

EVOLVING NATIONALISM IN KOREAN MUSIC
AS SEEN IN AHN EAK-TAI'S *KOREA FANTASY*
AND *MISSA ARIRANG* BY HUH COOL-JAE

by

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A DOCUMENT

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts
in the School of Music
in the Graduate School of
The University of Alabama

TUSCALOOSA, ALABAMA

2012

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ABSTRACT

The purpose of this study is to discuss Korean nationalism as seen in Huh Cool-jae's *Missa Arirang* and Ahn Eak-tai's *Korea Fantasy*, works that are significant in Korean culture and ethnomusicology. Korean nationalism has influenced Huh's *Missa Arirang* and Ahn's *Korea Fantasy*; however, to date, there is no study with representative analysis of Korean nationalistic music trends.

Nationalism, as a movement, began in Korea in the late nineteenth century, as an effort to keep Korea culturally and ethnically distinct from China and Japan after repeated invasion attempts by both neighboring countries. The movement was further strengthened when the Japanese invaded and annexed Korea in 1910 and continued throughout the 35 year Japanese rule. Korean nationalist movements continued after liberation from Japan as, following World War II and the Korean War, the country was divided, changing the focus of the movements from protecting Korea from outside invasion to attempting to reunify the nation.

The *Korea Fantasy* is a milestone in Korean music history because it contains the official national anthem of the Republic of Korea. The *Korea Fantasy* itself is meaningful to Koreans because it was composed as an appeal to Korean patriotism while Korea was under Japanese domination. Performance of the first Korean national anthem, *The Anthem of the Greater Korean Empire*, was prohibited by the then-ruling Japanese. In the *Korea Fantasy*, Ahn wrote the current national anthem and incorporated it in its entirety in his *Korea Fantasy*. The *Korea Fantasy* could not be prohibited because it was composed outside of Korea and because it was presented in its entirety within a symphonic piece.

Missa Arirang, a Korean mass, incorporates musical tunes and phrases from one of the most popular Korean folksongs, *Arirang*. *Arirang* is a folk song known by all Koreans throughout the world, and the folk tune melody of *Kyeonggi Arirang* has served as an unofficial national anthem of Korea for centuries. *Missa Arirang* uses the folk melodies of the *Arirangs* of each Korean province to manifest a longing for reunification of the Korean nation among the people, which has been present since the Korean War.

DEDICATION

To my family,

I offer all my heart and all my respect;

I could never have finished this research without their encouragement.

To Dr. John Ratledge,

My mentor,

His dedication is one of the major factors in my successful completion.

GLOSSARY

Aegukga: literally “The Song of Love for the Country” which is Korean national anthem’s title.

Ahn Chang-ho: Independent leader and educator.

Ahn Eak-tai: Composer of the *Korea Fantasy* and Korean national anthem.

Arirang: One of the most popular Korean folksongs.

Baek-du-san: White Headed Mountain, located in North Korea.

Chin-yang-jo: Slow tempo *Jang-dan*.

Choong-mo-ri: Moderate tempo *Jang-dan*.

Chum-sa-wi: Dance-like.

Dae-kum: Big bamboo flute.

Chosun dynasty: 1392-1897.

Chosun Christian Whoe-bo: The Bulletin of Chosun Christians.

Dan-gun: the legendary founder of Ko-chosun, the first Korean kingdom

Dong-hae: Eastern Sea.

Dong-bu: Eastern province in Korea, Gangwon, Kyeongsang, and Hamgyeong provinces.

Eulsa Treaty: The Japan–Korea Treaty of 1905.

Franz von Eckert: A composer of the *Anthem of the Greater Korean Empire*.

Horace Grant Underwood: (1859 –1916), Missionary sent to the Chosun Kingdom.

Hwangje: Emperor.

Huh Cool-jae: Composer of the *Missa Arirang*.

Jang-dan: Long and short pulses, which is dictated rhythm.

Jang-go: Hourglass-shape drum.

Jo: Melody line.

Ka-ya-kum: Twelve-string zither.

Kim Dae-jung: Nobel Peace Award, a previous Korean president.

Kin: Means “long.”

Kojong, King: The last king of Chosun dynasty and the first emperor.

Kwang-bok-ghun: Independent army against Japanese.

Kutgori Jang-dan: Fast tempo *Jang-dan*.

Kye-myeon-jo: La-do-re-mi-sol mode.

Kyeong-gi: Central province in Korea.

March 1st Independent Movement: Peaceful independent movement on March 1, 1919.

Me-na-ri-jo: Tritonic mode, using 3rd and 4th with additional passing tones.

Minyo: Korean folksong.

Mok-tak: Wooden percussion instrument used for chanting by Buddhist clergy.

Mowry, Eli Miller: A missionary and the Principal of Eak-tai's school.

Nam-do: Southern province in Korea, Jeolla Province.

Nam-San: Lit. Mountain in the south, but it means "mountain in front of the village."

Non-gae: Ju Non-gae (1574-1593), a loyalist woman during the Chosun dynasty.

Puk: A barrel drum.

Pyeong-jo: Sol-la-do-re-mi mode.

Rhee Syng-man: The first president of the Republic of Korea.

Saenap: a Korean Brass

Samul-nori: Korean percussion quartet.

Sang-je: God.

Sang-uh-so-ri: A funeral procession song.

Seo-do: Western province in Korea which includes the Hwanghae and Pyeongan provinces.

Se-ma-chi: Fast tempo *jang-dan*.

Strauss, Richard: An Austrian conductor and composer.

Dae-han: Literally "Great Korea."

Ta-ryung: One type of the song in *Minyo* genre.

Tong-il: Reunification.

To-sok: Local areas.

Tong-sok: In general, well-known.

Weingartner, Felix: (1863-1942) An Austrian composer and conductor.

Yun Chi-ho: Politician.

ACKNOWLEDGMENTS

I am pleased to take this opportunity to thank many people who made the completion of this paper and my study possible. First of all, I owe my deepest gratitude to Dr. John Ratledge the most inspiring teacher I have ever had. He has taught me with all his passion, and with an open heart. His endless encouragement and artistic guidance have enabled me to complete my studies at the University of Alabama.

I would also like to thank the members of my committee, Dr. Don Fader, Dr. Susan Fleming, Dr. Stephen Peles, Dr. Jonathan Noffsinger, and Dr. Brian Evans. They gave their time and advice to help me complete this process.

