of *Arirang* was threatened by the Japanese policy intended to obliterate Korean culture and national spirit. However, it was impossible for the Japanese to silence the nation’s “underground broadcast.” There were anti-Japanese movements among Koreans and *Arirang* was closely connected with these movements.

The movement to establish *Arirang* as a national art was led by conscientious intellectuals. The *Arirang* movement gradually spread to other artistic genres such as novels, dramas and motion pictures. Na, Un-gyu won great fame with his silent film *Arirang* (1926), for which he not only wrote the script but also acted and directed. In addition to this movie, Na, Un-gyu produced a folk drama also entitled *Arirang*. When *Arirang* formed a connection with other types of art, it expanded its scope greatly.

*Arirang* developed together with the growth of the Korean national identity. At times it expressed the peoples’ awareness of the crisis. At other times it visualized their self-awakening. *Arirang* developed its
national character in the process of Korea’s incorporation into the framework of Japanese colonial capitalism. New versions of *Arirang* developed during this process. To this day, *Arirang* continues to be sung by Koreans around the world.\(^{43}\)

\(^{43}\) ibid. pp. 11–17.
Chapter III

MUSICAL CHARACTERISTICS OF ARIRANGS

As stated in the previous chapter, there are more than thirty kinds of Arirang in Korea and they are classified by title, literature, tune, regions, etc. I will discuss four Arirangs from four different regions in Korea: Seoul Arirang or Bonjo Arirang (Seoul and Kyŏnggi-do), Jindo Arirang (Chŏlla-do), Miryang Arirang (Kyŏngsang-do), Chŏngsŏn Arirang (Kangwŏn-do). Each presents regional differences in style, tune, rhythm, and form. Each province has more than one Arirang, but I will focus on the most popular version from each province.

As I mentioned previously, traditional Korean music is transmitted orally and Arirangs are learned by rote. Arirangs were transcribed only recently and it is very hard to distinguish which of the many versions is original. In this treatise, I will use the musical scores transcribed by Park,

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44 Seoul Arirang is called Bonjo Arirang. Bon means “original” and Jo means “key.” Bonjo traces its roots to Arirang’s origins, and Arirang in normal sense refers to Bonjo Arirang.
Sang-hun. In this chapter, I will discuss the musical characteristics of five Arirangs focusing on text, melody, rhythm and structure.

A. Arirang in the Seoul and Kyŏnggi-do Provinces

There are many Arirangs in the Seoul and Kyŏnggi-do provinces. These include: Seoul Arirang (Bonjo Arirang), Kujo Arirang, and Kin Arirang. Seoul Arirang is called Bonjo Arirang or Shinjo Arirang. Seoul Arirang is the most popular Arirang in Seoul as well as in Kyŏnggi-do. Seoul Arirang is known as the most famous Korean folk song worldwide. The popularity of Seoul Arirang was enhanced after it was sung in the movie, Arirang made by Na, Un-gyu in 1926. An example of Seoul Arirang is given below. (Ex. 9)

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45 “Han-Ban-Do-Eui Arirang (Arirang of Korean Peninsula)” recorded by Shinnara Record, 1994. Park earned a master of music degree in composition from Chunang University.

46 Kyŏnggi-do is the closest province to Seoul.

47 Ku means “old” and Jo means “key.” This Arirang has been commonly named Kujo Arirang, in order to differentiate it from Bonjo Arirang.

48 Kin means “long” in English.

49 Bon means “original” and Jo means “key.”

50 Shin means “new” and Jo means “key.”
Example 9: Seoul Arirang

\[
\begin{align*}
&\text{\textbf{Text}} \\
&\text{The meaning of the text is as follows:} \\
&\textit{Arirang Arirang arariyo} \\
&\text{Walking over the hill Arirang} \\
&\text{If you leave here and desert me} \\
&\text{You will be hurting before you have gone two and a half miles.}
\end{align*}
\]
2. Form and Structure (Table 5)

<table>
<thead>
<tr>
<th>Sections</th>
<th>Sub-sections</th>
<th>Motives</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>b</td>
<td>@</td>
<td>1-2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>@</td>
<td>3-4</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>@</td>
<td>5-6</td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>@</td>
<td>7-8</td>
</tr>
<tr>
<td>A'</td>
<td>a</td>
<td>@</td>
<td>9-10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>@'</td>
<td>11-12</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>@</td>
<td>13-14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>@</td>
<td>15-16</td>
</tr>
</tbody>
</table>

*Seoul Arirang* is in two part form with A (mm. 1-8) and A' (mm. 9-16). A consists of b (mm. 1-4) and c (mm. 5-8) and A' includes a' (mm. 9-12) and b' (mm. 13-16). a, b, a', and b' have smaller two measure units: a is for (a+ b), b for (c+ d), a' for (e+ b'), and b' for (e+ d).

The text is written in a stanza with two lines. The first line is a refrain with a fixed text. The second line, however, can be sung with improvised text. Normally *Seoul Arirang* is sung in unison. The refrain is sung by chorus and the improvised verse by a soloist. Although I
discussed only one verse of this *Arirang*, this song can be extended indefinitely by adding improvised verses.

3. Melody (Ex. 10)

Example 10: Mode of Seoul Arirang

Example 10 displays a pentatonic mode with 1 2 4 5 6, which consists of Major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, Major 2\textsuperscript{nd}, Major 2\textsuperscript{nd}. The mode with this intervallic structure is called *P’yŏngjo* or *Kyŏngtorijo*.\textsuperscript{51} In this mode, pitch D (pitch 4) functions as the dominant. Perfect cadences occur on A (pitch 1) in mm. 8, 16 and half cadences on D (pitch 4) in mm. 4, 12. This *Arirang* includes the following intervals: Major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, Major 3\textsuperscript{rd}, Perfect 4\textsuperscript{th}, and Perfect 5\textsuperscript{th}. Among them, Major 2\textsuperscript{nd} intervals are employed fifty four times and the rest of intervals are used thirteen times in a step-wise melodic progression. This is the main reason that Seoul Ariring is the most popular version of *Arirang*.

\textsuperscript{51} The mode employs the intervallic structure of Major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, Major 2\textsuperscript{nd}, Major 2\textsuperscript{nd}. 
*Seoul Ariring* has three different melodic shapes. The first four measures are in an arch shape, which starts with A (pitch 1), ascends to F# (pitch 6), and descends to A (pitch 1). (Ex. 11)

**Example 11: Melodic shape of \(a\) (mm. 1-4)**

![Melodic Shape of a (mm. 1-4)](image)

The step-wise ascending and descending melodic shapes center around the note, D (pitch 4) in mm. 5-8. (Ex. 12)

**Example 12: Melodic shape of \(b\) (mm. 5-8)**

![Melodic Shape of b (mm. 5-8)](image)

Then comes a descending melodic shape, which starts with A (pitch 1) and reaches the highest note, B (pitch 2) and then descends to A (pitch 1) in mm. 9-12. (Ex. 13)

**Example 13: Melodic shape of \(a'\) (mm. 9-12)**

![Melodic Shape of a' (mm. 9-12)](image)
The last four measures from mm. 13–16 are in the same structure as the second four measures.

4. Rhythm

As stated in the Chapter I, many Korean folk songs are written in compound triple meter. Five types of rhythmic patterns are frequently used in Korean folk songs. They are called Changmori, Chunjungmori, Kukkőry, Saemachi, and Chajinmori. Seoul Arirang is written in 9/8, compound triple meter and uses the Korean Changdan, Saemachi, which consists of three beats. Comparing the first two beats, the last beat is divided into a small note value. This song is based on two main rhythms, which are repeated and altered through the whole piece. The rhythmic patterns are simpler than other Arirangs and they are frequently repeated. The two main rhythmic patterns and a cadential rhythm are given below. (Ex. 14)

Example 14: Main rhythms and cadential rhythm

```
\begin{music}
\new Staff \\
\new Time \\
\new Staff \\
\new Time \\
\new Staff \\
\new Time \\
\new Staff \\
\new Time \\
\new Staff \\
\new Time \\
\end{music}
```

\begin{music}
\new Staff \\
\new Time \\
\end{music}

main rhythm 1 main rhythm 2 cadential rhythm
The main rhythm 1 of mm.1, 2, 5, and 13 is altered in mm. 7, 15 and 9. (Ex. 15)

**Example 15: Altered rhythms from main rhythm 1**

![Example 15](image)

The main rhythm 2 of m.3 is altered in mm. 6, 14, in mm. 10, and 11. (Ex. 16)

**Example 16: Altered rhythms from main rhythm 2**

![Example 16](image)

The main rhythm 3 of mm. 8, 9, 12, and 16 is altered in mm. 6, 10, 11, 13, and 14. (Ex. 17)

**Example 17: Altered rhythms from cadential rhythm**

![Example 17](image)
B. Arirang in the Chŏlra-do Province

There are many Arirangs in the Chŏlra-do province including: Chŏngeup Arirang, Sunchang Arirang, Kure Arirang, Jindo Arirang, etc. Among them, only Jindo Arirang is popularized Minyo. The score of Jindo Arirang is following. (Ex. 18)

Example 18: Jindo Arirang

1. Text

The meaning of the text is as follows:

Ari Arirang sri srirang
Ararigah nanne
Arirang eung\(^{52}\) eung eung
Ararigah nanne
What a high hill is Saejae at Munkyung?
At every turn of the hill, my tears fall in drops.

