GO-HYANG (ANCESTRAL HOME) BY DAVID BURGE: A PERFORMER’S GUIDE TO INTEGRATING KOREAN MUSICAL AND CULTURAL ASPECTS
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David Burge (b. 1930) composed the work *Go-Hyang* (1994) inspired by his impressions of Korea. The purpose of this study is to provide a performance guide particularly for the benefit of non-Korean pianists. Each of the six pieces of *Go-Hyang* contains Korean musical and/or cultural references. This document details these aspects, obviously stated or implied through the work. Investigation into distinct characteristics and Korean elements of each of the six movements will involve sources from multiple fields. Interviews with both the composer and the pianist Young-Hae Han for whom the work was written answer many questions about performance issues. Once the Korean reference is examined, it will be related to performance consideration of each movement, in order.

The result of this examination will provide the performer not only with beneficial information to facilitate the performance but also with some cultural background to enrich the interpretation of the work.
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CHAPTER 1
INTRODUCTION

David Burge composed the work Go-Hyang inspired by his impressions of Korea—the people, the language, the folk music. The purpose of this study is to provide a performance guide particularly for the benefit of non-Korean pianists. Each of the six pieces of Go-Hyang contains Korean musical and/or cultural references. Some of these are quotations from the Korean folk song Saetaryong (Song of Birds, in nos. 3 and 6) and the traditional instrument chang-gu (Korean drum, no. 4). However, some of the references are veiled. For example, in the second movement, the piano passages are related to certain characteristics of the Korean language. The less obvious non-western aspects of the work should be clarified for western interpreters. As a native Korean pianist, I am well-positioned to clarify these references as well as to investigate the more obvious Korean musical traits in depth. The result of this examination should provide the performer not only with beneficial information to facilitate the performance but also with some cultural background to enrich the interpretation of the work.

As the work Go-Hyang was composed by a living composer and written for a living Korean pianist, Young-Hae Han, email interviews with both of them regarding compositional background and performance issues have been valuable sources for the overall study. Investigation into distinct characteristics and Korean elements of each of the six movements involves sources from multiple fields. Once the Korean reference is examined, it will be related to performance consideration of each movement in order.
CHAPTER 2

THE COMPOSER AND COMPOSITIONAL BACKGROUND

David Burge (b. 1930) has been recognized as a famous interpreter of contemporary piano music both through his performances and his writings. He has written the book *Twentieth Century Piano Music*, numerous reviews and articles, and has premiered and recorded many works by contemporary composers such as Luciano Berio, Ernst Krenek, George Crumb and William Albright.\(^1\)

Burge has also composed almost one hundred works in many different genres.\(^2\) Among eleven large-scale works for solo piano including four sonatas and 24 preludes, *Go-Hyang* is the only one published so far\(^3\) (all the six movements were written in 1994 and published by Henmar Press Inc. in 2002).

One short review presents general information about *Go-Hyang*:

Six short movements evoke images of Korea in this collection. The music is stark in texture and at times mystical. Titles, dynamics, and tempo clearly indicate the character of each movement, and meters and rhythmic values are straightforward. The movements are designed to be played together; the duration of the piece is about ten minutes.\(^4\)

In the preface to the music *Go-Hyang*, Burge stated that he “tried to capture some of the feelings I have about Korea and the many people from that country I have grown to know, respect, and admire during the past half century…”\(^5\) His experiences in Korea include his military service during all of 1953 and part of 1954 as a member

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3 Idem, email to Soomin Lee, October 29, 2011.
of the United States Army. Additionally, as a faculty member at the Eastman School of Music from 1973 to 1993 he taught upwards of twenty-four Korean piano students. In the summer of 1993, he visited Korea again to teach a class, which inspired him to compose Go-Hyang in 1994 recollecting his memories of Korea. It was written for Young-Hae Han who was one of Burge’s students at the Eastman School of Music from 1978 until 1980. According to him, “Of all my Korean students, she (Han) has been by far the most faithful about keeping in touch. My Go-Hyang was written for her and is in memory of her mother, who had been a famous singer. A deeper connection is to have known her late aunt, Kim Sun Ok, my ‘spiritual sister,’ who founded and directed Buk Han Musical Orphanage during the Korean War.”

The order of the six movements is carefully arranged to present emotional and musical variety in tempo, texture, style, and mood. While the work is framed with the fairly reflective two outer movements (nos. 1 and 6), the middle movements are more dynamic, alternating different tempi and moods. Specifically, both the second and the fifth movements are very fast, but while the former is in a playful mode, the latter is in a demonic mood. Another pair, the third and the fourth movements, is set in a moderate tempo, but shows distinctive characters, flexible and strict, respectively.