I would like to thank to my wife and my children, Sungsil, Taeyi, James and John Kang, for their positive thoughts and prayers during my school life. Special thanks to my whole family who pray for me and support me in Korea. I would also like to thank Christopher Cox who has always assisted me with my English and has always been my friend. Most of all, I am thankful to my choir members who wonderfully endured and supported me through the years of my study.

Last, but certainly not least I am grateful to God who guides me in the past, present, and future.

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PART I
INTRODUCTION

For over 35 years (1910-1945), Korea was under Japanese domination. During this brutal occupation, nearly one million Koreans died in forced labor camps, and the occupation prohibited all aspects of Korean custom, language, and cultural heritage. Koreans were even forced to take Japanese names; in essence, the Japanese destroyed the Korean identity altogether. In this process, the Korean national anthem was prohibited from being sung. Koreans yearned for their independence from Japanese rule; therefore, a strong patriotic movement evolved in the process. During the Japanese occupation, the Korean people were encouraged to fight against the continual hostility of their rulers not only by performing the Korean national anthem, but also by the *Arirang*, a folk song that “is the song of history and tradition which can represent both the identity of the Korean and the Korean nationality.”¹ An anti-Japanese movement against the 1910 Japanese occupation used *Arirang* to expose the brutalities of the invasion. For example, “*Arirang* was sung as a martial song in the front line of resistance by the independence army (Kwang bok ghun) *Kwang bok ghun Arirang* in Bukando, China.”²

In hopes of inspiring a movement toward freedom, Ahn Eak-tai added a choral section to the *Symphonic Fantasia Korea* and renamed the piece *Korea Fantasy* in 1936 while in Berlin,

¹ Mee-Yang Ki, “Do You Know Arirang?” *Arirang Song*, <http://www.arirangsong.com> (accessed August 3, 2012).

² Ibid.

Germany. This choral section utilizes the text of what was then the national anthem and this choral music became the new national anthem.

Both the Korean national anthem and *Arirang* served as hymns for freedom from Japanese occupation. However, the usage of *Arirang* is not limited to serving as a song for liberation, but is also used to encourage reunification.

After the liberation in 1945, Korea faced another large crisis. On June 25, 1950, troops from the north attempted an invasion of the south, leading to the Korean War, which lasted three years and cost nearly one million South Korean civilians and 320,000 soldiers their lives.³ Ultimately the country was divided into two. In the 60 years since, there has been a movement striving for reunification, and there have been a number of unsuccessful attempts such as June 15th North-South Joint Declaration in 2000.⁴

Even though the political process had failed, in 1991, North and South Korea were united by formulating a table tennis team at the World Table Tennis Championships in Chiba, Japan and at the Fédération Internationale de Football Association, commonly known as FIFA, World Youth Championships in Lisbon, Portugal. This union met with tremendous success, and for these events, *Arirang* served as a substitute for the national anthem for the unified team. E. Taylor Atkins, in *The Dual Career of Arirang* wrote that if Korea ever reunifies as a country, *Arirang* would likely be chosen as the national anthem.⁵

Much as Ahn Eak-tai composed the *Korea Fantasy* to inspire the liberation movement, the nationalistic *Arirang* theme was used in the composition of *Missa Arirang* by Huh Cool-jae,

³ David Rees, *Korea: The Limited War* (London: Macmillan, 1964), 441.

⁴ “North-South Joint Declaration, World: Asia-Pacific, 15 June, 2000,” *BBC NEWS, UK*, <http://news.bbc.co.uk/2/hi/asia-pacific/791691.stm> (accessed July 16, 2012).

⁵ Taylor Atkins, “The Dual Career of Arirang: The Korean Resistance Anthem That Became a Japanese Pop Hot,” *Journal of Asian Studies Vol.66, No.3* (August 2007), 650.

a patriotic work in which the composer attempted to inspire national pride and unity, not only between the individual regions of Korea, but also for the country as a whole.

I chose the *Korea Fantasy* and *Missa Arirang* as subjects, despite the compositions being of two different eras and composers, to reveal how Korean composers show their patriotism and love for their country both in the early days of nationalistic music and also in contemporary genres that use folk melodies and rhythms. Since the *Korea Fantasy* is a secular symphonic work, and *Missa Arirang* is a sacred choral piece, both styles and types of performance practice will be discussed. The conception of these pieces, despite the different eras in which they were conceived, is nationalistic in nature. The *Korea Fantasy* was written in an attempt to recover the Korean national identity after the Japanese occupation, and in my opinion, *Missa Arirang* is a plea to the people of Korea to work toward reunification of their country.

To me, these two pieces are the most significant compositions to the current Korean population as a whole. In my initial investigation, there is no documented research about either work; therefore, I wish to introduce both these monumental and nationalistic compositions to the world.

My document is divided in seven chapters. I will review literature on nationalism in general in chapter I, the nationalism in music in chapter II, and discuss Korean folksongs in chapter III. In chapters IV and V, I will discuss the *Korea Fantasy* and the composer about the structure of the piece and usage of Korean style on *Korea Fantasy*, and conduct a musical analysis on structural and utilization of choral techniques on *Missa Arirang* and the composer in chapters VI and VII.

CHAPTER I

NATIONALISM

The Rise of Nationalism

What is nationalism? According to British Oxford Dictionary, it is “Patriotic feeling, principles, or efforts: an early consciousness of nationalism and pride.”⁶ Anthony Smith states in his book, *Nationalism: Theory, Ideology, and History* that “Nationalism has various meanings according to time, place, emotion, the mental state of people and circumstance, and has been continually changing.”⁷

In Europe, “Liberty, equality, and brotherhood,” the French Revolutionary motto, was inspired by Enlightenment ideas of equality, human rights, and social reform, but there were other causes as well. As a result of the Revolution, people everywhere saw the possibility of freedom, democratic reform, and the abolition of rank and privilege. Although the Revolution was a failure, numerous changes were brought about: liberty, equality, and national identity spread across Europe, and nationalistic pride became more prominent.⁸

Since the late eighteenth century, the idea of nationalism has spread from Western Europe to the rest of the world among peoples of almost every ethnicity. During the twentieth century it became more persistent and generally led to unity and loyalty within a nation. In the

⁶ "Nationalism," *Oxford Dictionaries*. April 2010. Oxford University Press.

<http://oxforddictionaries.com/definition/english/nationalism> (accessed July 19, 2012).

