

A CONDUCTOR'S GUIDE TO HYO-WON WOO'S CHORAL MUSIC

AS REFLECTED IN *Oh! KOREA*

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The choral music of Hyo-won Woo, the composer of *Oh! KOREA*, is being widely performed by universities and professional choruses in Korea, as well as throughout the world. The work exhibits Woo's remarkable compositional style, which displays traditional Korean musical influences. Hyo-Won Woo's *Oh! KOREA* consisting of four movements, is for chorus, two pianos, and both Eastern and Western percussion instruments. Woo's *Oh! KOREA* employs an excellent introduction to the Korean choral repertoire for Western audiences, rooted in traditional Korean folk tunes. As today's choral conductors, singers, and audience cannot fully appreciate the value of this traditional Korean work and will likely not understand its intended context, it is therefore necessary to provide an in-depth investigation of this work for any conductor considering a performance of this piece. This study includes influences of traditional Korean elements within *Oh! KOREA* and rehearsal and performance consideration for Western choir directors.

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CHAPTER 1

INTRODUCTION

Today, it is typical of choral music to add traditional musical elements from other countries. This is especially common in Western musical styles.¹ This music includes multicultural characteristics including inherent folk elements, often incorporated into Western tonal structures. For this reason, music is often taught in a Western musical style rather than its traditional methods. However, the most important thing in this kind of choral music is to express the composer's intention through its written text and musical ideas.

Choral music of Korea developed when American missionaries arrived and shared Christian hymns. The Christian music that came with American missionaries in 1885 was the first form of Western music and the first choral genre that entered Korea. Since then, Korean choral music has grown to over 60 professional choirs supported by regional governments and more than 200 volunteer choirs. Most professional choir conductors study abroad, and upon return home, focus on seeking and exploring modern Korean choral works to perform.²

This study is a guide to non-Korean choral conductors in order to understand and prepare broader ranges of Korean choral music. *Oh! KOREA* is analyzed from both Eastern and Western musical perspectives and explore its traditional Korean features. Often, *Oh! KOREA* becomes a multiple interpretation by non-Korean conductors because of the lack of expressive treatment of language, sonorities, pronunciation, and specific styles. Therefore, I present future conductors and choirs with the necessary cultural background and performance practice suggestions, preparing western conductors to perform Korean works with prefer techniques (methods) of

¹ Dennis Shrock, *Choral Repertoire* (New York: Oxford Press, 2009), 559.

² Chun Goo. "A History of Music in Korean Choral Music." (DMA diss., Gwangju University, 2013), 9-11.

Western notation relating to structure, intonation, rhythmic accentuation, and pronunciation of the Korean language. Moreover, I have annotated the musical score with interpretive suggestions and notes, allowing Western choirs to understand both Korean sound and style.

This study explores *Oh! KOREA* by Hyo-won Woo (b. 1974) as a complement to existing Korean choral repertoire. The work was chosen because it includes both traditional Korean music and contemporary Western compositional techniques. It serves as an excellent introduction to the Korean choral repertoire for Western audiences, rooted in traditional Korean folk tunes.

CHAPTER 2

HYO-WON WOO

Biographical Information

Hyo-won Woo was born in 1974 in Seoul, South Korea and grew up with a father who was a painter and a mother who was as a pianist. Woo graduated from Sung-Shin Women's University with a Bachelor and Master degree in composition, and she was musically influenced by Bela Bartok (1881-1945) and Igor Stravinsky (1882-1971).³ She was a visiting scholar at the School of Music at University of Michigan (Ann Arbor) from 2015 to 2017. She also has taught composition at Seoul Theological University and Choral Academy of Korea.

Woo is well known for her contributions to choral music as one of the leading contemporary Korean composers. Her music represents a new trend in choral music through her mixture of Korean traditional musical elements with Western contemporary techniques. Moreover, Woo's writing pioneered the addition of modern elements in the new Korean genre called *Musical Oratorio* in her work *Moses*. She has also contributed to the development of children's and women's choral music.

Woo began her musical career as composer-in-residence of the Seoul Ladies Singers (SLS), which is a renowned professional choir, directed by Hakwon Yoon. After receiving many awards with SLS, she became composer-in-residence for the Incheon City Chorale in 1999, where she gained worldwide notoriety during her 15 years with the choir.⁴ Since 2018, she has worked as composer-in-residence for the National Chorus of Korea.

³ Yoonchung Chang. "Korean Traditional Elements and Contemporary Compositional Techniques in Hyowon Woo's Choral Music as Reflected in Gloria." (DMA diss., University of North Texas, 2012), 2-3.

⁴ Juyoung Bae. "New choral Music style by Hyo-won Woo," accessed January 20, 2018, *Eumagchunchu*, December 2012. <http://www.eccs.co.kr/magazine/2012/음악춘추-2012-12월-208호?position=67&list=Av-FUJk6TXblrABSMCgqnOEtvtajdEnTven9WMSzKM>.

Woo's music has been performed at many major international choral festivals such as the World Vision International Children's Choir Festival in 2002, Asia Youth Choir, Niigata Asian Culture Festival in Japan, and World Youth Choir at the International Federation for Choral Music (IFCM) conference in 2009. Specifically, her *Gloria* was awarded the first prize in 2003 at Marktoberdorf Choral Festival in Germany and performed by the University of North Texas A Cappella Choir at the American Choral Directors Association (ACDA) National Convention in 2013. Her other works, *Pal-So-Seong* and *Me-Na-Ri* have received significant praise and were performed by the Incheon City Chorale at the ACDA National Convention in 2009. Walton Music Publications, Inc., has published seven of her works.⁵

Overview of *Oh! KOREA* by Hyo-won Woo

Hyo-won Woo's choral music is divided into three major categories: A Korean entirely based on traditional Korean folk songs, composed in an entirely modern, western idiom, and a style that mixes Korean and Western style. According to those three classifications, *Oh! KOREA* is included in the second category, modern music style.⁶ However, this piece contains a lot of Korean elements in the composition, including lyrics, melody, and rhythms.

