TRADITIONAL KOREAN MUSIC IN CONTEMPORARY CONTEXT: A PERFORMANCE GUIDE TO GIDEON GEE BUM KIM’S KANGKANGSULLAE

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Gideon Gee Bum Kim is an internationally-acclaimed contemporary Korean-Canadian composer. Kim has utilized traditional Korean music with Western composition techniques in some of his works. Kim created his own style by incorporating traditional Korean musical elements such as the scale, rhythmic diversity, syncopation, variation, ornamentation, and the progression of melody into a body of music that is otherwise contemporary and Western. The purpose of this study is to develop a performance guide for Gideon Gee Bum Kim's *Kangkangsullae* for string trio. *Kangkangsullae* trio is based on Korean historical, cultural and musical influences. I give a detailed historical and cultural background for this work and demonstrate how Kim integrated Western compositional techniques with traditional Korean music. My emphasis is on defining specific characteristics of traditional Korean music which will provide several points toward understanding Kim's compositional style.
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CHAPTER 1
INTRODUCTION

1.1 Purpose of Study

As interest in traditional Korean music grows, the works of certain Korean composers are becoming increasingly popular among international performers and audiences. For example, Isang Yun, one of the most famous Korean composer from South Korea, combined traditional Korean and Eastern music using twelve-tone techniques. Another famous composer, Youngjo Lee, integrated a variety of nineteenth and twentieth century compositional techniques such as tone clusters, unresolved diminished chords, cyclic form, and octatonic scales in his works.

Gideon Gee Bum Kim (1964) is an internationally-acclaimed contemporary Korean-Canadian composer. Kim has utilized traditional Korean music with Western composition techniques in some of his works. An understanding of Korean compositional elements in his music is essential for the study of his works.

The purpose of this study is to develop a performance guide for Gideon Gee Bum Kim’s Kangkangsullae for string trio. I will give a detailed historical and cultural background for this work and will demonstrate how Kim integrated Western compositional techniques with traditional Korean music. My emphasis will be on defining specific characteristics of traditional Korean music which will provide several points toward understanding Kim’s compositional style.

Furthermore, there is no literature to date that discusses or analyzes Gideon Gee Bum Kim’s unique compositional style. Kim created his own style by incorporating traditional Korean musical elements such as the scale, rhythmic diversity, metric variability, syncopation, variation, ornamentation, and the progression of melody into a body of music that is otherwise contemporary and Western. I hope this study will encourage string players to perform Gideon Gee Bum Kim’s
valuable works and will inform listeners of the existence of traditional Korean musical elements in his works.

1.2 Method

The study includes composer interviews, background information of traditional Korean music, and analysis. Because there is not sufficient existing research on Kim’s works, this study contains interviews with the composer. Interview questions about the music:

• Did you use the original Kangkangsullae (traditional Korean women’s dance genre) as inspiration for your Kangkangsullae?

• Korean Minyo (Korean folk songs) have several particular characteristics such as melody, the use of Korean instruments, dance components, and other elements of Korean culture. Did you apply any of these characteristics in Kangkangsullae?

• Is there a specific reason you titled the piece in Korean?

• Why did you compose this work for string trio?

• In m.1 and mm.51-56, I feel like I have heard the melody before. Did you take the motive from the original Kangkangsullae?

• All three instruments are alternating the same melodies several times. Did you want to show Korean rhythmic patterns or Western Heterophony?

• To what degree do you utilize traditional Korean music?

To understand Gideon Gee Bum Kim’s Kangkangsullae music, performers have to know inner meaning of the words of the Korean title and the historical and cultural background of traditional Korean music. A correct understanding of the historical and cultural backgrounds, as well as traditional musical elements such as melody, rhythm, meter, syncopation, and ornaments, are essential to perform an accurate and effective performance of Gideon Gee Bum Kim’s music.
For analysis, I discuss how Kim uses the above-mentioned Korean traditional musical elements in relation to Western music in *Kangkangsullae*. I also demonstrate how Kim composes and imitates traditional Korean music and from what sources he draws his core materials.

1.3 Significance and State of Research

Korea’s long history of its unique musical tradition has been recreated by Gideon Gee Bum Kim and other composers during the twentieth and twenty-first centuries using contemporary compositional techniques.

Gideon Gee Bum Kim (b.1964) is an internationally-acclaimed contemporary Korean-Canadian composer. Kim has utilized unique tone colors in Korean music while combining Western elements. Kim’s music exemplified the development of melody, irregular rhythmic changes, and harmonic progression, recalling traditional Korean music, while simultaneously adding Western materials and techniques. Kim’s main goal of composition is not to imitate or mimic traditional Korean music, but to create new sounds by using both Eastern and Western musical styles.