⁷ Anthony Smith, *Nationalism: Theory, Ideology, History* (Malden, MA: Blackwell publisher Inc, 2001), 47.

⁸ Peter J. Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music: Revolution and Change* (New York: W.W. Norton & Company, Inc., 2005) 7th ed., 568-570.

late twentieth century, nationalists become a dominant group and influenced both the thinking and the action of peoples.⁹

Nationalism in Europe

The French Revolution and Napoleonic Wars introduced the concept of the nation, where the people view themselves and are viewed by others as citizens sharing common heritage and having equal rights, as opposed to being subjects of a monarch. The influence of this idea continued to grow throughout the nineteenth century. Nationalism as a political idea is “the attempt to unify a particular group of people by creating a national identity through a common language, shared culture, historical tradition, and national institutions and rituals.”¹⁰

Nationalist sentiment can be used in support of what people or government accepts as normal or to challenge it. For example, in France, Britain, and Russia, nationalist uprisings have rallied support for the government. In contrast, in Germany and Italy, which have been divided since the Middle Ages, nationalist sentiment was in support of unification. In 1848, German revolutionaries attempted to negotiate for unification but failed. Between 1864 and 1871, Prussian prime minister Otto von Bismarck built the German Empire through a combination of war and negotiation.¹¹

In Italy, rebellion against foreign rule in 1848 led to reform and the movement known as “Risorgimento” (resurgence). The main goal of this movement was to unite Italy and reclaim the power it held at various times throughout history. After the Sardinian armies drove Austrian colonialists from Northern Italy and took control of the Papal States in 1859-61, Italy became a

⁹ Shin Kim, “Christianity and Korean Nationalism, 1884-1945: A Missiological Perspective” (PhD diss., Fuller Theological Seminary, 2008), 1.

¹⁰ Peter J. Burkholder, Donald J. Grout, and Claude V. Palisa, 681.

¹¹ Ibid.

unified country when a group of revolutionaries led by Giuseppe Garibaldi overthrew the ruling Bourbon monarchy and named Victor Emmanuel II as king.¹²

In both Germany and Italy, cultural nationalism, which is defined as “teaching a national language in the schools rather than local dialects, creating national newspapers and journals, and cultivating a national identity through the arts, was crucial in forging a new nation.”¹³ Among the many ethnic groups, namely: Germans, Czechs, Slovaks, Poles, Hungarians, Romanians, Serbs, Croats, Slovenians, and Italians, contained within the Austro-Hungarian Empire; however, cultural nationalism was marked by an emphasis on speaking their own native language, preserving their ethnic traditions, arts, and music, and promoting independence from the Emperor’s rule.¹⁴

Nationalism in Asia

Mende writes, “In Western history, nationalism is associated with the emergence of a social class in need of a nationwide frame for the fulfillment of its economic and cultural ambitions.” Asian nationalism has been called “The Asian Revolution.” Mende describes Asian nationalism as follows:

Asian nationalism of our day is compounded not only of love of one’s country, but also of the belief in its potentialities, faith in its ability to gain equality, and determination to carry through the social changes required to achieve these aims.¹⁵

Nationalism in Asia began in India in the nineteenth century. In the 1880s, a debating club for young English-speaking Indians was the birthplace of what later became the Indian

¹² Peter J. Burkholder, Donald J. Grout, and Claude V. Palisca, 681.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Tibor Mende, *China and Her Shadow* (London: Thames and Hudson, 1962), 289-291.

National Congress. The most effective instruments of Asian nationalism originated from Western colonial influence, especially educational institutions. For a long time the majority of the educational institutions were either run under the sponsorship of Christian missions or were strongly influenced by them. Those institutions in time became the birthplaces for many political movements, which fostered a growing awareness of belonging together.¹⁶

In China, nationalism was an anti-foreign tendency often demonstrated in public displays of power, such as street demonstrations, boycotts of foreign goods, strikes and periodic attacks on foreign nationals. However, although Chinese nationalism was anti-foreign, China did not reject all Western ideas, because they accepted industrialization.¹⁷

Kato states that as European nationalism developed from the religious base of Christianity, in Japan, during the Meiji (Enlightened rule) restoration of 1868, Shintoism was adopted as the national religion, which was to be followed exclusively by the Japanese people.¹⁸ Thus, nationalism in Japan was strengthened by religious worship and military power. Japanese nationalism flourished up until the end of World War II.¹⁹ In the Meiji Restoration, Christianity was considered an evil religion, its practice strictly prohibited, and all Christian missionaries were expelled from Japan.²⁰

¹⁶ Lee-Ming Ng, "Christianity and Nationalism in China," *The East Asia Journal of Theology* 1, (1983), 214.

¹⁷ Ng, "Christianity and Nationalism in China," 75.

¹⁸ Genchi Kato, *A Historical Study of the Religious Development of Shinto* (Japan: Japan Society for the Promotion of Science, 1973), 49.

¹⁹ Kun-Sam Lee, *The Christian Confrontation with Shinto Nationalism: A Historical and Critical Study of the Conflict of Christianity and Shinto in Japan in the Period between the Meiji Restoration and the End of World War II* (1868-1945) (Philadelphia, PA: The Presbyterian and Reformed Publishing Co., 1966), 28.

²⁰ Kato, *A Historical Study of the Religious Development of Shinto*, 81.

Nationalism in Korea

Lamp of the East

In the golden age of Asia
Korea was one of its lamp-bearers,
And that lamp is waiting to be lighted once again
For the illumination in the East
- Rabindranath Tagore.²¹

Dr. Kim Yang-shik, president of the Tagore Society in Seoul, says “When a stifled Korea under Japanese occupation was kept back from uttering itself culturally, it was the great Indian poet Rabindranath Tagore who gave it a poetic identity, hailing it in 1929 as a ‘Lamp of The East,’ waiting to be ‘lighted once again for the illumination of the East.’ That poem of Tagore made a significant difference to a large number of Koreans seeking freedom from Japanese oppression. ‘I was lucky to be exposed to Tagore’s poetry as it gave us self-esteem and the inward strength to resist.’”²²

Brief Historical Background of Korea and Korean Identity

Korea is a small peninsula extending from the northwest corner of China, northwest of Japan, from which it is separated by the *Daehan* Strait in Korea and the *Tsushima* Strait on international maps. From a political viewpoint, the position of Korea is “most unfortunate,” because it is surrounded by three strong nations (including Russia in the north).²³ Due to its position as a land bridge connecting the islands to the south and the landmass to the north, Korea has long been part of a travel route used by neighboring countries to arrive at meeting places with their allies. As a result, Korea was caught in several power struggles during the nineteenth century. For example, Russia’s expansion to the Pacific and Japan’s ambitions toward China came into conflict, as neighboring military forces often travelled through or fought in Korea.²⁴

²¹ Rabindranath Tagore, “Lamp of the East,” *Deccan Herald.Com*, <http://www.deccanherald.com/content/183513/lamp-east.html> (accessed July 20, 2012).