Go-Hyang is Burge’s only solo piano work with a Korean connection, but he also wrote two songs for voice and piano that have a Korean background: Vanishing Spring (1953) was written when he was in Seoul, and Yawn Shim (Loving Heart)

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8 Burge, Thus Far, 166.
9 Ibid.
(1995) was composed the year after Go-Hyang.  

Vanishing Spring represents a desire for peace during the Korean War metaphorically expressed by the longing for spring; this is associated with the compositional motivation for Go-Hyang. Yawn Shim (연심 in Korean) has texts both in English and Korean taken from the Korean poem of the same title by Jae Youn Park; its rhythm and melody are reminiscent of Korean folk songs. There is a connection between this song and the first and third movements of Go-Hyang. Burge mentioned that these two songs would go well with Go-Hyang in performance, and it would behoove the performer to explore them prior to the performance of Go-Hyang.

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10 Burge, Email to Soomin Lee, June 11, 2011.
11 Ibid.; Although both songs have been unpublished, they may be available by request at drbleb@cox.net, see http://edition-peters.com/composer/Burge-David [accessed December 19, 2011]
CHAPTER 3

KOREAN MUSICAL/ CULTURAL ASPECTS AS RELATED TO MOVEMENTS 1-3 AND PERFORMANCE CONSIDERATIONS

1. Inyon (Fate [Karma]) 인연

Burge opens the work by illustrating musically what he perceives to be his destiny to meet Korea and its (Korean) people and to love them. The quiet introduction with a thin texture maintains a very slow tempo (quarter = ca. 60), and the performer should make use of both the damper and the soft pedals to create a mystical atmosphere throughout the movement.

From the perspective of western music, the movement is rooted on the G# natural minor scale with recurring melodies around tonic chord (G#- B- D#). However, considering that the piece does not employ any specific key signature and certain pitches occur more frequently than others, it is more appropriate to describe the piece as being based on the pentatonic mode, thus evoking the impression of Korea: almost all Korean traditional folk songs, such as Arirang, Saetaryong, Dorajitaryong, and Nilliria, are based on pentatonic scales. The following example shows the clear use of the pentatonic scale [D, E, G, A, B in G Major] in Arirang, one of the most well-known of ancient Korean songs.

Example 1. Arirang\textsuperscript{13}, famous Korean folk song based on the pentatonic scale

While all the pitches of the G\# natural minor scales occur in the first movement, the pitch E is utilized only as a grace note and part of the ending chord, and the four appearances of A\# are mostly used as passing tones or in an inner voice.

The five most frequently occurring pitches are, in order, G\#, D\#, B, F\# and C\#. They can be rearranged as the pentatonic scale of C\#, D\#, F\#, G\#, B (or in different orders), creating the same intervallic relationship with the Korean traditional pentatonic mode (scale pattern) composed of D, E, G, A, and C: three major seconds and two minor thirds. The pentatonic mode for Korean folk songs is generally divided into five different forms distinguished by the unique idiomatic singing styles particular to different provinces.\textsuperscript{14} Two of these five forms are Kyŏnggi sori and Menari sori.\textsuperscript{15} Both of these are similar to the pentatonic use in the movement Inyon. The overall atmosphere of the piece is comparable with the gentle and lyrical

\textsuperscript{15} Kyŏnggi indicates the province around Seoul, the city of Korea, and the term Menari is a proper noun for the folk songs of Kyŏngsang province. While sori means sound, cho, che, or tori (all means style) are often substituted for sori as Kyŏngt' ori, Menaricho, Menariche, or Menaritori.
character of Kyŏnggi sori, and the operation of the pentatonic scale with the
performance manner of Menari sori (see Figure 1)

Figure 1. Comparison of two Korean traditional pentatonic modes and the
pentatonic of the first movement Inyon

The folk songs based on Kyŏnggi sori often utilize a gentle and relaxed tone
and melodic lines of major thirds and/or minor thirds generally in a lyrical mood.
The thematic melody of Inyon also prominently features major and minor thirds with
slur indications, recurring throughout the lyrical movement. (Example 2)

Example 2. Major and minor thirds in the theme of Inyon (mm.1-14)

\[ \text{Very slowly; hypnotically (} d = \text{ca. 60)} \]

\[ \text{Damper pedal throughout except where indicated} \]
\[ \text{Una corda pedal throughout} \]

\[ \text{(gong)} \]

\[ \text{PP} \]

\[ \text{PPP} \]

