

A PERFORMANCE GUIDE TO HEEJO KIM'S CHORAL ARRANGEMENTS

BASED ON TRADITIONAL KOREAN FOLK TUNES

AND RHYTHMIC PATTERNS

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Heejo Kim (1920-2001) is one of the most prominent Korean composers of the twentieth century. He is primarily known for his works that incorporate aspects of traditional Korean music. However, at the same time, his efforts in choral arrangements, especially of Korean folk tunes are highly acclaimed by professional choirs and conductors.

The purpose of this study is to provide performance guidance on Heejo Kim's choral work, *Bat-no-rae*, by presenting his biographical background, discussing the use of traditional Korean rhythmic patterns (*Jangdan*) and modes, and the appropriate application of traditional ornamentations.

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CHAPTER 1

INTRODUCTION

The development of contemporary American choral music combines various elements from different continents, all consisting of distinctive melodies and rhythmic patterns. As a result of these combinations, it is not difficult to hear the influence of African, Latin American, and Asian music on the contemporary American choral repertoire.

According to an observation by the conductor Dan Grave, the performance of multicultural music at the American Choral Directors Association (ACDA) conventions increased significantly in the late twentieth century, indicating that this trend had manifested itself in all areas of the United States.¹

Within the influence of this multicultural movement, the investigation of African and Latin American music continues to thrive, yet the study of the effects of Asian music on the American choral music repertoire is less extensive. Some well known examples in which the fusion of eastern and western influences are evident are the settings of Japanese *Haiku*, Polynesian tunes, such as "*Minoi, Minoi*," and the literature of Chinese-American composer Chen Yi.² In addition to these examples, several Korean choral settings have been introduced to American choral conductors.

¹ Dan Graves, "Multiculturalism and the Choral Canon 1975-2000," *Choral Journal* 41 (September 2000): p. 37.

² Chen Yi has served as the Lorena Searcy Cravens/Millsap/Missouri Distinguished Professor in Music Composition at the Conservatory of the University of Missouri - Kansas City since 1998. Her choral arrangements include "Chinese Mountain Songs," "Chinese Myths Cantata," "Chinese Poems," "A Set of Chinese Folk Songs," and "Three Poems from the Song Dynasty." Hin-Key Yeung, "Chen Yi and Her Choral Music: A Study of the Composer's Ideal of Fusing Chinese Music and Modern Western" (D.M.A. diss., University of North Texas, 2006)

They include “*Kashiri*” by Taekyun Ham and arrangements of Korean folksongs such as “*Arirang*,” “*Toraji Taryung*,” and “*Nodde Kangbyon*.”³ Arrangements of “*Arirang*” and “*Toraji Taryung*” by Kenneth Jennings were also published by Neil A. Kjos Music Company. The Chanticleer ensemble includes Korean folksong arrangements, “*Jindo Ariang*,” “*O-dol-to-gi*,” and “*Mong-gum-po Taryung*,” by Jacqueline Jeeyoung Kim in their repertoire. Tae-Kyun Ham’s “*Kashiri*,” which is based on a Korean traditional text, was published by Earthsongs and has been performed in several ACDA national conventions.

Though the country is relatively small and has been divided into North Korea and South Korea, its musical heritage is one of the richest in the world. After the nation was opened to foreign visitors in the late nineteenth century, Korean composers have enthusiastically embraced many aspects of western musical traditions. It was also around this time that the adaptation of Korean traditional music was initiated by many Korean composers. Among them, Isang Yoon (1917-1995) and Heejo Kim (1920-2001) were the leading and significantly influential composers who developed various approaches to incorporating traditional Korean elements in their western style of composition.⁴

Heejo Kim is considered to be one of the most prominent composers of Korean music after 1945. Today, Kim is primarily known for his band, orchestra,

³ Jae-song Ha, “A Conductor’s Guide to Selected Sacred Choral Works Composed between 1980 and 2005 by Korean Composers” (D.M.A. diss., The Southern Baptist Theological Seminary, 2006), p. 2.

⁴ Isang Yoon is one of the most important Asian (Korean) composers to blend Eastern and Western music. Although his musical training focused on Western music, he continued the pursuit of Eastern sounds and philosophies throughout his musical life. He served as a faculty member at the Berlin Hochschule für Musik from 1971 to 1985. Nick Strimple, *Choral Music in the Twentieth Century*, (Portland, Oregon: Amadeus Press, 2002), p. 287.

musical comedy, and choral works which are based on traditional Korean music. His efforts in choral arrangements, with particular emphasis on the adaptation of traditional Korean folk music, are highly acclaimed by professional choirs and conductors. Equally skilled in composing Korean music and western music, Kim was especially adept at retaining the essential character of the folk originals in his choral adaptations. Performances of Kim's choral arrangements introduced members of Korean choirs and audiences to the beauty and spirit of their traditional, almost forgotten folk songs.

This study will focus on the choral arrangements of Heejo Kim, whose incorporation of traditional Korean folk tunes into a western choral idiom has contributed significantly to the multicultural movement that continues to expand the horizons of choral music throughout the world. Through the study of his choral repertoire, western conductors will benefit by learning Heejo Kim's styles of arranging Korean traditional music; furthermore, conductors can learn the general characteristics of Korean traditional elements adapted by other Korean and western composers.

CHAPTER 2

HEEJO KIM

Heejo Kim was born in Seoul, South Korea on November 21, 1920 and was the eldest son of Joonsik Kim and Youngsoon Yoo. Kim's early years were different from many of the other children in his community because he began performing as a vocal soloist at many concerts in and out of school, demonstrating advanced skills in music at a very early age.

Kim's career as a musician and composer began in earnest when in 1933, at the age of thirteen, he became a member of a harmonica ensemble organized by the Yamaha instruments company, during the period of Japanese colonial rule.⁵ This ensemble regularly gave live concerts over the JODK Broadcasting System.⁶ Though this was a small group, the experience of these performances clearly demonstrated young Kim's special musical talents.

After graduating from the Dongsung Commercial High School in 1939, Kim became a banker at Hansung Bank in Seoul (called Kyungsung at that time) where he worked until 1944. During this time, his ambitions in music flourished as he began learning piano and violin under the tutelage of Hongjo Kim and Byungso An. An, in particular, who was concertmaster of the JODK Symphony Orchestra, became a strong influence on the young Kim. Kim later took up the viola as well, acquiring such skill that he was offered a position in the JODK Symphony Orchestra.