²² *Ibid.*

²³ William E. Griffis, *Corea, the Hermit Nation* (New York: Charles Scribner’s Sons, 1904), 9.

²⁴ Lillias H. Underwood, *Underwood of Korea* (New York: Fleming H. Revell Com., 1918), 11.

At the beginning of the twentieth century, Korea was not only the battlefield between China and Japan, and Russia and Japan, but also viewed by those countries as a prize to be seized. In July of 1894, Japanese troops defeated China, and in April of 1895, a peace treaty was signed in Shimonoseki, Japan, making Japan the supreme power in East Asia. After that, the Japanese forced the Korean king and his government to carry out Japanese policies and interests, and assassinated the Korean Empress, Myeongseong, a supporter of China, whom they considered to be their greatest obstacle in taking over the country.²⁵ Japan declared Korea to be a protectorate in 1905, and in 1910, the nation was annexed to Japan completely until 1945, after World War II.

Historically, Koreans were “united to defend their country, and their patriotism has been a part of their national consciousness.”²⁶ In addition, Koreans have also been known for their loyalty to their friends, to their king and to their country, an attitude derived from Confucianism. Two main tenets of that philosophy are loyalty to the king and “filial piety” to one’s father, meaning that everyone must dedicate their lives to their king and country, and they must respect and honor their fathers.²⁷ Confucianism became the official state religion from the start of the Chosun dynasty in 1392, and the tenets of the religion became the basis of Korean morality. To Koreans, Confucianism was more of a theory of behavior in life than a religion, emphasizing respect to elders more than worship of a deity.²⁸

²⁵ Lillias H. Underwood, 44-46.

²⁶ In-Soo Kim, *Protestants and the Formation of Modern Korean Nationalism, 1884-1920: A Study of the Contributions of Horace Grant Underwood and Sun Chu Kil* (New York: Peter Lang Publishing, 1996), 8.

²⁷ Ellasue Canter Wagner, *Korea: The Old and the New* (New York: Fleming H. Revell Company, 1931), 60.

²⁸ F.A. McKenzie, *Korea’s Fight for Freedom* (New York: Fleming H. Revell Company, 1920), 206.

Although Confucianism was no longer the state religion after 1895, its influence has continued even to the modern day. Koreans who were influenced by Confucianism always rallied to their king and country when foreign countries invaded, and their nationalistic feelings surfaced along with a determination to regain freedom when Japan claimed Korea as its protectorate after the signing of the *Eulsa* Treaty in 1905, in which Japan took control of Korea's foreign affairs. The Treaty of Annexation was signed five years later, and resulted in Korea becoming a colony of the Japanese Empire. When Japan forced the king to abdicate in 1907, both the regular army and civilians rose against the Japanese invaders. These cultural and historical events are important in understanding the ideals of Korean nationalism.²⁹

Korean Nationalist Movements

Korean nationalism encompasses a variety of movements throughout history to preserve the cultural identity and ethnicity of its people while coping with the pain and struggle of war and foreign occupation and celebrating freedom from the same. The positivity of Christianity and its teachings of freedom, hope, and enablement in crisis were accepted when the Bible was brought to Korea from Manchuria and Japan in the nineteenth century. This acceptance of Christianity was a vital element in the Korean concept of nationalism.³⁰

Western missionaries contributed to Korean nationalism during the late Chosun and Japanese annexation periods between the years of 1884-1948 by introducing Christianity and Western learning and ideas. Many early Korean converts to Christianity built the foundations of nationalism upon their newly found faith and learning. It would be incorrect to call the Korean nationalist movement a strictly Christian undertaking or Christian revolution, but it also would

²⁹ McKenzie, *Korea's Fight for Freedom*, 206.

³⁰ Shin Kim, *Christianity and Korean Nationalism, 1884 – 1945*, 118.

be equally incorrect not to acknowledge the influence Christianity and Western ideas played in the beginnings of Korean nationalism.³¹ “The first significant introduction of Protestantism into Korea came in 1884, and within just over thirty years, the Protestant Church in Korea expanded and many of the nationalist leaders took active roles in the Korean nationalist movement against Japanese imperialism.”³² One of the earliest newspapers in Korea, *Chosun Christian Whoebo* (the Bulletin of Chosun Christians), recorded that, “It is important to become intelligent by education, but if we become the people of God, we can make steady progress,” meaning that education formed the basis of Christian faith and set the path of the “enlightenment.”³³

In 1918, a Korean delegation made an appeal to United States President Wilson of the United States, whose ideas on the “self-determination of small nations” created hope, and challenged Korean leaders in the United States to attempt to recover Korean independence, to make their wish for Korean independence from Japan known.³⁴ This appeal led to the formation of the Samil Movement,³⁵ which began on March 1, 1919. It was “first and foremost a direct action by the Korean public against the Japanese colonial rule,”³⁶ and “to display a modern nationalist awareness and an independent ability, so that a movement of national independence

³¹ Walter J. Stucke, *The Direct and Indirect Contributions of Western Missionaries to Korean nationalism During the Late Chosun and Early Japanese Annexation Periods, 1884-1920* (Master’s thesis, Easter Tennessee State University, 2011), 8.

³² Ibid.

³³ Ibid., 88.

³⁴ Chong-Sik Lee, *The Politics of Korean Nationalism* (Berkeley, CA: Univ. of California Press, 1963), 101.

³⁵ Samil Movement was one of the earliest manifestations of Korea's independence movement during the Japanese occupation of Korea. The name refers to an event that occurred on March 1, 1919.