The recontextualization of traditional Korean music is one of the most productive ways to combine Western composition techniques. Korean composers such as Isang Yun and Heejo Kim have enthusiastically embraced many aspects of Western musical traditions and have used them to compose works based on traditional Korean music.

Some composers have evoked Korean music in their contemporary compositions through the use of emulating and utilizing the sound of Eastern instruments. Jihyun Son discussed how Younghi Pagh-Paan emulated the sound of traditional Korean percussion instruments, such as the *Jango*, on the violin through techniques such as *col legno* (playing with the wood of the bow). Son
also mentioned that Pagh-Paan has written orchestral pieces that include traditional instrument groups, the *Piri* (a type of cylindrical oboe) and *Daeguem* (a Korean wind instrument), along with a larger, more Western orchestra.\(^1\)

Composers of choral music, such as Heejo Kim, have incorporated elements of traditional Korean music into choral textures. Chunghan Yi discussed how Heejo Kim used a traditional Korean rhythmic pattern, the *Jangdan*, in his piece *Bat-No-Rae*. Gideon Gee Bum Kim also used this rhythm, but in the context of music written for solo violin and string trio.\(^2\)

The most famous Korean composer, Isang Yun, used twelve-tone techniques in his music. Koeun Lee describes how Yun would utilize one or two of the possible forty-eight row forms of a given row matrix in *Fünf Stücke für Klavier*.\(^3\) Gideon Gee Bum Kim also used methods of pitch organization common to twentieth-century music, such as pentatonic collections.

Korean folk songs are simple songs that contain the inherent sentiments of the Korean people, which are created and have evolved in the lives of the Korean people for many years.\(^4\)

Gideon Gee Bum Kim’s *Kangkagnsullae* trio is based on Korean historical, cultural and musical influences. They are designed both for Koreans and international audiences.

There are no academic publications about Gideon Gee Bum Kim’s chamber works. I study Kim’s chamber work, concentrating on his compositional style, which integrates traditional Korean and Western music. Also, musicians who play this piece may lack information needed to

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4 A Study on Logical Grounds of Music Therapy: Focus on Case Study of Korean Folk Songs, Hyesung Im, 2013, page 3.
perform it according to Kim’s compositional design. With this study, performers can understand Kim’s musical expression. Furthermore, although Kim’s music is played in both Korea and Canada, it is not well-known in the United States. Therefore, this study will provide the historical and cultural background and the analytical foundation needed to understand the use of traditional Korean music in a contemporary context as exemplified in Gideon Gee Bum Kim’s Kangkangsullaeg string trio. Additionally, this study will introduce these works to a larger body of performers and audiences.
CHAPTER 2

BIOGRAPHY OF GIDEON GEE BUM KIM

In chapter 2, I introduce the biography of the composer, Gideon Gee Bum Kim in order of the different places he resided. He lived in three different countries: South Korea, the United States, and Canada.

Gideon Gee Bum Kim (b.1964) is an internationally-acclaimed contemporary Korean-Canadian composer. Kim utilized unique tone colors of Korean music in combination of Western elements. Kim studied in Korea and the United States where he learned both traditional Korean musical elements and Western harmony, melody, form, texture, and many other contemporary compositional techniques. Kim’s music exemplified the development of melody, ornamentation, irregular rhythmic changes, and harmonic progression, recalling traditional Korean music, while simultaneously adding Western materials and techniques. His music combines traditional Korean music and Western composition techniques, especially with heterophonic textures.

Kim has become an established musician as a composer, conductor, music educator, and performer in Asia, Europe, and Canada. In the Canadian Music Centre, he works as a composer. He has composed a large output of orchestral, chamber, and vocal works. He studied composition both in Korea and in the United States.

Gideon Gee Bum Kim was born in Seoul, South Korea in 1964. Kim began piano lessons at the age of five and performed a Mozart piano concerto at age eleven. However, he quit playing the piano when he was fifteen. His parents were deeply touched after listening to a performance of Messiaen and recommended that Kim study composition as his father had done.
Gideon Gee Bum Kim graduated with his B.A. from Seoul National University where he studied music composition. One of his mentors, Youngja Lee, was an Honorary Professor at Seoul National University.

Kim won the very famous Dong-A music competition when he was twenty-one in South Korea. Kim’s orchestral work, “Strange Experience” won the competition and was played by the Seoul Philharmonic Orchestra.

Kim was a music composition professor at Kyungwon University in South Korea for twelve years from 1992 to 2004. Ye-Dang Press has published his music and recorded his music with Sony Classical.

