

KOREAN TRADITIONAL ELEMENTS AND CONTEMPORARY COMPOSITIONAL
TECHNIQUES IN HYOWON WOO'S CHORAL MUSIC AS REFLECTED IN *GLORIA*

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Among native Korean choral composers, Hyowon Woo has emerged as one of the most significant representatives of choral genre, both in Korea and internationally. She has created a new style of choral music that combines traditional Korean musical elements with contemporary Western compositional techniques, in a synthesis that generates new sonorities and effects. Her choral music falls into three basic categories: music employing direct quotation of Korean folk tunes or other elements, which produce typical Korean sonorities; music using Western practices, which produce modern and Western flavors; and music combining Korean traditional methods with modern Western concepts.

Hyowon Woo's unique contribution to contemporary Korean choral music is ideally represented by her *Gloria*, which will form the basis for this study. Because traditional Korean music culture has such a strong presence and influence on her choral compositions, detailed knowledge of these elements are essential for the study and performance of her work. The combination of traditional Korean music and Western contemporary techniques lies at the core of her compositional style, and is the principal focus of this study.

A detailed understanding of these stylistic elements, both Korean and Western, and how they work together to achieve the composer's purpose and vision, is vital to achieving an informed performance of this work. This study is intended to supply the conductor these needed tools and to add to the small but growing body of literature related to the performance practice not only of Woo's significant body of choral compositions, but of Korean choral music in general.

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By

Yoonchung Chang

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CHAPTER 1

INTRODUCTION

Among native Korean choral composers, Hyowon Woo has emerged as one of the most significant representatives of the choral genre, both in Korea and internationally. She has created a new style of choral music that combines traditional Korean musical elements with contemporary Western compositional techniques, in a synthesis that generates new sonorities and effects. Her work *Gloria* is representative of her unique abilities to combine traditional Korean musical elements within a Western music vocabulary.

The art of Korean choral music is less than one century old. Now, however, Korea has about sixty professional choirs supported by city governments and around two hundred volunteer choirs. With the very large number of Korean choirs at all levels, from fully professional ensembles to excellent volunteer choirs, there is an enormous demand for new choral music. Also, conductors of Korean professional choirs, who have studied abroad and have been exposed to world-class choral concerts, seek fresh and modern Korean choral compositions to enhance their repertoires. As a result, many young Korean composers have been strongly encouraged to write choral music.

Hyowon Woo's choral music falls into three basic categories: music employing direct quotation of Korean folk tunes or other elements, which produce typical Korean sonorities; music using western practices, which produce modern and western flavors; and music combining Korean traditional methods with modern western concepts.

I have had several conversations with Hyowon Woo about her musical compositions and, in particular, about *Gloria*. I am indebted to Ms. Woo for her explanations of various aspects of her compositional style. Many of the observations found in the analytical portion of this study

are taken from her explanations.

Table 1. Three styles of Woo’s choral works

| CATEGORIES | TITLE | MUSIC TEXTURE |
|--|---------------------------------------|--|
| Korean traditional elements | ME-NA-RI (2005) | Unaccompanied mixed choir for three groups, with Korean percussion (1 Gong, 1 Modum-buk) |
| | Missa Brevis for Women’ voices (1996) | Women’s voices unaccompanied |
| | Cheo-Yong (1999) | Unaccompanied, for 8 mixed voices |
| | Jung gwaJung (2011) | Mixed choir with Gayageum |
| Modernized Western music | Oh! Deahanminguk (2002) | Mixed choir, 2 pianos, Timpani and Korean drums |
| | Pal-So-Seong (2008) | Unaccompanied, for 8 mixed voices |
| | O Magnum Mysterium (2008) | Unaccompanied, for 8 mixed voices |
| Combining Korean and contemporary techniques | ALLELUIA (2005) | Unaccompanied, for 8 mixed voices |
| | Choral Panso-ri Su-gung Ga (2007) | Mixed choir, Korean traditional solo singer and Buk |
| | MOSES (2011) | Mixed choir with Orchestra, 2 Pianos, various instruments |
| | ME-NA-RI (2005) | Mixed choirs with Korean percussion |
| | Gloria (2002) | Unaccompanied, mixed choir |
| | Te Deum (2010) | Unaccompanied, mixed choir |

1.1. Hyowon Woo

Woo was born in 1974 in Seoul into an artistically inclined family—her father was a painter, and her mother, a pianist. She studied music composition at Sung-Shin University in

Korea, where she was influenced by the music of Bela Bartok and Igor Stravinsky.¹ While she was in college, she was a member of Yongrak Presbyterian Church Choir conducted by Hakwon Yoon, a world-renowned choir director. After she graduated from Sung-Shinn University, she was commissioned by Hakwon Yoon to write *Missa Brevis for Women's Voices* (1996) for an Asian concert tour by the Seoul Ladies Singers.² Hakwon Yoon recognized Woo's significant musical talent. Since the debut of her first work in 1996, Woo and Mr. Yoon have worked closely together. Since 1999, she has been the resident composer of the Incheon City Chorale, conducted by Mr. Yoon. Their partnership has led to ideas creating a new path for choral music in Korea. The foremost works stemming from their collaboration are *Moses*, a path-breaking departure for Korean oratorio, *Choral Pan-so-ri 'Sugung-ga'*, and some shorter works including *Gloria*. Her sincere Christian faith also inspired her to compose other sacred music.

Hyowon Woo's works have been performed internationally by top level ensembles such as the choir of World Vision International Children's Choir Festival, Niigata Asian Culture Festival Choir, the Asian Youth Choir, and in 2009 the World Youth Choir sponsored by International Federation for Choral Music. The Batavia Madrigal singers earned a top prize in the 2003 Marktoberdorf Choral Festival in Germany with a performance of *Gloria*. This work has also been sung by the A Cappella Choir of the University of North Texas, the Victoria Chorale in Singapore, Los Angeles Master Chorale (2011), and the Concordia College Choir (2011). Other pieces such as *ME-NA-RI* and *Pal-So-Seong* were met with the highest compliments at the national convention of the American Choral Directors Association (2009) and at *Polyfolia: 4th World Showcase and Marketplace for Choral Singing* in Saïnt-Lô, France (2010) as performed by the Incheon City Chorale.

¹Interview with the composer on January 6, 2012.

²Interview with the composer on January 6, 2012.

Despite the international attention given her compositions, extensive research on her music is lacking. There exist currently only three studies of her works.³

Hyowon Woo's unique contribution to contemporary Korean choral music is ideally represented by her *Gloria*, which forms the basis for this study. Because traditional Korean music culture has such a strong presence and influence on her choral compositions, a detailed knowledge of these elements is essential for the study and performance of her work. The combination of traditional Korean music and Western contemporary techniques lies at the core of her compositional style, and is the principal focus of this study.

1.2. Overview of Gloria by Hyowon Woo

Gloria was written in 2002 for the Asian Youth Choir concert tour. Woo composed *Gloria* based in part upon Western music compositional techniques, often blended with traditional Korean aspects. The basic structure of *Gloria* is Western in style and form and is built in three movements, which are either binary or ternary in form. The overall formal plan of the three movements is A B A', the third movement being constructed on motives repeated from the second part of the first movement. The harmonic vocabulary is based in westernized techniques too, in some cases using Western concepts of quartal harmonies derived from Korean pentatonic scales.