⁵ Jungkang Yoon and Yonghyun Kim, *Soonnam Kim in the North, Heejo Kim in the South*, (Seoul: Minsokwon Press, 2002), p. 340.

⁶ The first broadcasting system in Korea was established by Japanese rulers in 1927 (JODK), and the name was changed to Korea Broadcasting System (KBS) in 1973.

Interestingly, throughout his lifetime and career, Kim never studied at a music institution or had formal musical education. Instead, he learned compositional methods through self-education and private lessons. One of his most influential teachers was Soonnam Kim who is best known as one of the first Korean composers to embrace western music.⁷

Heejo Kim's musical career as a composer and arranger began in 1946 when he became a resident arranger for the Corea Symphony Orchestra.⁸ In 1948, Kim became the director and resident composer of the Korean Army Band and served in that position for ten years, including the period of the Korean War (1950-1953).

While Kim was in the army band, he wrote many military march tunes in different styles, some of them for western instruments only, and some of them for ensembles combining western and traditional Korean instruments. Even at present the main repertoire of the Army Band includes military march tunes by Kim. Prior to the Korean War his regiment was located in Kwangjoo city in the Jullado province, an area renowned for its strong support of the arts and music. While living in Jullado, Kim was able to interact with the local residents, and during his free time he would venture into the countryside to meet farmers and fishermen and to hear their music. The folk tunes he gathered on these occasions had been passed down for centuries. Now, for the first time, they were being transcribed into western notation.

In 1958, while he was teaching at the Shinheung University, Kim was appointed as the conductor of the KBS (Korea Broadcasting System) Symphony. He

⁷ Soonnam Kim was further immersed in Proletarianism and went to North Korea in 1947. He later studied at the Tchaikovsky Conservatory with Sergei Prokofiev, Dimitri Shostakovich and Anam Khachaturian.

⁸ Later in 1957, the Corea Symphony Orchestra changed its name to the Seoul Philharmonic Orchestra. The orchestra is currently under the direction of Myungwhun Chung.

was asked to arrange traditional Korean music to be performed by choral and orchestral ensembles using western notation. Since then, Kim has produced a number of choral arrangements of Korean folksongs, including the universally beloved “*Arirang*,” which have been frequently broadcast by the KBS.⁹

From 1963 to 1972, Kim served as a faculty member at the Seoul Traditional Art High School, teaching western music classes. Also on the faculty were several distinguished musicians with expertise in different aspects of traditional Korean music, and through the interaction with his teaching colleagues Kim’s understanding of these genres reached new depths and changed the direction of his career.

During this period, Kim was made the director and resident composer of the Seoul Metropolitan Traditional Music Orchestra, a position he held from 1967 to 1973. These unique and diverse experiences made it possible for Kim to compose and perform in both western and traditional Korean music styles. Furthermore, he wrote a number of concertos such as *Kayakum* or *Kuhmoonko* for Korean traditional instruments and large western orchestras.

In the mid-1970s, Kim also pioneered the development of a unique genre of Korean musical comedy, which includes works such as *The Wedding Day* and *Chunhyang Chun*.¹⁰ The plots of these musicals are based on stories from Korean classical literature with various compositional styles utilized to demonstrate different scenes. For example, *Chunhyang Chun* consists of an overture and thirty-six separate scenes of traditional dances, recitative, aria, and chorus, in which Kim uses three different styles. These styles are 1) traditional folk music, 2) arias and duets

⁹ Jungkang Yoon and Yonghyun Kim, p. 342.

¹⁰ Ibid., p. 344.

akin to those found in western opera, and lastly 3) rhythmic patterns found typically in western jazz and popular music, and musical comedies.¹¹

During the later 1980s, South Korea held two distinctive sporting events: the Asian Games in 1986 and the Olympic Games in 1988. The Korean government commissioned Kim to provide works for both of these events. He wrote the music and conducted for the opening and closing ceremonies of the Asian Games.

The South Korean government awarded him a Jade Cultural Medal in 1991 for his contributions toward the development of traditional Korean music. Kim's musical arrangements contained a clear fusion of traditional Korean and western music. In his choral arrangements, the Korean folk tunes were transformed into compositions that included western four part mixed choruses, and in his *Capriccio for Danso and Orchestra* and *Fantasia for Flute and Traditional Orchestra*, Kim found a new method of composing that connected different types of western and eastern instruments.

Kim described his integrative musical styles as follows:

The musical genres divided by their concepts are no longer meaningful for me whether they are traditional or western, classical or popular music...and so forth. But my interests are focused on the world where the sounds are interacting. And my musical activities are stimulated by the question and curiosity of how to manipulate the instruments to make a better ensemble.¹²

¹¹ In-gyeong Yoo, "A Study on the Stylish Characteristic of the Musical Play *Chunhyang Chon*," *The Korean Theater Studies*, 25 (April 2005): p. 128-129.

¹² Translated by author. Jungkang Yoon and Yonghyun Kim, p. 348-9.

CHAPTER 3

HISTORICAL BACKGROUND

During the last decade of Japanese colonial control (1936-1945), a policy called “Demolishing Korean Ethnic Culture” was executed by the ruling Japanese occupiers. According to this policy, the speaking of Korean was prohibited not only in the schools but also in normal daily life. Other policies included the requirement that Koreans change their last names into Japanese equivalents. The Korean name Kim, for example, was replaced by the Japanese name Kaneyama and Lee became Rinoie. If students did not change their names, they were expelled from their schools.

One of the most visible manifestations of this policy was the Japanese General Government Building, completed in 1926. The building was constructed within plain sight of the Kyungbock Palace which belonged to the Chosun Dynasty.¹³ Koreans believed that the building was intentionally placed in the full view of the palace to challenge and obliterate the historical heritage of the Chosun Dynasty.

With the enforcement of this policy, traditional Korean folk tunes almost completely disappeared from public awareness.¹⁴ Performing folk tunes in public was prohibited, and deliberate efforts were made to distort the original Korean folk tunes. One of the most popular Korean folk tunes, *Arirang*, was one of them. In place of their traditional songs, Korean school children were forced to learn Japanese songs.