Woo's *Oh! KOREA* (Oh My Country, Korea) is dedicated to the Incheon City Chorale for its annual concert and was premiered on October 1, 2002 at the Seoul Arts Center (Figure 1). The work is in four movements based on philosophical elements represented by the four trigrams of the South Korean flag (*Tae-geuk-gi*). The original instrumentation is for chorus, two pianos,

⁵ "Hyo-won Woo's scores' list" Walton Music Publications, Inc., accessed Jan 14, 2018. <https://www.giamusic.com/store/search?elSearchTerm=hyo-won+woo&elCatalog%5B%5D=wm&isWalton=1&x=0&y=0>.

⁶ Chang. 1-2.

and both Eastern and Western percussion instruments.

Figure 1: A performance picture of World premiere at Seoul Arts Center in 2002



In 2008, the work was orchestrated by Woo and currently, most civic choruses and the National Chorus in Korea perform the orchestrated version. Through the text meanings of *Geon*, *Gon*, *Gam*, and *Li*, this work depicts the eternal spirit of light, creation and prosperity of the nation. *Geon* (heavenly, spring, justice) dynamically expresses Korean weather and creativity, and *Gon* (a place of earth, summer, abundant life) echoes singing the breath of tranquility. *Gam* (the moon, water, winter) encompasses the vitality through the origin of life, and *Li* (spirit of light) expresses a wish for the unending social development of Korea.⁷ In order to understand this piece, we must know the symbolic meaning of each movement mentioned above.

Hyo-won Woo composed many works with traditional Korean elements. She creates her own style through a unique characteristic use of the Korean language. *Oh! KOREA* is a representative work with a harmonious style made by applying Western structure with Korean style, melodies, and rhythmic patterns. The music is based on the Korean pentatonic scale and is

⁷ “program note” *Incheon City Chorale* provided by composer

divided into four movements, *Geon*, *Gon*, *Gam*, and *Li*. The performance duration is about seventeen minutes (Figure 2).

Figure 2: The musical structure of *Oh! KOREA*

Movements	I	II	III	IV
Titles	Geon	Gon	Gam	Li
Measures	1-91	1-63	1-93	1-124
Duration	3'07"	3'48"	5'33"	3'56"
Tempo	Allegro	Lento	$\text{♩} = 70$	Allegro
Choir	SSATTB	SAATBB	SATB/SATB	SSATTB

In terms of texts, the first movement has excitingly repeated text with interjectory words: *Ah!*, *Hah!*, and *Heo-i*. Also, the text emphasizes the opening of the sky and spring, which mean expressing progressive spirit. The second and third movements are written by interjection words and refrain texts of *Arirang*: *Heo-heum*, *Heo-eo*, *Ah*, and *A-ri-a*, which express *Han*. The last movement is similar to the first movement's structure and text. The movement emphasizes the coming out of the sun instead of the sky and spring (in the first movement), which illustrates the progress and future in Korea (Figure 3).

Figure 3: Translation and meaning of the text in *Oh! KOREA*

Movements	Text and Meaning
	Ah Hah! Heo-i! Hah! Hah! Heo-i! Heo-!
	Ha-neu-ri / yeol-ryeo, Ha-neu-ri yeol-ryeo, Ha-neu-ri yeol-rin-da. The Sky / open , The Sky / open , The Sky / Open . <i>The Sky is going to open.</i>
1. <i>Geon</i>	Yeol-ryeo / Yeol-ryeo / Yeol-ryeo / Yeol-ryeo / Open / Open / Open / Open / <i>Open the Sky</i>
	Jin-dong-ha-go / ha-neu-ri / so-ri-cheo / ul-ryeo. Beat / the Sky / Yell / Resound. <i>The Sky beats yell and resound.</i>

Movements	Text and Meaning
	Ha-neu-ri / jin-dong-ha-go / Ha-neu-ri / yeol-ryeo / The Sky / beat / The Sky / open / <i>The Sky beats and open</i>
	Sae-bo-mi / yeol – rin – da / keu-gae / jin-dong-ha-go / Spring / open / loud / beats / <i>The Spring loudly beats and open</i>
	Ha-neu-ri / so-ri-cheo / ul-rin-da. The Sky / shout / resound. <i>The Sky resound shoutly.</i>
2. <i>Gon</i>	Heo-Heum / heo-eo / ah!
	Ah!
3. <i>Gam</i>	A-ri / a-ri / a-ri-a Heoi!
	Ah Hah! Heo-i! Hah! Hah! Heo-i! Heo-!
	Ha-neu-ri / yeol-ryeo, Ha-neu-ri yeol-ryeo, Ha-neu-ri yeol-rin-da. The Sky / open , The Sky / open , The Sky / Open . <i>The Sky is going to open.</i>
	Yeol-ryeo / Yeol-ryeo / Yeol-ryeo / Yeol-ryeo / Open / Open / Open / Open / <i>Open the Sky</i>
4. <i>Li</i>	Jin-dong-ha-go / tae-yang-I / yong-so-sa / ol-ra. Beats / The Sun / rise / up. <i>The Sun beats and rise up.</i>
	Keu-gae / yo-dong-chi-myeo / TTeu-geo-un / u-ri / ga-seum Loud / come out / hot / our / heart <i>Our heart come out big and hot</i>
	Yong-so-seum / chin-da/ Ah! Come out. / beat <i>Come out and beat</i>

CHAPTER 3

INFLUENCES OF TRADITIONAL KOREAN ELEMENTS WITHIN *Oh! KOREA*

Korean traditional music is largely divided into court music and public music. Public music is divided into instrumental music, vocal music, and percussive folk music enjoyed by the general public. *Pansori* (defined as both to create soundscapes and convey a dramatic storyline) and folk songs are used in vocal music. Folk songs are popular songs that have been handed down by generation. When people went out to work in the field for harvesting, folk songs became not only a catalyst for stimulating excitement but also a cleansing agent for life to help overcome sorrow and suffering.⁸

Korean traditional music tends to repeat the same lyrics and melodies. The refrains of the folk songs are repeated, or the lyrics are changed little by little. This melody is mostly based on a basic pentatonic scale. It consists of one of the five tones called *Bon-chung*, which means, “rooted position,” and the above tone called *Sang-chung*, which means upper tone, along with a lower or center tone called *Ha-chung*, which means below.⁹ As shown above in Table 2, this work also displays one of the key characteristics of Korean music. The first movement and the fourth movement are quite similar to each other and the melody and lyrics mirror each other. The characteristics described below are the nine major elements seen in *Oh! KOREA*: melodic scales, folk tune, *Sikimsae*, *Nonghyun*, *Chu-sung*, *Tyae-sung*, *Pansori*, *Jangdan* and *Buks*¹⁰.