Woo employs three overall key schemes: d minor in the first movement, g minor in the second movement and c minor in the first and third movements. However, the use of traditional Korean melodic scales is a primary factor in the analysis of the work in Chapter 1. Woo incorporates a number of traditional Korean rhythmic patterns (*Jangdan*) in the composition of

³Suhyun Kim, "An Analysis of *Mass for Women's Voices*," unpublished thesis, Ihwa Women's University, 1999. Yonghun Kim, "Analysis of *ME-NA-RI*," *Choir and Organ*, vol.4, pp. 3-6, 2009. Lois Kwak, *ME-NA-RI*, unpublished dissertation, University of Southern California, 2012.

Gloria, including *Sijo Jangdan*, *Doduri Jangdan*, and *Utmorr Jangdan*, to be discussed in greater detail below. The tempo relationship of the three movements is fast (andante-allegro), slow (no tempo indication), and fast (allegro moderato).

The main theme of the work is presented at measures 26-27 of the first movement with the text *Gloria in excelsis Deo*, a component linking the first and the third movements. The second movement demonstrates various contrasting aspects including timbre, voice ranges, dynamics and density of textures. To that end, Woo utilizes contemporary compositional techniques combined with Korean folk elements.

The dominant characteristic of each movement is established in the opening measures. For the first movement the use of traditional Korean melodies in the opening tenor solo establishes an atmosphere of personal hope and anticipation of the Messiah, while in the second movement contemporary techniques, combined with Korean folk elements and cast in a deep and weighty sonority, reflect the grief and earnestness of the Christian believer. The rhythmic and lively homophony of the third movement with its ever-changing dynamics reflects a spirit of joy in the glory of God.⁴ While traditional Korean elements dominate the first two movements, the third reflects more Western influence in its style and structure. For a detailed outline of the formal plan of *Gloria*, see the appendix.

⁴Interview with the composer on January 6, 2012.

CHAPTER 2

COMPOSITIONAL TECHNIQUES IN *GLORIA*

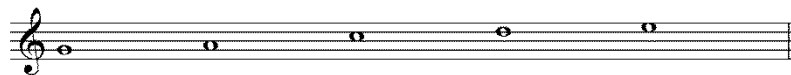
2.1. Traditional Korean Elements

Hyowon Woo often utilizes in her choral works Korean folk melodies from sources such as *Minyo* (folk song for common people), *Sijochang* (artistic poetry song), or *Pansori* (a kind of ballad that tells a story). Therefore, knowledge of the unique characteristics of these Korean musical traditions is needed for a thorough examination of *Gloria*. The characteristics described below fall under the categories of five distinct elements: melodic scales and associated harmonic structure, *Sikimsea*, *Jangdan*, *Meygigo-batgi*, and *Yeoneum*.

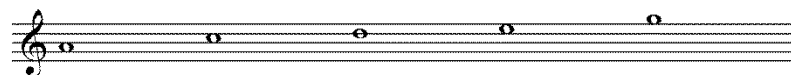
2.1.1. Melodic Scales and Harmony

Korean folk melodies are based on two different kinds of pentatonic scales: *Pyeongjo* and *Gyemyeonjo*.⁵ *Pyeongjo* refers to the sol-mode, a minor third and three major seconds whereas *Gyemyeonjo* refer to the la-mode, two minor thirds and two major seconds. Western ears tend to perceive *Pyeongjo* as a major mode, while *Gyeomyenjo* suggests the minor mode. Each tone in the scale has its own function.

Example 1. *Pyeongjo* (sol-mode)



Example 2. *Gyeomyenjo* (la-mode)

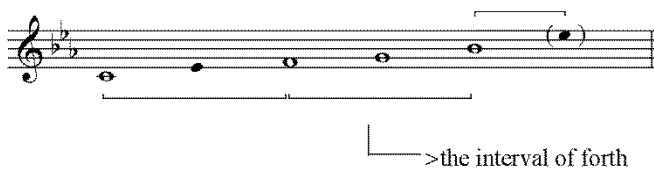


⁵Chan, Sahun. *Gukak-Chongron (Introduction of Korean traditional music)*. Seoul: Seakwang Press, 1985, p. 77.

Woo employs primarily *Gyeomyenjo* in her *Gloria* for both melodic and harmonic functions. In the first movement, *Gyeomyenjo* based on D is used in measures 1-14, changing to a C based *Gyeomyenjo* in measures 19-25. Using the C-mode (Example 3), the theme of the whole work is presented at measures 26-27 (Example 4). This main theme, sung by altos and basses, dominates the remainder of the movement with numerous repetitions and creates a powerful drive to the final chord. Sopranos and tenors supply contrapuntal embellishment with motives derived from the main theme. In the second movement the composer uses melodic scales based on B-flat *Gyeomyenjo* (measures 1-3), A-flat *Pyeongjo* (measures 9-35), and F *Gyeomyenjo* (measures 44-45). The introduction of the third movement employs C-mode *Gyeomyenjo* exclusively.

The sequence of seconds and thirds, which comprise the Korean pentatonic scales, also produces a series of overlapping fourths, another important structural feature which often results in quartal harmonies.⁶ Intervals of a fourth, both melodic and harmonic, derived from the *Gyeomyenjo* pentatonic scale, dominate the main theme at measure 42 (Example 6).

Example 3. The interval of fourth in *Gyeomyenjo*



Example 4. Theme of the Gloria in C-mode / *Gyeomyenjo*

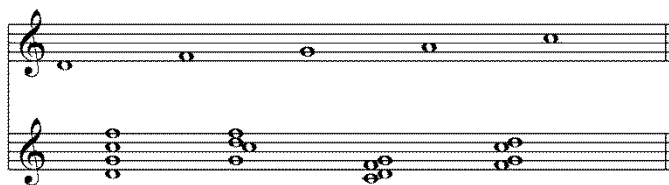


⁶Additional intervals, not part of the fundamental pentatonic scale, such as the second and seventh, are sometimes added to supplement the empty sonority of the quartal harmony.

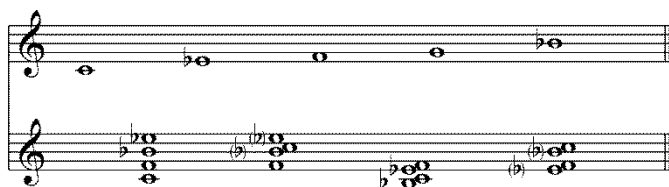
Example 5 illustrates further possibilities for deriving quartal harmonies from the different modes based on different main notes.