Korea regained its independence in 1945 after the Japanese were defeated in World War II. It was then that the nation was divided into two parts, and the United

¹³ Chosun (1392 -1910) was a sovereign state founded in what is modern day Korea and lasted for more than five centuries.

¹⁴ Yunsook Kim, “Disappearing folk tunes,” *The Korea Times*, 14 March, 1976.

Nations agreed that the United States would help rebuild South Korea. During this time of rebuilding, it is hardly surprising that western music, and in particular Christian hymns, were increasingly welcomed in Korean popular culture, such that the Japanese songs taught to children during the pre-war occupation were supplanted by American songs, such as Stephen Foster's "*Old Black Joe*," "*Beautiful Dreamer*," and "*Oh! Susanna*." The populace loved singing western style songs, as most Korean genres were regarded as old and dated. Furthermore, the older population who could sing and memorize the native folk songs dwindled, while the younger generation fled to the growing cities in search of employment in industrial development. According to the New Grove Dictionary of Music:

At the folk level, the mechanization of agricultural tasks has meant the disappearance of the community work groups that traditionally provided the performers for much farmers' music and folksong... The increasing dominance of Christianity has led to the comparative rarity of shamanistic occasions for the performance of music and the stagnation of development in Buddhist musical forms: folk music has become almost entirely a secular affair. The powerful and rich in Korea are typically the staunchest adherents to Western religion and culture, and until the late 20th century their influence has rarely been to support the cultural heritage that they themselves have largely abandoned.¹⁵

Heejo Kim was one of the composers who realized the critical need for action to preserve traditional Korean music. Besides traveling and collecting the folk tunes, Kim started arranging choral music that was accessible to a younger generation taught to read western music scores. Kim's attempts made a huge impact throughout the country. His choral arrangements were highly acclaimed by professional choirs, community and school choirs alike.¹⁶

¹⁵ Robert C. Provine: 'Modern developments, South Korea', *Grove Music Online* ed. L. Macy (Accessed 19 January 2008), <<http://www.grovemusic.com>>

¹⁶ Author's phone interview with Duckki Kim, son of Heejo Kim. 18 September 2007, recorded.

Heejo Kim produced twenty-nine works for chorus, which were collected and printed in 1981.¹⁷ Prior to publication, the Korean National Choir released a recording of a selection of Kim's choral works under the direction of Youngsoo Nah.¹⁸

In the preface to the score titled, "Choral arrangements of Korean traditional music for mixed choir," Heejo Kim wrote that the most fruitful moment in his life was during the period when he was collecting the folk tunes. Furthermore, when arranging his choral music, he did his utmost to preserve the subtlety of every melodic detail of the original tunes.

¹⁷ Heejo Kim, *Choral arrangements of Korean traditional music for mixed choir*, Sekwang Music Publishing, 1981.

¹⁸ Youngsoo Nah is a professor of choral activities at Hanyang University, Seoul, Korea. According to the interview with professor Duckki Kim, son of the composer, Heejo Kim regarded him as one of the most prominent conductors in the interpretation of choral music based on Korean traditional folk tunes.

CHAPTER 4

TRADITIONAL KOREAN MUSICAL ELEMENTS IN HEEJO KIM'S *BAT-NO-RAE*; STYLE CHARACTERISTICS AND PERFORMANCE CONSIDERATIONS

The arrangement of traditional Korean folk songs requires specific elements to obtain better performance results from the conductors and singers, as well as the accompanists. Heejo Kim's twenty-nine folksong arrangements are written based on Korean traditional rhythmic patterns such as *Jinyang*, *Joongmori*, *Jajinmori*, *Semachi*, and *Gootguri*. Rhythmic patterns are a prominent feature in traditional Korean music; similar repetitive rhythmic elements, for instance, lie also at the foundation of traditional Indian ragas. Usually several different patterns will be utilized in a traditional folksong, a characteristic of these folk songs which Heejo Kim adopts in each of his arrangements as well.

Heejo Kim's folksong arrangements can be categorized into three types. The first type is the work song (*Farmer's songs*, *Planting song*, *Harvest song*, *Milling song*, *Fishermen's song*, and *Song of six hoes*). The second type consists of songs praising the beauty of nature and specific geographical locations (*Balloon flower song*, *Hahn river song*, *Obong mountain song*). The third type, exemplified by *Arirang* and *About five-hundred years*, depicts the pain of lovers' separation.

Among his works, *Bat-no-rae* has the distinction of being Heejo Kim's best-known choral work. *Bat-no-rae* originated in the southern part of the Korean peninsula. It is a popular traditional song among the fishermen and peasants who live in the villages near the coasts of that area. The song was adapted from the folk music form to an artistic form - the narrative drama called *Pansori*¹⁹, which was

¹⁹ '*Pansori*' is a traditional performing art performed by a singer and a drummer. The singer does not simply sing a song, but, rather, delivers a story with narratives and gestures with live drum accompaniment. In particular, the uniqueness and

developed during nineteenth century. Heejo Kim's arrangement of this particular song is very often performed at choral festivals and other occasions.

Bat-no-rae is written for a four-part choir (SATB) and tenor solo with piano accompaniment, depicting the satisfaction and joy of fishing, particularly after a bountiful harvest. The range of each part is relatively conventional, and has 236 measures including repetitions. The meters used in this song are 3/4 and 6/8. The song's tempo changes from slow to fast and the values include the dotted half = 60, the quarter = 80~90, and the dotted quarter = 110~120.

This chapter will examine the traditional Korean musical elements, the characteristics employed in this composition, and the items a conductor should consider in order to convey and express the musical ideas and expressions originally intended by the composer.

The concept of the rhythmic pattern, called *Jangdan* in Korean, will be considered first. These repeating rhythmic patterns, which dictate the tempo and mood of each section of a composition, are a unique and fundamental element of traditional Korean music. A comprehensive understanding of the use of rhythmic patterns is essential for a conductor seeking a correct interpretation.