\(^{52}\) This represents nasal sound.
2. Form and Structure (Table 6)

Table 6: Form of Jindo Arirang

<table>
<thead>
<tr>
<th>Sections</th>
<th>Sub-sections</th>
<th>Motives</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td>1-2</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>3-4</td>
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<td>B</td>
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<td>E</td>
<td>5-6</td>
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<td>F</td>
<td>7-8</td>
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<td>B</td>
<td>C</td>
<td>D</td>
<td>9-10</td>
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<td></td>
<td></td>
<td>E</td>
<td>11-12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>F</td>
<td>13-14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>F'</td>
<td>15-16</td>
</tr>
</tbody>
</table>

*Jindo Arirang* is in two part form with A (m.m 1–8) and B (m.m 9–16). A consists of a (m.m 1–4) and b (m.m 5–8) and B includes c (m.m 9–12) and d (m.m 13–16). a, b, c, and d’ have smaller two measure units: a is for (b + b'), b for (c + d'), c for (d + e), and d' for (f + f').
3. Melody

The mode of *Jindo Arirang* is shown below. (Ex. 19)

**Example 19: Mode of Jindo Arirang**

With the pitch D as the modal center, this mode is configured as a pentatonic 1 2 3 b 4 5 mode. The mode with this intervallic structure is called *Yukjabegi tori*,\(^{53}\) whose scale consists of pitch 2 instead of pitch 6. The note, E (pitch 2) is preceded by the grace note, F (pitch 3 b). D (pitch 1) is the modal center, called “*Chung.*” The “*Chung.*” (pitch 1), is often preceded by the “trembling note” (pitch 5) a perfect 4\(^{th}\) below it. Perfect cadences occur on D (pitch 1) (m. 8, 16) and half cadences on A (pitch 5) (m. 4, 12). This *Arirang* includes the following intervals: minor 2\(^{nd}\), Major 2\(^{nd}\), minor 3\(^{rd}\), Perfect 4\(^{th}\), Perfect 5\(^{th}\), minor 6\(^{th}\), and Perfect 8\(^{th}\). *Jindo Arirang* employs more kinds of intervallic structures than other *Arirangs*. While other *Arirangs* are mostly in Major 2\(^{nd}\) and minor 3\(^{rd}\) intervallic relationships, *Jindo Arirang* uses Perfect 4\(^{th}\) intervals more often (twelve

\(^{53}\)The word, *Yukjabegi tori*, comes from the melodic structure of *Yukjabegi*, which is the representative *Minyo* in the *Chôlra* province. The scale of *Yukjabegi* is very special in terms that it consists of half notes while the traditional Korean pentatonic scale normally does not contain half notes. This is very unique feature of *Minyo* in the *Chôlra* province.
times) and also uses minor 2\textsuperscript{nd} and Major 3\textsuperscript{rd} intervals (seven times for each).

This example of \textit{Jindo Arirang} consists of two sections, A and B. A is divided into two different melodic structures: \textit{[\textit{\textit{\textbullet}}]} and \textit{[\textit{\textbullet}}. The first four measures in \textit{[\textit{\textbullet}} start with A (pitch 1) and end with A (pitch 1). The motive is carried by m. 1, which contains only Perfect 4\textsuperscript{ths} and same notes. The sequence of the motive comes in m. 2. The grace note in the minor 3\textsuperscript{rd} interval comes in m. 3. The ending note of m. 4 ascends to add to the amusement. (Ex. 20)

\textbf{Example 20: Melodic structure of A (mm. 1−4)}

The second four measures in \textit{[\textit{\textbullet}} start with A (pitch 5) and end with D (pitch 1). While only Perfect 4\textsuperscript{ths} and same notes are joyfully repeated in mm. 1−2, similar notes are silently repeated in mm. 5−6. Soon, this silent feeling is broken by leaping intervals of minor 3\textsuperscript{rd}, Major 3\textsuperscript{rd}, and minor 6\textsuperscript{th} in m. 7. (Ex. 21)
Example 21: Melodic structure of $b^3$ (mm. 5–8)

$b^3$ is sung in mm. 9–16, which is also divided into $b^4$ and $b^5$. Measure 9 starts with F (pitch 3 $b$) and stays on the same note. In m. 10, a descant melody can be sung an octave higher in order to enhance the climax of the line. Measure twelve ends on a half cadence on A (pitch 5), which is the Perfect 4th descending note from the modal center, D (pitch 1). (Ex. 22)

Example 22: Melodic structure of $c^3$ (mm. 9–12)

$b^5$ is similar to $b^3$ of mm. 5–8. Many of the same notes are employed in mm. 13–14 and mm. 7–8, which are slightly varied and repeated in mm. 15–16. (Ex. 23)

Example 23: Melodic structure of $b^7$ (mm. 13–16)
4. Rhythm

_Jindo Arirang_ is written in 9/8, compound triple meter, and uses Korean _Changdan, Saemachi_. Three main rhythmic patterns are employed in the song and they are repeated throughout the piece. (Ex. 24)

**Example 24: Main rhythms**

![Main rhythms](image)

The main rhythm 1 of mm. 1 and 2 is altered in m. 5. (Ex. 25)

**Example 25: Altered rhythm from main rhythm 1**

![Altered rhythm from main rhythm 1](image)

The main rhythm 2 of mm. 3 and 15 is altered in m. 7. (Ex. 26)

**Example 26: Altered rhythm from main rhythm 2**

![Altered rhythm from main rhythm 2](image)
The main rhythm 3 of mm. 8, 9, 12, and 16 is altered in mm. 6, 10, 11, 13, and 14. (Ex. 27)

Example 27: Altered rhythms from main rhythm 3

C. *Arirang* in the *Kyŏnsang-do* Province

There are many kinds of *Arirang* in the *Kyŏngsang-do* province. Most of their melodies are derived from *Arirangs* of other provinces, and very few are still in use today. *Miryang Arirang*, which is shown below, remains a popular form of *Arirang*. (Ex. 28)
1. Text

The meaning of the text is as follows:

*Ari dangdakgoong sri dangdakgoong*
*Ararigha nanne*
*Arirang uhjeolshigo*
*Jal nhuuh ghandah*
Look at me, look at me, look at me
Look at me as you look at the flower in the mild of winter

2. Form and Structure (Table 7)

<table>
<thead>
<tr>
<th>Sections</th>
<th>Sub-sections</th>
<th>Motives</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>⨀</td>
<td>1–2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>⨁</td>
<td>3–4</td>
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<td></td>
<td>C</td>
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<td>B’</td>
<td>⨃</td>
<td>7–8</td>
</tr>
<tr>
<td>A¹</td>
<td>A’</td>
<td>⨄</td>
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<td></td>
<td></td>
<td>⨅</td>
<td>11–12</td>
</tr>
<tr>
<td></td>
<td>B’</td>
<td>⨆</td>
<td>13–14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>⨇</td>
<td>15–16</td>
</tr>
</tbody>
</table>

*Miryang Arirang* is in two part form with A (mmm 1–8) and A¹ (mm. 9–16).
A consists of B (mm. 1–4) and B (mm. 5–8) and A¹ includes B’ (mm. 9–12)
and  \[\text{B} \] (mm. 13–16).  \[\text{B}, \text{B}, \text{A}, \text{A}\] and  \[\text{B}\] have smaller two measure units:  \[\text{A}\] is for (\[\text{A} + \text{B}\]),  \[\text{B}\] for (\[\text{C} + \text{B}’\]),  \[\text{A}\] for (\[\text{A} + \text{B}\]), and  \[\text{B}\] for (\[\text{C}’ + \text{B}\]). Other Arirangs consists of  \[\text{A} + \text{A}\], and the refrain  \[\text{A}\] and the verse  \[\text{A}\] contrast melodically and rhythmically. In contrast, the refrain and the verse of Miryang Arirang share the same structure.

3. Melody

The scale of Miryang Arirang is shown below. (Ex. 29)

**Example 29: Mode of Miryang Arirang**

It uses a pentatonic mode with \(1 - 3 b 4 5 - 7 b\), which consists of a minor 3\(^{rd}\), Major 2\(^{nd}\), a minor 3\(^{rd}\) and Major 2\(^{nd}\). The mode with this intervallic structure is called *Menari tori*,\(^{54}\) whose dominant notes are D (pitch 1) and A (pitch 5). Perfect cadences occur on D (pitch 1) in m. 8, 18 and half cadences on A (pitch 5) in m. 4, 12. This example includes the following intervals: Major 2\(^{nd}\), minor 3\(^{rd}\), Perfect 4\(^{th}\), and Major 3\(^{rd}\). Among

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\(^{54}\) It consists of five notes of \(1 - 3 b 4 5 - 7 b\) and its dominant notes are pitch 1 and pitch 6. Also pitch 3 or pitch 6 is used in the cadence. It is sung very slowly and sounds very sad.
them, Major 2\textsuperscript{nd} intervals are employed thirty four times. Frequent use of
Major 2\textsuperscript{nds} is a general characteristic of other Arirangs. The minor 3\textsuperscript{rd}
and Perfect 4\textsuperscript{th} are employed thirteen times each.

This example of Miryang Arirang consists of two different melodic
structures: \( \text{[a]} \) and \( \text{[b]} \). The first four measures in \( \text{[a]} \) start with D (pitch 1) and
end with A (pitch 5). The motive is stated in m. 1 and repeated in m. 2.
The melodic shape of the motive is also repeated, but the rhythmic
structure is altered in m. 3. The melodic motive is repeated, but the
rhythm is extended in m. 4. (Ex. 30)

**Example 30: Melodic structure of [a] (mm. 1–4)**

![Melodic structure image]

The second four measures in \( \text{[b]} \) start and end on A (pitch 5). While \( \text{[a]} \) is in
the high range, \( \text{[b]} \) is in the low register. The motive in m. 5 is through
the whole measures, however, the melodic fragment is repeated in mm. 5
and 6. (Ex. 31)
Example 31: Melodic structure of $\text{b}$ (mm. 5–8)

The melodic structure from mm. 9 to 16 is in the same structure as above, except the rhythm has been changed to match the text syllables.

4. Rhythm

*Miryang Arirang* is written in 9/8, compound triple meter, and uses Korean *Changdan, Saemachi*. This song uses the fastest tempo among the five *Arirangs*. Three rhythmic patterns and a cadential rhythmic pattern are employed in the song and are repeated throughout the piece. (Ex. 32)

Example 32: Main rhythms and cadential rhythm

The main rhythm 1 is repeated in mm. 1, 2, 9, and 10. The main rhythm 2 is altered in mm. 7, 11, and 15. (Ex. 33)
Example 33: Altered rhythms from main rhythm 2

The main rhythm 3 is altered in mm. 6, 13, and 14. (Ex. 34)

Example 34: Altered rhythms from main rhythm 3

Otherwise, the same rhythmic patterns are applied in the cadences of mm. 4, 8, 12 and 16.

In summary, this rhythm of this song is characterized by the structure of syllables. Simple rhythms are used without grace notes and the refrain and the verse share the same rhythmic patterns.

D. Arirang in the Kangwŏn-do Province

In the Kangwŏn-do province, Chŏngsŏn Arirang is the most widely sung folk song. It contains richer improvised words than other Minyos do.
Hundreds of texts are improvised and transmitted by singers depending on their situation or feelings. Below is an example of Chŏngsŏn Arirang.