³⁶ Wi-Jo Kang, *Christ and Caesar in Modern Korea: A History of Christianity and Politics* (New York: State University of New York Press, 1997), 51.

could form.”³⁷ “All ages, occupations and creeds of the Korean people took part to express their strong desire for freedom.”³⁸ Although the movement was a nationwide, intensive, anti-Japanese nationalist movement, it failed due the Japanese militant suppression, and the nation’s unprepared and ineffective coordination against the Japanese suppression. However, the movement inspired unity between different social classes of the people by instilling in them an awareness of the necessity for the nation’s freedom from the Japanese rule.³⁹

After the Liberation, Korean New Nationalism (Reunification)

After World War II, Korea was divided into the Republic of Korea (South Korea) and the Democratic People’s Republic of Korea (North Korea), through a civil war between 1950 and 1953. The division was kept after the signing of a peace treaty.⁴⁰ Both countries have claimed to be the rightful successor of a united Korean nation, and each has its own preference as to the process of reunification. The military option has long been favored by Pyongyang (North Korean’s capital city), while Seoul is partial to a peaceful process. These processes, however, differ significantly from the stated reunification policies of both nations. Each state has outlined how it foresees the two Koreas coming together peacefully, and each sees its own continued role in ruling the Peninsula.

From June 13 - 15, 2000, South Korean president Kim Dae-jung visited Pyongyang, capital city in North Korea, holding the historic “Inter-Korean Summit Talks” with National Defense Chairman Kim Jong-il. It was the first time in 55 years that the highest leaders from

³⁷ “Hankook Kidokkyoeui Yoksa II” [A History of the Korean Church Vol. II] *Institute of the Korean Church History Studies, ed* (Seoul: The Christian Literature Press, 1990), 23.

³⁸ Woo-Keun Han, *The History of Korea* (Seoul: Eulyoo Publisher, 1970), 477.

³⁹ “Hankook Kidokkyoeui Yoksa II” [A History of the Korean Church Vol. II], 280.

⁴⁰ Robert C. Provine, et al. "Korea." In *Grove Music Online* (accessed July 20, 2012).

both governments met.⁴¹ At this summit, both leaders individually announced their ideas and a timeline for the reunification process, agreeing that some 20-30 years would be needed for the two states to fully merge their economies, thus fostering reunification. However, in recent years, with regime changes in both countries and the death of Kim Dae-jung and Kim Jung-il, repeated attempts to agree on reunification have failed.⁴²

Despite the recent failures by political figures to agree on reunification, people in both countries sing a popular song of hope, a common prayer of the Korean people, composed by Ahn Byung-won in 1947 after liberation from Japan and before the Korean War.⁴³ The English translation is as follows:

Our wish is *tongil* (reunification).
Even in our dreams, our wish is *tongil*.
By the sacrifice of our lives, let *tongil* come.
Tongil in order to save our nation and to save our people;
Oh, come quickly *tongil!* *Tongil*, please come!

⁴¹ Sam-Kyung Park, *Towards an ethics of Korean Reunifications* (PhD diss. Drew University, 2009), 166-167.

⁴² Kent E. Calder, "The New Face of Northeast Asia," *Foreign Affairs*, January /February, 2001, 106-122.

⁴³ Seck-Joo Ahn, "Our Wish Is Tongil [reunification]" *The Tongil Shinmun* [reunification news] 2001/09/26 (accessed July 20, 2012).

CHAPTER II

NATIONALISM IN MUSIC

Nationalism as a Musical Movement in Europe

Music that reflected a people's language and traditions was valuable at home as an assertion of an independent national identity and abroad as an appeal for international recognition as a nation.⁴⁴

According to *The Oxford Music Dictionary*, nationalism as a musical movement began during the 19th century, when composers placed emphasis on elements which reflected national life or history in music, such as folk-songs, folk dances, folk rhythms, or on subjects for operas and symphonic poems.⁴⁵ The use of folk song elements or imitation of their characteristics is one of the main methods by which composers created a musical style that was reflective of their own national identity. For this purpose, such composers as Zoltán Kodály (1882-1967) visited remote villages to collect and record folk songs. In 1906, he wrote a definitive study on Hungarian folk song, entitled "Strophic Construction in Hungarian Folksong." Béla Bartók (1881-1945) and Kodály traveled the Hungarian countryside and gathered the first comprehensive collections of Eastern European folk music.⁴⁶

⁴⁴ Peter J. Burkholder, Donald J. Grout, and Claude V. Palisca, 788.

⁴⁵ Michael Kennedy and Joyce Bourne, "Nationalism in Music." In *The Oxford Dictionary of Music*, 2nd ed. rev., e*Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e7158> (accessed November 29, 2011).

⁴⁶ Zoltán Kodály (1882-1967) *The Kodály-method*: [http://hungarian.major-world.com/article-en/30/Zoltan_Kodaly_\(1882-1967\).html](http://hungarian.major-world.com/article-en/30/Zoltan_Kodaly_(1882-1967).html) (accessed December 5, 2010).

In what is now the Czech Republic, early twentieth century composer Leoš Janáček (1854-1928), wrote in a specifically nationalist style. In the 1880s, he began collecting and editing folk music from his birthplace of Moravia, studied the rhythms and inflections of local speech and song, and developed a musical dialect based on them.⁴⁷ The British composer Ralph Vaughan Williams (1872-1958) drew mainly upon English literature, traditional song, and hymnody in developing his own personal nationalistic style.

He composed a half-dozen hymn tunes and arranged over forty folk songs as hymns.⁴⁸

Also, the group of Russia composers known as “Mighty Five,” comprised of Alexander Borodin (1833-1887), Modest Mussorgsky (1839-1881), Mily Balakirev (1837-1910), César Cui (1835-1918), and Nikolai Rimsky-Korsakov (1884-1908), made extensive use of their native folk music materials.⁴⁹

Finland was a part of the Russian Empire in 1809 until it gained independence in 1917, and Jean Sibelius (1865-1957) became Finland’s leading composer in the 1890s with a series of symphonic poems including *Finlandia*. It and especially its great central hymn immediately became identified with Finnish national pride. Because of the nationalist nature of his compositions, Sibelius was greatly supported by the Finnish government.⁵⁰

Korean Nationalism in Music

Through music, the people of Korea often express their thoughts and ideas. The Korean folk songs, called *Minyo*, often include expressions of unification and love for their country. Nationalistic feelings grew prominent during the Japanese Occupation which began in 1910, and

⁴⁷ Peter J. Burkholder, Donald J. Grout, and Claude V. Palisca, 788.

⁴⁸ Ibid., 787-788.

⁴⁹ Ibid., 703-704.