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16 Sung-Chun Lee, 81-83.
17 Ibid., 81
In *Menari sori*, the primary three tones are E, A, and C. These mirror the most frequently occurring three tones of the first movement - D#, G#, and B (see Figure 1 above). The function of each pitch, the singing manner, and the use of ornamentation in *Menari sori* provide the performer with clues for choosing the correct timbre and phrasing: the pitch E is typically a wavering tone, A is even and plain (or slightly wavering in a slow tempo), and C is normally a flowing tone from the upper pitch while G and D function as passing tones and embellishments. In *Inyon*, the pitches D# and B, respectively corresponding to the E and the C of *Menari sori*, are mostly utilized as beginning notes of thematic phrases. Instead of directly hitting these notes, the pianist should practice finding unique timbres by fluttering the pedal for D#, and by experimenting with an added upper note and smoothly sliding down to the note B. Note that G#, corresponding to the A of *Menari sori*, prominently appears in the bass as a single line with *tenuto* marks through the piece, for which the pianist should maintain the exceptionally pure sonority of a bell or gong (see Example 2 above).

Considering that *Inyon* features a sparse texture in a slow tempo, it is incumbent on the performer to produce a variety of tonal colors in a singing, *legato* style. Assimilating the characters and singing styles of two Korean pentatonic modes, *Kyŏnggi sori* and *Menari sori*, will enable the performer to enhance the musical expression appropriately.

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18 Ibid., 83.
20 Burge wanted the piece to be performed really slowly and the fermata in m. 25 to be held as long as the performer chooses according to Young -Hae Han, email to Soomin Lee, March 8, 2011
At the end of the first movement, Burge designates an interesting performance technique with a subsequent acoustic effect. While holding the quiet sound of the last chord for fifteen seconds, the performer should execute a big, but silent tone cluster. It covers a wide range, all the black and white keys from the very bottom of the keyboard, FFF to e. The left-forearm depresses all the white keys of the range and the right-forearm all the black keys with sostenuto pedal with no actual sound. The performer must carefully remove arms from the keyboard, taking care not to disturb the quiet ending and simultaneously preparing for the invigorating beginning of the next movement. The big range of the tone cluster sustained by sostenuto pedal should create a fundamental resonance throughout the second movement.

2. Jaejalgawrim (Children’s Chatter) 재잘거림

Burge’s experience as a superintendent of the orphanage near Seoul where Korean children learned to sing left him with a lasting memory of their bright voices and smiling faces. The second movement’s title, Jaejalgawrim, is an onomatopoeic word in Korean describing children’s vivacious chattering. The predominant musical contour and rhythm of the movement are reminiscent of Korean language insofar as its tone and inflection/intonation.

The primary figure of the movement mainly consists of three notes, F#, G#, and A#, producing a narrow musical contour, resembling the relatively gentle tone and intonation of Korean language (see Example 3).

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21 Burge, Thus Far, 57-58.
Example 3. Narrow contour of the beginning passage in *Jaejalgawrim*

![Musical notation](image)

English is a stress-timed language in which one pronounces the syllables either stronger or weaker according to the rule of accents, and the stressed syllables generally receive higher pitches than the other syllables in pronunciation.\(^{22}\) Similarly, when speaking sentences in English, people tend to highlight main words and weaken lesser important functional words such as auxiliary verbs or conjunctions. Korean, however, is a syllable-timed language in which people pronounce each syllable of words even including postpositional words (functioning as an auxiliary) in a regular rhythm.\(^{23}\) This regular rhythmic character of Korean language is represented by the consistent eighth-note rhythm throughout the movement *Jaejalgawrim*. Figure 2 demonstrates the different intonation of the sentences in Korean and English, which have the same meaning.

\(^{22}\) Yong Heo and Seon Jung Kim, *Teaching Pronunciation of Korean as a foreign language* (Seoul, Korea: Pakijung press, 2011), 149.

Figure 2. Comparison of the inflection and rhythmic character between Korean and English

![Comparison of inflection and rhythmic character between Korean and English](image)

Analysis of modern music is a delightful task.

Although the pattern of sentence stress is differently manipulated by the speaker depending on which language is being spoken, Korean instinctively retains a natural stress on the first syllable of a phrase in sentence structure, as indicated by bigger circles below the Korean sentence in Figure 2 above. The persistent accents on G# of the beginning of each figuration of the second movement are meant to remind the listener of these emphases of each phrase in Korean. The performer should accordingly execute these accents not in an artificial or a surprising way but in a spontaneous manner keeping the dynamic $p$.