Example 35: Chŏngsŏn Arirang

---

1. Text

The meaning of the text is as follows:

Boatman of Auraji\textsuperscript{56}
Let me go across the river,

The camellia flowers in Ssarigol\textsuperscript{57} are shed.
Although the fallen camellia flowers are piled up on the fallen leaves,
I am dying of yearning for my lover everyday.
\textit{Arirang Arirang arariyo}
Walking over the hill \textit{Arirang}\textsuperscript{58}

\textsuperscript{56} A name of ferry in, \textit{Youryang-ri}, \textit{Kangwŏn-do}.

\textsuperscript{57} A name of village in \textit{Youcheon-ri}, across \textit{Aurari}

\textsuperscript{58} A woman living in \textit{Youryang-ri} loved a man who lived in \textit{Youcheon-ri}. They planned to meet in \textit{Youcheon-ri} the following day, however, there was heavy rain at the previous night and the woman could not cross the river to see her lover. She sang this song while crying.
2. Form and Structure (Table 8)

<table>
<thead>
<tr>
<th>Sections</th>
<th>Sub-sections</th>
<th>Motives</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>④</td>
<td>1-2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>⑥</td>
<td>3-4</td>
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<tr>
<td>B</td>
<td></td>
<td>⑧</td>
<td>5-6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>⑦’</td>
<td>7-8</td>
</tr>
<tr>
<td>C</td>
<td>D</td>
<td>⑥’</td>
<td>9-10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>⑧’</td>
<td>11-12</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>⑧’</td>
<td>13-14</td>
</tr>
</tbody>
</table>

*Chŏngsŏn Arirang* is in two part form with [A] (mm. 1-8) and [B] (mm. 17-24). [A] consists of sub-phrases [a] (mm. 1-4) and [b] (mm. 5-8). [B] includes [C] (mm. 17-20) and [D] (mm. 21-24). Sections [a], [b], [c], and [d] have smaller two measure units: [a] is for (④+⑥), [b] for (⑥+⑧), [c] for (⑧+⑦’), and [d] for (⑥’+⑧’).

*Chŏngsŏn Arirang* is sung in verses, which are improvised by the soloist, and refrains. It is natural that rhythms and melodies could be altered when words are adapted to the musical structure. *Chŏngsŏn*
*Arirang* have slightly different versions in terms of key, melody, rhythm and decoration. The duration of verses depends on the numbers of soloists or the length of improvised stanzas. The refrains are sung by the people who gather to listen.

2. Melody

The mode of *Chōngsŏn Arirang* is shown below. (Ex. 36 and 37)

**Example 36: Mode of Chōngsŏn Arirang (Male Solo)**

![Example 36: Mode of Chōngsŏn Arirang (Male Solo)](image)

**Example 37: Mode of Chōngsŏn Arirang (Female Solo)**

![Example 37: Mode of Chōngsŏn Arirang (Female Solo)](image)

*Chōngsŏn Arirang* uses a pentatonic scale with 1 – 3♭ 4 5 – 7♭. Male and female soloists sing in different ranges. The portion sung by female soloist is transposed by Perfect 4th. The pentatonic mode consists of a
minor 3\textsuperscript{rd}, Major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, and Major 2\textsuperscript{nd}. The mode with this intervallic structure is called \textit{Menarí tori}.\textsuperscript{59} Perfect cadences occur on pitch 3 (mm. 8, 16, and 24) and half cadences on pitch 6 (mm. 4, 12, and 20).

\textit{Chŏngsŏn Arirang} employs the intervallic relationships of Major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, and Perfect 4\textsuperscript{th}. It uses minor 3\textsuperscript{rd} intervals most often (31 times). It consists of two sections, \textbf{A} and \textbf{B}. Section \textbf{A} is divided into two different melodic structures: \textbf{a} and \textbf{b}. The first four measures in \textbf{a} start with B-flat (pitch 4) and end with F (pitch 1). This section is characterized by the repetition of many of the same notes. The second and the third measures are symmetrical. Measure 2 is repeated and altered in m. 3. (Ex. 38)

\textbf{Example 38: Melodic structure of \textbf{a} (mm. 1–4)}

![Example 38: Melodic structure of a (mm. 1–4)](image)

The next four measures, \textbf{b} starts with F (pitch 1) and end with C (pitch 5). In m. 5, the same notes are repeated as in m. 1. Then there comes a

\textsuperscript{59} It consists of five notes of 1 2 3 – 5 6 and its dominant notes are pitch 3 and pitch 6. Also pitch 3 or pitch 6 is used in the cadence. It is sung very slowly and sounds very sad.
rather fast sequence of descending notes, while descending the scale
gradually from mm. 1–4 in \( \text{[\text{\textbf{a}}]} \). Measure 7 repeats m. 4. A perfect cadence
with grace notes is used in m. 8. (Ex. 39)

**Example 39: Melodic structure of \( \text{[\text{\textbf{b}}]} \) (mm. 5–8)**

Section \( \text{[\text{\textbf{a}}]} \) (mm. 1–8) is sung by male soloist and the next eight measures
(mm. 9–16) by female soloist. The latter is transposed from the former by
a Perfect 4\textsuperscript{th}. After two soloists sing the refrain, section \( \text{[\text{\textbf{b}}]} \) is sung in mm.
17–24. Section \( \text{[\text{\textbf{b}}]} \) is also divided into \( \text{[\text{\textbf{c}}]} \) (mm. 17–20) and \( \text{[\text{\textbf{b}'}]} \) (mm. 21–24).
The first two measures are exactly same in \( \text{[\text{\textbf{c}}]} \). Measure 19 alters m. 7 and
m. 18 repeats m. 4. The notes are ascending or descending by minor 3\textsuperscript{rd}s.
The refrain consists of two vocal parts, which are in a Perfect 5\textsuperscript{th}
relationship. (Ex. 40)

**Example 40: Melodic structure of \( \text{[\text{\textbf{c}}]} \) (mm. 17–20)**
The rest of the music (mm. 21–24) are in $\frac{3}{4}$, which repeats mm. 5–8 with only slight alteration.

3. Rhythm

*Chŏngsŏn Arirang* is written in 9/8, compound triple meter, and uses slow *Saemachi*. Four main rhythmic patterns are employed in the song and they are repeated through the piece. (Ex. 41)

Example 41: Main rhythms

![Main Rhythms Diagram]

The main rhythm 1 of mm. 5, and 9 is altered in mm. 1 and 13. According to the rhythmic stress of the text, a rhythmic alteration is used in m. 1. (Ex. 42)

Example 42: Altered rhythm from main rhythm 1

![Altered Rhythm Diagram]

The main rhythm 2 of m.3 is altered in mm. 2, 6, 14, 7 and 15. (Ex. 43)

Example 43: Altered rhythm from main rhythm 2

![Altered Rhythm Diagram]
The main rhythm 3 of m. 21 is altered in mm. 4, and 12. (Ex. 44)

Example 44: Altered rhythms from main rhythm 3

The main rhythm 4 of m. 17 is repeated without variation in m. 18.
Chapter IV

HISTORICAL BACKGROUND OF KOREAN CHORAL MUSIC

A century ago, Christianity was introduced to Korea by English and American missionaries. Christian hymns supplied by these missionaries were frequently sung in Korean churches. These hymns built the historical foundation of Korean choral music as well as Korean church music. The choral anthems of Korean churches are very similar to those of English and American churches as Korean churches adapted them in their own style. It is widely acknowledged that Korean church music and Korean choral music were derived from Western music in the past. However, this does not mean there is no distinctive creativity in Korean church music. Currently, numerous Korean people are recognizing that Korean music has the energy to appeal to the rest of the world, not just in Korea. These musicians and artists are striving to create distinctive music that has roots deeply planted in Korean traditional music. This treatise will attempt to show that Korean choral music is becoming independent from Western influence and finding its own unique creativity.
The following section will introduce the history of Korean Christianity, the development of Korean choruses, and the development of choral repertoire in Korea.

A. History of Korean Christianity

Underwood and Appenziller were the first missionaries to come to Korea, entering Inchon on 5 April, 1885. However, there were already hundreds of Christian believers in Korea before the arrival of Underwood and Appenziller. Prior to 1885, the Bible and hymnals were brought to Korea from China. According to Chan-Song-Ga-Hak (Hymnology) by Cho, Sook-ja and Cho, Myung-ja, the first Korean to be baptized into the Christian faith was Lee, Eung-chan in 1876. Following Lee’s baptism, six hundred people chose to become baptized.

Western music was presented through the hymns brought by missionaries in the initial years of Korean Christianity. This induction of hymns was imperative to the history of Western music in Korea. First, hymns formed the foundation of Western music in Korea. Second, four-

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61 According to Reverend Ross’ report in 1884, who was one of the missionaries in Korea.
part choral music was introduced for the first time in the Korean language. Third, Western hymns became the groundwork for the new cultural movement in Korea. At first, Korean people refused to sing hymns not created by Korean people. Despite this setback, the influence of hymnals in Korean music was substantial. Fourth, Korean people expressed their oppressed national spirit through hymn singing. Hymns were used in two ways: as a way of commenting upon social issues, as well as a resource to be used in church services. Fifth, the hymn singing that the Western missionaries were teaching instigated the rise of musical education in Korea.\(^{62}\)

The first Korean hymnal was published in 1892. Before that Korean people used Chinese hymnals. George Heber Jones and Louis G. Rothweiler of the Methodist Church collected twenty-seven translated hymns and compiled them into a book entitled Chan-Mi-Ga (Psalms).\(^{63}\) This hymnal consisted of texts only, while a hymnal in score form was published by Underwood in 1894. He put together one hundred and seventeen hymns and published a book entitled Chan-Yang-Ga (Songs of


\(^{63}\) Cho, Sook-Ja and Cho, Myung-Ja, Chan-Song-Ga-Hak (Hymnology), Seoul: Presbyterian College and Theological Seminary Press, 1985, p. 89.
Praise). *Chan-Yang-Ga* had five lines, with words and music written for SATB voices, which were sung frequently in Presbyterian Churches. In 1895, Lee, Kil-han and Mrs. M.H. Gifford assembled fifty-four hymns and published a book entitled *Chan-Syong-Si* (Hymn Poems). After the individual publication of these three hymnals, they were merged. The Methodist and the Presbyterian Churches organized the Joint Hymnal Committee in 1905 and published *Chan-Syong-Ga* (Hymnal) in 1908. This hymnal contained two hundred sixty-six hymns.  