Secondly, the traditional Korean tonality and mode system will be discussed. There are several different types of mode systems that occur in traditional Korean music. Understanding these systems will help the conductor with phrasing, expression and other interpretive decisions. There are particular usages of

prominence of '*pansori*', a core of traditional Korean music, that has been transmitted through Korean history with Koreans' joys and sorrows, have been recognized worldwide, so that '*pansori*' was selected by UNESCO as an intangible cultural heritage in the domain of oral expressions and traditions in 2003.

http://www.koreamusic.org/sori_foreign/main.jsp?lang=EN

the 4th and 5th intervals within the melody, in addition to harmonies based on the Korean mode system.

A third element essential to achieving a sense of authenticity of style is the application of traditional Korean ornamentation (*Nonghyun*), including a particularly stylized use of vibrato. *Bat-no-rae* calls for several of these traditional embellishments.

4.1. The Use of the Rhythmic Pattern (*Jangdan*)

The use of the rhythmic pattern (*Jangdan*) is one of the most distinctive musical characteristics in traditional Korean music.²⁰ *Jangdan* consists of a number of repeating rhythmic patterns over which the melodic and harmonic elements of the composition are constructed. The pattern itself may sometimes be more or less obscured by the foreground melody, but it may also be more overtly present in percussive instruments such as the barrel drum (*Buk*) or hourglass drum (*Janggoo*). The Korean traditional musicians gave hierarchical priority to the drummer rather than the singer so that the drummer is not merely limited to the role of accompaniment; he may in fact lead the singer like an orchestra conductor.²¹

In general, the succession of rhythmic patterns chosen for a composition of this nature progresses from a slow to fast tempo within the work whether that work is a simple labor song (*Nodong Yo*) or a piece from sophisticated music genres such as the narrative drama, *Pansori* or instrumental suite, *Sanjo*.²²

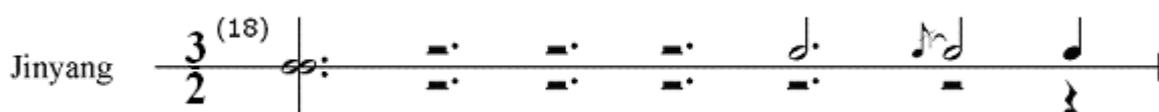
²⁰ The term *Jangdan* (literally “Long and Short”) is first found in the fifteenth century Korean music treatise, “*Ak-Kak-Goe-Bum*.”

²¹ Myungwon Yoon, Whabyung Huh, Changkyu Cho, Donghyun Kim, Yosep Kim, *Theory of Korean Music*, (Seoul: Eumak Saekye, 2003), p. 70.

The work contains three sections. Each section is based on a different rhythmic pattern: 1) slow (*Jinyang*), 2) moderate (*Joongmori*), and 3) fast (*Jajinmori*). The first section (mm. 1-90) is marked *Jinyang*, in 3/4 time with the dotted half note equaling sixty beats per minute. The rhythmic pattern of *Jinyang* is relatively calm by nature, with particular accents on the fifth and sixth beats to reinforce the end of the melodic phrase.

What is different about the *Jinyang* rhythmic pattern is that it regularly consists of four varied patterns while other rhythmic patterns simply use the pattern in a free number of variations and repetitions. The basic form of *Jinyang* consists of six compound beats plus three additional varied patterns resulting in 24 beats making up one entire rhythmic cycle, *Jinyang* (Example 1). The word *Jin* means “long,” and *yang* means “singing” in the Jullado province of the Southwest Korean peninsula where the *Bat-no-rae* originated.²³ This rhythmic pattern is used to describe the uneventful routines of daily life in the peaceful atmosphere of the countryside or seashore.

Example 1. The basic pattern of the *Jinyang*.



²² There are number of *Jangdans* related to differences in tempo, including slow to fast. These *Jangdans* are *Jingang*, *Joongmori*, *Joongjoongmori*, *Jajinmori*, and *Whimori*. In addition to these *Jangdans*, traditional Korean music also utilizes *Danmori*, *Semachi*, *Gootguri*, and *Dodri*.

²³ Chungman Kim, *Jangdan in Korea*, (Seoul, Korea: Minsokwon Press, 2002), p. 23.

As written above, the actual sounding beats of *Jinyang* occur at the beginning and end of the pattern, reinforcing the phrase. The role of the first beat is rather simple, indicating the beginning of a song and phrase, whereas the last beats take on more important roles. One function is that the last beat indicates the end of variations so that the listeners may expect the next variation or phrase, but the greatest significance of these last beats is the role they play in the communication between the singer and the drummer during the performances (Example 2).

Example 2. *Bat-no-rae*, mm.11-12.

11

야 하 !

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The disappearance of the rhythmic pattern between measures 31 and 42 provides an unusual variation to the rhythmic patterns in connection with the text. First, Kim alters or suspends the rhythmic pattern in specific response to the text. One phrase of text (which can be translated as 'What a huge surge!') spans measures 31 to 42, and in response to this textual image Kim breaks the regular six measure pattern of *Jinyang* into a 4+6+2 phrase in the piano, while retaining the normal pattern in the solo part (Example 3). This melismatic phrase on the pentatonic scale is an excellent example of text painting, with the arched phrase occurring at the words "huge surge."

At the end of the cycle of *Jinyang*, Kim inserts a melody for the choral parts at mm. 41 and 42, the expected place for the beats to be emphasized. This melody was previously used for the opening theme of this song. Finally, the accentuated beats are located in measures 47 and 48.

Example 3. *Bat-no-rae*, mm. 29-42.

29 *mf* 6

이 요 탕

이 요

29 *p* 4

33 탕 현

탕 탕 현

33 *p* 6

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The second section (mm. 91-166), marked *Joongmori* rhythmic pattern, is in 3/4 time with the quarter note equivalent to eighty to ninety beats per minute. This section uses the *Joongmori* pattern, in which the term *Joongmori* couples the Chinese character “moderate” or “medium” (*Joong*: “中”) and the Korean word “driving” (*mori*), which indicates that the music should be played at a moderate speed with a dotted quarter note equaling 80-96 beats per minute.²⁴ An outstanding feature of this rhythmic pattern is the surprising accent on the ninth beat of the pattern. The first beat and the ninth beat must be played with an accent even if a

²⁴ Sahoan Jang, *Dictionary of Korean Music*, (Seoul: Sekwang Music Publishing, 1984), p. 702.

variation is being played (Example 4). In general, the *Joongmori* rhythmic pattern is particularly popular for describing scenes with lyrical text in the *Pansori*.