⁸ Jongdal Lee. *Understanding of Korean Traditional Music*. Pansori Akdang, accessed June 14, 2018. <https://www.nl.go.kr/app/nl/search/common/download.jsp?file>.

⁹ Sil-ha Woo. *Structure and Principle of Korean Traditional Music* (Seoul: Sonamu Press, 2004), 336-7.

¹⁰ Korean traditional drums

Melodic Scales

In *Oh! KOREA*, Hyo-won Woo utilizes both traditional Korean musical elements and contemporary compositional techniques. The work can be described as utilizing the Western pentatonic scale, C, D, E, G, and A. The five notes of the scale are called *goong*, *shang*, *gak*, *chi*, and *woo*.¹¹ The five-note scale lacks the fourth and seventh scale degrees when compared to a Western diatonic scale.¹² There are two movements in *Oh! KOREA* that use different modes, the D minor pentatonic in the first movement and the F minor pentatonic in the second. The score shows the pentatonic scale based on D. Timpani and Piano 2 sustain a pedal tone D, and Piano 1 plays the scale (Figure 4). Score 2 shows the pentatonic scale based on F (Figure 5).

Figure 4: *Geon*, Mvt. 1, mm. 5-8

The image displays a musical score for measures 5-8 of 'Geon, Mvt. 1'. The score is written for piano and timpani. The piano part (Piano 1) is in the right hand and plays a D minor pentatonic scale (D, E, G, A, B) in the right hand. The timpani and piano 2 parts sustain a pedal tone D. The score is divided into two systems, with red boxes highlighting the scale passages in both.

¹¹ Younghun Kim. *Introduction to Korean Music* (Paju: Music World Press, 2015), 31-32.

¹² Heon Choi. *A Review of Theories of Korean Traditional Tone Structure*. (Seoul: A treatise of National Gugak Center, 1997), 151.

Figure 5: *Gon*, Mvt. 2, mm. 1-5

Lento

Pno1.

Pno2.

Buk

Folk Tunes

The third movement contains the folk melody, *Arirang*. The tune is a traditional Korean folk song, which has widespread popularity and has been significant for over 600 years in Korea registered as a UNESCO World Heritage Site. It is believed that *Arirang* originated in the Jeongseong, Gangwon Province, and this song consists of a simple refrain ‘*Arirang, Arirang, Arariyo*’ and two different regional lines. It has about 3,600 variations belonging to about 60 versions.¹³ (Figure 6). The *Arirang* text and tune are borrowed in the third movement of *Oh! KOREA* (Figure 7).

Also, the *Arirang* melody is used in the piano parts, is borrowed as a harmonic line in the piano 1 part and is also used as a melodic line in the piano 2 part. The right hand in the piano which uses a closed position chord highlighting the *Arirang* line in the highest notes with octave.

¹³ “Arirang, lyrical folk song in the Republic of Korea,” *UNESCO* online, accessed March 20, 2018. <https://ich.unesco.org/en/RL/arirang-lyrical-folk-song-in-the-republic-of-korea-00445>.

This part also shows a full-harmonic structure. After this, piano 2 receives the *Arirang* line in its melodic structure with a modified rhythmic line (Figure 8).

Figure 6: *Arirang* Melody.

Figure 6 shows the musical score for the *Arirang* melody, measures 5 through 13. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is accompanied by lyrics in Korean and English. The lyrics are: A - ri - rang a - ri - rang a - ra re yo. A - ri - rang Go - kye - lo Naw - maw kan - da. Na - lul bu - ri - go ga - shi - nun nim - un. Shim - ni do mok - ga - saw bal byung nan - da.

Figure 7: *Arirang* text from *Gam*, Mvt. 3, mm. 35-58

Figure 7 shows the musical score for the *Arirang* text from *Gam*, Mvt. 3, mm. 35-58. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The score includes vocal lines and piano accompaniment. The lyrics are: ah ah a - ri a - ri a - ri - a 아 리 아 리 아 리 아 a - ri a - ri a - ri - a 아 리 아 리 아 리 아 a - ri a - ri a - ri - a 아 리 아 리 아 리 아. The score is marked with *mp* and *pp*.

Figure 8: *Gam*, Mvt. 3, mm. 9-26.

The image displays a musical score for the piece *Gam*, Movement 3, measures 9-26. The score is arranged in three systems. The first system (measures 9-18) features a piano accompaniment with a right-hand part containing a series of sixteenth-note chords, some of which are circled in red. The left-hand part consists of sustained chords with vibrato markings. The second system (measures 19-22) includes two vocal parts, both labeled 'Chorus', with the lyrics 'ah' written below the notes. The piano accompaniment continues with sustained chords. The third system (measures 23-26) features a piano accompaniment with a right-hand part containing a melodic line with triplets, circled in red. The left-hand part continues with sustained chords. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

The *Arirang* tune in the tenor and bass parts are amplified harmonically from measure 59, which is one of the Western musical features in this music, because there is no meaning of harmony relative to the importance of melody and rhythm in Korean traditional music.¹⁴ Additionally, short rhythmical polyphonic structures are processed like an echo of the next amplified *Arirang* structure (Figure 9).

Figure 9: Amplified *Arirang* tune, *Gam*, Mvt. 3, mm. 59-75

Sikimsae



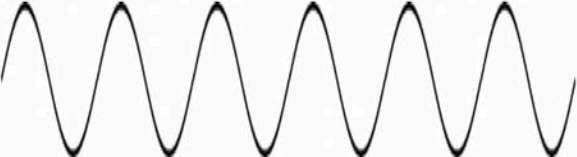

Sikimsae is a term that refers to the melodic line, which decorates the sound in front of or behind the notes that make up the melody.¹⁵ The *Sikimsae* is called ornamentation in Western music. This form of *Sikimsae* is used in Korean music and the skill is an evaluation of the player's musical abilities. In the voice part, *Sikimsae* is divided between *Yo-sung* and *Pyong-*

¹⁴ Younghun Kim, 31.