Initially, the prime difficulty of hymn singing in Korean Churches was translating the English hymns into Korean. The publication of *Chan-Syong-Ga* resolved this particular dilemma. Employed for two decades, it is considered to be the origin of Korean choral music.  

Subsequently, other editions appeared for use by individual denominations. The Korean Hymnal Society published the *Chan-Song-Ga* (Unified Hymnal) again in 1983, a centennial anniversary of Korean Christianity. This version included five hundred

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fifty eight hymns and is still popular today. This hymnal has been utilized by Korean churches of all denominations, at home and abroad.\textsuperscript{66}

\section*{B. Development of Korean Choral Music}

1. Educational Institutions and Choirs

As soon as missionaries came to Korea, they set up educational institutions. The \textit{Baejae} Academy was founded by Appenziller and the \textit{Ewha} Academy was established by Mrs. Scranton. Underwood founded the \textit{Kyungshin} School and A.J. Allers set up the \textit{Chŏngshin} Girl’s School.\textsuperscript{67} Missionaries introduced hymns and taught Western music along with their customary missionary work. For the first time, Korean people encountered Western music and received a chance to receive a European-style education. Missionaries believed that choral singing was the best method to teach music to Korean people and they founded choirs within their institutions. \textit{Ewha} Choir was founded in 1909. They performed the “Hallelujah” Chorus from Handel’s \textit{Messiah} in the auditorium of the


Hwangsung YMCA. The Baejae Academy formed the Baejae Choir. Kim, In-sik founded a choir within the YMCA around 1910. This particular choir began as a men’s choir but later evolved into a mixed choir. In 1914, Underwood founded Yonhee College. Kim. Young-whan directed a choir and taught regular classes and instrumental music at Yonhee College. He led students in the music department to Soongsil College in Pyongyang for a recital tour. In addition, the Kvonggi Choir was founded in 1930. A community amateur choir was formed by Kim, Sung-tae, which was most likely Korea’s first amateur choir formed for the general public.

2. Church Choirs

Upon the missionaries’ arrival in Korea, they made plans for choirs in churches as well as in educational institutions. These choirs all but disappeared when the churches were closed during the Japanese occupation period. They opened up again after the independence of Korea

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69 Now called Yonsei University.

70 The capital city of North Korea. Before the Korean War, it was the center of Christian activity.

in 1945. The original church choir in Korea was organized in *Jang-Dae-Hyun* Church\(^{72}\) in 1909. The following year, the *Sae-Mun-An, Jong-Gyo*, and *Jung-Dong* Churches set up their own choirs. Afterwards, many other Korean Churches began church choirs. These church choirs not only facilitated the worship service, but they also sought the development of church music. There were countless difficulties once the church choirs settled down in Korea. Korean people, accustomed to singing in unison, experienced mixed choruses for the first time. They had never heard of half notes, and were only familiar with four- and five-note scales. Lastly, they had no previous concept of men and women sitting together. Singing in the church choir was an astonishing experience for Korean congregations. Despite some setbacks, the church choir singing movement expanded rapidly throughout Korea.\(^{73}\) Today, most churches boast a choir for its main services, a Sunday school choir, a middle and high school students’ choir, and a university choir. Many Korean choral conductors

\(^{72}\) A church in Pyongyang.

also act as church directors. Accordingly, church choirs have played a vital role in the development of Korean choral music.\textsuperscript{74}

C. Development of Choral Repertoire

Hymns and anthems introduced by Western missionaries played the largest role in developing choral music in Korea. Nonetheless, there were some problems with their introduction into Korea. The largest obstacle was integrating original hymns by Korean composers. For example, in the \textit{Chan-Syong-Ga} (Hymnal) from 1908, only eighteen pieces out of five hundred fifty eight were written by Korean composers. Ninety-six percent of this hymnal consisted of translated foreign hymns. Thus, most Church choirs typically performed translated anthems and not original Korean works.\textsuperscript{75}

Early Korean choral music relied totally on Western music. There are two reasons for this. First, missionaries simply brought what they knew into Korea and Koreans used this repertoire as models. Second, Koreans were fascinated by Western culture especially after the end of


World War II. During this time, Korea endeavored to absorb alien culture virtually without censure. Far worse, the Korean War became yet another considerable obstacle to the nation’s efforts to re-establish its own traditions.

It is undeniable that early Korean music commonly imitated Western music. Yet, beginning in 1905, numerous Korean composers started to write music drawing directly from folk materials. Na, Woon-young was one of the pioneers who worked hard to create a new national identity for Korean music. According to his treatise, Kyohoi-Eumakeui-Tochakhwawa-Hyundaehwa (the Settling and Modernizing of Church Music), he maintained that Western music should be “settled down” and modernized into Korean music culture.\(^7^6\) He contended that “settling down” was about finding sources from folk music of one’s own country and “modernizing” included developing it and introducing it into the world. In order for genuine Korean music to survive, Korean composers should marry Korean music to Western music through a process of “modernization.” Korean music might contain many unique traditional sources, but if they remained as raw materials, they would not be able to

communicate to other cultures. Instead, composers needed to apply their own musical ideas in order for people to view and understand the world. Developing the quality of music with new musical idioms, composers could not be concerned whether the musical idioms belonged to Western musical tradition or the Korean musical tradition.

Emulating the nationalistic trend in Western music of the nineteenth and twentieth centuries, many Korean composers attempted to find their own national folk sources to create their own brand of music. After the Korean War, Korean society began to strongly emphasize traditional culture. Koreans began to recognize the importance of correct and specific means of transmission as well as instruction in national music. Korea erected national music institutes in 1951 and facilitated the Korean traditional music department at Seoul University in 1959. More than any other time, contemporary Korean composers are writing music based on traditional Korean music. Currently, a few choirs are hiring their own Korean composers and are encouraging Korean composers to create choral music based on traditional Korean music. New Korean choral works are being written by Korean composers for concerts, symposiums, and

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77 A excellent example of European nationalism can be found in the music of Zoltan Koday and Bela Bartok, who worked in the twentieth century. As famous music educators, they amassed their own folk music sources, and used them as the fundamental materials of music education and original compositions.
workshops. Korean choral works are, therefore, developing both in quality and quantity.

Important to this discussion is how Korean traditional music influenced Korean choral music. The next two chapters will analyze four choral works that originated from traditional *Arirangs.*
Chapter V

ARIRANG’S INFLUENCE ON KOREAN CHORAL MUSIC

A. Spiritual Influence

Arirang could easily be considered representative of all Korean folk song. It has such eminence and notoriety in Korea and abroad that it could be regarded as the national song.\textsuperscript{78} As an illustration of the power of Arirang, there is a story of a young Korean woman who was maliciously taken from her home to the frontline by Japanese oppressors. She was forced to serve as a comfort woman and returned home after more than forty years of appalling hardships. Hearing the song of Arirang has since helped her recollect all the agonies she endured while with the Japanese.\textsuperscript{79}

Arirang encompasses Korea’s true language and has the power to stir up the national spirit both at home and abroad. Arirang has become an important part of Korean national identity.


\textsuperscript{79} The Jungang Daily News, March 17, 1984. Refer to an article on No, Su-bok who was taken as an army girl.
Arirang has been discussed in many ways, by different scholars. Recently Cho, Tong-il and others have begun to analyze the anti-Japanese spirit contained within Arirang. According to Ko, Chŏng-ok’s A Study of Korean Folk Songs, Arirang embraces the agony of Koreans who were separated from their friends and family when forced to emigrate to Japan and other neighboring counties, leaving behind their fertile homeland.\footnote{Ko, Chŏng-ok. A Study of Korean Folk Songs. Seoul: Susŏn-sa Publishing Co., 1949, pp. 187–96, 495.}

Korea is a nation whose people embrace songs from the past. Whether they are happy or sad, they continue to sing. In modern Korea, Arirang is preserved by Koreans in many musical styles. New instrumental and/or vocal arrangements of Arirang have recently been heard in dramas and movies. As stated previously, Korean composers have searched for new genres of Korean music that matched modern perceptions. This trend also affected the fields of choral music since numerous composers drew on Arirang for their inspiration to create choral pieces.

Music is a very effective method of getting a community to unite and empathize with one another. Music naturally enhances the sense of national identity and community. When choral members sing together, they share the same feelings and thoughts and become united psychologically.
for that moment and beyond. Countless Korean composers use choral music as an inspiration, a canvas on which they can draw their musical language and their spirit. Four Arirang–inspired choral works will be presented and analyzed in the next chapter.

B. Musical Influence

Translation of Western choral music began during the initial period of acceptance into Korean culture. Arirangs proved to be especially useful in encouraging the practice of choral writing in Korean. In the past, there were several problems in translating choral pieces. Even if sung well, translated choral pieces are often dreadfully awkward to fit into the Korean language and into the original musical rhythm. Normally, melodies and rhythm come directly from the text and it is not natural that the rhythm of text and the rhythm of music are not synchronized together. Korean language is drastically different from other languages. A comparison between Korean and English will help illustrate this point. First, the Korean language typically has more syllables than English does. Second, the Korean language does not have word accents comparable to those of English. Third, the word order of the Korean language is different from that of English. Even if texts are set syllabically to the music, they
cannot produce artistically valuable and accurate music from the originals. However, original choral works in Korean give the right relationship between text and music in terms of rhythm, musical phrase, and structure.

Lastly, Arirangs provide Koreans with vivid emotion and spirit through the nation’s genuine and authentic language. They offer rich literature as musical sources that feel familiar in the culture. Each of the different versions of Arirang tells a different story and hundreds of literary works are drawn from their texts. Since the singers can easily improvise new texts, the literary sources of Arirangs are limitless. Arirang should continue to provide a boundless foundation for Korean choral music in years to come.
Chapter VI

ANALYSIS OF FOUR CONTEMPORARY KOREAN CHORAL WORKS

In the previous chapter, I discussed four Arirangs from four different regions in Korea, presenting the regional differences in style, tune, rhythm, and form. In this chapter, I will analyze four choral works based on the four Arirangs.