Example 5. Melodic scales and quartal harmony in *Gloria*

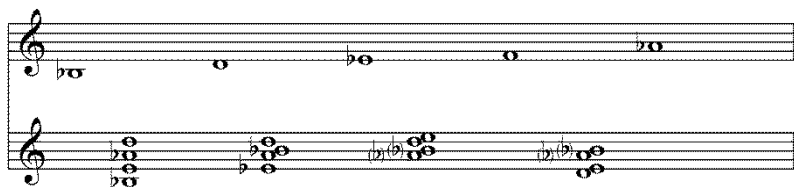
D-mode in *Gyeomyenjo*, 1st movement, mm.1-18



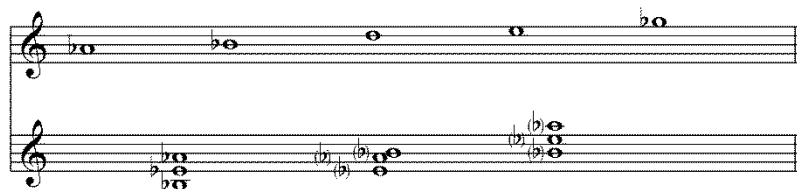
C-mode in *Gyeomyenjo*, 1st movement, mm. 19-25 and 3rd movement



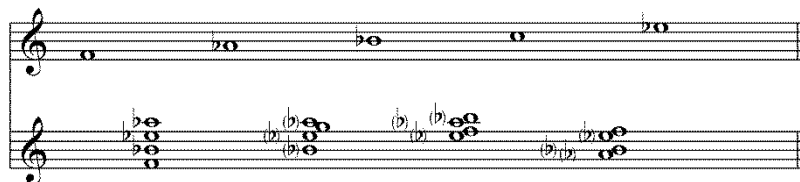
B flat mode in *Gyeomyenjo*, 2nd movement, mm. 1-3



A-flat mode in *Pyeongjo*, 2nd movement, mm. 9-36



F mode in *Gyeomyenjo*, 2nd movement, mm.44-45



Example 6. Quartal harmony in *Gloria*

42

Glo-ri a

Glo ro a in ex cel sis De o Glo ri a in ex cel sis De o

Glo ri a

Glo ri a in ex cel sos De o Glo ri a in ex cel sis De o

2.1.2. *Sikimsea*

Sikimsea is a term that refers to a group of traditional Korean melodic ornaments and a precise understanding of the role and application of these ornaments is critical to a performance Hyowon Woo's *Gloria*. *Sikimsae* form the critical methods of introducing subtle shading and nuance of tone using degrees of vibrato and sliding of pitch. Although *Sikimsea* would appear in some respects to have similar counterparts in Western ornamental practice, these specialized techniques are unique to Korean tradition, not only in their special tonal qualities, but also in their distinct application within the Korean melodic scale system.⁷

Example 7. *Sikimsea*

vibrating tone Jeonsung
or Yoseong

non-vibrating tone
Pyeongseong

Gukneomok and Toiseong

⁷Byong Won Lee, "Improvisation in Korean Music," *Music Educators Journal*, vol. 66, no. 5 (January, 1980), p.143.

2.1.2.1. Vibrating and Non-vibrating Tone

Two styles of tone may be applied to certain pitches in the Korean folk melody scales, one which vibrates, and one which is non-vibrating. A vibrating tone is reserved primarily for the main tone of the scale, whereas a tone a fourth above that should not vibrate; this relation is unique to Korean folk music.⁸

The vibrating style is named *Yoseong*, which can occur on either a long or short note. On a note longer than one beat, the first beat of *Yoseong* should be sung in a straight style and then begin to vibrate slowly over a wide range, becoming increasingly faster and narrower. The vibration range of *Yoseong* reaches a major second or sometimes a minor third.⁹ When *Yoseong* is applied to a short note, usually lasting only one beat or less, the note should vibrate quickly with a narrow range from the beginning of the beat. *Pyongseong* is the second of these two styles, a straight tone, with no vibrato.

2.1.2.2. Grace Tones

Three types of grace tones are employed in Korean folk music: *Toiseung*, *Gukneonmok* and *Jeonseong*. *Toiseung* refers to a downward glissando or bending of the pitch on the note a fifth above the main tone. It is comparable to *portamento* in Western music. *Toiseung* techniques include *Gukneonmok*, an ornament similar to the *appoggiatura* in Western music, and *Jeonseong*, an embellishment confined to a single short note.

⁸Chang Sahyun and Manyong Han. *Gukak-Gearon (An Introduction of Traditional Korean Music)*. Seoul: Korean traditional association, 1975. p. 18.

⁹Chang Sahyun and Manyong Han. *Gukak-Gearon (An Introduction of Traditional Korean Music)*. Seoul: Korean traditional association, 1975.20.

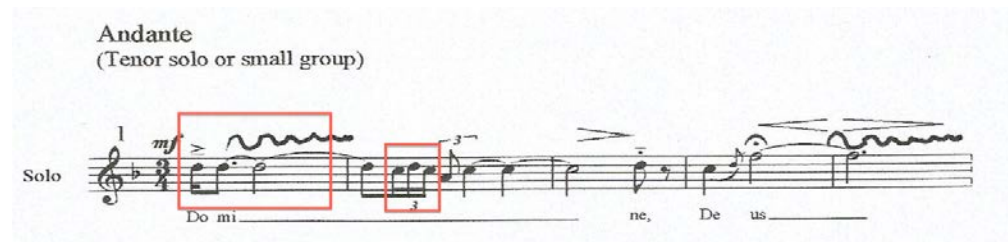
Woo displays various *Sikimseain* her *Gloria* by incorporating Korean melodies such as *JireumSijo*,¹⁰ a traditional Korean poetry song style, which appears at the beginning of the first movement. Also, Woo cites *Chunmyun-gok* from *Gasa*, a genre of traditional Korean poem song, in measure 10-25.¹¹ These melodies are combined with various *Sikimsea* in the following examples.

Example 8. The Korean folk tune *Jireum Sijo*

8a. *JireumSijo* (“Shouting” *Sijo*)



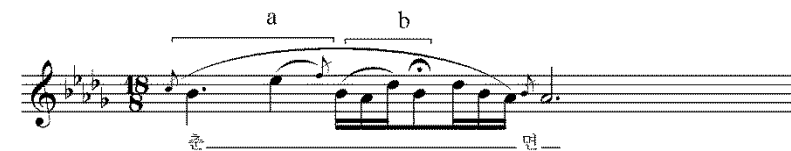
8b. *JireumSijo* as found in *Gloria*, 1st movement, mm. 1-5



The tone ‘D’, the first note of the first measure, should be sung with *Yoseong* as shown in the above example. *Pyeonsung*, a non-vibrating tone, is applied to C of the second measure.

Example 9. The Korean Folk Tune *Chunmyeongok*

9a. *Chumyeongok* (*Dream-Song of Spring*)



¹⁰*Sijo* poetry, most favored by the common people, is in a simpler familiar style, and reflects local popular sentiments and life style. *Jireom Sijo* begins on a long note in a high register, almost like yelling (*Jireom* refers to “yelling”).

¹¹*Gasa* is a genre of traditional Korean poem song of five verses, sung by either aristocratic or common people. *Chumyeongok* is one of these songs which means Dream-Song of Spring.

9b. *Gloria*, 1st movement, m.10



In addition to the traditional application of *Sikimsea* to the borrowed folk melody that opens the piece, Woo deftly uses notated slurs, reminiscent of *Toiseong*, a type of *Sikimsea*, in the choral response at measures 6-9.¹²

Example 10. *Toiseongin Gloria*, 1st movement, mm. 6-9

These examples illustrate Woo’s individual approach to combining Western compositional style with the traditional Korean ornamentations *Sikimsea*, *Yoseong*, *Toiseong*, *Gulim* and *Gukneomok*, which highlight the Korean folk style.