The basic figurations composed of F#, G#, and A# are intermittently developed by added notes and voices, extending its length and range: the interlocking two voices are reminiscent of the overlapping chatter of a couple of children, and unexpected repeating tone clusters between two hands with strong accents are also a descriptive expression of children’s laughter (Example 4).

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25 Yong Heo, *Teaching Pronunciation of Korean as a foreign language*, 131-149.
Example 4. Diverse figures in the middle of *Jaejalgawrim*

![Example 4. Diverse figures in the middle of *Jaejalgawrim*](image)

It is worthwhile to note that the predominant eighth note figurations throughout the movement were initially written in small notes without stems, and the repeated notes and ascending/descending figurations were intermittently written in thirty-second notes in the manuscript.\(^{26}\) Additionally, the distance between notes was much tighter. Han said that this visually better portrayed the children’s chatter.\(^{27}\) The execution of these figurations accordingly should be as quick as possible and as smooth as in the Korean language in order to create the appropriate characteristic of (Korean) children’s chatter.

3. *Mokrohujjom* (Old Inn) 목로주점

In contrast to the previous movement (‘as fast as possible’), Burge sets the third movement in a moderate tempo (Quarter note = ca. 76). Because the title *Mokrohujjom* denotes the place where people casually have drinks and take a rest

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\(^{26}\) Young--Hae Han, email to Soomin Lee, March 8, 2011.

\(^{27}\) Ibid. For the performer’s visual convenience, it was eventually published with the extended rhythmic value of eighth-note.
listening to folksongs, the piece quotes a folksong set in a relaxed mood overall with flexible *tempi*. The composer still clearly remembers a good number of *mokrohjumoms* nearby in the countryside of Korea.  

The Korean folk song *Saetaryong* (Song of the Birds) appears in fragments throughout the movement. Han recalled that the composer was impressed by the live recording of *Saetaryong* sung by Kwan Ok Lee who not only was one of the most prominent sopranos of her generation in Korea, but was also Han’s mother.

Korean folk songs are generally classified by regional characteristics, and *Saetaryong* is derived from the southwestern part of Korea, called *Namdo minyo* (Southern folk song). Other well-known *Namdo minyo(s)* include *Jindo Arirang, Yukchabaegi, Nongbuga*, and *Kanggangsullae*. The vocal style of this type of song is extremely dramatic and rough, customarily featuring a tritonic mode: mi-la-ti (E-vibrating tone, A-plain tone, the tonic, B-breaking tone) as main notes with others functioning as ornaments. In order to express the highly emotional character of *Namdo minyo*, the singer traditionally gives a strong vibrato on the note a fourth below the tonic, and emphasizes the appoggiatura (preceding non-harmonic tone) to ornament the note above the tonic. The performer can apply this singing style to the movement based on the tritonic, G#-C#-D# (mi-la-ti). Considering that G# frequently

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29 “*Saetaryong*: The original words are a long poem. In the song, it has several variations: some begins with ‘Birds are coming, birds are coming, all kinds of birds are coming…’ and others with, ‘the third of March, a swallow comes flying,…’ ‘Song of Birds’ sings about all kinds of birds imitating their voices and shows the realistic descriptions of birds. One of the great singers of the Lee dynasty, Lee Nalchi sang the Song of Birds in a forest, and there came about him all kinds of birds actually. The real value of this song lies in imitating the various birds’ notes as if we hear the real ones.” in Kang Nyum Lee, ed. *Korean Folk Songs*, (Seoul: The National Music Research Society of Korea, 1954), 51.  
30 Young-Hae Han, email to Soomin Lee, March 8, 2011.  
33 Sung-Chun Lee, 84-85; 173-174.
appears in longer value throughout the piece, imitating heavy vibrato with pedaling will create an appropriate mood. Burge gives D# its breaking tone function by a written ornament in a transitional section (see measure 26 in Example 5).

Example 5. Ornament similar to the breaking tone used in folk song performance

An imitation of the traditional performance practice of folk song is particularly effective in mm. 36-48, where the longer quotation of Saetaryong is found. Burge said that it is possible for the performer to sing the melody/text while playing on the keyboard in this section as he inscribes the text in Korean above the melody (see Example 6).³⁴ Korean language is overall even, with a slight accent on the first syllable of each grammatical phrase. While Burge indicates accents when the melody appears in this movement, these do not correspond to linguistic accents in the spoken language, and should be viewed as purely musical indications.