Kim spent over five years in the United States between 1987 and 1991. Kim graduated with his M.A. and Ph.D. from the University of Pennsylvania where he studied music composition under George Crumb. George Crumb was one of his important mentors. About Kim, Crumb said Kim has excellent melodic talents with using rhythm and harmony.

Because Kim was distinguished composer at Colorado College, Kim was honored with all concerts, and which he performed chamber works.

Kim has been an Associate Composer at the Canadian Music Centre in Toronto, Canada since 2004. He is the professor at the Reformed Presbyterian Seminary of the East. He is also a member of the Canadian League of Composers and the American Society of Composers, Authors and Publishers. In 2011, Kim founded the Toronto Messiaen Ensemble, a Canadian chamber ensemble dedicated to the performance of classical and contemporary music. The goal of the ensemble is to express a positive and hopeful message through music and Kim is serving as Artistic Director of the ensemble. In 2015, he also became Music Director of the Yemel Philharmonic Society in Toronto.5

Kim has written many instrumental pieces, concertos, songs, and operas that utilize Korean traditional musical elements. His compositions reflect his strong understanding of Korean rhythms.

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5 Gideon Gee Bum Kim’s Biography: Canadian Music Centre. www.musiccentre.ca/node/37767/biography
and harmonies as well as Western music characteristics. Kim’s main goal of composition is not to imitate or mimic traditional Korean music, but to create new sounds by using both Eastern and Western musical styles.
CHAPTER 3
BACKGROUND INFORMATION OF TRADITIONAL KOREAN MUSIC

In this chapter I examine background information regarding traditional Korean music. I provide information about how traditional Korean musical elements relate to Gideon Gee Bum Kim’s music. I give the essential information that performers need to know to understand Kangkangsullae music.

Figure 1 shows the picture image of Korean Kangkangsullae dance.

![Picture image of Korean Kangkangsullae dance](image)

Figure 1: Picture image of Korean Kangkangsullae dance.6

Traditional Korean music has several unique characteristics. First, Korean folk songs are simple songs that contain the inherent sentiments of the Korean people. These sentiments are created and have evolved in the lives of the Korean people over time. An example of this is the Korean folk song entitled, Minyo. It is the Korean functional and unique public genre of folk song

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that maintains its own ethnical, historical, cultural, and regional characteristics. It has existed for so long that it is unknown what its origins are.

Minyo requires no particular training. It gained popularity because anyone could sing these folk songs. The themes express optimism, the love of the simple life, and the strong feeling of resignation and regret in Korean culture. Minyo has no specified composers. It is everlasting history. Minyo varies with different regions in South Korea and employs simple melodies.

Second, ornamentation and embellishments are two of the characteristics of traditional Korean music. I want to introduce two unique performance techniques for expression of ornamentation, the first being Sigimsae. Sigimsae consists of notes that ornament the main pitch from in front of or behind a musical note. The other technique is Nonghyun. It is also one of the ornamentation techniques for strings in traditional Korean music, which can embellish the melodic line. Nonghyun is represented by glissandi and grace notes. It consists of two different approaches, Chusung and Tosung. Chusung is glissando from a lower note to higher note. Tosung is a glissando from a higher note to a lower note. Chusung is shown in traditional Korean music called Jindo Arirang. This is marked with a circle in Example 1. Tosung is shown in Jindo Arirang as well, which is marked with square in Example 1.

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7 Traditional Music: Sounds in Harmony with Nature, Robert Koehler et al. 2011, no page
8 Korean Folk Songs & Folk Bands, Keith Howard, professor University of London, 2003, Koreana Foundation,
9 Eunhye Kim, “A study on characteristics of the Korean Folk Song in Flute Works Isang Yun” (Ph.D. diss., Dankook University, 2010), 34.
**Example 1: Jindo Arirang Music.**

*Chusung* (the circle marking) can be seen above as the glissando from A to C or from C to E. *Tosung* (the square marking) is shown as the glissando moving from A to E or E to C. Gideon Gee Bum Kim used these ornamentations using the glissando marking for string players in *Kangkangsullae* trio. I show these examples in chapter 4.

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Third, traditional Korean music neither uses common cadences nor major or minor scales. *Samumgae* consists of three pitches. *Oeumgae* is a musical scale with five pitches. *Oeumgae* means “consisting of five pitches.” There are three different *Oeumgae*. The first *Oeumgae* contains C, D, E, A, G, which is called *Yoojo*. The second *Oeumgae* consists of C, E-flat, F, G, and B-flat. The third, *Oeumgae* uses C, D, F, G, and A. This is called *Pyeongjo*. The *Oeumgae* scale is similar to a Western pentatonic scale. Usually, many pentatonic and monadic melodies are present in the traditional Korean music such as Mynyo and Pansori (a traditional Korean musical storytelling).