¹⁵ Younghun Kim. "Sikimsae," *National Gugak Center of Korea* online, accessed March 1, 2018. <https://www.gugak.go.kr/site/program/board/basicboard/view?currentpage=63&menuid=001003001002&pagesize=10&boardtypeid=6&boardid=613>.

sung. *Yo-sung* is a way to sing vibrato, which includes three levels. The first and easiest level is called *Ganun Yo-sung*, which is a very light vibrato, and the last level is called *Gulguen Yo-sung*, which is heavy and loud. The middle level is called *Junggan Yo-sung*, which is somewhere between the first and last level.¹⁶ When a note is longer than one beat, the beginning of *Yo-sung* should be sung with a straight tone, then adding a slow and wide vibrato, becoming increasingly faster and narrower. Normally, the range of *Yo-sung* reaches a major second or a minor third. *Pyong-sung* is a way to sing without vibrato. (Figure 10).

Figure 10: Type of *Sikimsae* in voice part.

Type of <i>Sikimsae</i> in voice		Form of Wave	
<i>Yo-sung</i>	<i>Ganun Yo-sung</i>		Narrower than <i>Junggan Yo-sung</i>
	<i>Junggan Yo-sung</i>		6 cycles / second
	<i>Gulguen Yo-sung</i>		Wider than <i>Junggan Yo-sung</i>
<i>Pyong-sung</i>			0 cycle / second

¹⁶ Sahun Jang and Manyoung Han. *Introduction to Korean Music* (Seoul: Korean Musicological Society Press, 1975), 17.

The expression by *Sikimsae* is more varied and frequent in Korean traditional music.¹⁷ It is often used to interpret Western music. It is possible to express the melody with a traditional Korean character by appropriately using these sighs in choral music: *Heum*, *Heo-heum*, and *Heo-eo*.¹⁸

Nong-hyun

Nong-hyun refers to the performance practice that is used in instrumental music as a lyric method in vocal music. It is a kind of decoration used in strings and wind instruments. It is one of the most important features of Korean traditional music. *Nong-hyun* makes it possible to express the style.¹⁹ Movement 2 shows the *Non-ghyun* in the piano 1 part (Figure 11).

Figure 11: *Gon*, Piano 1, Mvt. 2, mm. 1-10

¹⁷ Jungsu Hong, “Sikimsae,” *Ethnic Music Society*, no.12 (1996): 339-341.

¹⁸ “Sikimsae,” *The World of Music History Dictionary*, (Seoul: Sekwang Music Press, 1996), 957.

¹⁹ Sahun Jang and Manyong Han, 16.

Chu-sung

Chu-sung is a way to push the end of the sound and lift the end of the sound.²⁰ This effect is achieved when notes go from a low to a high pitch, the notes push up the low pitch to create a flowing curve to reach the high pitch. It is like a kind of glissando and a method of sounding a bass and then raising about two or three degrees from the low pitch or pushing it up from the previous sound to make the new pitch. The vowel is emphasized once more without breathing to describe this method. Moreover, it is usually right to emphasize the final syllable if the composer does not mention articulations in the score (Figure 12).

Figure 12: *Chu-sung* in tenor and bass, Mvt. 2, mm. 25-37.

The image shows a musical score for tenor and bass, measures 25-37. The score is written in G major (one sharp) and 4/4 time. The tenor part (top staff) and bass part (bottom staff) both feature a melodic line with a rising inflection. The tenor part starts with a whole note 'Ah' and then has a phrase of eighth notes: 'Ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter). The bass part starts with a whole note 'Ah' and then has a phrase of eighth notes: 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter), 'ah' (quarter). The tenor part has a dynamic marking of *mp* and a *poco a poco cresc.* marking. The bass part has a dynamic marking of *mp*. Red boxes highlight the rising inflections in both parts, with orange arrows pointing to the notes. The tenor part has a red box around the 'Ah' and another around the final 'ah'. The bass part has red boxes around the first 'ah' and the second 'ah'.

Tyae-sung

In contrast to *Chu-sung*, *Tyae-sung* is a postponed utterance almost like a slipping sound.²¹ It is a way to get high and low when the melody goes from high to low it is close to a

²⁰ Ibid, 18.

²¹ Ibid, 19.

Western musical articulated *glisando* but the traditional method is needed to sing with the correct downward tone (Figure 13).

Figure 13: *Tyae-sung* in alto, *Gon*, Mvt. 2, mm. 38-59

This method uses ornaments of *Sikimsae* in piano 1 (Figure 14).

Figure 14: *Geon*, piano 1. Mvt. 1, mm. 2-4.

Pansori

Throughout the work, the text is used both to create soundscapes as well as convey a dramatic storyline. *Heum*, *Heo-heum*, *Heo-eo* and *Ah* are kinds of onomatopoeia or monosyllables, which are from *Pansori*.²² *Pansori* is a genre of musical storytelling performed dramatically by a vocalist, accompanied by a Korean traditional drummer, a double-headed barrel drum (Figure 15).

Figure 15: Korean traditional drum for *Pansori*



The vocalist uses a combination of *Chang* (song), *Aniri* (narration), and *Nerumsae* (gesture) to tell a story. Meanwhile, the drummer plays the appropriate rhythmic setting of each song, and speaks using onomatopoeia, too.²³ This communication is called *Chuimsae*, which allows the vocalist to encourage and respond to the percussionist. Historically, the drum is played by a male, reflected in the score. The texts, *Ha* and *Heo-I* in movement 2, is one of the *Chuimsae* in this work. Even though there are no specific notes in the score, the text must be shouted with the *Buks* as *Nerumsae*. The composer described the men's part as a *Go-su* who plays the *Buks* in *Pansori* (Figure 16). Additionally, *Chuimsae*, is more shout-like and the consonant /h/ should be emphasized and the final sound lifted up.

²² Heewon Yoon. "Concept and Definition of Constitutional Ontology," *New Korean Language Life III*, vol.3, no.2 (1993) 3-15.