A. Seoul Arirang

1. Composer

Woo, Jong-uek was born in Taegu, Kyōngsang-do in 1931 and went to Kyemyung University in Korea. After studying in Japan, he worked as a conductor of the Taegu City Orchestra. He taught music at Kyōngnam College of Education (1975–1990) and taught composition at Kyemyung University. Now he is working as chair of the East Asia Composers Association. He has composed about fifty works, which include art songs, chamber music, and orchestral works.81

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2. Form and Structure

Woo, Jong-uek’s composition entitled *Seoul Arirang* is divided into ten sections and three subsections as listed in the chart below. (Table 9)

<table>
<thead>
<tr>
<th>Sections</th>
<th>Sub-sections</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prelude</td>
<td></td>
<td>55–71</td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
<td>72–83</td>
</tr>
<tr>
<td>A</td>
<td>☀</td>
<td>84–91</td>
</tr>
<tr>
<td>☀’</td>
<td></td>
<td>92–115</td>
</tr>
<tr>
<td>☀”</td>
<td></td>
<td>116–131</td>
</tr>
<tr>
<td>Interlude 1</td>
<td></td>
<td>132–135</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>136–164</td>
</tr>
<tr>
<td>Interlude 2</td>
<td></td>
<td>165–175</td>
</tr>
<tr>
<td>☒</td>
<td></td>
<td>176–192</td>
</tr>
<tr>
<td>Interlude 3</td>
<td></td>
<td>193–201</td>
</tr>
<tr>
<td>☐</td>
<td></td>
<td>202–217</td>
</tr>
<tr>
<td>Postlude</td>
<td></td>
<td>218–229</td>
</tr>
</tbody>
</table>

*Table 9: Form of Seoul Arirang*
3. Text

The text of sections A and B comes from the refrain of *Kujo Arirang.*

_Arirang Arirang arariyo_
Walking over the hill *Arirang*

Sections C and D use the text and melody of *Seoul Arirang.*

_Arirang Arirang arariyo_
Walking over the hill *Arirang*
If you leave here and desert me
You will be hurting before you have gone two and a half miles.

4. Texture

This work is scored for soprano and baritone soloists, SATB chorus, and piano accompaniment. After the piano Prelude (mm. 55–71), the soprano and baritone soloists sing the Introduction (mm. 72–83). In section A–a (mm. 84–99), the sopranos and altos initiate the refrain, and tenors and basses join in at m. 88. Next, the soprano soloist sings a verse based on *Kujo Arirang* while the chorus hums. Section A–a’ (mm. 100–115) begins with a refrain sung by the chorus. Starting in m. 108, the baritone soloist sings an unaccompanied verse based on *Kujo Arirang.*

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82 *Seoul Arirang* has the same refrain text.

83 *Ku* means “old” and *Jo* means “key.” This *Arirang* has been commonly named *Kujo Arirang,* in order to differentiate it from *Bonjo Arirang.*
The next section (mm. 116–131) features a refrain text alternating between the female and male soloists (mm. 116–119). A duet occurs between mm. 124–131, while the chorus hums from m. 128. Section B (mm. 136–164) comes after a brief piano Interlude 1 (mm. 132–135), whose melodic lines consist of imitative entries. Section C (mm. 202–217) is sung by SATB chorus and piano, and soprano and baritone soloists join in section C' (mm. 202–217).

5. Tempo

The Prelude starts with a slow tempo (\( \textit{L.} \approx 85 \)) and a moderate tempo (\( \textit{L.} = 108-120 \)) beginning in section A is kept for the rest of the piece. The composer places \textit{Vigoroso} (Prelude), \textit{Maestoso} (Interlude I. II), \textit{Volante} (C), and \textit{Grandioso} (C') to indicate the mood of the sections.

6. Melody

Three different melodies of \textit{Arirangs} are used in this piece from \textit{Kujo Arirang}, \textit{Chŏngsŏn Arirang} and \textit{Bonjo Arirang} (Seoul Arirang). The Prelude with a motive derived from \textit{Kujo Arirang}. \textit{Chŏngsŏn Arirang} is employed in the Introduction, and section C employs \textit{Bonjo Arirang}. 

The composer begins the Prelude (mm. 55–71) with the motive derived from *Kujo Arirang*. This motive is repeated in mm. 55–59, these five measures employ the pitches of a pentatonic mode (*P’yŏngjo* mode of 1 2 –4 5 6) arranged a series of Perfect 5th: (B, D, E, F# and A). (Ex. 45)

Example 45: Pentatonic mode arranged a series of Perfect 5th (mm. 55–59)

The Introduction by two soloists is in *Menari tori*. It consists of a pentatonic mode with 1 – 3 ♭ 4 5 – 7 ♭ used in *Chŏngsŏn Arirang*. The melody of the Introduction, carried by the soprano soloist, is similar to that of *Chŏngsŏn Arirang*, because they are in the same mode.

The refrains and the verses of A and B are derived from *Kujo Arirang*. The chorus and the soloists antiphonally sing in section A. Section [A–@] contains refrain 1 and verse 1and section [A–@’] introduces refrain 2 and verse 2. Likewise, section [A–@”] contains refrain 3 and verse 3. The composer places the melodic line of each refrain (mm. 84–91,

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84 *Kujo Arirang* is sung in *Seoul* and *Kyŏnggi-do*. Ku means “old.” It is called *Kujo Arirang* in order to differentiate from *Seoul Arirang* later. This *Arirang* is in 1 2 –4 5 6 *p’yŏngjo* mode.
100-107, and 116-123) in the high voice part. The verses (mm. 92-99, 108-115, and 124-131) are sung by soprano soloist, baritone soloist, and their duet. Section A-B is transposed a half step higher. Verse 3 begins with the soloists’ duet, but the chorus joins in midway through the verse and the music reaches climax of the section with the triplet piano accompaniment.

The musical structure is loosened and developed in section B. The beginning motive of the Prelude is derived from Kujo Arirang, featuring an ascending Major 2nd ascending and then descending Major 2nd descending melody. This motive is imitated by all four vocal parts in mm. 136-137. (Ex. 46)

**Example 46: The motive from the Prelude (mm. 136-137)**

The initial motive of the Prelude returns in Interlude 2. The rhythmic pattern is preserved, however, the melodic line is augmented. (Ex. 47)
Example 47: The motive from the Prelude in Interlude 2 (mm. 166–172)

Section [ ] employs Bonjo Arirang, however, the melodies are simplified and the Sikimsae is omitted. Originally, Bonjo Arirang is set in 9/8, however, this section is set in 3/4. The melodic line is mainly placed in the soprano part. It is sung by females in mm. 184–187 and is shortly imitated by males in the next measure. (Ex. 48)

Example 48: Short imitation between females and males (mm. 184–188)

The initial motive of the Prelude returns in Interlude 2. The melodic line is preserved, however, the rhythmic pattern is altered. (Ex. 49)
Example 49: The motive from the Prelude in Interlude 3 (mm. 193–200)

Section C starts with a unison sung by SATB chorus and soloists. The piano accompaniment starts with triplet rhythms and employs sextuplet rhythms at a fortissimo dynamic beginning in m. 210.

The motive of the Prelude is repeated in the Postlude (mm. 218–223). The Postlude begins with P’yŏngjo mode. The four pitches of this pentatonic mode (1 2 4 5 6) are arranged a series of Perfect 4\(^{th}\) (G, A, C, D). (Ex. 50)

Example 50: Pentatonic mode arranged a series of Perfect 4\(^{th}\)

(mm. 218–221)
7. Harmony

The Prelude is mostly presented with quartal chords and parallel fifths. For instance, the first beats of mm. 61 and 63 employ quartal chords, and the piano plays parallel fifths in mm. 60 and 61. (Ex. 51)

**Example 51: Quartal chords and parallel fifths (mm. 61, 63 and m.60)**

The harmony is derived from three or four notes of the *Menari-tori*, which consists of the pentatonic mode with $1 \ - \ 3b \ 4 \ 5 \ - \ 7b$. (Ex. 52 & 53)

**Example 52: Four notes derived from the Menari-tori (mm. 135, 174–175)**
Example 53: Three notes derived from the Menari-tori (mm. 201, 228–229)

8. Rhythm

The composer drew the initial rhythmic motive (eighth note, eighth note, half note) of Prelude and A from Kujo Arirang. Triplets are the major rhythmic characteristics of the Introduction. They occur in the piano accompaniment of third verse and drive the conclusion of A. The rhythmic fragment returns in B, however, it is in 4/4 meter this time. In addition, B is elaborated with various rhythms. The melodic lines are treated contrapuntally. The rhythmic structure of Interlude 2 is derived from that of the Prelude. The initial rhythmic motive appears in the upper part, however, the second eighth note is connected to the next half note with a tie. In the lower part, the rhythm is augmented. (Ex. 54)
Example 54: Rhythmic features of Interlude 2 (mm. 165–170, 166–172)

The exact melody and rhythm of Seoul Arirang are assigned to section C. Interlude 3 repeats the rhythm of the word “a-ri-rang” in the beginning of Seoul Arirang. (Ex. 55)

Example 55: Rhythmic feature of Interlude 3 (mm. 193–200)

The composer sets Semachi Changdan in 9/8 in section C. The piano drives the music to the climax with the triplet and then sextuplet accompaniment. Like the previous Interlude 2, the rhythm of the word “a-ri-rang” from Seoul Arirang returns. At the beginning of Interlude 3, this rhythm is augmented. (Ex. 56)
Example 56: Rhythmic features of the Postlude (mm. 218-223)

B. Jindo Arirang

1. Composer

Lee, Jong-gu was born in Dangjin, Chungcheong-do in 1957. He studied composition at Seoul University in Korea and in Germany. Afterward, he taught students at Hanyang University in Seoul Korea. He has written orchestral works, concertos, solo and ensemble pieces, opera, art songs, dance music, theater music, movie music, broadcasting music, etc.\textsuperscript{85}

2. Form and Structure

Lee, Jong-gu’s composition entitled Jindo Arirang is divided into three main sections and coda as shown in the following table. (Table 10)