Fourth, Koreans call rhythm and tempo, Jangdan. However, the concept of Jangdan is very different from that of Western rhythm. Koreans developed Jangdan based on human breathing. Some rhythms were intended to follow deep breaths, and other rhythms were designed to follow quick breaths, producing the long and short cycles of Jangdan.\(^\text{11}\)

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\(^\text{11}\) Singing Culture of Koreans: A Multifaceted Soundtrack of Life, Dongeun Noh, winter 2008 Vol.22 No.4
There are several common traditional Korean rhythmic Jangdan: Toduri, Semachi and Gutguri. Each Jangdan has a particular tempo and its own rhythmic groupings and is determined by accent and meter.

Rhythmic groupings are an important characteristic of traditional Korean music. 12/8 is a time signature known to all Koreans. Some common historical metrical structures include 12/8 (3+3+3+3), (3+3+2+2+2), (2+2+2+3+3), (3+2+2+2+3), 9/8(3+3+3), 8/8(2+3+3), 7/8(3+2+2), 6/8(3+3), 5/8(3+2), and 3/8(3). Almost every measure is divided into smaller groups of two or three beats. Korean music is typically composed in flexible tempos and uneven beats that imitate the irregular breathing pattern of humans.

Fifth, the history of Korean contemporary music in the twentieth century can be divided into three periods of composers. The first period is those composing under the Japanese reign (1910 – 1945) and military administration (1945 – 1948). The second covers the period of 1950 – 1970. And the third is after 1980. Composers of the first generation wrote songs mostly using European musical materials with simple tertian tonal systems, while those of the second and third generations developed a more advanced harmonic style and ventured into larger form chamber music and orchestral works.

12 Korean Folk Songs & Folk Bands, Keith Howard, professor University of London, 2003, Koreana Foundation,
CHAPTER 4

GIDEON GEE BUM KIM’S CHAMBER WORK FOR STRING TRIO KANGKANGSULLAE

In chapter 4, I study Kangkangsullae trio, composed by Gideon Gee Bum Kim. I provide historical and cultural backgrounds along with music analyses containing traditional Korean musical characteristics as a performance guide. I present the composer’s general musical techniques associated with traditional Korean elements absorbing Western compositional techniques to help the performer understand the composer’s intentions.

In order to understand Kim’s musical works, performers must be aware of the inner meaning of the Korean words in the title and the historical and cultural background of the form of Kangkangsullae. I provide Korean cultural, historical and compositional aspects related to the music as a performance guide. An understanding of both Eastern and Western elements can help musicians play Kim’s work.

4.1 Historical, Cultural and Compositional Background of the Kangkangsullae

The term Kangkangsullae is a historical Korean word. There is no particular meaning. Korean historians guess the dance to be thousands of years old. Kim’s Kangkangsullae was added to the list of UNESCO’s (United Nations Educational, Scientific and Cultural Organization) Intangible Cultural Heritage of Humanity in 2009.

The Kangkangsullae dance is the most representative cultural activity of South Korea. The dance is comprised of a large circle of women holding hands and singing. Original song lyrics exist; however, the lyrics are sometimes improvised with each dance. The dance usually reflects woman’s emotions such as sorrow, happiness, anger, and so on. The starting direction of the round
dance is always to the right. The genre of songs accompanying this dance is referred to as Kangkangsullae and is a women’s genre.

Although the dance movements are relatively simple, the speed of the dance steps in the choreography corresponds with the music, which may be fast and vigorous at times, or slow in other instances. The dance is unique, innovative, and striking as a part of Korean heritage. The score of original Kangkangsullae music is shown in Example 2.

Example 2: Original Kangkangsullae music.16

For compositional background regarding the Kangkangsullae, Gideon Gee Bum Kim interpreted the original Kangkangsullae in a contemporary sense for string trio. Kim’s Kangkangsullae for string trio was written for the twentieth anniversary of KBS FM Radio and Professor, Mark Kopytman’s seventieth anniversary.17 The International Rostrum of Composers in Unesco, Paris chose the Kim’s Kangkangsullae string trio music in 2002.

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17 (Phone interview with Gideon Gee Bum Kim. November 14, 2016.)
4.2 Musical Aspects of Kangkangsullae

The original Kangkangsullae is very simple musically, but Gideon Gee Bum Kim created a more energetic, joyous, active, and complicated music in his unique Kangkangsullae. Kim stated that he was trying to express the substance of the original Kangkangsullae. The structure of Kangkangsullae music encourages performers to arouse a sense of celebration.