²³ "Pansori," *Cultural Heritage Administration of Korea* online, accessed March 20, 2018. http://www.heritage.go.kr/heri/html/HtmlPage.do?pg=/unesco/CulHeritage/CulHeritage_02.jsp&pageNo=1_3_2_0

Figure 16: *Chuimsae* in tenor and bass parts, *Geon*, Mvt. 1, mm. 29-32.

The musical score for Figure 16 is written in bass clef with a key signature of one flat. It consists of a vocal line and piano accompaniment. The vocal line includes the lyrics: "hah! heo - i! hah! hah! heo - i! heo - i!" and their Korean equivalents: "하! 헤오이! 하! 하! 헤오이! 헤오이!". The piano accompaniment features a strong dynamic marking of *ff* and a *Jangdan* rhythm. The score concludes with the instruction "ad lib. (to m. 32)".

Jangdan (Rhythm)

Within the work are a number of traditional Korean rhythmic features. *Jangdan* is a rhythmic form, which is repeated and improvised with percussion instruments. There is a simple format with a set group of rhythmic patterns of varying length.²⁴ *Jangdan* patterns are used mainly in triple and compound meter; triple compound meter is used to a much greater extent than it is in Western music.²⁵ The use of irregular rhythms is one of Woo’s musical features. Repetitive use of irregular rhythms creates tension and stimulates excitement with the male part (Figure 17).

²⁴ Nathan Hesselink, “Changdan Revisited: Korean Rhythmic Patterns in Theory and Contemporary Performance Practice,” *Study in Korean Music*, Vol. 24, (1996): 144-5.

²⁵ Jonathan Condit, “Music of the Korean Renaissance, “*Songs and Dance of the Fifteenth century*, (Cambridge: Cambridge University Press, 1984), 22.

Figure 17: *Li*, Pianos, mm. 29-36.

29

ff

ha! heoi! ha! ha! heoi! heoi!
하! 헤이! 하! 하! 헤이! 헤이!

ff

ff

ad lib. (to m.32)

Buks

This work is a four-movement work based on philosophical elements represented by the four trigrams of the South Korean flag (*Tae-geuk-gi*). The original instrumentation is for chorus, two pianos, and both Eastern and Western percussion instruments. The *Buks* are old enough to be found in the sculptures of the ancient Orient. At first it was an independent instrument, but as other instruments were developed and vocalized, it took on the role of accompaniment rather than performance.²⁶ Significantly, the *Buks* are performed at the very beginning of this work. Historically, *Buks* are inferred as a signal such as starting or finishing a war, or as a sign. The beginning uses *Buks* to open this piece. To emphasize the sound of the Korean traditional drum,

²⁶ “Buks,” *National Traditional Orchestra of Korea* online, accessed March 20, 2018. <https://www.ntok.go.kr/Orchestra/Introduction/Instrument?type=E>

the piano 2 and timpani are used to support the *Buks*' sound with low pitches using the *sf* dynamic (Figure 18).

Figure 18: Scoring for the *Buks*, *Geon*, Mvt. 1, mm. 1-8.

The image displays a musical score for the first eight measures of the piece. The tempo is marked 'Adagio' and the time signature is 4/4. The score includes four staves: Pno.1 (Piano 1), Pno.2 (Piano 2), Perc. (Percussion), and Timp. (Timpani). Pno.1 features a melodic line with a forte (*ff*) dynamic. Pno.2 provides a harmonic accompaniment with a forte (*ff*) dynamic. Perc. and Timp. parts consist of rhythmic patterns with a forte (*sf*) dynamic. A red box highlights the Pno.2 and Perc. staves, and an orange box highlights the Perc. and Timp. staves.

The *Buks* used in this work are a metrical type and have a different sized drum so that the performer can see the score and conductor. One or more *Buks* can be played by one or several people. In this work, one player can play two or more *Buks* (Figure 19).²⁷

Figure 19: Korean traditional *Buks* used in *Oh! KOREA*



²⁷ Ibid.

Moreover, the *Buks* are used in cadenza the end of movement 3 where the characteristics of Western music as a cadenza and Korean traditional music as a part of percussive folk music are properly shown. It induces the response of the audience and can see more and more advanced musical effect. (Figure 20)

Figure 20: Cadenza, *Gam*, Mvt. 3, mm. 93-94.

The musical score for the Cadenza of *Gam*, Mvt. 3, mm. 93-94, is presented in a multi-staff format. It includes vocal lines with lyrics in Latin and Korean, piano accompaniment, and a section for Buk (percussion). The lyrics are "a-ri-a." and "아리아". The score is marked with a forte dynamic (*ff*). The Buk section is marked "Per. ad.lib. - about 1' 2min." and is enclosed in a red box.

CHAPTER 4

REHEARSAL AND PERFORMANCE NOTES FOR WESTERN CHORAL DIRECTORS

Western music is composed and performed on the basis of quantified musical elements. In other words, the melody, harmony, rhythm, and tempo that are the basis of the musical interpretation of the performer are precisely recorded or marked in the score. In the case of choral music composed with Korean traditional elements, in most works, the sound and color of Korean traditional music and all musical elements must be recorded according to the notation of Western music. Therefore, the expression and spirit of Western music must be accommodated within the playing method. For the performer, it is necessary to display the instructions relating to musical expression in a very accurate, diverse and detailed manner.