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Example 6. Saetaryong quoted in Mokrohjum (mm.36-48)

The website of the public organization for Korean traditional sound culture offers a sound source of Saetaryong sung by Young-Hee Shin, a Korean musician famous for performing traditional music. Her performance basically follows the aforementioned singing style accompanied by several traditional instruments. The string instruments such as kayakŭm, haikŭm, and a-chaing, or the woodwind...

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Instruments like *daekūm* also contribute to the singer’s flexible performance, vibrating and breaking the selected tones with her.

The performer should also understand that most Korean traditional songs, similar to spirituals in American musical culture, are derived from activities such as farming or fishing, and are passed down orally. Accordingly, a flexible singing style is considered more natural and appealing. To properly reproduce Korean folk song singing, the performer can imitate *portamento* for the connection between a longer valued-note and the next note. Grace notes should be roughly similar to the breaking tone for a dramatic effect. Additionally, the indications ‘hesitant’, *accelerando*, and other tempo markings by the composer also direct the performer to the desired flexible execution.

Singing the melody according to the aforementioned performance practices and imagining the techniques of other instruments will help the pianist to develop an authentic performance. For execution on the keyboard, the pianist may delay G# slightly and flutter the pedal on the note, and temporarily practice with a strong upper appoggiatura for D# with *rubato*. The final goal of these practice methods is to achieve a dramatic expressivity.

Another performance issue of *Saetaryong* is the accurate imitation of bird sounds as described through the text and music. Examples 7a and 7b show the section from the original folk song, particularly describing the birdcall and the section

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37 *Portamento* is one of the vocal techniques by which a singer slides between two pitches through all the intervening tones.

from the third movement similar to the original. (A similar section reappears at the end of the last movement Go-Hyang.)

Example 7-a. Part of the original tune Saetaryong

Example 7-b. Similar fragments in Mokrohujjom (mm. 59-65)

Note that birdcalls through the descending fourth occur in both hands. By producing transparent and bright higher pitch and emphasizing the lower tone with a slight delay, the performer can properly reproduce the song of birds.

The following phrase from m. 66 is a part of the Saetaryong theme. The performer should simulate starting the entire quotation as in mm. 36-48 again, following the performance instruction as mentioned above, but stop at m. 70 preparing the quiet ending of the piece (see Example 8).

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39 Ibid., 48.
40 Young -Hae Han, email to Soomin Lee, March 8, 2011.
Example 8. The last section with a part of Saetaryong theme (mm. 66-75)
CHAPTER 4
KOREAN MUSICAL/ CULTURAL ASPECTS AS RELATED TO MOVEMENTS
4-6 AND PERFORMANCE CONSIDERATIONS

4. Chang-gu (Korean Drum) 장구

Chang-gu is one of the most representative of Korean traditional instruments. Many performances of traditional songs, instrumental ensembles, and even shamanist rituals frequently involve chang-gu. Burge would have become familiar with this and possibly other instruments during his time in Korea. The fourth movement is based on the basic rhythmic pattern found in most Korean music, its fragments and repetitions. By understanding the instrument and the performance technique for the traditional rhythmic cycle referenced in the piano piece, the performer can form an appropriate concept of the movement and find the rhythmically right tonal color.

Chang-gu has two heads, each fashioned from different types of leather: the left head is called kung-pyeon and the right head chae-pyeon. The chang-gu performer normally uses either a thicker wooden mallet called kung-chae or their left palm when performing with the left head, and uses a thinner bamboo stick called yŏl-chae when performing with the right head.\(^{41}\) Therefore, each head has a distinctive sound: the left sounds lower and softer, while the right higher and rougher.\(^{42}\)

Almost every genre of Korean music from court music to folk music is framed in a rhythmic pattern called changdan (literally chang means ‘long’ and dan


‘short’.) The rhythmic cycle *changdan* is normally performed by the instrument *chang-gu*, and traditionally notated in *chŏngganbo*. This notation looks like several connected squares: each square indicates one beat, and various symbols in a column represent different drum strokes.\(^{43}\) The following table shows the basic symbols used in *chŏngganbo*, with their Korean names (onomatopoeic words called *Kuŭm*), the strokes they represent, and their equivalent western notations.