Kangkangsullae trio was composed in 1999. It is one movement, one key signature, and thirteen minutes long. The music looks easy to play at first, but each player must play without breaks. During the performance, there are only several one-measure grand pauses or two-measure long breaks. Therefore, it requires both good concentration and excellent technique.

For right hand techniques, performers require smooth string crossings, three note chords, syncopation, tremolo, pizzicato, Bartok pizzicato, and expression of piano and sforzando to enrich the color of the music. As for left hand techniques, performers require a wide and broad vibrato while playing in a slow tempo because Korean music vibrato is more broad and wider than Western. Glissando, chords, ornamentation, and exact rhythm of Korean Jangdan are also required.

Kangkangsullae string trio follows a ternary form. The music is clearly divided into nine sections and composed for violin, viola and cello. Part A consists of four sections. Part B consists two sections. A' consists of three sections. There is a one measure grand pause before starting the new section at the end of section 1, 2, 4, and 5. The division of these nine sections are shown in Table 1.
Table 1: Structure of section division in *Kangkangsullae*.

<table>
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<th>Section I: mm. 1-31</th>
<th>Section II: mm. 32-50</th>
<th>Section III: mm. 51-88</th>
<th>Section IV: mm. 89-145</th>
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<tr>
<td>A</td>
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<td></td>
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<tr>
<td>B</td>
<td>Section V: mm. 146-158</td>
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<td></td>
<td>Section VI: mm. 159-181</td>
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<td></td>
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<tr>
<td>A’</td>
<td>Section VII: mm. 182-199</td>
<td>Section VIII: mm. 200-208</td>
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<td></td>
<td>Section IX: mm. 209-235</td>
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I examine Korean traditional elements that Gideon Gee Bum Kim applied in *Kangkangsullae*. First, Jangdan is recognized by two or three beat groupings using traditional Korean rhythms. The music emphasizes rhythmic elements. As far as traditional Korean compositional rhythmic elements, compound meters are an important characteristic in this genre. Korean folk music is noted for symmetrical metric structures. 12/8 time is a familiar rhythm of music to Koreans. As stated in chapter 3, some common historical metrical structures include 12/8 (3+3+3+3), (3+3+2+2+2), (2+2+2+3+3), (3+2+2+2+3), 9/8(3+3+3), 8/8(2+3+3), 7/8(3+2+2), 6/8(3+3), 5/8(3+2), and 3/8(3). Almost every measure is divided into smaller units of two or three beats. Korean music is typically composed in flexible tempos and uneven beats that imitate the irregular breathing pattern of humans.\(^{18}\)

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Kim utilized metrical variety, such as 3/8, 4/8, 5/8, 6/8, 8/8, and 12/8 consecutively, and they appear in his Kangkangsullae frequently to represent traditional Korean metrical variety. In traditional Korean music, Western tempo markings such as, 2/4, and 4/4 are rarely used. To understand Kim’s music, Jangdan and compound meter are necessary for players. Kim wanted to express the joy of the women’s Kangkangsullae dance through meter changes. For performers who have had no experience in playing Jangdan, this technique can be confusing at first, but it becomes easier with practice.

Some unique traditional Korean rhythmic patterns of Jangdan, such as Semachi, Chungchungmori, Jajinmori, Utomori, and Danmori are utilized in Kangkangsullae trio. These five different Jangdans each have varying characteristics. Semachi Jangdan is a 9/8 meter marking. Ninety percent of Jangdan that have a 9/8 meter are most likely Semachi Jangdan. It is divided by three (3+3+3) and has a fast tempo. The Semachi Jangdan is frequently used in Mynyo. A famous Korean folk song, Arirang also uses Semachi Jangdan (Example 3).

Example 3: Original Semachi Jangdan.

All of Jangdan can vary rhythmically, but stay within the same meter marking or rhythmic groupings of three. In Kangkangsullae trio, Kim did not apply the exact same Semachi Jangdan, but he used a similar rhythm based on it. In measure 189, the three groupings consist of all nine notes in the violin part (Example 4).
Example 4: Rhythmic variety based on Semachi Jangdan.

In measure 208, Kim applies all three different forms of rhythms based on Semachi Jangdan (Example 5).

Example 5: Kangkangsullae, m. 208.

In measure 222, Kim applies all three different forms of rhythms based on Semachi Jangdan (Example 6).

Example 6: Kangkangsullae, m. 222.
A new rhythm is also applied in measure 230 (Example 7).

Example 7: Kangkangsullae, m.230.