Korean Traditional Sound

In order to perform this piece, Western directors must understand the traditional Korean sound. First of all, the Korean sound is rooted in *Pansori*. *Pansori* is a genre in which one singer and one vocalist (or drum player) intertwines musical stories. This popular tradition is expressed by singing, uniform words, and abundant gestures. It is characterized by the fact that it covers all three of the aforementioned elements. For up to eight hours, the improvising performers “interact” with each other both lyrically and rhythmically.²⁸ The word *Pansori* is a combination of ‘plate’ meaning ‘place where people gather’ and ‘sound’ meaning ‘song.’ *Pansori* is supposed to have originated in the Southwest of Korea in the 17th century from a new expression of a song by a shaman. On the other hand, it is presumed that it began even before King Sukjong (1674 – 1720) according to the contents of *Chunhyangga* in the 30th year of Joseon Dynasty (1754), and

²⁸ Sahun Jang and Manyoung Han, 190-192.

it is assumed that it occurred in the Joseon Dynasty as well. *Pansori* has a unique characteristic in that there is active participation of shouting from the audience. *Pansori* has become a popular word among ordinary people, and more sophisticated in literary content since the late 19th century, becoming popular among urban intellectuals.²⁹

Generally, Korean sound is less soft and harmonic than Western sound and therefore, it is natural for the sound to be rough and a little less balanced because of the *Pansori* and *Sikimsae* principles. It sounds like a natural sound of wind, waves and so on. Korea's vibrant style is more wide and extensive, and singers should sing with enthusiasm. The Western technique of singing in a soft head voice does not fit well in traditional Korean music. In other words, the chest voice more appropriately fits the Korean traditional sound. It is the Korean musical style that understands the heart of *Pansori*, which is rough and more conspicuous than the assortment of beautiful harmony and the emphasis of consonants in Western music. It would also be better to emphasize Korean pronunciation rather than think of the expression of the vowels. For example, 'Ah' in movement 1 needs to be sung like *Chu-sung*, which as written in Chapter 3, is a way to push the end of the sound and push up the low pitch to create a flowing curve in order to reach the high pitch. Woo also uses *Tyae-sung*, a postponed utterance almost like a slipping sound at the end of measure 24. The sound should be finished by the first beat of the next measure with a sudden decrescendo. Performers should approach this piece with drastic changing dynamics when performing in this tradition's style (Figure 21).

²⁹ "Pansori epic chant," *UNESCO* online, accessed March 20, 2018. <https://ich.unesco.org/en/RL/pansori-epic-chant-00070>.

Figure 21: *Geon*, Mvt. 1, mm. 21-24

The image displays a musical score for the first movement of *Geon*, measures 21 through 24. The score is arranged in three systems. The first system (measures 21-22) features a vocal line and a piano accompaniment. The vocal line is marked *mf* and includes the syllable "ah" in measures 21 and 22. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A red box highlights the vocal line and the piano accompaniment in measures 21 and 22. The second system (measures 23-24) continues the vocal and piano parts. The vocal line is again marked *mf* and includes the syllable "ah" in measures 23 and 24. The piano accompaniment continues with similar chordal and rhythmic patterns. A red box highlights the vocal line and the piano accompaniment in measures 23 and 24. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

Particularly in the second movement, the composer did not designate any musical notation in the score, but the traditional elements are most often seen in this work. Specifically, the text ‘Ah’ needs to be sung with *Pyong-sung* which is without vibrato in order to emphasize the traditional style. I suggest singing with an open throat exhaling with a large breath. The director (or singer) should aim for a straight tone, never wavering, without vibrato (Figure 22).

Figure 22: *Pyong-sung* in tenor and bass parts, *Gon*, Mvt. 2, mm. 25-30

The musical score for Figure 22 shows four staves. The top two staves are for the vocal parts (Tenor and Bass). The bottom two staves are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score starts at measure 23. The vocal parts enter with the word 'Ah'. The tenor part has a dynamic marking of *mp* and a red arrow indicating a crescendo to *poco a poco cresc.* The bass part also has a dynamic marking of *mp* and a red arrow indicating a crescendo. The piano accompaniment consists of a simple harmonic accompaniment.

In addition, in the tone of the *Pyong-sung*, all voices intersect and complete the harmonic richness of the characteristic of Western music (Figure 23).

Figure 23: Harmonic richness, *Gon*, Mvt. 2, mm. 45-48

The musical score for Figure 23 shows four staves, each representing a different vocal part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score starts at measure 45. All four parts enter with the word 'Ah'. The top part has a dynamic marking of *mp* and a red arrow indicating a crescendo to *poco a poco cresc.* The second part has a dynamic marking of *mp* and a red arrow indicating a crescendo to *poco a poco cresc.* The third part has a dynamic marking of *mp* and a red arrow indicating a crescendo to *poco a poco cresc.* The bottom part has a dynamic marking of *mp* and a red arrow indicating a crescendo to *poco a poco cresc.* The score includes triplets in the second and third parts.

For the Korean chorus, the use of language differs from Western languages, because Korean words are monosyllabic and thus, have no point of stress. Also, vowels are difficult to assemble when foreign choirs sing Korean music. For instance, the vowel /ㅟ/ of 비취 in measure 37-40 is not familiar to Western singers. It is a double vowel closer to /u+/o/ and singers need to pronounce it quickly at the same time as the open vowel /ㅓ/. With each syllable, the sound must increase in volume and intensity. The harmony in the chorus consists of a basic triad with parallel thirds and fifths as the female and male voices sing the same notes, which make for a strong sound. Moreover, the bass figure in the timpani and piano 2 lead to a 3+3+2 repeated rhythm eliciting excitement through the end of the phrasing. This is a feature in traditional Korean music that is emphasized through repetitive rhythm and makes the listeners familiar with it, so the audience can join in the performance together. In addition, in the rhythmic aspect, cheerfulness is gradually expressed through repetition rather than the use of various rhythms, which is commonly seen in Western music (Figure 24).

In the last movement, *Li*, is a more dramatic musical effect due to *Chuimsae*. The musical structure in this movement is already built to become the climax because of the harmonic figure in double chorus. The *Chuimsae* responds with a strong choral lyric and supports the text with strength. Woo repeats the text ‘A’ three times with an eighth rest separating each ‘A.’ The lyrics, *Heo-yeo!*, *Heo-ya*, and *Heo-i!* create a kind of sound that gathers strength. To make it sound more concise, it is very effective to cut the first of the two syllables forcefully short and raise the second syllable (Figure 25).

Figure 24: *Li*, Chorus, mm. 37-40

37 *f* bi-cheo_ 비취 bi-cheo_ 비취 bi-cheo_ 비취 bi-cheo_ 비취

f

Figure 25: *Chuimsae* from *Gam*, Mvt. 3, mm. 77-90.