⁵⁰ Ibid., 789.

the music began to stress independence and love for the country even more. Examples of this include the *Kwang Bok Ghun Arirang*, sung by the independence army, and the Korean national anthem, which symbolizes the Korean national identity.⁵¹ Since Korea was divided following World War II, *Minyo* have been developed in an attempt to inspire a reunification movement, the most well known of these being the *Tongil Arirang (Reunification Arirang)*.

As was the case in Europe, Korean music of the past century exhibits nationalistic fervor through the incorporation of traditional folk materials. In the last century, many Korean composers have often studied music in Europe and America, which led to their use of Western compositional styles and techniques and the teaching methodologies of Western music in Korea. For example, Ahn Eak-tai studied in America and Europe in the 1930s and used the Western styles and techniques he learned in later compositions, including the Korean national anthem. In contrast, Huh Cool-jae never studied abroad, but learned Western music techniques in his collegiate studies in Korea and utilized them in his compositions. The desire, however, to bring a specifically Korean expression to their music has led many of these composers to imitate the nationalistic musical developments of other traditions by drawing upon traditional elements of Korean musical culture to provide a particular national color to their work, especially the Korean national anthem and *Arirang*.

Korean National Anthem as a Korean Nationalism (Movement)

National Anthems

According to Abu Dhabi in the *Grove Music Dictionary*, a national anthem is defined: “Hymns, marches, anthems or fanfares used as official patriotic symbols.”

⁵¹ Mee-Yang Ki, “Do You Know Arirang?” (accessed August 3, 2012).

National anthems are the equivalent in music of a country's motto, crest or flag. The English term 'anthem' as applied to such a piece became current in the early 19th-century; in most other languages the word corresponding to the English 'hymn' is used. The occasions upon which national anthems are required vary from country to country, but one of their main functions has always been to pay homage to a reigning monarch or head of state; they are therefore normally called for on ceremonial occasions when such a person or his representative is present. The tradition, in Europe at least, of playing national anthems in theatres, and more recently in cinemas, dates from 1745, when Thomas Arne's version of 'God Save the King' was sung at the Theatre Royal, Drury Lane.⁵²

Korean National Anthems

The national anthem of South Korea is titled *Aegukga* which means *The Song of Love for the Country*; however, it is not considered official, as there are many different types. For example, in 1896, there were more than ten versions of *Aegukga* in Korea. In the last decades of Chosun dynasty, Korea signed treaties with many other countries: Japan (1876); the United States (1882); the United Kingdom, Germany, Italy (1884); Russia and France (1889); Australia and Denmark (1892); Belgium (1901).⁵³ At the ceremony where the treaty was signed, after each country's representative signed, their national anthem was played. It was realized then that Korea had no anthem, thus beginning a movement to develop a national anthem of its own.

This movement led to the composition of many different *Aegukga* throughout Korea, each using different texts and music. At its launch in 1896, the Independent Newspaper, based in Seoul, chose the *Aegukga* of the Bae-je School, which was founded by Western missionaries, as the Korean national anthem. This *Aegukga* utilized the melody of the Scottish folk song *Auld Lang Syne* and lyrics written by either politician Yun Chi-ho (1865-1946), or independence

⁵² "Origins of National Anthems," *National Anthems of the World Organization*, <http://www.national-anthems.org/origins.htm> (accessed July 16, 2012).

⁵³ "History of Aegukga," *Korea Root*, <http://www.korearoot.net/root/a2.htm> (accessed July 23, 2012).

leader Ahn Chang-ho (1878-1938).⁵⁴ While this version was never accepted as the official national anthem, it was widely performed by the people in place of the national anthem up until Ahn Eak-tai's composition of *Aegukga*, which the government later established as Korea's national Anthem. When Ko-jong established the Korean Empire, Franz von Eckert was commissioned to compose *Anthem of the Greater Korean Empire*, which became the first accepted Korean national anthem. The following figure shows how the Korean national anthem has changed over time:

Fig. 1. Chronology of Korean National Anthem

<p><i>Aegukga: Auld Lang Syne</i></p> <ul style="list-style-type: none"> • Brought to Korea by Western missionaries circa 1890. • Tune of Scottish folk song. • Used as patriotic hymn in Korean hymnal. Also used as a graduation ceremonies song. • Koreans used it as a national anthem for the Samil independent movement of 1919. • Used period: Koreans in Korea and outside Korea. • Though used as national anthem, was never made the official anthem. <p style="text-align: center;"><i>The Anthem of the Greater Korean Empire</i></p> <ul style="list-style-type: none"> • Official Korea Empire Anthem. • Composed by Franz von Eckert. • Commissioned by Kojong, Korean Emperor. • Premiered on September 8, 1902. • Prohibited by Japan in 1907. <p style="text-align: center;"><i>Aegukga</i></p> <ul style="list-style-type: none"> • Made the official Korean national anthem after the liberation (August 15, 1948). • Composed by Ahn, Eak-tai in 1937 while he lived in U.S. • Shanghai Korean Provisional Government accepted as national anthem before made official in 1948.

Auld Lang Syne

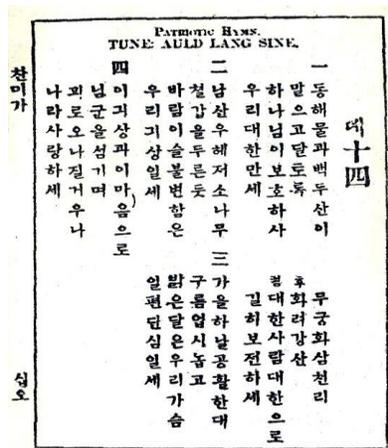
An old Scottish tune, "Auld Lang Syne" literally means "old long ago," or simply, "the good old days." Although it is sung at the stroke of midnight to bring in the New Year, this song

⁵⁴ "History of Aegukga," *Korea Root*, <http://www.korearoot.net/root/a2.htm> (accessed July 23, 2012).

is “a global anthem of remembrance and fraternity.” It was written by Robert Burns and set to the tune of a traditional Scottish folksong which is used to celebrate the start of the New Year and other occasions, such as funerals and graduations.⁵⁵

Auld Lang Syne was introduced to Korea by Western missionary H.G. Underwood (1859-1916) in the 1890s. It was used in Korean hymnals with the current national anthem’s text in circa 1890, and the tune became a common performance at Christian school graduations around 1900. By 1910, it was heard in almost all school graduation ceremonies at both secular and religious schools. The ease with which the melody was learned and remembered led to it being used to set *Aegukga* texts, and in the Samil Movement that began in 1919, it was adapted as the Korean national anthem.⁵⁶

Fig. 2. Korean Hymnal no.14, “Patriotic Hymn” Tune *Auld Lang Syne*⁵⁷



⁵⁵ Claire Prentice, “‘Auld Lang Syne’: New Year’s Song Has a Convolved History,” *Washington Post* (December 30, 2011) http://www.washingtonpost.com/lifestyle/style/auld-lang-syne-new-years-song-has-a-convolved-history/2011/12/21/gIQAZgYCRP_story.html (accessed on July 23, 2012).