Chungchungmori Jangdan is a 12/8 meter marking. Original Kangkangsullae used this Jangdan. Chungchungmori Jangdan is faster than Chungmori Jangdan, which is moderato in the Western tempo marking and slower than Jajinmori Jangdan.

Kim applies this same rhythmic pattern based on Chungchungmori Jangdan in the viola line in measure 211 (Example 8). Kim varies the rhythmic pattern based on Chungchungmori Jagdan in the viola in measure 215 (Example 9).

Example 8: Chungchungmori Jangdan in Kangkangsullae, m.211.
**Example 9: Kangkangsullae, m.215.**

Jajinmori Jangdan is a 12/8 meter marking. It can be played in three ways: slow-Jajinmori, moderate-Jajinmori, and Jajinjajinmori (fast-Jajinmori). Jajinmori means, “very hurried” in Korean. This Jangdan gives the performer a feeling of excitement and joy (Example 10).

**Example 10: Jajinmori Jangdan.**

Kim applies different kinds of rhythms based on the Jajinmori Jangdan violin part in measure 63, the cello part in measure 65, and the viola part in measure 66 (Example 11). The same rhythm found in the violin part in measure 63 can be found in measures 211 and 215 (violin), measures 196 and 206 (viola), and measure 53, 59, 202, 206, and 212 (cello).

**Utmori Jangdan** is a 10/8 meter marking. It is composed of a combination of two beats and three beats. For example, eighth notes can be divided into four groups, such as (3+2+3+2), (3+2+2+3), (2+3+2+3). It can be divided into four groupings with three beats and two beats in three different combinations. As a result of this, it can be regarded as unequal four groupings with the Western tempo criteria. In fact, Utmori means “uneven rhythm” in Korean. The violin uses a 2+3+2+3 rhythmic grouping in measure 1. The cello uses the same rhythmic grouping in measure 3, which is marked by a square (Example 12).
Example 11: *Kangkangsullae*, mm.63-66.

Example 12: *Kangkangsullae* based on *Utmori Jangdan* mm. 1-3.

Danmori Jangdan is a 4/4 meter marking. Hwimori Jangdan is another name for Danmori Jangdan. It is the fastest of all the Jangdans. It provides a light, exciting, and cheerful atmosphere.
Kim applies the same rhythm from the Danmori Jangdan in the viola in measure 26 of *Kangkangsullae* (Example 13).

Example 13 Danmori Jangdan, m.26.

![Example 13 Danmori Jangdan, m.26.](image)

All Jangdans have different tempos. The order of the Jangdan tempos are shown in Table 2.

Table 2: Jangdan tempo order from fastest to slowest.

<table>
<thead>
<tr>
<th>Tempo</th>
<th>Type of Jangdan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fastest</td>
<td>Danmori</td>
</tr>
<tr>
<td></td>
<td>Jajinmori</td>
</tr>
<tr>
<td></td>
<td>Semachi</td>
</tr>
<tr>
<td></td>
<td>Chungchungmori</td>
</tr>
<tr>
<td>Slowest</td>
<td>Chungmori</td>
</tr>
</tbody>
</table>

Jungmori Jangdan is comparable to moderato in Western tempo. Danmori Jangdan is comparable to presto in Western tempo. All Jangdans can vary rhythmically in different ways but use the same meter marking. Kim did not apply the exact same rhythm, but he used similar rhythms
based on the Jangdan. It is important to understand each characteristic of Jangdan for players to understand and perform Kim’s *Kangkangsullae*.

As for rhythmic patterns, Kim also used syncopation. Syncopation is a common technique in Korean dance music. Kim used syncopation to express the dynamic figure of the woman’s dance, *Kangkangsullae*.¹⁹

For suspension, syncopation is shown in mm.89, 93, 99-102, 109, and 112. The last beat in the measure carried over to next beat. This is marked with a circle. Also, there is off-beat syncopation in mm.98 and 105. The stress can be shown in the off beats. This is marked with a square (Example 14). Performers have to put biting accents on all roles with accent markings.

Metrical variety is also one of the characteristics of Korean music. Kim wanted to express natural accelerando for players utilizing different meter markings in mm. 120-123 which create the illusion of an accelerando.²⁰ The metrical variety is shown in brackets in the Example 15. Meter changes and accents appear in almost every measure. Performers must maintain strength on the bow to express each accent for articulation purposes.