### Table 10: Form of Jindo Arirang

<table>
<thead>
<tr>
<th>Sections</th>
<th>Sub-sections</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td></td>
<td>1–40</td>
</tr>
<tr>
<td>A</td>
<td>Refrain 0 (R0)</td>
<td>41–54</td>
</tr>
<tr>
<td></td>
<td>Refrain 1 (R1)</td>
<td>55–62</td>
</tr>
<tr>
<td></td>
<td>Verse 1 (V1)</td>
<td>63–70</td>
</tr>
<tr>
<td>R2</td>
<td></td>
<td>71–78</td>
</tr>
<tr>
<td>V2</td>
<td></td>
<td>79–86</td>
</tr>
<tr>
<td>R3</td>
<td></td>
<td>87–96</td>
</tr>
<tr>
<td>V3</td>
<td></td>
<td>97–104</td>
</tr>
<tr>
<td>R4</td>
<td></td>
<td>105–112</td>
</tr>
<tr>
<td>V4</td>
<td></td>
<td>113–122</td>
</tr>
<tr>
<td>R5</td>
<td></td>
<td>123–130</td>
</tr>
<tr>
<td>V5</td>
<td></td>
<td>131–138</td>
</tr>
<tr>
<td>R6</td>
<td></td>
<td>139–146</td>
</tr>
<tr>
<td>V6</td>
<td></td>
<td>147–154</td>
</tr>
<tr>
<td>R7</td>
<td></td>
<td>155–162</td>
</tr>
<tr>
<td>V7</td>
<td></td>
<td>1630–170</td>
</tr>
<tr>
<td>R8</td>
<td></td>
<td>171–178</td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td>179–204</td>
</tr>
</tbody>
</table>
3. Text

The original refrain of *Jindo Arirang* is as follows:

*Ari Arirang sri srirang*  
*Ararigah nanne*

*Arirang eung eung eung*  
*Ararigah nanne*

However the refrain text of *Kujo Arirang* is used in this *Arirang*:

*Ari Arirang sri srirang*  
*Ararigah nanne*

*Arirang Arirang arariyo*  
*Walking over the hill Arirang*

The first half of the refrain is used in the Introduction and subsections R0, and R1. The full original refrain text is used in R2, R3, and R4. The refrain text from *Kujo Arirang* is used in R5, R6, R7, and R8. An additional seven verses are used in V1 through V7, which are re-written by the composer.

4. Texture

*Jindo Arirang* is scored for SATB chorus and piano accompaniment throughout.
5. Tempo

*Jindo Arirang* starts with slow tempo (\textbf{J} \textit{=} 95) and speeds up to (\textbf{J} \textit{=} 116) in section [C].

6. Melody

This *Arirang* consists of three parts: Introduction, [A], and Coda including refrains and verses. The Introduction starts with unpitched, spoken rhythms that emphasize the rhythmic activity of the piece. Pitched notes and spoken rhythms are alternated between male and female choruses. They sing the refrain text of *Jindo Arirang*, however, no parts carry the refrain melody in the Introduction. The melody alone is in *Yukjabegi tori*.\(^{86}\) Two melodic features deserve special attention. First, the note, pitch 2 always accompanies the grace note, pitch 3\(\flat\) as shown in Ex. 57.

**Example 57:** Grace note, B\(\flat\) (pitch 2) in mm. 10, 14, 16

\(^{86}\) As mentioned in Chapter 3, the mode of *Jindo Arirang* is in 1 2 3\(\flat\) – 4 5 called *Yukjabegi tori*, that uses pitch 2 instead of pitch 7\(\flat\). The pitch 2 always accompanies the grace note, pitch 3\(\flat\). Pitch 1 is the central note, called *Chung*. Vibrato is always added to the note, pitch 7\(\flat\), a Perfect 4\(^{th}\) below the *Chung*, pitch 1.
The second feature is the consistent addition of vibrato to the note D (pitch 7♭), a Perfect 4th below the central note, Chung (G, pitch 1). According to the mode in Yukjabegi tori, we should sing the note D with vibrato, because it is a Perfect 4th below the Chung, G. The composer realizes this principle in Introduction. (Ex. 58)

Example 58: Trembling note, D (pitch 7♭) in mm. 12,13,17,19

Another characteristic texture includes the frequent use of voice pairs in the Introduction and throughout the piece.

Refrain 0 employs the refrain melody of Jindo Arirang. Although all parts sing the same melody in unison for two measures (m. 41–42), afterward, they sing a slightly altered version of the melody of Jindo Arirang concluding with four measures of spoken rhythms. The tenors and basses sing the refrain melody in R1 while the sopranos and altos sing on “ah” in long note values: dotted half, dotted quarter, and dotted whole note. The melody is generally sung in unison in Verse 1, even if it is briefly decorated with a descant melody. This demonstrates another characteristic of Minyo: a fixed melody of Minyo cannot be identified
because it is decorated and improvised depending on the situation. The grace note, B♭ (pitch 3♭) is found in the sopranos and altos in V1. This grace note is found in many places throughout the piece, so only a few examples will be mentioned from V1. It appears in all parts, however, for the sake of brevity, I will consider examples only in the sopranos. (Ex. 59)

Example 59: Grace note, B♭ (pitch 3♭) in the sopranos (mm. 65, 67, 68)

The tenor and basses carry the refrain melody in R2. All parts sing melody in the beginning of V2 (mm. 79–82) and the sopranos and tenors carry the verse melody from mm. 83–86. R3 starts with imitative entries in the tenors and basses against the sopranos and altos. V3 is sung only by tenors and basses, who alternate singing the melody. This alternation makes it difficult to tell which part is the melody and which is the descant. In R4, the sopranos and altos sing the melody for “Ari Arirang sri srirang Ararigah nanne” while tenors and basses sing an augmented “Arirang” fragment (mm. 105–108). Tenors and basses carry the melody from mm. 109–112. The composer assigns the verse melody to the sopranos and altos in V4. All four parts sing almost the same refrain melody in R5, R6,
and R7, which is slightly altered from the previous melody of R0 through R4. Tenors and basses sing the verse melody in V5 and soprano and altos sing the spoken rhythm in mm. 132 and 134. This brief echo effect is called as “Chuimse” in Korean. Tenors and basses sing spoken rhythms (mm. 149–150, 153–154) and sopranos and altos sing the melody in V6. V7 is sung only by the tenors and basses. They sing spoken rhythms in mm. 166 and m. 179. At the end of R8, the range and dynamics of the melodic lines increase to a climax in mm. 175–178.

The composer begins the Coda with the motive from the Introduction. The first two measures of the coda are derived from

The composer begins the Coda with the motive from the Introduction. The first two measures of the coda are derived from soprano themes in mm. 21, 23, 29, and 30. The idea of spoken rhythms from the Introduction returns in mm. 187–193 and the penultimate measure of the Coda.

7. Harmony

Like the case of Seoul Arirang and Chŏngsŏn Arirang, the harmony of Jindo Arirang is derived from the notes of the mode. (Ex. 60)

---

87 It is an exclamation in the middle of singing. It is usually shouted by the drummer or audience in P’ansori.
Example 60: Three notes derived from the Yukjabegi-tori (mm. 1,2)

Also, we can observe major second intervals in many places. For example, mm. 8, 16, and 36 show two major second intervals separated by a perfect fifth. (Ex. 61)

Example 61: Two major second intervals separated by a perfect fifth (mm. 8,16,20)

As in Chŏngsŏn Arirang, Jindo Arirang uses tertian chords. For instance, we can find triads and 7th chords in mm. 43, 44, 53, and 54. (Ex. 62)

Example 62: Tertian chords (mm. 43,44,53,54)
Rhythm

*Jindo Arirang* employs *Semachi* and *Chajinmori* rhythm. The former is normally shown in 6/8 and the latter in 9/8. The composer mostly uses *Semachi* rhythm (9/8) before R5 (mm. 41–122) and *Chajinmori* rhythm (6/8) in the Introduction (mm. 1–40) and in R5 (mm. 123–204). A two-measure example of *Chajinmori* rhythm from the piano parts I shown below. (Ex. 63)

**Example 63: Chajinmori rhythm (mm. 7,8)**

A similar rhythmic pattern is assigned in mm. 15, 16, 19, 20, 35, 36, 132, 133, 153, 154, 164, 165, 181, and 182.

Another rhythmic characteristic of this piece is speech tones. The composer seeks to emphasize the Korean traditional *Changdan* only with rhythms without pitches, which is demonstrated in the Introduction (mm. 1–35) and R0 (mm. 51–54). However, the composer also uses the spoken tones as *Chuimsae* in mm. 132, 134, 170, and 203, which are used as echo-like sounds of previous words.
Most of piano part present Changdan with block chords, although the piano uses arpeggiated lines in R1, R2, R3, and V3. In V4, we find an example of duple against triple in the piano accompaniment of m. 113–119. (Ex. 64)

Example 64: Duple against triple (mm. 113–114)

C. Miryang Arirang

1. Composer

Kim, Heui-jo was born in Seoul in 1920. He took private lessons in violin and composition and after 1945, he worked as a violinist in the Korean Orchestra for three years and as an army drum major for ten years. During this time, he composed army songs and marching band music. While he worked as a director of the KBS\textsuperscript{88} orchestra in the 1960’s, he arranged Korean folk music into choral and orchestral music. He composed many large-scale works such as The Great Chunhyang. During the 1970’s, he worked as a director of the Seoul Metropolitan Korean

\textsuperscript{88} Korean Broadcasting System.
Music Orchestra and composed numerous concertos for this ensemble. He was a leading figure in the movement to compose Korean traditional music. He taught composition at Kyunghee University and Korean music at the Seoul Institute of the Arts.\(^{89}\)

2. Form and Structure

Kim, Heui-jo’s composition entitled *Miryang Arirang* is in rondo form and is divided into nine sections as shown in the following table.

(Table 11)

<table>
<thead>
<tr>
<th>Sections</th>
<th>Description</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>Verse &amp; Refrain</td>
<td>1–18</td>
</tr>
<tr>
<td><strong>A 1</strong></td>
<td>Variation 1 of Refrain</td>
<td>19–28</td>
</tr>
<tr>
<td><strong>B 1</strong></td>
<td>Verse 1</td>
<td>29–36</td>
</tr>
<tr>
<td><strong>A 2</strong></td>
<td>Variation 2 of Refrain</td>
<td>37–44</td>
</tr>
<tr>
<td><strong>B 2</strong></td>
<td>Verse 2</td>
<td>45–52</td>
</tr>
<tr>
<td><strong>Interlude 1</strong></td>
<td>Refrain w/o text</td>
<td>53–60</td>
</tr>
<tr>
<td><strong>A 3</strong></td>
<td>Variation 3 of Refrain</td>
<td>61–68</td>
</tr>
<tr>
<td><strong>Interlude 2</strong></td>
<td>Verse w/o text</td>
<td>69–76</td>
</tr>
<tr>
<td><strong>B 3</strong></td>
<td>Verse 3, 4</td>
<td>77–111</td>
</tr>
</tbody>
</table>

3. Text

The refrain of *Miryang Arirang* is as follows:

*Ari Arirang sri srirang*
*Ararigah nanne*
Walking over the hill *Arirang*

In this example, the refrains from *Jindo Arirang* and *Kujo Arirang* are mixed together. The first two lines came from the former and the last line comes from the latter.