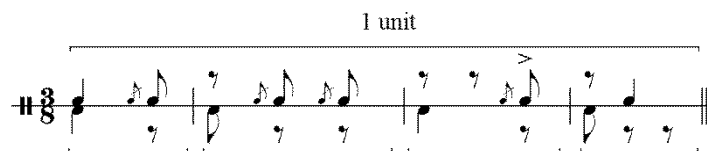
¹²*Toiseong* is an ornament which slides like a glissando from the starting pitch either up or down to another pitch. Woo’s notation calls for a downward slide from the notated pitch but not to a specific pitch.

2.1.3. *Jangdan*

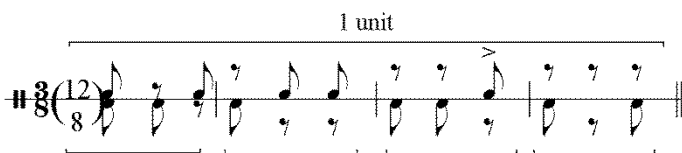
Similarly, Woo incorporates the rhythmic element of *Jangdan* (literally long-short) from Korean folk music. *Jangdan* is the term used to describe a group of set rhythm patterns of varying length, which, through repetition, form the basis of extended improvisations and variations.¹³ *Jangdan* are typically played by traditional Korean percussion instruments. *Jangdan* patterns utilize predominantly triple or compound meter to a much greater extent than is common in Western music.¹⁴ It should also be noted that each *Jangdan* pattern is associated with a particular tempo.¹⁵ Example 11 illustrates several different instances of these traditional rhythmic patterns.

Example 11. *Jangdan*

11a. *Gutgeori Jangdan*



11b. *Jajinmori Jangdan*

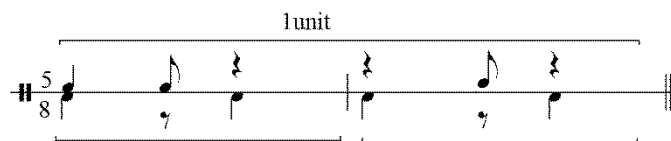


¹³Nathan Hesselink, "Changdan Revisited: Korean Rhythmic Patterns in Theory and Contemporary Performance Practice," *Studies in Korean Music*, vol. 24, Seoul: Korean Musicological Society, 1996, pp. 144-145.

¹⁴Jonathan Condit, "Music of the Korean Renaissance," *Songs and Dance of the Fifteenth century*, Cambridge: Cambridge University Press, 1984, p. 22

¹⁵Nathan Hesselink, "Changdan Revisited: Korean Rhythmic Patterns in Theory and Contemporary Performance Practice," *Study in Korean Music*, vol. 24, Seoul: Korean Musicological Society, 1996, pp. 144-145.

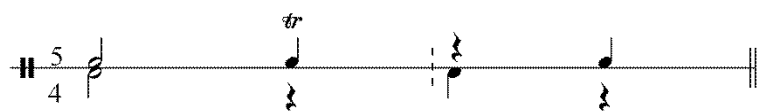
11c. *Utmori Jangdan*



The tempo of the *Gloria* is similar to *Minyo*, a Korean folk song that often begins slowly and becomes faster. The first movement of *Gloria*, in like manner, begins with the slow tempo of *Sijo Jangdan* but gradually changes to the faster tempo of *Utmori Jangdan*. Woo modifies the *Sijo Jangdan* in measures 1-5 of the first movement, in which the folk song *Jireum Sijo* is quoted.

Example 12. Transformed *Sijo Jangdan* in *Gloria*

12a. *Sijo Jangdan*



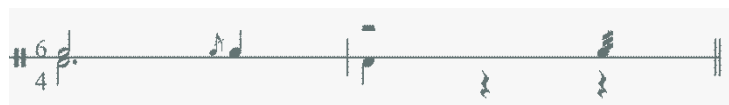
12b. Transformed *Sijo Jangdan*, 1st movement, mm. 1-5

* *Hanjunggan* may indicate a longer rest of indeterminate length.

The pattern changes to *Doduri Jangdan* in measures 10-11, in which *Chumyengok* is cited, and measures 9-25, in which the soprano and tenor soloists sing in imitation.

Example 13. Transformed *Doduri Jangdan* in *Gloria*

13a. *Doduri Jangdan*



13b. Transformed *Doduri Jangdan*, 1st movement, mm. 10-11

13c. Transformed *Doduri Jangdan*, 1st movement, mm. 19-20

Finally, the transformed *Utmori Jangdan* is demonstrated in part two of the first movement, which is repeated in the second part of the third movement. *Utmori Jangdan* calls for the tempo of dotted quarter note equals a metronome marking of 80-96, corresponding to *allegro* in Western music. As the following example shows, one unit of the *Utmori Jangdan* pattern is ten beats in length.

Example 14. Transformed *Utmori Jangdan* in *Gloria*

14a. *Utmori Jangdan*

14b. Transformed *Utmori Jangdan*

In performance the accompanist can modify or improvise upon *Jangdan* patterns, especially when a faster tempo is indicated, as in *Janjinmori* or *Hwumori Jangdan*. In that case

syncopation and hemiola occur frequently in traditional Korean music (Example 15).¹⁶ These rhythms often reflect the natural joy experienced by the player. Woo incorporates hemiola by alternating *Janjinmori Jangdan* (see Example 11b) at measures 63 and 66 in the first movement, and measures 53 and 56 in the third movement (Example 16).

Example 15. Syncopation and hemiola in *Jajinmori Jangdan*

Example 16. Hemiola in *Gloria*, 1st movement, mm. 63-67

2.1.4. *Meygigo-batgi* (Call and Response)

Meygigo-batgi is a type of folk song or *Nodongyo* (working song) in which a solo singer calls or leads the song and a chorus responds. The refrain, sung by the chorus, is invariable,

¹⁶Chang Sahyun and Manyong Han, *Gukak-Gearon (An Introduction to Traditional Korean Music)*, Seoul: Korean traditional association, 1975, p. 27.

while the solo part is variable (Example17).¹⁷This type of song is much like antiphonal singing in Western music. Woo modifies this technique in measures10-25 of the first movement.

Example 17. Korean working song *Ongheaya*

Ongheaya

♩ = 112 -120

The score for *Ongheaya* is in 3/4 time with a tempo of 112-120. It features a solo voice and a choir. The lyrics are in Korean. The first system shows the soloist singing '응 해야 어 절-시 구 저 절-시 구' while the choir provides accompaniment. The second system shows the soloist singing '잘 도 한 다 응 해 야... 에 해 해 해 응 해 야' and the choir singing '응 해 야... 응 해 야'.