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¹⁹ (Phone interview with Gideon Gee Bum Kim. November 14, 2016.)
²⁰ (Phone interview with Gideon Gee Bum Kim. November 30, 2016.)
Example 14: Syncopated rhythmic patterns in *Kangkanausullae* mm. 89-107.
Example 15: Metrical variety of Gideon Gee Bum Kim’s *Kangkangsullae* trio, mm. 112-123.
Second, Kim utilized several Korean folk melodies from the Korean folk song, *Hanulcheonddazi* in his *Kangkangsullae*. The melodic theme in measure 1 of *Kangkangsullae* trio is a traditional Korean folk song, *Hanulcheonddazi* (Example 16). Also, Kim utilized another Korean folk melody from Mynyo in his *Kangkangsullae* (Example 17).

Example 16: Original Mynyo, *Hanulcheonddazi*.\(^{21}\)

![Example 16](image1)

Example 17: Kim’s *Kangkangsullae*, m.1.

![Example 17](image2)

In section three of Kim’s *Kangkangsullae*, the cello provides six measures of the new theme in mm. 51-56. The cello continues with this theme again in mm. 57-62. The viola also continues the theme in m. 57-63. The violin continues in mm. 61-66 which is a new theme from the original Mynyo, “*Kangkangsullae*” (Example 18).\(^{22}\) The words in *Kangkangsullae* are repeated several times in the original song. Song lyrics do exist however, and the lyrics are usually improvised with each dance. The lyrics and dance reflect woman’s emotions such as sorrow, happiness, anger and so on.

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\(^{22}\) (Phone interview with Gideon Gee Bum Kim. October 26, 2016.)
The original *Kangkangsullae* song has a four-measure theme (Example 2), but Gideon Gee Bum Kim applies the four-measure theme and prolongs it by two measures intentionally as a variation.

Example 18: Kim’s new melodies of *Kangkangsullae*, mm. 51-62.
Third, ornamentation and embellishments are also one of the characteristics of traditional Korean music. I want to introduce two unique performance techniques for the expression of ornamentation. The first ornamentation technique is called Sigimsae. These are notes that ornament the main pitch from either below or above the musical note (Example 19).23

Example 19: Sigimsae ornamentation in Kangkangsullae.

Sigimsae is also present in m.32, 41, 44, 150, and 154.

The other technique is called Nonghyun. It is also a string ornamentation technique in traditional Korean music for melodic lines. It uses various vibrations and hand movements played on the string. Kim used these Nonghyun techniques to express Eastern sounds in Kangkangsullae trio.

23 Eunhye Kim, “A study on characteristics of the Korean Folk Song in Flute Works Isang Yun” (Ph.D. diss., Dankook University, 2010), 34.
Nonghyun is represented by glissando and grace notes. Nonghyun contain Chusung, which means glissando from a lower note to higher note and Tosung, which means glissando from a higher note to a lower note. Kim applies a glissando marking to show Chusung (Example 20). Chusung is also present in mm.10-21.

Example 20: Chusung in Kangkangsullae, mm. 1-9.
Tosung appears in the viola part below from C to A sharp and C sharp to A sharp. Kim also applies the glissando marking to express Tosung (Example 21).

Example 21: Tosung in mm.27-28.

Fourth, Samumgae and Oeumgae are traditional Korean tonality. Samumgae means, “consisting of three pitches.” Kim used this Samumgae at the beginning of the Kangkangsullae in the violin part (Example 22).

Example 22: Kim’s Kangkangsullae in m.1.

Oeumgae means, “consisting of five pitches.” There are three different Oeumgae. The first Oeumgae consists of C, D, E, A, G called Yoojo. The second, Oeumgae contains C, E-flat, F, G, B-flat. The third consists of C, D, F, G, A, which is called Pyeongjo. The Oeumgae scale is similar to Western pentatonic scales. Usually, many pentatonic and monadic melodies are present in the
traditional Korean music such as Mynyo and Pansori. Kim used Oeumgae in his *Kangkangsullae*, but he used F sharp and B instead of D and E to express the combination of Eastern and Western sounds in m.42 (Example 23).

Example 23: Oeumgae in Kim’s *Kangkangsullae* m. 42.

In m. 57, an F-sharp is used instead of a D in the viola and cello parts (Example 24).

Example 24: *Kangkangsullae*, m. 57.

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24 Korean music genre that a singer performs with one who plays the *Buk*, a Korean instrument.
In mm. 61-62, an F-sharp is used instead of an E in the violin, viola, and cello parts (Example 25).

Example 25: *Kangkangsullae*, mm. 61-62.

Example 26: *Kangkangsullae*, mm. 67-69.

Also, he used an F-sharp instead of E in mm. 67-69 (Example 26). In m. 77, F and B are used instead of G and A (Example 27).
Example 27: *Kangkangsullae*, m.77.

![Example 27: *Kangkangsullae*, m.77.](image)

In m.176, Kim used B-flat instead of a C (Example 28).