Example 4. *Joongmori* rhythmic pattern



Table 1 shows the use of *Joongmori* pattern in the second section of Kim's *Bat-no-rae*. This rhythmic pattern appears seven times in the nonsense syllable sections. It retains the basic pattern and is found only once each in the solo and the men's choir melody section.

Table 1. The appearance of the *Joongmori* pattern in section two.

Nonsense Syllable	Verse 1-3
m.91 • • • 0 X 0	103 • • <i>D.S</i> X 0
m.91 • • • 0 X 0	111 • • X X
m.119 • • • • X X X 0	135 • • X X
m.143 • • • 0 X 0	

• indicates a four measure group
 0 and x indicate the occurrence of *Joongmori*

In the second section the use of this rhythmic pattern is confined to the piano part and is indicated by the use of unaccented notes as fillers or by responses to the nonsense syllables in the choral parts as written in mm. 91-94 and 99-102 (Example 5). In a typical performance, during the second and third measures in the pattern, the membrane on the right side of the hourglass drum, *Janggoo*, must be played with a light bamboo stick.²⁵

The percussive quality of the rhythmic pattern is simulated in the right hand of the piano (m. 92) and should thus be played as a sharp staccato with no pedal, while the tonally vague and distant pitch set (C-F#-G#-C) heightens the sense of a pitchless percussion instrument.

Example 5. *Bat-no-rae*, mm. 91-102.

The musical score for Example 5, *Bat-no-rae*, mm. 91-102, is presented in a two-staff format. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins at measure 91 with the lyrics '허그야 - 허그야 - 차하 - 허'. The piano accompaniment features a rhythmic pattern of eighth notes, often in triplets, with staccato markings. The score includes various musical notations such as accents, slurs, and dynamic markings like *f*.

²⁵ *Janggoo* has two faces and the right hand side has a much higher pitch than the left hand side. To accentuate the difference in pitch, ox leather is used for the left side of the drum, struck by a wooden-headed stick, while horse leather covers the right side, struck with a thin bamboo stick. Chungman Kim and Kyungsup Kim, *Jangdan in Korea*, (Seoul, Korea: Minsokwon Press, 2002), p. 30.

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Instead of applying the *Joongmori* pattern, Kim approaches verses two (mm. 111-118) and three (mm. 135-142), where the *Joongmori* is not used, with varied compositional ideas such as antiphonal writing and the adoption of a more western style harmonic progression. After a repeating the nonsense syllable section of mm. 91-102, the second verse begins with a measure-by-measure antiphonal writing between the tenor solo and choir. In contrast to the linear and flexible melody of the solo part the following choral part shows a rather rigid rhythmic figure (Example 6).

Example 6. *Bat-no-rae*, mm. 111-118

Example 7. *Bat-no-rae*, mm. 135-142

135 Male *mf*
 3. 만 - 일 창 파 기 - 우리 - 일 터 로 다 -

139
 노 를 - - - - 저 - 어 - 라 - 어 서 - - 가 - 자

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The last section (mm. 167-237), marked *Jajinmori* rhythmic pattern, is in 6/8 time with the dotted quarter note equaling one hundred twenty beats per minute. Numerous rhythmic changes and the dialogue between choral and solo parts make this final section exciting from both a rhythmic and a textual standpoint. The word *Jajin* means “accelerate” or “rush,” and *mori* means “driving.” Based on these definitions, the *Jajinmori* pattern is used when a scene or story reaches its climax, and the songs become furious and energetic. In addition to the basic rhythmic pattern, the drummer is given a great deal of freedom to improvise of different variations within the given tempo and pattern.

4.2. Tonality and Mode

It is difficult to define the tonality of *Bat-no-rae*, since the harmonic language of the work is derived more from Korean traditional folk modes and scales than from western tonal practice. However, to create the feel and flavor of a traditional Korean mood, Kim emphasizes the intervals of fourth and fifth as well as the major second and minor third in a manner consistent with the Korean modal scales upon which the composition is based.

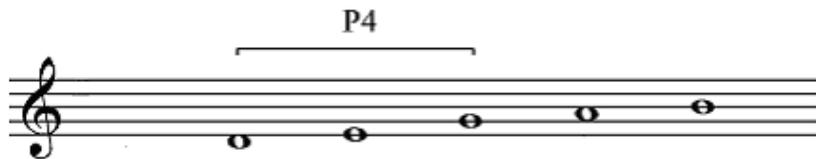
Based on the pentatonic scale there are four different types of scales in Korea folk music distinguished by differences due to geographical origin. They are *Kyunggi Minyo*, *Namdo Minyo*, *Seodo Minyo*, and *Dongbu Minyo*.²⁷ The basic scale patterns of these *Minyo* can be illustrated as below (Example 10).

As illustrated, Korean traditional folk songs are even more closely related to the intervals of the perfect fourth and fifth. For example, the first type is the *Kyunggi Minyo*, and the melody is sung around the keynotes D and G with the perfect fourth interval.²⁸ And the major third between G and B makes a song powerful and bright. Example 11 presents one of the representative Korean folk songs *Arirang* that is written in *Kyunggi Minyo* scale.

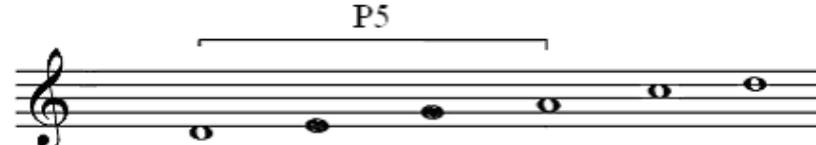
²⁷ The word *Minyo* means folk-song, and the preceding words such as *Kyunggi*, *Namdo*, *Seodo*, and *Dongbu* indicate the different regions in Korea peninsula.