⁵⁶ Ji-Sun Lee, *Evolution of Korean National Anthem: Auld Lang Syne, Korean Empire, and Ahn Eak-tai* (master thesis, Seoul National Univ., 2007), 1-46.

⁵⁷ “Aegukga and Kimigayo,” *O So-Un’s Blog*, <http://blog.daum.net/osowny/15968931> (accessed July 25, 2012).

Ex. 1. Korean national anthem used of *Auld Lang Syne* tune⁵⁸

1. 동 해 물 과 백 두 산 이 마 르 고 달 토 록
 2. 남 산 우 의 저 승 백 은 철 갑 을 두 른 듯
 3. 이 기 상 과 이 맘 으 로 충 성 을 다 하 야
 하 나 남 이 보 호 하 사 무 리 나 라 만 세
 바 름 이 슬 룰 변 함 온 우 리 기 상 일 세
 과 로 우 나 즐 거 우 나 나 라 사 랑 하 세
 무 궁 - 화 삼 천 - 리 화 려 한 이 강 산
 대 한 사 람 대 한 으 로 길 이 보 존 하 세

Korea Empire Anthem

“The Anthem of the Greater Korean Empire” was the first official national anthem of Korea used by the Korean Empire in the early 20th Century. In 1897, King Kojong declared Korea to be an Empire and himself the first Emperor. After doing so, he realized a need for an official anthem for the Empire as one of symbols of Korea and military band. Min Young-hwan, the Korean envoy to Russia, recommended that German composer Franz von Eckert, who had assisted in the composition of the Japanese national anthem, be commissioned to write the Korean national anthem. In 1901, the Korean government invited Eckert to compose the anthem and establish the national military band. The anthem was first performed on September 8, 1902 at a celebration of Emperor Kojong’s fiftieth birthday, which was also the debut of the national military band and the first performance of a Western style ensemble in Korea.⁵⁹ The score and lyrics are as follows:

⁵⁸ “Auld Lang Syne Aegukga,” *Culture Heritage Association*, <http://blog.daum.net/munhwajaecheong/17918996> (accessed July 25, 2012).

⁵⁹ *Ibid.*

Ex. 2. *The Anthem of the Greater Korean Empire*⁶⁰

Franz von Eckert 작곡

Moderato

상_제 는 우리 나_라 를 도 우_ 소 시

7
영 원 무 궁 토_ 록_ 나 라 태 평 하 고

14
인 민 은 안 락 하 야 위 권 이 세 상 에 펼 치 어

21
독 립 자 유_ 부 강 을 일 신 케 함 소 시 상_

27
제_ 는 우리 나_라 를 도 우_ 소 시!

The lyrics of “The Anthem of the Greater Korean Empire,” as written by Min Young-hwan:

Sangje (God) help the *Hwangje* (Emperor)
 May he live forever
 Bestow treasures like mountain-piles
 May his influence and power reach across the world
 Fifty million times may his blessings be renewed every day
 God help the emperor⁶¹

Franz von Eckert was born on April 5, 1852, in Silesia, Germany. He studied oboe at the Breslau School of Music and Dresden Conservatory.⁶² After graduation, he joined the military band and was promoted to a colonel in the Imperial German Navy.⁶³

Before going to Korea, Eckert was invited to Japan as a foreign advisor at the request of the Imperial Japanese Navy, and served as director of the Navy Band from 1879-1900.⁶⁴ After

⁶⁰“Korean Empire Aegukga,” *David Chol Woo Lee’s Blog* http://blog.daum.net/_blog/ Blog (accessed July 25, 2012).

⁶¹ “The First Korean National Anthem,” *Il Sim Sycheon Zoo’s Blog*, <http://blog.daum.net/ilsimsycheonzoo/15976043> (accessed July 16, 2012).

⁶² *Ibid.*

⁶³ Ji-Sun Lee, *Evolution of Korean National Anthem: Auld Lang Syne, Korean Empire, and Ahn Eak-tai*, 52-57.

arriving in Korea on February 7, 1901, he established a 27-member military band, introducing and teaching a variety of Western musical instruments to Korea.

In 1907, Japan disbanded the Korean military band and prohibited performance of the national anthem. Despite this, Eckert remained in Korea to teach music and work as a Catholic missionary. Eckert died in Seoul at age 65 on August 6, 1916, and his funeral was held in Myongdong Catholic Church, the most prestigious Catholic Church in Korea.⁶⁵ Eckert is buried at Yanghwajin Foreign Missionary Cemetery in Seoul.⁶⁶

Republic of Korea's National Anthem

When Ahn Eak-tai heard the Korean national anthem before performing a concert at a Korean church in San Francisco after moving to United States for musical study, he noted the use of the melody of “Auld Lang Syne.” After hearing this, he was motivated to compose a unique anthem for Korea, to replace the need of using another country’s folk song melody. While he was in Philadelphia, he composed an anthem using the same text as the *Auld Lang Syne*’s anthem. Mr. Ahn’s composition was officially adopted by the Provisional Korean Government (1919-1945) in Shanghai, China. It was performed on August 15, 1948 at a ceremony celebrating the founding of the Republic of Korea, after which it became the official national anthem of the Republic of South Korea.⁶⁷

⁶⁴ Ji-Sun Lee, *Evolution of Korean National Anthem: Auld Lang Syne, Korean Empire, and Ahn Eak-tai*, 52-57.

⁶⁵ Ho-Cheol Shin, “Franz Eckert (1852-1916),” Korea Gospel Church Newspaper (July 28, 2006) http://kcm.kr/dic_view.php?nid=22439&page=1&kword=&key (accessed August 11, 2012).

⁶⁶ Ibid.

⁶⁷ “The National Anthem of the Republic of South Korea,” *National Anthem of the World Organization*, <http://www.national-anthems.org/anthems/country/KOREA+%2528South%2529> (accessed July 23, 2012).