Example 28: *Kangkangsullae*, m. 176.

![Example 28: *Kangkangsullae*, m. 176.](image)

Harmonically, Mynyo usually contains perfect fourths and fifths using three different Oeumgae, which he utilized frequently. Kim introduces the melody with a perfect fourth (D and G) in the violin in measure 1. In mm. 51-52, the violin plays a perfect fifth (C sharp and G sharp).
After these measures, Kim uses six intervals to connect to contemporary sounds in m. 53 (Example 29).

Example 29: Perfect fifth interval of *Kangkangsullae*, mm. 51-53.

In mm.209-210, the violin introduces a new theme, which also contains perfect fourths and fifths. The viola follows the theme playing a perfect fourth interval (Example 30).


In m. 58, the chord in the cello plays a perfect fourth (Example 31).

Example 31: *Kangkangsullae*, m. 58.

Both the performers and the audiences can hear the contemporary sound that combines both Western and Eastern musical elements.

For elements of Western music, Kim develops an imitation using heterophonic techniques in this *Kangkangsullae*. One of the most important aspects of Kim’s music is characterized by heterophony techniques that appear in 1919. Kim utilizes heterophonic textures based on traditional Korean musical elements in *Kangkangsullae*. Heterophonic techniques are shown in brackets in Example 32.
Example 32: Heterophonic techniques in *Kangkangsullae*, mm.1-9.
Each instrument gives and takes the same phrasal structure. The violin introduces the first theme with three pitches, D, G and A in measure 1. The first theme is comprised of a perfect fourth (G) and fifth (A) from the root D. This theme is played again by the cello in measure 3. These melodic heterophonic techniques are exchanged between the violin and cello parts until measure 7. The melody begins with the violin and is then immediately followed by the viola and cello answering continuously until measure 7.

Another example of Heterophony can be found from m. 51 to m. 66 (Example 33). The cello introduces the new theme from measures 51 to 56. The viola responds with the theme from measures 57 to 62. After that, the violin responds playing the theme from measures 61 to 66. This new theme is from the original Kangkangsullae.²⁵ It is crucial for players to concentrate on the phrasing of this music.

Kim also composed Kangkangsullae with more energy, excitement, and life than the original folksong by using Western music elements such as artificial harmonics, sudden changes of pizzicato and arco, Bartok pizzicato, chaconne, accents, and sforzando. The sound of pizzicato is similar to traditional Korean string instruments, the Gayagum and Gumungo. Kim mentions that he did not apply any traditional Korean instruments for Kangkangsullae trio.

Kim also uses a chaconne in section six in the cello part; a four-measure harmonic progression repeated three times until measure 170. After this, a two-measure harmony prolongs the variation in mm.171-172. Then, the four-measure harmonic progression repeats again. The chaconne applied can be seen in Example 34. This short and harmonic progression repeats four times. Performers should play with a heavy and wide sound.

²⁵ (Phone interview with Gideon Gee Bum Kim. October 26, 2016.)
Example 33: Heterophonic techniques in *Kangkangsullaes*, mm. 51-66.
Example 34: Chaconne in *Kangkangsullae*, mm.159-176.
CHAPTER 5

CONCLUSION

Gideon Gee Bum Kim’s Kangkangsullae is a great example of the combination of music, history, and culture of traditional Korean music and Western compositional styles. Composers who have the ability to combine both Western and Eastern techniques are a valuable asset.

Kim’s music successfully uses harmonized traditional Korean and Western compositional elements, which are helpful for performers to understand his compositional techniques based on traditional Korean music. He utilizes many challenging techniques, such as rhythmic diversity, metric variability, irregular rhythm changes, syncopation, variation of Jangdan, materials from Mynyo, and ornamentations in the Kangkangsullae. For performers, it requires playing highly difficult techniques and an understanding of traditional Korean musical elements.

I provided characteristics of several traditional Korean musical elements that are necessary for performers to understand the cultural, historical, and musical aspects of Kangkangsullae. I also learned about many unique elements of traditional Korean music that I did not know before my research was completed.

Combining both natural musical Eastern and Western elements is difficult and an outstanding feat to create. Therefore, Gideon Gee Bum Kim’s Kangkangsullae is a valuable asset for musicians. There is still a lack of data to aid in understanding both Kim’s music and traditional Korean music. The result of this study will provide motivation and an opportunity for musicians to know and perform Kim’s valuable works with the understanding of this beneficial information about traditional Korean music and its cultural and historical background. I believe that this dissertation provides string players with suggestions and ideas about how to interpret and play Gideon Gee Bum Kim’s selected chamber work, Kangkangsullae for violin, viola, and cello.
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