Example 18. *Meygigo-batgi* in *Gloria*, 1st movement mm. 19-25

The score for *Meygigo-batgi* in the first movement of *Gloria* (measures 19-25) features four vocal parts: soprano solo, tenor solo, and a four-part choir. The lyrics are in Latin. The soprano soloist sings 'gnus De i Fi li us Pa tris'. The tenor soloist sings 'us A gnus De i Fi li us pa tris'. The choir, labeled 'Batgi (respond)', sings 'Chris te' in four parts. The score includes dynamic markings such as *fp* and *f*, and includes a 'Meagigo (call)' section. Arrows indicate the relationship between the solo parts and the choir's response.

¹⁷Sungchun Lee, et al., *Gukak-Gaeron(Studies of Korean Traditional Music)*, Pungnam Press, 1994, p. 92.

2.1.5. *Yeoneum*

Yeoneum is a court music tradition of ancient Korea in which one group of instruments is imitated by a second group of instruments.¹⁸ As such it is virtually indistinguishable from some types of imitation found in Western contrapuntal practice. An occurrence of *Yeoneum* can be found in measures 17-24 of the third movement when a new theme appears at the text *Quoniam tu solus sanctus, Quoniam tu solus Dominus*.

Example 19. *Yeoneum* in *Gloria*, 3rd movement, mm.17-24

The image shows a musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) and instrumental parts. The score is in G major and 4/4 time. The lyrics are: "sanc tus in ex cel sis De o Glo ri a Do mi nus Quo ni am tu so lus Do mi nus Do mi do mi nus". A box labeled "Yeoneum" highlights a specific passage in the Tenor part, which is imitated by the instrumental parts. The score is divided into two systems. The first system shows the vocal parts and the instrumental parts. The second system shows the vocal parts and the instrumental parts. The lyrics are: "sanc tus in ex cel sis De o Glo ri a Do mi nus Quo ni am tu so lus Do mi nus Do mi do mi nus Quo ni am".

2.2. Contemporary Techniques Combined with Traditional Korean Elements

Contemporary compositional techniques occur primarily in the second movement, including the use of highly inflected speech, unconventional and graphical notations, and a tone

¹⁸Sungchun Lee, Dukwon Kwon, et al., *Gukak-Gaeron* (study of Korean traditional music), Pungnam Press, 1994, p. 90.

cluster. These techniques meld with traditional Korean concepts, creating new effects and unique sonorities.

2.2.1. Chant Style

In measure one of the second movement, even though the composer calls for *chant style*, the melody uses a technique inspired by Arnold Schoenberg's *Sprechstimme*,¹⁹ a musical term used to refer to an expressionist vocal technique that lies between singing and speaking.²⁰ Woo was fascinated by Schoenberg's use of *Sprechstimme*, and by combining *Sikimsea*, traditional Korean ornamentations, with *chant style* in measures 1-7 of the second movement, Woo creates a new fusion of these disparate styles, similar to *Sprechstimme*. Subsequently, three sopranos sing a kind of chordal recitation embellished with *Sikimsea* in measures 4-7.

Example 20. Chant style with *Sikimsea*



Example 21. Choral form of chant style



¹⁹Interview with the composer on January 6,2012.

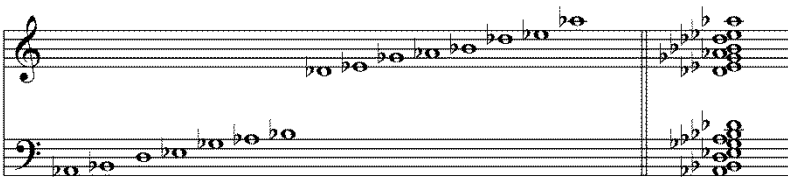
²⁰ Six different styles of *Sprechstimme* can be found in Anton Berg's opera *Lulu*.

The high register of the sopranos contrasts with the low register of the bass soloist, representing the ‘angelic sound of healing (the sopranos) versus the earthiness of the human soul (the bass).’²¹

2.2.2. Elements of Sound and Texture

Changes in the density of musical sonority are used to create a variety of contrasting textures. In the opening of the second movement already described above, Woo explores high and low ranges of the soloists against a shifting chordal foundation in the chorus, expanding by measure seven to a full two and a half octaves. Further contrasts in texture are achieved subsequently by the use of tone clusters and poly chords. Beginning with a single tone in the bass and growing, one note at a time, this pentatonic cluster culminates with seventeen notes spread across the entire choral spectrum.

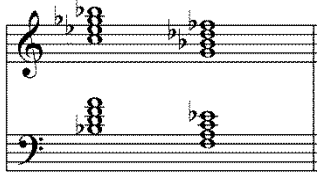
Example 22. Cumulating pentatonic tone cluster



The poly chord created in measure 42, with two half diminished seventh chords and one diminished seventh chord in the women’s voices against two major seventh chords and one dominant seventh chord sung by the men, creates an effective cluster of pitches over an octave displacement. The contrast of the poly chord, in the highest vocal range, with the single note in the lowest register of the bass that follows, produces not only great contrast in density of texture but also a sense of spatial expansion much like the first part of this movement.

²¹Interview with the composer on January 6, 2012.

Example 23. Poly chord in *Gloria*



2.2.3. Indeterminacy of Pitch and Rhythm

While the work on the whole utilizes traditional notation, there are two types of non-conventional notation which appear in the second movement: proportional notation and indeterminate notation. Proportional notation appears in measures 1-7 and measures 43 to the end, the last section using a mixture of chant style and *Sikimsea*. Throughout the measured building of this cluster Woo calls for the interjection of the words *Fili* and *Unigenteas* a “free and non-rhythmic speech,” temporally indicated by the linear placement on the page, thus combining elements of metric notation and indeterminacy. The following section also contains graphic notation whose precise rendering is left up to the performer.

The marking *rubato* for the beginning and concluding sections of this movement also gives great flexibility to the conductor and performers in regard to tempo. The ethnomusicologist Byongwon Lee, professor at the University of Hawaii at Manoa, explains:

Freedom of performance exists in both traditional court and folk music in Korea, as many aspects of traditional Korean music are not rigidly specified. Performers may exercise a certain degree of freedom when interpreting rhythmic nuance and embellishment of the basic melody, thereby creating on each occasion a new performance of the same work.²²

2.2.4. Highly Inflected Speech

There are three instances of highly inflected speech, another untraditional compositional

²²Byong Won Lee, “Improvisation in Korean Music,” *Music Educators Journal*, vol. 66, no. 5 (January, 1980), p.138.

technique. As the pentatonic cluster builds in the choir, a bass voice shouts the word *Fili*(Son), followed by a soprano and tenor who speak the word *Unigenite* (only begotten). These interjections are continued and compounded by the choir until the climax is reached, at which point the chord is resolved to a perfect octave sung to the text *Jesu Christe* (Example 24). Woo states:

Shouting *Fili Unigenite* illustrates the fervent prayer of a devout Christian. We do sometimes, I do eagerly call out ‘Jesus, only begotten Son of God.’ It also reflects our anguish and sorrow over Christ’s death.