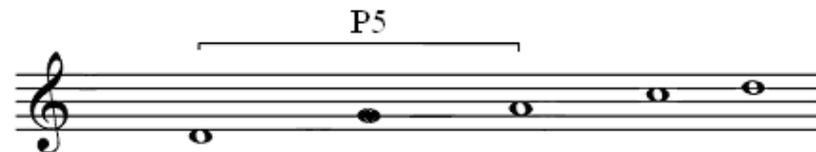
²⁸ Daewoong Back, *Melodic Structure of Traditional Korean Music*, Do Suh Chool Pan Awoollim, 2002, p. 106

Example 10. Traditional Korean Scales

Kyunggi Minyo 

Namdo Minyo 

Seodo Minyo 

Dongbu Minyo 

Example 11. *Airang*



아 - 리랑 - 아 - 리랑 - 아 라 - - 리 - 요

아 - 리랑 - 고 - 개 - 로 - 념 - 어간 다 -

나 - 를 버 리 고 가 시 는 임 - 은

십 - 리도 - 못 - 가 - 서 - 발 - 병난 다 -

The importance of these intervals is established at the beginning of this work, where the tonal center appears to be B. From a western point of view the lack of a

third creates a sense of major/minor ambiguity, but heard with eastern ears the passage is fully at home in a traditional Korean folk modality. The piano introduction in mm. 1-2 starts with the fourth and then fifth intervals in both vertical and horizontal figures (Example 12).

Example 12. *Bat-no-rae*, mm.1 and 2

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Giving predominant emphasis to the interval of a perfect fourth, the first section of *Bat-no-rae* is written on two superimposed perfect fourths around the central tone B, establishing the outline of the melody, between F# and B, and C# and F#. In the choral arrangement of this melody, Kim intentionally applies the perfect fourth. In measures 22-33, Kim accentuates the interval with parallel motion of perfect fourth harmonization, which lasts more than ten measures (Example 13).

Example 13, Parallel motion of Perfect fourth harmonization

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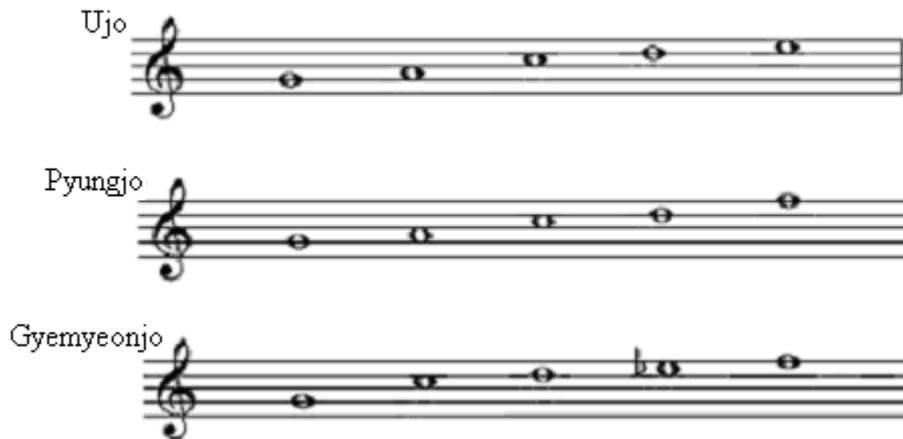
In Kim's harmonization in *Bat-no-rae*, he often omits the third, avoiding the suggestion of western major or minor, thus preserving the Korean modes as much as possible, although occasionally a passage may occur that is fully consistent with and most adequately described in terms western tonal theory.²⁹

Although there are many different sophisticated modal systems used by the court and aristocratic classes, there are also other modes found in traditional folk

²⁹ In mm. 135 to 142; that Kim applied the western harmonic progression (iv7-V7-I-V-I-V7-III6+-i) in the B minor, while elsewhere in the composition he preserves the Korean modes.

music. Among them there are three very popular modal structures, *Ujo*, *Pyungjo*, and *Gyemyeonjo*. In the context of western major/minor key system, the first two Korean modes suggest major, while the third one implies minor (Example 14).

Example 14. Three Korean modes for folk music



Bat-no-rae's tenor solo in mm.19-42 and 55-76 was originally written in *Ujo* mode (Example 15).³⁰ By contrast, in the second and third sections, it is written in *Gyemyeonjo* mode (Example 16).

³⁰ Korean *Ujo* mode has some characteristics of major mode in contrast, the *Gyemyeonjo* has characteristics of minor mode. Haegu Lee, *Korean Music Theory*, (Seoul: Minsokwon, 2005), p. 129.

Example 15. Solo melody in section one-Ujo



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Example 16. Gyemyeonjo melody. mm. 91-102

91 허그야 - 차하 - 허그야 - 차하 - 허 -

97 어 어허 ---야하 - 허그야- 차하 - 허그야 차!

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Korean folk songs are typically comprised of a monophonic melody accompanied by a singer and a drummer. It is therefore important that the composer know the melodic and modal structure of traditional Korean folk music as well as western music in order to arrange suitable four-part voicing and piano accompaniment for such works. While many contemporary composers use fragments of traditional tunes in basically tonal contexts, Heejo Kim goes further in attempting to integrate the original tune--melody, rhythm and text--as closely as possible to their original form.

4.3. Ornamentation and Vibrato

There are four ornamentation symbols used in this composition. They are

“”, “”, “”, and “”.

The first symbol “” is a mark indicating an approximated pitch, usually a shout (Example 17).

Example 17. *Bat-no-rae*, mm. 205-208.



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The symbol “” means that the given pitch should be lowered by about a major second at the end of the note. For instance, in the second beat of measure 11, the given note G# is sung in the beginning, but at the end it should be dropped near F# (Example 18). However, the given value of the lowered note is not exactly a major second. Instead, the conductor should ask the choir to let the pitch droop slightly at the end of the note.

The symbol “”, which would be interpreted as a glissando in western notation, functions similarly in this work and is utilized in two different contexts. First,

in front of the texts “jaha (야하), which have heavy accents on the strong beat, the glissando drops as much as time permits. For instance, in measure 14, the glissando starts at the third beat and drops immediately. The F# and G# in measure 15, set to nonsense syllables, correspond to the prominent rhythmic gesture in the fifth measure of the *Jinyang* rhythmic pattern, and are consequently separated in sense and action from the preceding measure. Thus the glissando in measure fourteen is a broad gesture, descending to the bottom of the singer’s range, and separated clearly from the following measure (Example 18). On the other hand, when the glissando occurs within a texted phrase, the pitch of the glissando drops only to the following note so that the melodic continuity of the phrase can be preserved. In mm. 22-23, all four parts of the second beat of measure 22 drop to the next pitch-occurs between the syllables of the word “manmanhan” (망망한) (Example 19).