Figure 3. Symbols for the traditional notation of basic rhythmic cycles\(^{44}\)

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<th>Symbols</th>
<th>Name (<em>Kuŭm</em>)</th>
<th>Performance Practice</th>
<th>Western Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>⊙</td>
<td>Ttŏng</td>
<td>Striking right and left heads simultaneously.</td>
<td>R L</td>
</tr>
<tr>
<td>⊙⊙</td>
<td>Kung</td>
<td>Striking left head (normally with the left palm)</td>
<td></td>
</tr>
<tr>
<td>⊙</td>
<td>Ttŏk</td>
<td>Striking right head with <em>yŏl-chae</em> (bamboo stick)</td>
<td></td>
</tr>
<tr>
<td>⊙⊙</td>
<td>Kittŏk</td>
<td>A quick stroke on right head immediately followed by ttŏk.</td>
<td></td>
</tr>
<tr>
<td>⊙⊙⊙</td>
<td>Ttŏrŭrŭrŭ</td>
<td>Rolling right head</td>
<td></td>
</tr>
<tr>
<td>⊙</td>
<td>Ttŭ</td>
<td>A light stroke on right head</td>
<td>x</td>
</tr>
</tbody>
</table>

One of the traditional rhythmic patterns called *Jajinmori changdan* is used in a significant way as the dominant rhythm of the fourth movement. *Jajinmori changdan* is composed of four fast beats and each beat is subdivided into three, creating the meter 12/8.\(^{45}\) The original *Jajinmori changdan* and one of its variants with added rhythms can be notated in *chŏngganbo* as follows (see Figure 4).\(^{46}\)

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\(^{43}\) Maria K. Seo, 166.
\(^{44}\) Seo, 167; Sung-Chun Lee, 94.
\(^{45}\) Hae Kyung Um, “P’ansori and Kayagŭm Pyŏngchang.” In *The Garland Encyclopedia of*
This typical traditional rhythm of *chang-gu* is integrated into the piece with contemporary compositional techniques such as irregular meters, atypical slur marks, and tone clusters (mm. 16-20) (Compare Example 9 with Figure 5a).

Example 9. Predominant rhythmic pattern of the fourth movement (mm. 1-2)

![Figure 5-a. Jajinmori changdan as similar to the rhythmic pattern of the piece](image)

The performance practice of the traditional rhythmic pattern on *Chang-gu* can be applied to the performance of the figure on the piano. The pianist should consider a different sound for notes with upward stems and notes with downward stems, since

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*Chŏnggangbo* was originally inscribed vertically to read from top to bottom, but these days, it is normally notated horizontally for the convenience.

* Sung-Chun Lee, 97.
*Jajinmori changdan* (Shown in Figure 5a) would have been performed by right head and left head of *chang-gu*, respectively. Although the rhythmic patterns of the piece will be performed by either hand through the movement, the pianist can practice the single line of the pattern with two hands in order to experiment with distinct sounds. For example, looking at *Jajinmori changdan*, play the notes of the upward stem with the right hand and the notes of the double stems/downward stem with the left hand. Subsequently, note that the beginning of each slur in m.1 coincides with beats one and three of *Jajinmori changdan* in which two heads are struck at the same time, producing a stronger sound. It behooves a performer to listen to an actual *chang-gu* and imitate it, but the conventional oral sound of *changdan* (as indicated in Figure 5b) will provide the performer with a rudimentary idea of the different sounds to imitate.

Burge arbitrarily adds some grace notes over the rhythmic passages. As to these grace notes, Young-Hae Han suggests that they should not be executed as crisply as they might be in western music.48 The indication ‘Monotonously strict’, however, refers to maintaining a steady pulse and does not refer to the execution of the ornament. Additionally considering that the sound of the percussion instrument *chang-gu* is lacking in ringing resonance, it is preferable not to use pedal throughout the movement, and the pianist should be careful to minimize a lingering sound in the course of rests.

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48 Young-Hae Han, email to Soomin Lee, March 8, 2011. She wrote in Korean “서양음악처럼 날카롭지 않고 한국적 리듬 강조” (not as sharp as the way we have been performing in other western music, but rather emphasize Korean rhythmic character) Translated by Soomin Lee.
5. Mudang (Shaman) 무당

The fifth movement is based on Korean shaman called mudang and their ritual kut (Shamanist exorcism). Burge was familiar with mudang, and portrayed shamanist images through various musical gestures.

Korean shaman usually wear flamboyant garments for the ritual kut: these consist of a bodice with extended wide sleeves and a traditional floor-length skirt called ch’ima, both of which are mostly colored with bright red, blue and black. This strong and vivid visual image is represented musically by strong dynamics and frequent accents. While the overall dynamic indications of the other movements are mostly pp or p, the fifth movement maintains the dynamics of f and ff throughout except for the last three measures.