4. Texture

*Miryang Arirang* is scored for SATB chorus, soprano soloist and piano accompaniment. The soprano soloist initiates the Introduction (mm. 1–10) and SATB chorus responses (mm. 11–18), but soon the soloist joins the chorus singing a descant above them from m. 14.

In section [A 1], variation 1 of the refrain is sung by SATB chorus from mm. 19–28. In section [B 1], the soprano soloists and male chorus sing the first verse in a unison responsorial style (mm. 20–36). Variation 2 of refrain is sung in [A 2] by the soprano soloist and male chorus. The former sings from mm. 37–40 and the latter from m. 41–44. This section is also in a unison responsorial style.
In \[ B 2 \], the female chorus sings the first half of the verse (mm. 45–48) and the male chorus responds for the second half (mm. 49–52). Each of the choruses sings in two parts.

Two piano Interludes come before and after \[ A 3 \]. New melodies are introduced underneath the refrain melody in Interlude 1 (mm. 53–60). In Interlude 2, the verse melody is played with triplets (mm. 69–76).

\[ A 3 \] is sung by four part SATB chorus (mm. 6–68), in which variation 3 of the refrain melody is sung by tenors (mm. 61–64) and then by sopranos (mm. 65–68). The new melodies introduced in Interlude 1 are then sung by the soprano (mm. 61–64). Sections \[ A 4 \] and \[ A 5 \] are assigned to male chorus (mm. 77–111).

5. Tempo

Three tempos are employed in *Miryang Arirang*, which starts with Andantino (\( \frac{3}{4} \) = 76). Allegro moderato (\( \frac{3}{4} \) = 108) is used in \[ A 1 \] and finally reaches vivace alla brevo (half note = 72) in sections \[ A 4 \] and \[ A 5 \]. *Miryang Arirang* starts with a moderate tempo and goes faster and increases to the climax with the fastest tempo, just like the folk song.
6. Melody

The soprano soloist sings the first verse (m. 1–10) and SATB chorus sings an altered refrain in mm. 11–18. The chorus sings the refrain melody of *Miryang Arirang* for only two measures (mm. 11–12), during which the initial verse melody returns in the right hand of the piano part. From mm. 13–18, the chorus sings a slightly altered refrain melody.

Variation 1 of the refrain comes in [A1], in which four parts sing the chorus (mm. 19–28) and the sopranos carry the melody in *Menari-tori*.\(^{90}\) (Ex. 65)

**Example 65: Soprano melody in *Menari-tori* (mm.21–28)**

![Example 65: Soprano melody in *Menari-tori* (mm.21–28)](image)

Verse 1 comes in [B1] from mm. 29–36, which is sung in unison by soprano soloist and responsorial male chorus. The soprano soloist (mm. 29–32) and the male chorus (mm. 33–36) sing the verse in turn. They sing the verse of the piece in *Menari-tori*.

\(^{90}\) It consists of five notes of 1 – 3 \( b \) 4 5 – 7 \( b \) and its dominant notes are pitch 1 and pitch 5. Also pitch 1 or pitch 5 comes in the cadence. It is sung very slowly and sounds very sad.
Section [A 2] is the second variation in the work, and is sung in unison by soprano solo and responsorial male chorus. The soprano soloist (mm. 37–40) and the male chorus (mm. 41–44) sing the verse in turn. They sing the refrain of the piece in *Menari-tori*.

Verse 2 comes in [B 1] from mm. 45–48, which is sung in two parts by female chorus and responsorial male chorus. The female chorus (mm. 45–48) and the male chorus (mm. 49–52) sing the verse in turn.

Piano Interlude 1 comes in mm. 53–60. For the first four measures, the refrain melody appears in the left hand and the chordal melody is introduced in the right hand. A sequence featuring an ascending and descending major third motive occurs in mm. 53–55. In the next four measures, the left and right hands alternate with the refrain melody. (Ex. 66)

**Example 66: Refrain and chordal melody in Interlude 1 (mm. 53–60)**
Section $A_3$ is the third variation in this work, and is sung by SATB chorus. From mm. 61–64, tenors sing the melody and the sopranos take the counter melody introduced by the piano in Interlude 1. Piano Interlude 2 comes in mm. 69–76. The verse melody appears in a triple rhythmic pattern.

Section $B_3$ begins with two measures of brief piano prelude, derived from the initial refrain melody, “ari-ari.” This melody and rhythm lasts for nine measures as an ostinato. (Ex. 67)

**Example 67: Ostinato derived from the initial refrain melody (mm. 77, 78)**

The male chorus sings verses 4 and 5. Although the notes are augmented, however, the tempo doesn’t feel fast because this section is in vivace alla brevo. In the last three measures, the music increases to the climax of the piece, at which the first tenors sing high C and the piano heightens the mood with triplet and tremolo accompaniment.
7. Harmony

As in the other three Arirangs, Miryang Arirang uses tertian chords. The harmony consists mainly of triads and seventh chords. Although it is impractical to list all the seventh chords, the harmony of sections of A₁, B₁, and A₂ consists of seventh chords in the piano part (mm. 19–44). Among the many triads, I have included an example of the initial four measures of B₂. (Ex. 68)

Example 68: Triadic chords (mm. 45–48)

![Triadic chords]

The composer uses many secondary dominant chords in this piece. He uses second dominant chords for the first word of the second line of each verse without exception (mm. 6, 15, 25, 33, 41, 49, 65, 87, 88). The composer also uses secondary dominant chords in the fifth measure of each piano interlude (mm. 57, 73). (Ex. 69)

Example 69: Secondary dominant chords in the piano Interludes (mm. 57, 73)
As mentioned previously, the melody of this work is in *Menari-tori*, however, the composer sets the piece in C minor and F minor. The Introduction is in C minor. Section \[A_1\] modulates to F minor and this key continues to m. 52. Interlude 1 returns to C minor, which continues to the end.

8. Rhythm

*Miryang Arirang* is originally in *Semachi* rhythm. The Introduction is in 6/8 meter, and presents the *Semachi* rhythm in an altered form. The *Semachi* rhythm is used from \[A_1\] to Interlude 2 (mm. 19–76). This rhythm is normally set in 6/8, however, the composer uses 3/4 meter in this piece. Although the *Semachi* rhythm is not as strong in 3/4, triplets in the Interlude 2 give us the feeling of compound meter.

The piano accompaniment uses mainly block chords in Interlude 1. The divided triplet pattern in the piano accompaniment occurs in \[A_3\] and Interlude 2 (mm. 61–76).

As I mentioned before, \[B_4\] has an ostinato that consists of the same melody and rhythm. The same rhythmic pattern in the piano lasts for ten measures (mm. 77–86). Finally, triplets return to drive the musical energy to the climax at the end of the piece.
D. Chŏngsŏn Arirang

1. Composer

Park, Jaey-eol was born in Taebaek, Kangwŏn-do in 1930. He went to Yonsei University in Korea and Cleveland University in America. He taught at Yonsei University, worked as a chairman of the Yonsei Music Institute, a director of the Korean Music Institute, and a chairman of the Twentieth Century Composers Association.91

2. Form and Structure

Park, Jaey-eol’s composition entitled Chŏngsŏn Arirang is divided into four sections with a coda as shown in the following chart. (Table 12)

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Table 12: Form of Chŏngsŏn Arirang

<table>
<thead>
<tr>
<th>Sections</th>
<th>Sub-sections</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>☐</td>
<td>1–13</td>
</tr>
<tr>
<td></td>
<td>☐</td>
<td>14–21</td>
</tr>
<tr>
<td></td>
<td>☐</td>
<td>22–34</td>
</tr>
<tr>
<td>E</td>
<td>☐</td>
<td>35–59</td>
</tr>
<tr>
<td>S</td>
<td>☐</td>
<td>60–81</td>
</tr>
<tr>
<td></td>
<td>☐</td>
<td>82–86</td>
</tr>
<tr>
<td>A</td>
<td>☐’</td>
<td>87–90</td>
</tr>
<tr>
<td></td>
<td>☐’</td>
<td>91–110</td>
</tr>
<tr>
<td></td>
<td>☐’</td>
<td>111–115</td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td>116–120</td>
</tr>
</tbody>
</table>

3. Text

The text of A comes from the refrain text of Chŏngsŏn Arirang.

Arirang Arirang arariyo
Walking over the hill Arirang

Sections B, C, and A use the verses of Chŏngsŏn Arirang sung in Seoul.

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There are some kinds of Chŏngsŏn Arirangs in Korea. One of them is sung in Chŏngsŏn and other is sung in Seoul. Above refrain is sung in both of them.
4. Texture

This work is scored for a soprano soloist, SATB chorus, and piano accompaniment. The tenors and basses sing in unison in section \(A-\alpha\). Sections \(A-\beta\) and \(A-\gamma\) are scored for SATB chorus. In section \(B\), SATB chorus sings the first time and the soprano soloist is added with chorus the second time. The other sections of the work are sung in SATB chorus. Beginning an m. 76 of \(C-\delta\), the chorus is divided to SSAATTBB as the piece approaches its climax.

5. Tempo

Section \(A\) starts with a slow tempo (\(J. = 54\)). Section \(A'\) begins with the slow tempo of \(A\) (\(J. = 54\)), but it increases to the fastest tempo of the work (\(J. = 104\)) in sections \(A-\beta\) and \(A-\gamma\). This brisk tempo is maintained to the end of the piece.

6.Melody

In section \(A-\alpha\), a four-measure piano Prelude introduces the initial theme in mm. 5 and 6. Next, tenors and basses take turns singing the theme in unison. The theme comes from the refrain of *Chôngsôn Arirang*
and is based on the simple pentatonic mode of *Menari tori*. This theme is elaborated in section A−B by the altos while the sopranos, tenors, and basses hum. The theme is contrapuntally imitated by sopranos and tenors in section A−C while the other voices hum. It is repeated a total of three times in section A. The composer brings “freshness” into melody by adding grace notes and glissandi and using a variety of Korean vocal techniques.