Example 18. *Bat-no-rae*, mm. 11-16.



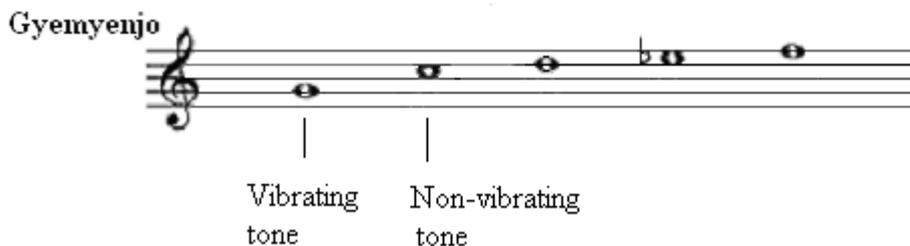
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 Example 19. *Bat-no-rae*, mm. 21-24.



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One of the most important musical characteristics of Korean traditional music is the use of vibrato (*Yosung*). In Korean modes certain tones function as anchors or pillars of the mode (in a manner analogous to tonic and dominant in western harmony) and are generally performed as pure tones, whereas other notes of the mode may receive differing degrees and types of ornamental vibrato (Example 20).

Example 20. Example of adding *Yosung* in *Gyemyunjo*



Korean vibrato begins on the principal note, and each mode has a specific procedure for adding vibrato and ornamentation. There are two styles of vibrato, one associated with courtly and aristocratic traditions, and the other as practiced in folk traditions of ordinary people. Both are distinguished by the starting point.

In court music, the length of the note to be ornamented determines the onset of vibrato: for notes one beat long, the vibrato begins immediately, and for longer notes

on beat two. On the other hand in folk music, the vibration starts from the beginning of the notes whether they are longer than one beat or not. For this reason Korean choirs commonly begin the vibrato on the second eighth note of measure 92, even though the music indicates the vibrato starting with the tied half note (Example 21). Performers should understand that, consistent with the folk origin of this tune, the vibrato should follow immediately the second accented eighth note, beginning with a wide oscillation of pitch and gradually narrowing, as the graphic notation suggests.

Example 21. *Bat-no-rae*, mm. 91-94.

91 *f* *mn* *mn* *mn* *mn* *mn* *mn* *mn*
 허그야 - 차하 - 허그야 - 차하 -

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Kim's notation of these vibrato ornaments is consistent throughout with one exception: in measure 100 the vibrato symbol is placed above the first note of the tie (Example 22).

Example 22. *Bat-no-rae*, mm. 97-102.

97

어 어허 ---야하 - 허그야- 차하- 허그야 차 !

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CHAPTER 5

CONCLUSION

Western music was introduced in Korea at the end of nineteenth century. It has become adopted and flourished in the Korean music world and produced many world class musicians, among them many composers working actively throughout the world. There are two distinct composition styles among these musicians. One style is modeled on the traditions of Western art music, and the other combines the western idioms with elements of traditional Korean music.

As a musician who has been acclaimed for his compositional ability in both traditional Korean music and western style music, Heejo Kim is known for his choral arrangements based on traditional Korean folk songs, in which he takes great care to preserve the inherent nature of the folksong originals. His commitment to preserving traditional Korean music has led him into the fields, and mountains and to the seaside. His comprehensive collections of folk tunes provided the rich foundation for the twenty-nine arrangements which have established his reputation and popularity throughout the Korean speaking world. This has led to his comprehensive collections of folk tunes. These collections have become important foundations for elements in his compositions, most notably the choral arrangements. *Bat-no-rae*, one of his most widely admired arrangements, give the choral director a representative example of the composer's style and approach to preserving this essential element of Korean musical culture.

Through these choral arrangements, Kim not only strives to maintain the authenticity of the folk tunes and rhythmic patterns, but he also successfully disseminates the choral form of traditional music to people who are only familiar with western musical elements. As a result, many contemporary Korean listeners find

Kim's choral arrangements more accessible than even the original Korean folk songs.

The various rhythmic patterns associated with traditional Korean folk tunes are used in many different ways: in some regions they are applied in their original forms, and in others they are subject to more extensive variation. It is very difficult to study and master the subtleties of traditional Korean rhythmic patterns, especially since all of their variations and improvisations can only be mastered through repeated performances. The full complexity of traditional Korean melodic and rhythmic patterns and their associated modes still remains to be investigated. Kim's considerations in finding the artistic differences between Korean traditional music while transforming western style choral music raises many questions about the value of the traditional musical sound. Despite the many technical difficulties surrounding the combination of both Korean and western styles of composition, there will be subsequent works which will convey and emulate Heejo Kim's spir

APPENDIX A
TRANSLATION

Section 1

에헤 야하! 허그야 아헤 야하!

허-어 야하! 아하 에 야하!

Nonsense Syllables

망망한 창해 이요. 탕탕헌 물결 이로구나하

What a boundless ocean with rough waves.

에헤 야하! 허그야 아헤 야하!

허-어 야하! 아하 에 야하!

Nonsense Syllables

백빈주 갈매기는 홍요안으로 날아 들고

Seagulls of *Back-been-joo* Island¹ are flying into *Hong-yo-ahn* hill²

삼강의 기러기는한수로 날아든다

Wild geese from three rivers³ are returning to Han-Soo.⁴

에헤 야하! 허그야 아헤 야하!

허-어 야하! 아하 에 야하!

Nonsense Syllables

Section 2

허그야 차하 !

허어 어허야하!

Nonsense Syllables

강산촌 앞바다를 얼른 지나가

Let's swiftly pass the front sea of *Gahng- sahn-chon*⁵ and

¹ An Island full of white flowers and floating weeds.

² A hill full of red flowers.

³ Indicating three rivers in China.

⁴ Part of the *Yangtze* River.

⁵ Name of a town on the southern seashore of Korea.

소섬 앞으로 다가가세
draw to the small islands.

허그야 차하!
허어 어허야하!
Nonsense Syllables

대섬 소섬 옆에끼고 청풍명월을 맞이 하자.
Let's welcome the cool breeze and the full moon as we move alongside the big and small islands.