The accented tone clusters are also descriptive musical elements of the piece. The numbers and kinds of instruments accompanying the shaman ritual vary, but the percussion instruments such as chang-gu (hourglass-shaped drum), puk (barrel drum), ching (large gong), kkwaenggware (small gong), and pangul (bell tree) generally form the main ensemble. Because ancient lore recounts that the spirits particularly like the seo sori (metal sound), mudang him/herself frequently shakes the bell tree (two to ninety-nine small globular bells tied up) to invoke the spirits, and to accompany songs and incantation. The visual appearance of the tone cluster is also reminiscent of pangul (Figure 6 and mm. 7-9 in Example 11), and the pianist should emulate the sound of metal with biting accents.

50 Maria K. Seo, 76.
51 Ibid., 123-127; Sung-chun Lee, 184.
52 Seo, 125.
The performance of *mudang* during the ritual *kut* involves exaggerated acrobatic actions as part of the dance which invokes and impersonates a spirit and then sends the spirit off. Evoking this, the fifth movement employs far more different pitches and covers a wider range of the keyboard than the other movements of the work. All the pitches are irregularly placed, and unpredictable ascending and descending passages are frequently interrupted by accents.

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53 Figure 6. Korean shaman and *pangul* (in her right hand)

54 Picture of Su-Bok Oh, a Korean Shaman. Used by permission of Jipmoondang Publisher. Yong-Sik Lee, *Minsok, Munwha, geurigo Eumag* (Seoul, Korea: Jipmoondang Publisher, 2006), 136.

Burge creates rhythmic irregularity through displacement of accents (mm.1-6). Additionally, these rhythmic passages in constant sixteenth notes are also one of the characteristics of Korean traditional music. Korean shaman ritual in the Kyŏnggi area involves vigorous dance movements in the meter of 12/8. Similarly, the fundamental time signature of the movement is a compound meter, 12/16, in which the performer would generally divide the twelve sixteenth notes into four groups of three; Burge indicates that the meter should be felt in four (in 4). However, the pattern of shifting broken octaves between two hands can present technical challenges for the performer. As four successive sixteenth notes are easily grouped together as they are slurred, the rhythmic pulse is likely to become ‘in three’ instead of ‘in four’ (see mm. 3-5 in Example 10). Considering that the regional shamanist music is often accompanied by the insistent drive of the rhythmic cycle changdan, the performer should again think about the different strokes of chang-gu to accomplish the appropriate rhythmic pulse of ‘in four’. Similarly, Han advises the pianist to distinguish the accented notes/beats from other notes. This is best done with slow rhythmic practice that exaggerates the accented note with a quick but sharp finger stroke.

55 Bohyung Lee, 877.
56 Young--Hae Han, email to Soomin Lee, March 8, 2011.
Example 10. Rhythmical passages of the fifth movement (mm. 1-6)

Very fast, diabolically! (♩. = 184–192) (in 4)

From measure 7 to the end, the rhythmic pulse becomes more irregular and unpredictable. The sixteenth note broken octaves and the repeated tone clusters are asymmetrically placed over bar lines: while the former is now grouped in sets of four sixteenth notes, the latter in sets of three. The pianist can conceive of becoming a shaman him/herself, alternating between dancing with extensive movements and shaking pangul. First each differently shaped passage should be practiced separately with the exact rhythmic pulse, and then practice the connection between passages with a nimble and supple action in fingers and hands.
Example 11. Alternation of two distinctive passages in *Mudang* (mm. 7-10)

This movement is technically the most demanding of the six movements due to its restless irregular passages in a fast tempo ($\mathbf{\hat{q}} = 184$-$192$). Practice which involves imagining the images of Korean shaman and the ritual will help to guide the performer to a more ‘diabolic’ performance.

6. *Go-Hyang* (Ancestral Home) 고향

As to the last movement, itself titled *Go-Hyang*, Burge said that when he composed the movement (and the whole work) he was thinking of the southern part of Seoul.\(^{57}\) Seoul, the capital of South Korea, is now undoubtedly one of the most active and prosperous cities in the world, but the performer must understand that the image of Seoul the composer had in mind was quite different and far bleaker. The Korean War, so-called the 6. 25 War lasted from 1950 to 1953.\(^{58}\) Burge was stationed in Seoul, Korea from 1953 to 1954 as a member of the United States Army. He explains:

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\(^{57}\) Burge, email to Soomin Lee, March 13, 2011.