The soprano descant is sung in the second statement of B. Some examples of Korean vocal techniques include tremolo and a special accidental (3/4 flat) that indicates lowering the pitch by three quarters of a semitone (m. 54). The descant melody seems to emphasize the mystical mood of the work.

The primary theme returns in A. The initial parts of the theme “*Arirang Arirang arariyo*” are truncated in A−B. Two different melodies are presented in section A−C’. The sopranos and altos sing the melody of C−D in mm. 93–110 while the main theme is augmented by the tenors and basses in mm. 93–106. There is imitation between the tenors and basses in mm. 107–110.

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93 It consists of five notes of 1 − 3♭ 4 5 − 7♭ and its dominant notes are pitch 1 and pitch 5. Also pitch 1 or pitch 5 comes in the cadence. It is sung very slowly and sounds very sad.
The Coda retains the tempo of $\text{A}^-\text{D}'$ and $\text{A}^-\text{E}'$ and contains the climax of the piece. Like $\text{A}^-\text{A}'$ the Coda is truncated with the initial parts of the theme “Arirang Arirang arariyo,” that gives unity to the whole piece.

7. Harmony

The harmony of this piece is mainly derived from the notes of the Menari tori mode. This work uses five kinds of chords: tertian chords (triads, seventh and ninth chords), quartal chords, clusters, altered chords, and added chords. Tertian chords and quartal chords are the most common chords in this work. Both types of chords appear in the first measure. A quartal chord is used on the second beat and a seventh chord is used on the third beat. (Ex. 70)

**Example 70: Quartal and seventh chords (m. 1)**

Percussive cluster chords are used in the piano part in m. 43. (Ex. 71)
Example 71: Percussive cluster chords (m. 43)

The percussive effect is also emphasized by first inversions of quartal chords used in the piano part in mm. 61, 63, and 65. (Ex. 72)

Example 72: Inversion of quartal chords (mm. 61, 63, 65)

Section [c] reaches a climax in m. 86. In mm. 79–81 we can observe the contrast of harmonic color in this process. Here, an Fm\(^7\) chord in m. 79 moves to a F\(^\text{Maj.7}\) chord in m. 80. (Ex. 73)

Example 73: Fm\(^7\) to F\(^\text{Maj.7}\) (mm. 79–81)
The same process is used in mm. 82–85, in which Gm\(^7\) (m. 82) moves to G\(^{\text{Maj.}7}\) (m. 84). The climax of section C is reached on an augmented sixth chord in m. 86. This added chord gives C a strong cadential effect combined with the fortissimo dynamic. (Ex. 74)

**Example 74:** Gm\(^7\) to G\(^{\text{Maj.}7}\) (mm. 82–85) and German Augmented Sixth (m. 86)

The finale of this work comes in mm. 118–120. This section ends with tertian chords, but unlike the cadential progressions of Western tonal harmony, an unusual cadence is used, VI\(^6/5\) – I\(^9\). (Ex. 75)

**Example 75:** Cadential progression (V6/5 to I99)

8. Rhythm

Section A is written in *Semachi Changdan*, even if it uses much slower tempos and slight rhythmic alterations. Section C is written in the altered rhythmic pattern of *Chajinmori*. In this section, syncopated
Accents are used to create a 3/4 feeling over a 6/8 meter. The altered rhythmic pattern of *Chajinmori* is also used in [A].

Summerizing *Arirang*’s influence on the four selected choral works:

1) The formal structures of four works are derived from the melodies of *Arirangs*.

2) The mode of *Arirang* influenced the melody of the four choral works. Each uses a Western key system, yet in each case, the melody was presented in traditional Korean modes such as *Menari tori* and *Yukjabegi tori*. In addition, the harmonies were mainly derived from the pitches of these modes.

3) Each of the four works uses extended harmonic structures based on triads and fourths.

4) The traditional Korean rhythms of *Semachi* and *Chajinmori* are strongly realized in the four analyzed choral works. They are usually illustrated with triple meter or with triplets. Sometimes, spoken tones are employed to emphasize rhythmic activity.

5) The piano accompaniment serves various functions in the four choral works. It frequently doubles the melody or plays independently. In addition, block chords are often used to create a percussive effect.

6) Each of the works employs traditional vocal techniques of *Arirang*
including ornamentation and improvisation. *Jindo Arirang*, in particular, exhibits many grace notes and much vibrato characteristics of Korean *Minyo*. In addition, *Chuimse*, an exclamation of encouragement in *P’ansori*, is used as an echo in *Miryang Arirang*.

7) Traditional Korean music is monophonic and folk music is often performed in parallel octaves, Perfect 5ths and Perfect 4ths. These features are reflected in each of the examined choral works.

8) The verses and refrains of *Arirang* are often sung in responsorial or antiphonal style between two groups. This tradition was reflected in the four choral pieces as well.
Chapter VII

CONCLUSION

Korea is brimming with singers. Whether the setting is a karaoke bar, a weekend picnic, a field being plowed, a pedestrian mall, or any host of other circumstances, Koreans will always be singing songs. It cannot be denied that this singing culture was pioneered by traditional Korean music from a very early period. Nevertheless, Western culture influenced all aspects of Korean society and became the framework for Korean culture at the end of the nineteenth century. Western influence has made it is very difficult to trace the phenomenon of traditional Korean culture. Korean people called new music Yangak to differentiate it from traditional Korean music, Kugak. Although both styles were able to coexist, the majority of new music in Korea resembled Western music. There is no need to use the adjective Western, except for special occasions, because most Koreans naturally understand music as Western music. Music students learn primarily Western music from elementary school into university. Many elements of Western music are studied including: genres, notation systems, structures, style, forms, harmony, etc. The fast
expansion of *Yangak* culture in Korea made the country more familiar with Western music than traditional Korean music. Ironically, the transformation of Korean traditional music has accelerated in both vocal and instrumental music and it has become the root of creation for new Korean music in the twenty-first century.

Around 1960, Korean composers started working with the genre *Changjak Kugak*, creating new compositions for traditional instruments using Western notation. Today, there are hundreds of composers that are working in this genre. In the early 1960’s, two of these composers graduated from *Seoul* National University: Hwang, Byung-ki and Lee, Sung-chun. They have significantly developed idiomatic composition for Korean instruments. This new approach sought inspiration in Korean folk music for compositions written primarily for Western instruments.

The westernization of Korean folk song has created tension between folk music and more “elite” forms of performing arts in Korea. A folk song is originally vocal music transmitted orally and anonymously, passed on without formal instruction. Westernized aspects can be found in the performing forces of Korean folk songs. Composers arranged *Arirangs* for Western-style singing voices and Western instruments or a mixture of Western and traditional instruments. Another westernized aspect is the
chorus-style of singing. The old singing style of traditional folk songs is different from the Western choral-style, yet a number of Korean folk songs have been composed or arranged in a Western choral style.

Choral music in Korea has a history of more than one hundred years, beginning with the introduction of Christianity in Korea. Over time, it has shown remarkable growth both in quantity and quality. This, coupled with the fact that Korean people enjoy singing, has led to a corresponding growth in Korean choirs. Regardless of whether they are professional or non-professional groups, over three hundred Korean choirs and choruses have their own websites. Corresponding to the growth in quality and quantity of choirs, every Korean city began to establish its own city-level chorus. Presently, there are about twenty government-sponsored professional choruses which have full-time professional choristers.94 In the past, many of the conductors did not have specialized training in choral conducting. Presently, there is a first generation of young choral conductors who have completed professional choral conducting programs at foreign schools and have returned to Korea to teach. It could easily be said that this is the golden age of choral music in Korea.

While there are many excellent Korean conductors and singers, the body of repertoire composed by Korean composers, either in Western style or traditional style, is relatively small. This is like a moth in the best dress of Korean choral culture. In considering the possible reasons and solutions to this problem, the next paragraph will spotlight the problems in traditional choral repertoires.

The biggest reason for the lack of traditional Korean choral repertoire is related to musical education in Korea. Most Koreans received a Westernized music education at school including: training rooted in Western equal temperament, rhythmic construction, and manner of singing. This, as a result, has caused most Koreans to have Westernized perceptions of their own folk songs. This phenomenon could be beneficial in the long run. Koreans can produce their own unique musical fusion of traditional and Western elements.

According to The Council of Korean Music Education’s survey in 1993, Korean traditional music occupied only a small portion of textbooks
on music: 12.58 percent at the elementary school level, 11.5 percent at the middle school level, and 12.86 percent at the high school level.\textsuperscript{95}

Moreover, music teachers know very little about Korean music and even this small portion is often not taught well. Koreans believe in the philosophy that education means to plan for the next one hundred years. There are solutions to these specific educational problems. First, Korean children should be educated from an early stage about traditional Korean music. Music textbooks should be improved and include more information on folk music. Students should know how to sing folk songs in the traditional singing style. Korean folk songs should occasionally be taught to the accompaniment of the \textit{Changgo}. A teacher who majored in Korean music should teach Korean music to students at school.

A third problem is related to cultural identity in Korea. Korean composers should be writing more music based on Korean traditional music. Korean conductors should include not only Western music but also traditional Korean music in their repertoires. Finally, Korean singers should know how to sing Korean choral works in the Korean traditional

style. No one should neglect their own roots. Our own identity is our strongest creative and artistic force.

The last problem is related to the government-sponsored support system. Its goal should be to encourage Korean traditional choral pieces. As mentioned before, some choirs are hiring their own Korean composers and encouraging Korean composers to create choral music based on traditional Korean music. There are many published choral works written by Korean composers and many of them are based on Korean traditional musical sources, however, there are not enough. The many local authorities and organizations should function together and budgets should be allocated for Korean composers to compose Korean choral music.

In conclusion, I would like to offer suggestions for the future development of Korean choral repertoires. In this treatise, I demonstrated how Korean folk music influenced contemporary choral works in many aspects and I analyzed four choral pieces that were influenced by four specific Arirangs. I strongly believe that many more choral pieces based on Korean traditional music should be composed in order to maintain and strengthen this genre. Traditional Korean music formed the bedrock and became the root for the creation of new Korean music in the twenty-first century. This new music will contribute to the development of world music,
which is the reason why tradition should be preserved and why folk music should be a focus of research in contemporary Korean society. As mentioned in the previous chapter, I will emphasize again that the most genuine Korean music will have the broadest appeal at home and abroad.
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