77 *f* a-a-a-ri-a-ri-a a-a-a-ri-a a-a-a-ri-a a-a-a-ri-a
아 아 아 리아 리아 아 아 아 리아 리아 아 아 아 리아 리아
heoi) heoi)

a-a-a-ri-a- heo-yeo! a-a-a-ri-a heo-ya a-a-a-ri-a
아 아 아 리아 - 헤이 야 아 아 아 리아 헤이 야 아 아 아 리아

a-a-a-ri-a a-a-a-ri-a a-a-a-ri-a a-a-a-ri-a
아 아 아 아 리아 아 아 아 아 리아 아 아 아 아 리아 아 아 아 아 리아

heoi! heoi! heoi! heoi!
헤이! 헤이! 헤이! 헤이!

Han

It is necessary to understand and know how to express *Han* when performing Korean choral music. The meaning of *Han* defined in the dictionary is described as a heart that is very resentful, unjust, or sad. The basic concept of *Han* is that it can have a negative meaning; however, it goes much deeper than simply a negative emotion. It cannot even be explained through language, but rather felt deep inside oneself, in the depths of the soul.³⁰ *Han* is a very intense feeling of sadness. Generally speaking, there are no emotions that are compatible or as strong as *Han*. There is something special about *Han's* emotions, that is, there is no feeling of revenge. *Han* is an emotion of resentfulness, injustice, and of deep sadness and pain. The feelings of loss, whether human or natural, indicate an emotion that has matured and intensified for a long time. The difference between Korean and non-Korean people is how they come to terms with this repressed emotion. For non-Koreans, resentment is sometimes resolved with a philosophy of “an eye for an eye.” The perpetrator must pay for their infliction, whereas *Han* is a characteristic that does not take revenge but rather hopes for justified vengeance.³¹ This perseverance is related to Korean traditional manners from Confucianism (Ruism) which is an educational value taught to children. The manners encompass four qualities that people ought to have: *In*: a heart of compassion for a person, *Eui*: a noble act, *Ye*: etiquette, and *Ji*: a wise action.³²

There are three types of *Han*.

³⁰ Heeseung Lee. *Korean Dictionary* (Seoul: Minjung Seorim, 2000), 4258.

³¹ Myongwon Yoon. “The Structure of *Han* in Korean Traditional Music.” *The Korean Folklore Society*. Vol.30. (1998): 109-110.

³² Seungil Kim. *East Asian Values: In, Eui, Ye, and Ji* (Seoul: Kyunghae Press, 2011), 8-10.

Determined Separation and Space

Separation from a person in a relationship brings sorrow and longing. Whether it is a desired farewell or an unwanted farewell, it is accompanied by the feelings of *Han* because it is followed by a break with another other person. Following a refrain in *Arirang*, the text is that “Nareul beorigo gashineun nimeun, Shimrido Motgaseo Balbyeounanda (나를 버리고 가시는님은 십리도 못가서 발병난다).” The direct meaning of the text is, “My love, you are leaving me, your feet will be sore before you go ten *Li*.” The precise meaning of the text is saying they do not want their loved one to leave, but their care and respect for them remains. Therefore, in a situation of an unwanted farewell, the nostalgia and *Han* become stronger.

Lamenting from the Outer World and the Inner World

The emotions of a grudge and the sighing elements in the music generate from the connection with the elements of the external environment, which cause the complex feelings caused by the stimulation of the internal sound or mind. Historically, Korea had been invaded by foreign powers for thousands of years.³³ Throughout those years, the Korean people had to endure sadness. Therefore, people feel the emotion of sadness and lamentation through their social positions. After feeling the emotions, people experience a lament of reflection on loneliness. So, they have a lament while experiencing conflict between both the Outer World and the Inner World.

Spiritual

Most of those with *Han* are marginalized in power and economically poor. Korean

³³ Kihun Lee. *Korean History as Wars* (Seoul: Jisungsa, 1997), 8.

society was a classist society until a few hundred years ago.³⁴ In such a class society, it was through the arts that ordinary people could express their emotions, and as mentioned earlier, such popular music was the means of public expression of emotion. Therefore, it is difficult to find *Han* in daily life or the art of the upper class. However, the arts of the lower-class people, the proverbial folk song *Pansori*, is the basis of a desperate *Han*.

The texts, *Heum*, *Heo-heum*, and *Heo-eo*, are not simply a representation of simple lyrics. The text is a reflection of *Han*; grief, sadness, lamentation, and sympathy are needed to express these emotions. It is a complex psychological state that accumulates in us when discriminatory suffering is not solved. *Han* is not simply a level of unreasonable value. It is a sadness that is felt so deeply, having embedded itself within. As mentioned with *Yo-sung* and *Pyong-sung*, performers should know how to express the differences between them. The text of movement 2 is only *Ah*, but it has a much deeper expression of *Han* through an understanding of *Sikimsae*.

It is difficult to express the exact sound method for finding *Han*. This is because the performer must understand the exact meaning of each song. As mentioned in the Korean traditional sound in general, the use of chest voice, the use of a little broad vibrato, and the three different parts of *Yo-sung* are the ideal sounds for expressing *Han*. It is also appropriate for the expression of the Korean music that the changes between three vibratos in the use of the *Yo-sung* is changed rapidly in one phrase.

Woo uses a choral sigh *Heum* and *Heo-heum* in measures 10-15. The onset of the humming chest voice should be applied with a non-voiced breathy tone before entirely joining the written note. The text, *Heum*, along with *Yo-sung* and *Heo* should be sung alongside *Pyong-*

³⁴ Hyunjin Lim. "A Theoretical Framework for the Understanding of the Statics and Dynamics of Korean Society: The State, Class, Nation, and Culture," *Korean Society Science Review* Vol 21. No.1 (1999):92-93.

sung. *Heum* in this movement requires a low level of *Yo-sung* with little tenuto at the beginning (Figure 26).

Figure 26: *Gon*, Mvt. 2, mm. 10-25

The musical score for Figure 26 consists of several staves. The top four staves are vocal parts, with lyrics 'heum' and 'heo' written below the notes. The bottom two staves are piano accompaniment. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'p' (piano). An orange bracket highlights a specific section of the vocal lines, and a blue bracket highlights a section of the piano accompaniment.