Example 24. Gloria, 2nd movement, p.14 (f = Fili, u = Unigenite)

After the unison *Jesu Christe* at measure 36, Woo calls for the choir to speak the word *Christe* with graphically notated undulating pitch level, beginning with one voice in the lowest register and adding voices one by one, becoming more massive and louder over a period of approximately fourteen seconds. This is reminiscent of *Gok* used at traditional Korean funerals. *Gok* is an ancient tradition in which the families of the dead cry out, making the sound “A-igo a-igo” or “Eo-ieo-i” during the funeral to express their deep grief.²³ Woo reinforces the Christian’s heartbreak by mingling *Gok*-like shouting with contemporary compositional techniques. The section begins with two sopranos singing two notes, progressing from a major

²³*Hanguk Minjok Munhwa Deabeakkwa* (The Dictionary of Korean National Culture), Hanguk ChungangYeonguwon, 2009, <http://terms.naver.com/entry.nhn?docId=523361>, accessed on February 16, 2012.

second to a minor third. Woo then introduces another shouting technique at measure 42 with a poly chord cluster followed by a glissando and answered in turn by a single low F in the bass.

2.2.5. Layout of the Text

Frequently the text of a *Gloria* setting is divided into three parts: God the Father, God the Son, and God the Holy Spirit. Even though Woo chose the text from the ordinary of the Catholic Mass, the manner in which she redistributes the text departs from traditional settings. In *Gloria* she freely replaces, omits, reorders and repeats sections of the Mass text.

Table 2. Text Layout in Woo's *Gloria*
First Movement

| *Inserted text | -Omitted text | #Reordering of text | +Repetition of text |
|--|---------------|--|---------------------|
| The ordinary mass | | Woo's text order | Change |
| Gloria in excelsisDeo. | | #Domine Deus, Deus Pater omnipotens | Reordering text |
| Et in terra pax hominibus bonaevoluntatis | | #Domine Filiunigenite, JesuChriste. | Reordering text |
| Laudamuste. Benedicimuste. Adoramuste. Glorificamuste. | | #Domine Deus, Agnus Dei, FiliusPatris. | Reordering text |
| | | #Gloria in excelsisDeo. #Et in terra pax hominibus bonaevoluntatis. | Reordering text |
| Gratiasagimustibi protermagnamgloriamtuam Domine Deus, Rex coelestis, Deus Pater omnipotens. | | #Laudamuste. Benedicimuste. Adoramuste. Glorificamuste. | Reordering text |
| Domine Filiunigenite, JesuChriste | | #Gratiasagimustibi protermagnamgloriamtuam | Reordering text |
| Domine Deus, Agnus Dei, FiliusPatris. | | +Gloria in excelsisDeo. | Repetition of text |

Second Movement

| *Inserted text | -Omitted text | #Reordering of text | +Repetition of text |
|---|--|---------------------|---------------------------------------|
| The ordinary mass | Woo's text order | | Change |
| Qui tollis peccata mundi, miserere nobis. | #Qui sedes ad dexteram Patris, miserere nobis. | | Reordering text |
| Qui tollis peccata mundi, | #Qui tollis peccata mundi, miserere nobis. +Qui tollis peccata mundi, miserere nobis. | | Reordering text Repetition of text |
| -Suscipe deprecationem nostrum. | | | Omitted text |
| | *Domine Fili unigente | | Inserted text |
| | *Jesu Christe | | Inserted text |
| Qui sedes ad dexteram Patris, miserere nobis. | | | Reordering text |

Third Movement

| *Inserted text | -Omitted text | #Reordering of text | +Repetition of text |
|---|---|---------------------|---------------------|
| The ordinary mass | Woo's text order | | Change |
| Quoniam tu solus sanctus. | +Gloria in excelsis Deo | | Repetition of text |
| Tu solus Dominus. | #Quoniam tu solus sanctus. #Tu solus Dominus. | | Reordering of text |
| Tu solus | | | Omitted text |
| altissimus, Jesu Christe. | #Quoniam altissimus, Jesu Christe. | | Reordering of text |
| Cum Sancto Spiritu in Gloria Dei Patris | | | Omitted text |
| | +Gloria in excelsis Deo. +Et in terra pax hominibus bonae voluntatis. | | Repetition of text |
| | +Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. | | Repetition of text |
| | +Gratias agimus tibi propter magnam gloriam tuam. | | Repetition of text |
| | +Quoniam tu solus sanctus +Quoniam tu solus Dominus + Quoniam altissimus, | | Repetition of text |
| | +Jesu Christe. | | Repetition of text |
| | *Amen. | | Inserted text |

2.3. Relationship between Text and Music

Another extremely important aspect of Woo's *Gloria* is the relationship between text and music, which is handled in an unconventional manner. By restructuring the text, Woo reflects in the first movement on the longing for the Messiah, in the second movement on the believer's sorrow experienced through the contemplation of the death of God's only Son, and in the third movement on the joy to be found in Jesus. It is also essential that the performers and audience understand that the composer treats the text *Domine Fili unigenite, Jesu Christe* (Lord God, only begotten Son, Jesus Christ) as the core of the work.

In the first movement, the first line of the *Gloria* of the Mass, *Gloria in excelsis Deo*, appears not at the beginning of the work, but later in the first movement, and in addition is repeated in the third movement. As a result, this text serves to establish unity and consistency to the whole work. The rhythms of the first movement are derived from *Jangdan* patterns. In particular, Woo employs the transformed *Utmori Jangdan*, one of the more festive of these patterns, for the text sung by the choir as a rhythmic accompaniment. These characteristics are well suited to setting the angelic hymn, which represents good news for the faithful awaiting the Messiah.²⁴

Woo begins with *Domine Deus*, which occurs in the middle of the original Mass text. *Domine Deus*, sung by a tenor soloist in *Jireum Sijo* ("yelling" style), appears at the opening. *Jireum Sijo*, a traditional Korean poetry song, begins in the high register, then descends. Likewise, *Domine*, at the beginning of Woo's *Gloria*, starts on a long note in the upper register (Example 8b). In effect the people are shouting out to the Lord, the promised savior of mankind.²⁵

²⁴ The angelic hymn begins with the words that the angels sang when announcing Christ's birth as recorded in Luke 2:14.

²⁵ Interview with the composer on October 30, 2011.

In the measures 10-25 of the first movement, the text, *Domine Deus, Domine Fili unigenite, Jesu Christe*, is sung by the tenor soloist in *Sijo* style and answered by the chorus singing in homophonic style; *Domine Deus Agnus Dei*, is sung by the soprano soloist in *Sijo* style and imitated by the tenor soloist, while the choir responds in *Meygigo-batgi* style. In this section the word *Domine*, which means ‘Lord,’ is always sung in *Sijo* style, reflecting the Korean people’s *Han*, a deep and abiding sadness combined with longing and hope for freedom.²⁶ Woo reflects on the longing for Messiah in the beginning of the first movement by using Korean folk singing style. However, in part two of this movement, Woo changes the mood to express joy for the coming Messiah by using the angelic hymn *Gloria in excelsis Deo* with a festive *Utmorr jangdan*.²⁷

Woo also rearranges the beginning of the text in the second movement. The last stanza of the second part of the *Gloria*, *Qui sedes ad dexteram Patris*, is initiated by a bass soloist singing in chant style in a low register, which is contrasted with the beginning of the first movement (Example 21). In spite of the omission of *suscipe deprecati onem nostrum*, which means ‘receive our supplication,’ the composer still highlights our entreaty to God by repeating *Qui tollis peccata mundi, miserere nobis* four times; two times it is sung by the bass soloist in a low range and two times by three sopranos in a high range. The contrast of voice register creates the feeling of space within the work. To Woo, the low register represents humanity, while the high register represents angels or heaven.