\(^{58}\) The Korean War was commenced on June 25, 1950.
...Stationed in Seoul as a jeep driver, chaplain’s assistant, and choir director, I was also able to get to know people in many of the more than one hundred homes for orphans and widows whose husbands had been killed. I shall not name any of those places here, since none of them exist any more. Learning to speak Korean, and with the war going on until the middle of summer in 1953, I saw what the war had done to your country and your people, things I could never forget. I got to know Seoul, most of which was totally ruined, as a jeep driver. I had to drive at night without lights, so we would not be bombed. You may not know that we were bombed hundreds of times before the armistice in mid-1953...59

Not every performer today, Korean or not, has had the experience of seeing their homeland ravaged by war and its aftereffects. The sensitive performer should not overlook the picture of Seoul during the war time: the desolate, ruined landscape, and the desperate people.

Another significant idea Burge had in mind was his deep attachment toward Korea. When leaving Korea and for a while afterwards, he had a difficult time, yearning for the people he met and the time he spent in Korea.60 He said that “What I tried to show in Go-Hyang was how much I loved your country (Korea), hoping that some day it would revive from the war.”61

Burge delineates these combined impressions of his memory and hope for Korea mainly through flowing chordal figurations. Four motives are initially introduced, and they are developed, slightly transforming their figures and chasing each other. Burge instructed the performer not to utilize a rigid motion but a slithering motion around the successions of chords.62 By the middle of the piece, however, as marked loco and tenuto, the note G on the right hand should sound firm as a turning point before the initial themes of the piece return (see Example 12).

60 Burge, Thus Far, 72-77.
61 Burge, email to Soomin Lee, March 13, 2011
62 Young -Hae Han, email to Soomin Lee, March 7, 2011.
Example 12. Flowing figurations in the sixth movement *Go-Hyang*\(^{63}\)

![Example 12](image)

The fragment of the folk song *Saetaryong* quoted in the third movement reappears after the two pages of flowing chordal patterns. The familiar bird call seems to recollect the past and show hope for the future.\(^{64}\)

The performer should be cautious through the last two staves of the piece, which is also the ending of the entire work (Example 13). In contrast to the previous section, Burge employs the bar lines and different time signatures almost in every measure. Additionally, the increasing rests and decreasing dynamics establish an impressionistic character. According to Han, Burge wanted sudden stops at each rest and no slowing down as the music itself creates a *ritardando*.\(^{65}\) This quietly disappearing ending instead of a conclusive finale signifies that “my (Burge’s) thoughts about Korea cannot be brought to a conclusion but continue on, very quietly, forever.”\(^{66}\)

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\(^{64}\) By producing transparent and bright higher pitch and emphasizing lower tone with a slight delay, the performer can properly reproduce the song of birds (see p. 18 for more detail).

\(^{65}\) Young -Hae Han, email to Soomin Lee, March 8, 2011.

\(^{66}\) Burge, email to Soomin Lee, February 9, 2012.
Example 13. Last two staves of *Go-Hyang*

\[ \text{slightly slower} \]
CHAPTER 5
CONCLUSION

The present research has explored David Burge’s only published solo piano work, *Go-Hyang*. Since the work was composed with distinctive compositional motives and background associated with Korea, investigation into Korean-related aspects is indispensable in order to deepen one’s interpretation and to create an attractive and authentic performance. This document details these aspects, obviously stated or implied through each of the six movements of *Go-Hyang*: the use of the pentatonic mode; mirroring of certain characteristics of Korean language; a quoted Korean folksong; the similarity to the rhythmic patterns of Korean traditional instruments; descriptive expressions of Korean shaman; and the composer’s reminiscences of his time in Korea. These features are also combined with other contemporary compositional techniques such as unusual pedaling and sound effects as well as irregular rhythms, bar lines, and meters, all of these involving particular performance issues. As to these performance considerations, both the composer, David Burge and the pianist Young- Hae Han for whom the work was written have offered valuable instructions. In the words of the composer:

I’ve worked with hundreds of composers, and by now I think I have a good idea of what composers want from performers. I think it’s been pretty much the same for all composers in all periods, Beethoven, Bartók, Ives: they all wanted two things from performers: to play what they’ve written, and to bring something of themselves to the music, to do something to project it. 67 *Go-Hyang* includes reasonably-detailed musical instructions through which the performer can clearly realize what Burge wants. For the other task of the

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67 Burge, Thus Far, 172
performer (according to the above quotation), it is my hope that this document provides constructive ideas to assist future performers to formulate their ‘something’.
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Books


**Articles and Dissertations**


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