Figure 25 demonstrates the harmonious support based on Western music. It is no exaggeration to say that there is no meaning of harmony relative to the importance of melody and song in traditional Korean music. Therefore, harmony in Korean choral music does not exist as it does in Western based music, and the common troubles of composers are how to apply Western musical harmony in order to express Korean colors. Ultimately, this part entirely depends on the composer's creative harmony color structure. A characteristic of Korean art that emphasizes the “beauty in empty space” is expressed by the change of slow harmony and the melodic melody line of piano 1, which is called *Nong-hyun*, and thusly fills the empty space.

Instruments

The use of *appoggiatura* is a traditional technique in Korean music. To perform this work, conductors need to understand the differences between an *appoggiatura* and *Sikimsae*. The *Sikimsae* is an ornamentation and normally used through improvisational lines in Korean traditional music. Woo frequently utilizes the *Sikimsae* in piano parts. *Sikimsae* when playing an instrument is a bit different than singing. The stressed *appoggiatura* is often longer than the Western *appoggiatura*. The *appoggiatura* requires a certain stress on a note, often more slowly and lasting longer than the primary note. Moreover, the sound is more separated like *Kayagum*, which is a traditional Korean zither-like string instrument with 12 strings³⁵ (Figure 27).

Figure 27: *Kayagum*



The *Kayagum* does not sustain sound so the pianist should play the passage by using a specific pedaling method. Low passage F in the left hand is held by the *sostenuto* pedal and the octave top notes in the right hand are played with separate pedaling somewhere between an *appoggiatura* and the original note of the sustain pedal. The purpose is to interpret the Korean

³⁵ Sahun Jang and Manyong Han, 249.

sound. This pedaling method should be applied to every appoggiatura in the piano parts in this work (Figure 28).

Figure 28: *Gon*, Piano 2, mm. 1-9

The image displays two systems of musical notation for Piano 2, measures 1 through 9. The first system covers measures 1-4, and the second system covers measures 5-9. The music is written in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The first system begins with a piano (*p*) dynamic marking. Red circles highlight specific notes in the right-hand part of both systems, which are identified as appoggiaturas. These notes occur on the first and third beats of measures 1, 2, 3, 5, 6, 7, and 8. The left-hand part of the score features sustained chords and moving bass lines, with some notes also circled in red. The red boxes highlight the right-hand part of the first system and the right-hand part of the second system.

In this composition as a whole, there is a similarity to the structure of the concerto style, as the choral music is separated into four movements. The first movement and the fourth movement contain a similar musical structure and the lyrics are set to a fast tempo. The second movement is a slow tempo, and the lyrical aspect is at its strongest in this movement. Even though the movement does not have specific lyrics, it shows the beauty of marginal space. The use of space is one of the characteristics of Korean traditional art. The margin means sadness. This static margin is one way of expressing *Han*, which is called the *Beauty of the Margin*. It is more likely that the singing of Korean traditional vocal techniques mentioned will make it more effective.

CHAPTER 5

CONCLUSION

After Western music was introduced in Korea at the end of nineteenth century, the music has been applied and has spread out over the country and is used by many composers. Western music is quantified in musical notation as the basic elements that are fundamental to the musical interpretation of the performer. Traditional Korean music is also quantitative in comparison to the musical score and performance of Western music, but the fluidity of the performance is highly based on performance and musical interpretation of performer. Therefore, the performer must understand and utilize the characteristics and sounds of Korean music in order to accurately express the musical phrasing used in the piece.

Choral music is an excellent way to express diverse and abundant emotions through language, especially Korean choral music as a means to represent Korean material through Korean lyrics. Therefore, we can approach Korean musical expression more and more by understanding the language and acquiring better pronunciation.

Hyo-won Woo has been recognized as a representative composer who composed adapting Korean traditional elements based on Western music. She presents a new direction of Korean contemporary music and introduces a high-quality choral sound. She has also contributed to the development of children's and women's choral music by composing many choral songs with deep inspiration and creative ideas. For a more holistic and authentic performance of this work, choirs can emphasize intonation, the use of rapidly changing dynamics and can express themselves by using Korean vibrato.

This study has looked at the elements of Korean traditional music that appears in Hyo-won Woo's *Oh! KOREA* and outlined the performance guidelines that can effectively enhance

the performance for Western conductors and singers. With a detailed understanding of these stylistic elements, the conductor can understand the symbolic meaning of each movement and communicate the intention of the composer precisely to the audience.

APPENDIX

INTERNATIONAL PHONETIC ALPHABET GUIDE FOR KOREAN DICTION

Alphabet Order

IPA	Korean letter	IPA	Korean letter	IPA	Korean letter
A	ㅏ, ㅑ, ㅓ, ㅕ	B	ㅞ	C	ㅋ, ㆁ, ㆁ
D	ㅛ	E	ㅚ, ㅜ, ㅡ	F	ㅍ
G	ㅜ, ㅝ	H	ㅎ	I	ㅣ
J	ㅞ	K	ㅋ	L	ㄹ
M	ㅓ	N	ㄴ	O	ㅗ, ㅛ
P	ㅍ	Q	ㅋ	R	ㄹ
S	ㅅ	T	ㅌ	U	ㅜ
V	ㅞ	W	ㅜ	X	ㅝ, ㅞ
Y	ㅣ	Z	ㅞ	TH	ㅝ

Basic Vowels

IPA	/a/	/e/	/i/	/o/	/u/	/ʌ/	/ə/	/ɔ/	/ɛ/	/æ/
Korean letter	ㅏ	ㅑ	ㅣ	ㅗ	ㅜ	ㅓ	ㅓ	ㅛ	ㅑ	ㅕ

Voiced Consonants

IPA	/b/	/d/	/j/	/l/	/m/	/n/	/r/	/v/	/z/	/dʒ/	/ʒ/	/tʒ/	/ð/	/h/	/g/
Korean letter	ㅂ	ㅃ	ㅣ	ㄹ	ㅁ	ㄴ	ㄹ	ㅅ	ㅞ	ㅈ	ㅉ	ㅊ	ㅌ	ㅎ	ㄱ

Voiceless Consonants

IPA	/f/	/k/	/p/	/s/	/t/	/ʃ/	/tʃ/	/t/	/θ/	/ŋ/
Korean letter	ㅍ	ㅋ	ㅍ	ㅅ	ㅌ	ㅈ	ㅊ	ㅌ	ㅍ	ㅇ

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