Furthermore, she inserts the text from the first movement, *Domine Fili Unigenite*, into part two of the second movement (measures 9-34), which further emphasizes the central theme of the entire text, driving toward the culmination in the words *Jesu Christe*. In this section, Woo

²⁶ Ibid.

²⁷ Ibid.

uses a three-note figure for the text *Domine*, which signifies the Holy Trinity: Father, Son, and Holy Spirit.²⁸

Example 25. *Gloria*, 2nd movement, mm. 9-37

The image shows a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are 'Do mi ne do mi ne do mi ne'. The bass part begins with a low A-flat note in the first measure, which is the starting point of the 'Domine' text. The other vocal parts enter in subsequent measures, creating a polyphonic texture.

Beginning with the bass voice singing a low A-flat, the word *Domine*, meaning ‘Lord,’ is repeated more than twenty-five times by seventeen vocal parts successively, building the *Pyeongjo* pentatonic cluster discussed previously. While the chorus sings the cluster, voices eagerly call out *Fili* (Son) and *Unigenite* (only begotten) until the cluster is resolved by *Jesu Christe* in perfect unison in measure 37. Next, the word *Christe* is repeated for fourteen seconds, beginning as a sigh and then rising loudly like the crying out of a people in mourning, evocative of the traditional mourning of rituals of *Gok*. This dramatic gesture is resolved at *Jesu Christe*, sung by two sopranos in harmony. The massive poly chords in the entire choir reflect the power of Jesus, Savior of mankind.

The extreme contrast between the fortissimo cluster and the hushed unison on low F that follows creates an aural representation of crying out for Jesus who died for humanity bringing healing from heaven (Example 26).

²⁸Interview with the composer on October 30, 2011.

Example 26. Contrasting density structure in *Gloria*, 2nd movement, mm.41-43

The image shows a musical score for two vocal parts: (2 sop.) and (Bass.). The soprano part begins with a piano (*p*) dynamic and the lyrics "Je su, Chris- te". The bass part enters with a fortissimo (*ff*) dynamic and the lyrics "Je- su! Chris- te!". Both parts feature a glissando (*gliss.*) in the final measure. The score is set in a key with one flat and a 3/4 time signature.

In the second and last measures of the second movement the text *Heo-hum* for the chorus implies the Korean practice of sighing and sorrow (see discussion below in Chapter 3).

Example 27. *Gloria*, 2nd movement, m. 2

The image shows a musical score for a B solo part and two vocal parts: (Women) and (Men). The B solo part has the lyrics "Qui tol- lis pe-cca-ta mun- di, Qui tol-lis pe-cca-ta mun- di,". The Women part has the lyrics "Hum" and "Heo Hm". The Men part has the lyrics "Hum" and "Heo Hm". The score is set in a key with one flat and a 3/4 time signature.

The second movement forms the emotional and theological center of *Gloria*, expressing the text *Jesus Christ* in various ways and emphasizing deep sorrow in the contemplation of Christ's death for our sins – it is the composer's religious confession.²⁹

The third movement, subtitled *Cum Sancto Spiritu* (though this text is actually omitted in the musical setting), has a decidedly more Western feeling and appearance in contrast with the first two movements, where Korean folk elements dominate to a much greater degree. This movement is a motive driven, polyrhythmic showpiece that is entirely Western in style and structure. Nonetheless, the pentatonic *Gyeomyenjo* scale still permeates the work, especially in the new motive appearing to the text *Quoniam tu solus sanctus* in the second part of the movement.

²⁹Interview with the composer, October 30, 2011.

In the composer's view, the rhythmic and lively *Amen*, with its strong syncopations and accents, reflects joy in the anticipation of the promised Messiah.

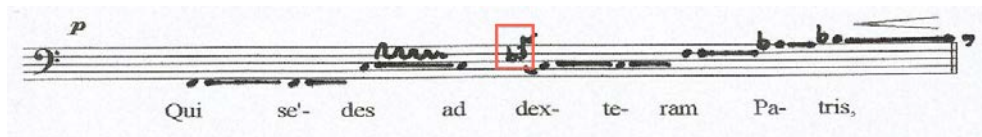
CHAPTER 3

PERFORMANCE CONSIDERATIONS

Foreign conductors who want to perform *Gloria* must understand the performance practice traditions of Korea which are prevalent in the work. One such example is the vibrating tone heard in traditional Korean vocal music, which is generated by nodding the neck. When *Jeoseong* is sung, the performer uses no vibrato for up to a beat and then begins nodding slowly, creating a wide vibrato, which becomes faster and narrower. In contrast, to perform *Yoseiong*, a singer should nod the neck quickly from the beginning of the tone (Example 28).

The use of grace notes is a very traditional technique in Korean music. Woo frequently utilizes the *Gukneonmok*, a stressed grace note that is often longer than a Western appoggiatura. For instance, in the opening of the second movement, the first *Gukneonmok* F at the syllable *Qui* should be sung longer, almost as an eighth note, with strong emphasis (Example 21). The same thing occurs in measures 44-45 in the second movement as the bass soloist sings E-flat on the syllable *dex*, stressing and lengthening the note.

Example 28. *Gloria*, 2nd movement, m. 44

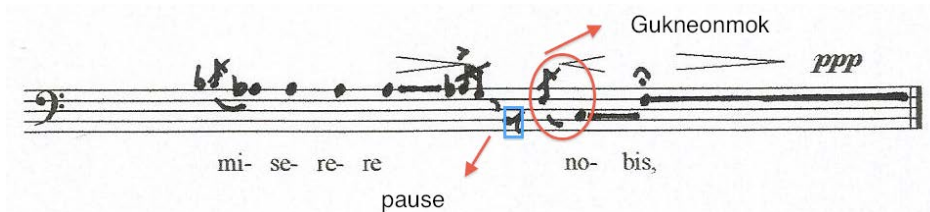


It is also a special practice of Korean folk music that if a melodic line leaps up or down to a tone that is expressed with any form of *Sikimsea* a short pause should be inserted between the two tones. Woo indicates this practice by inserting an eighth rest between measures 11-12. Even if the musical score omits this pause, the performer should add it to strengthen the Korean character (Example 30).

Example 29. *Gloria*, 1st movement, mm.10-13



Example 30. *Gloria*, 2nd movement, m.45



Another type of nuance within the grace note family is *Toiseong*, which was discussed in Chapter 1. Most often, *Toiseong* descends or ascends a major second or minor third, requiring it to be performed in the manner as it appears in measure twelve of the first movement.

Example 31. Application of *Toiseongin*, *Gloria*, m.12



However, in measures 6-9 of the first movement, the choir sings a *Toiseong*, but the singers should allow the final moment of the tone to bend downward, however not to a specific pitch (Example 10).