허그야 차하!
허어 어허야하!
Nonsense Syllables

만경창파는 우리의 일터로다
The endless sea is our laboring venue,

노를 저어라 어서 가자
Work at oars and move forward.

허그야 차하!
허어 어허야하!
Nonsense Syllables

Section 3

어야디여차!
어그야디여 에 헤 에 헤
어그야디여 허어허
에 헤 에 헤 허기야차!
Nonsense syllables

앗다 고기가 많이 들었다. 고기가 한배 가득 찼구나.
Ship is full with fishes.

깃발을 달고 북을 울려라
Raise the banner and ring the drum.

선주님 좋겠다. 얼굴을 보아라.

Master must be happy... look at his face.

어야디여차!

어그야디여 에 헤 에 헤

어그야디여 허어허

에 헤 에 헤 허기야차!

Nonsense syllables

여가 어디냐?

Where are we now?

숨은 바우다.

We are near a sunken rock.

숨은 바우면 배 다칠라.

Drive carefully not to damage the ship.

배 다치면 큰일 난다

If damage the ship that is a big problem

앗다 애들아 염려 마라

(But) don't worry guys.

어야디여차!

어그야디여 에 헤 에 헤

어그야디여 허어허

에 헤 에 헤 허기야차!

Nonsense syllables

APPENDIX B

SCORE

뱃노래

1 I Jinyang (♩. = ca. 60)

김희조 채보·원곡

5

어 헤 야 하! 히그야 - - 아 헤

11

야 하! 히-어 - 야 하! 아-하 -

17

Solo (or Section)

mp

1. 망 망 - - -

에 야 하!

21

한 -

p 망 망 한 -

25

Musical score for measures 25-28. The score is in G major (one sharp) and 4/4 time. It consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a grand staff. The lyrics are "창 - - - - 해 - - - -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic line with a fermata over the first measure.

29

Musical score for measures 29-32. The score is in G major (one sharp) and 4/4 time. It consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a grand staff. The lyrics are "이 - - - - 요 탕 - - - - 탕". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic line with a fermata over the first measure. The dynamic marking *mf* is present above the vocal line in measure 29.

34

헌 물 결

탕 탕 탕 천 물

5va

38

이로 구 나 하!

결 이로 구 나 하! 에 헤 야 하!

f

64

들 고 삼 강 의
안 으 로 날 - 아 들 고 삼 강 - 의

69

기 러 - - - 기 는 한
기 러 - - - 기 는

74

Musical score for measures 74-78. The score is in G major (one sharp) and 4/4 time. It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for piano accompaniment. The lyrics are: 수--로 돌아 든 - 다. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line has a melodic line with a fermata over the word '다'. The piano accompaniment includes a dynamic marking of *f* (forte) and a fermata over the word '다'.

수--로 돌아 든 - 다

에 헤 야 하!

f

79

Musical score for measures 79-83. The score is in G major (one sharp) and 4/4 time. It consists of two staves: a vocal line and a piano accompaniment line. The lyrics are: 하그야 - 아 헤 - 야 하!. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line has a melodic line with a fermata over the word '다'. The piano accompaniment includes a dynamic marking of *f* (forte) and a fermata over the word '다'.

하그야 - 아 헤 - 야 하!

f

85

허 - 어 - 야 하! 아 - 하 - 에 야 하!

II Joongmori (♩ = 80-90)

91

(Mixed)

허그아 - 차하 - 허그아 - 차하 - 허

97

어 어허 --- 야하 - 허그아 - 차하 - 허그아 - 차!

103 Solo (or Section)

mf

1. 강산 - 춘 앞 바다를 얼 른 --- - 지 - 나가 -

mf

107

소심-----앞으 로 다--가--가 세

D.S.

fz

D.S.

111 Solo (or Section)

2. 대 심 - 소 심 - 옆 에 - - - 끼 고

mf

대 심 소 심 옆 에 끼 고

mf

mf

115

청-- 풍 명월 - - 을 - - 맞 - 이 - 하 자

청 풍 명 월 을 맞 이 하 자

p

119

Sop. 히그야 -

Alt. 히그야 -

Ten. 히그야 -

Bass 히그야 -

fz *fz* *fz* *fz* *p*

124 混声合唱 (Mixed)

차 - - - 에 야 허

128

어 어 허 - - - 야하 - 허그야 -

132

차 하 - 허그야 - 차!

男声合唱 (Male)

135

3. 만 - 경 창 파 는 우 리 - 일 - 터로 다 -

139

노를 - - - - - 저 - 어 - - - - - 라 - 어 서 - - - - - 가 - 자

143

f 混声合唱 (Mixed)

허그야 - 차 하 - 허그야 - 차 하 -

147

허 - - - - - 어 어 허 - - - - - 야 하 -

151

허그야 - 차 하 - 허그야 - 차!

155 III Mixed (♩. = 110~120) . Jajinunori

어그야디여 어그야디여 에 헤
 어 야디여 차! 어 야디여 차! 어 - 야 디 여
 자진모리 (♩. = 110~120)

160

에 헤 어그야디여 - 허어허 어 야 디 여 라
 어 - 야 디 야 에 헤 에 헤 어그야디여 - 허어허

165

Ten. Solo (or Section)
 에 - 허기야디야 허기야디야 에 헤 에 헤
 (Mixed)
 에 헤 에 헤 - 허기야 어 허기야 어 허기야 에 헤 에 헤
 에 헤 에 헤 허기야디야 허기야디야 허기야디야 에 헤 에 헤

170

에 허기야 차 - 앳 다고기가 많 이 들 었 다

에 허기야 차 -

175

깃발을달 고 북을 울려라

고기가 한 배 가득 - 찻구니 선주님 좋겠다

180

여가 어테나 숨은-바우면 배다-칠라

얼굴을보아라 숨은 바우다

185

앗 다애들아 염 려마라

배다-치면-큰일-난다

어 야 디 여

200

- 허기야디여 허기야디여 에 헤에헤 어 허기야
 - 허기야 어 허기야 어 허기야 에 헤에헤 어 허기야
 허기야디여 허기야디여 허기야디여 에 헤에헤 어 허기야

205

차 - 아하!
 차 - 아하!
 차 - 아하!

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