Precise application of dynamics and accents are also essential to achieving a successful performance of *Gloria*. In traditional Korean performance practice, the concepts of crescendo and decrescendo are not only issues of dynamics, but also issues of the intensity of vocal tone. For instance, a singer might begin a crescendo from piano to forte, but the singer would also begin with a less focused tone and add depth and resonance throughout the crescendo. The opening section of the third movement is a clear example of an opportunity to utilize this technique on the extended notes.

Example 32. *Gloria*, 3rd movement, mm. 1-4

Allegro moderato

S
A
T
B

Glo ri a
Glo ri a

A motivic fragment in the soprano part at measures 34-35 of the first movement, which is repeated until measure 86, must be given special care regarding both dynamics and accents. The sopranos should begin this motive with an accent on the first syllable *glo*, followed by a broad decay, rather than the more short and sharp accent that Western singers would be more likely to assume. The following crescendo should then have the dynamic and tonal characteristics described in the previous paragraph.

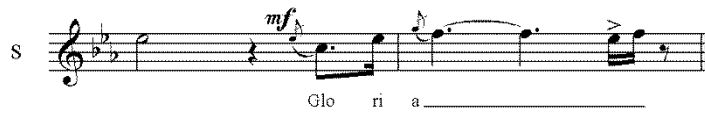
Example 33. *Gloria*, 1st movement, mm. 34-35

S

Glo ir a

Another example of traditional Korean articulation of accents occurs at measure 38. The accented sixteenth notes of measure 38 recall the sound of a plucked and rapidly decaying string, derived from *Nonghyun*, a performance practice of traditional Korean string instruments (*Nong* = play, *hyun* = strings).

Example 34. *Gloria*, 1st movement, mm. 37-38



Woo also incorporates the use of a choral sigh, written as *Hum* in measures 2-3 and as *Heo-Hum* in measure 2 and measures 44-45. The onset of the humming note should be approached with a strong, unvoiced breathy tone creating a sighing sound before wholly engaging the voice on the written note. In measure three, as the bass soloist sings *Miserere nobis*, the choir should emphasize the request for mercy by producing a heavy movement upward, combining the sighing technique with the style of accent previously discussed (Example 35).

Example 35. *Gloria*, 2nd movement, m. 3

Attention to the rhythmic structure is also very important. Not only is the main theme of the whole work based on a strongly rhythmic gesture, so is the climax of the work in measures 77-103. Each note of the main theme, *Gloria in excelsis Deo*, should be articulated to emphasize the asymmetric rhythmic motive, a modified *Utmori Jangdan* (Example 14). As described previously in Chapter 2, syncopation and hemiola are common rhythmic figurations appearing frequently in the fast *Jangdan* pattern. Woo amalgamates the Western concept of syncopation with Korean *Jangdan* by building up a complex layering of after-beat and syncopated rhythms, as in measures 77-103 of the third movement.

CHAPTER 4

CONCLUSION

The imaginative and successful combination of traditional Korean elements and Western musical concepts is a major factor contributing to Hyowon Woo's international prominence as a choral composer. *Gloria*, one of her most popular and widely disseminated works, incorporates stylistic features of traditional Korean folk song and court music. In response to her own deeply religious beliefs, she has placed a very personal stamp on her setting of this traditional Christian text but in a form readily accessible to international choirs throughout the world. A detailed understanding of these stylistic elements, both Eastern and Western, and how they work together to achieve the composer's purpose and vision, is vital to achieving an informed performance of this work. This study is intended to supply the conductor with these needed tools and to add to the small but growing body of literature related to performance practice, not only of Woo's significant body of choral compositions, but of Korean choral music in general.

APPENDIX
OUTLINE OF THE FORMAL PLAN OF *GLORIA*

1st movement *Gloria in excelsis Deo*

[A - B - C / D - E - D']

<Part 1> mm. 1-25 / Andante (3/4) d minor / *Sijojangdan - Dodurijangdan*

(A-B-C)

A: mm. 1-9 *Domine, Deus Pater omnipotens*

→ D-mode, A-mode in *Gyeomyenjo / SijoJangdan / JireumJiso*

B: mm. 10-18 *Domine Deus Unigenite*

→ D-mode in *Gyeomyenjo / DoduriJangdan / Chumyengok /*

C: mm. 19-25 *Domine Deus Agnus Dei Filius Patris*

→ C-mode in *Gyeomyenjo / GasaJangdan*

<Part 2> mm. 26-97 Allegro (5/8) / *UtmoriJangdan* / c minor for the entire section

(D-E-D')

D: mm. 26-53 *Gloria in excelsis Deo*

→ C-mode in *Gyeomyenjo* / main theme

E: mm. 54-69 *Et in terra pax hominibus bonevoluntatis Gloria*

Laudamuste, Benedicmuste, Adoramuste

→ Meter change 6/8

Dum, dum, dum

→ Onomatopoeic representation of *buk*, Korean folk percussion

Gratias agimustibi proptermagnam gloriam tuam Gloria

→ Hemiola (m. 63 and m. 66) / syncopation

D': mm. 70-97 *Gloria in excelsisDeo*

2nd movement, *Qui tollis peccata mundi*

[a – b / c – c' - d / a']

<Part 1> mm.1-7 no specific tempo indication / g minor

(a-b)

a: mm. 1-3 *Qui sedes ad dexteram Patris, misere nobis*

→Bb-mode in *Gyeomyenjo* / rubato (chant style)

Qui tollis peccata mundi, miserere nobis

→Solo in *Gyeomyenjo*, choir as background singing F-quartal

harmony

b : mm. 4-7 *Qui tollis peccata mundi, miserere nobis*

<Part 2> mm. 9-43 no tempo indication except 'c' section

(c-c'-d)

c : mm. 9-24 *Domine*

→Lento (3/4) / F-mode

c': mm. 25-35 *Domine, Fili, Unigenite,*

d : mm. 36-43 *JesuChriste*

<Part 3> mm. 44-45 Tempo 1

a': mm.44-45 *Qui sedes ad dexteram Patris, Miserere nobis*

→ F-mode in *Gyeomyenjo*

3rd movement *Cum Sancto Spiritu* c minor / C-mode in *Gyeomyenjo*

[X / D'' - E - D''' / Y]

<Part 1> mm. 1-8 Allegro moderato (4/4)

X: mm. 1-8 *Gloria*

→ homophonic / rhythmic

<Part 2> mm. 9-76 A-B-A' Allegro (8/8, 6/8)

D'': mm. 9-43 *Gloria in excelsis Deo*

Quoniam tu solus sanctus

Quoniam tu solus Dominus

Quoniam tu solus Altissimus

Jesu Christe

B: mm. 44-59 *Et in terra pax hominibus bonea voluntatis Gloria*

Laudamuste. Benedicimuste. Adoramuste.

Dum, dum, dum

Gratias agimus tibi propter magnam gloriam tuam

D''' mm. 60-76 *Gloria in excelsis Deo*

Quoniam tu solus sanctus

Quoniam tu solus Dominus

Quoniam tu solus Altissimus

Jesu Christe

<Part 3> mm. 77-103 Allegro (4/4)

Y: mm. 77-86 *Amen*

→4/4, syncopated rhythm, accents

Y': mm.87-103 *Amen*.

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