Ex. 3. Republic of Korea's national anthem⁶⁸

보통빠르게 안익태 작곡



1. 동 해 물 과 백 두 산 이 마 르 고 달 도 록.
 2. 남 산 위 에 저 소 나 무 철 감 을 두 른 듯.
 3. 가 을 하 늘 공 공 환 한 데 높 고 구름 없 이.
 4. 이 기 상 과 이 밤 으 로 충 성 을 다 하 여.



하 느 님 이 보 우 - 하 사 우 리 나 라 만 세.
 바 람 서 리 불 변 - 함 은 우 리 기 상 일 세.
 밝 은 달 은 우 리 - 가 일 편 단 심 일 세.
 괴 로 우 나 줄 거 - 우 나 나 라 사 랑 하 세.



(후렴) 무 - 궁 화 삼 - 천 리 화 려 강 - 산.



대 한 사 람 대 한 - 으 로 길 이 보 전 하 세.

The Lyric of the *Auld Lang Syne* and Ahn's national anthem:

1. Until that day when the waters of the *Donghae* (Eastern sea) run dry and *Baekdu-san* (Literally white head mountain, located in North Korea) is worn away God protect and preserve our nation.

(Refrain)

Three thousand *li* (the whole of Korea, literally wide and far of Korea) of splendid rivers and mountains, filled with roses of Sharon (the Korean national flower) Great Korean people, stay true to the great Korean way!

2. As the pine atop *Nam-san* (mountain in the village) stands firm, as if wrapped in Armor.

Unchanged through wind and frost, so shall our resilient spirit.

3. The autumn sky is void and vast, high and cloudless.
The bright moon is our heart, undivided and true.

4. With this spirit and this mind, give all loyalty
in suffering or in joy, to the love of country.

⁶⁸ “Korean National Anthem,” *Korean Cultural Center in Los Angeles*, http://www.kccla.org/images_/korean_/korinfo_/anthem.gif (accessed July 23, 2012).

***Arirang* as a Representative Nationalism Folk Song**

Arirang is a representative Korean folk song, and many versions exist from region to region. Among the various *Arirangs*, the *Kyeonggi Arirang*, the simplest version to sing, is the most commonly known *Arirang* melody. *Arirang* songs have a wide range of subjects, from one's love for their family to patriotic sentiments.⁶⁹

About *Arirang*

“*Arirang*, is one of the best known kinds of *Minyo* (folk song) worldwide, has quite a long history.”⁷⁰ Any Korean folksong containing the refrain “*Arirang, Arirang, Arariyo...*” can be called *Arirang*. The titles of these songs also contain a descriptive word, describing the place of origin, the local people who are known for singing the song, or the purpose of the song. For example, *Kyeonggi Arirang* and *Jindo Arirang* contain the names of the provinces from which they originate. *Kwangbokghun* (Independent Army) *Arirang* is an example of an *Arirang* whose title is descriptive of the people known for singing it, and the title of the *Tong-il Arirang* (literally: reunification) describes the purpose of the song. According to scholars who have studied *Arirang*, there has been no agreement as to the absolute origin of *Arirang*, although there are many theories. The main reason for the uncertain origins of *Arirang* is they were always been passed down through generations orally rather than in written form. Perhaps the most believable of the many theories of origin is a story related to the reconstruction of a palace during the Chosun dynasty (1392-1897).

⁶⁹ Eun-Il Kang, “Remembering the Future,” <http://www.korean-emb.org.il/Programhayalom-hmj.pdf> (accessed July 16, 2012).

⁷⁰ Hyun-Jin Park, *Korean Arirang: History, Genres, and Adaptations in Edward Niedermaier's "Arirang Variations"* (DMA diss., Arizona State Univ., 2011), 14.

The palace, *Kyungbok-gung* (translated in English as Palace Greatly Blessed by Heaven) was destroyed during a Japanese invasion which lasted from 1592 to 1598. The palace site was left in ruins for the next three centuries, until Hungsun Taewongoon, prince of the great court, and father of King Kojong, rebuilt *Kyungbok* Palace in 1860s. He demanded that the people pay taxes for and work on the palace reconstruction. These demands resulted in the popular cry “A-ri-ring, A-i-rong”: “I wish I was deaf.” The communal cry of “A-i-rong” became so resonant with the people that it eventually evolved into *Arirang*, and began to grow in popularity when the work was finished and the workers returned to their homes.⁷¹ Another theory supposes that “*Arirang* is a combination of *Ari*, meaning beautiful, and *Rang*, meaning dear, as in a person close to one's heart.”⁷²

Arirang has represented Korea's modern history, the personal lives of Koreans, and the Korean identity for many centuries. According to the Korea Times, *Arirang* is a symbol of Korean culture, and a critical aspect of national identity.⁷³ It is for this reason that *Arirang* was banned by the Japanese Government-General in Korea on September 13, 1933.⁷⁴

Arirang developed its place as a national symbol in the process of Korea's incorporation into Japanese colonialism. New versions of *Arirang* developed during this time, and to this day, *Arirang* continues to be sung by Koreans around the world.⁷⁵

⁷¹ Chung-Myun, Lee, *Arirang: Song of Korea*. (Seoul, Korea: Easy Publishing, 2009), 60.

⁷² Chong-Dae Choe, “Arirang,” *Korean Times News*, https://www.koreatimes.co.kr/www/news/opinion/2012/02/162_57319.html (accessed July 20, 2012).

⁷³ Ibid.

⁷⁴ Yeon-Gap Kim, *Paldo Arirang Ki Haeng* [Eight Provinces' *Arirang* Tour] (Seoul, Korea: Jip-moon-dang, 1994), 114.

⁷⁵ Shi-Op Kim, 11-17.

**Usage of Arirangs as a Song for Nationalism:
Liberation and Reunification**

Arirang was sung widely during the growth of Korean national consciousness in the 20th century when the Korean people were faced with great crises. Opposition to Japanese colonialism is central to *Independence Army Arirang* (*Kwang Bok Ghun Arirang*). Before arriving in Korea from China, the independence army sang this *Arirang* as a military song to encourage the troops to victory and to express hope for freedom in the near future. In contrast, the song below expresses the long-cherished desire of the Korean people throughout history, and is still sung by many in hope of reunification of Korea.

Ex. 4. *Kwang Bok Ghun Arirang* (Independent Army *Arirang*)⁷⁶

Text
Arirang Arirang Arariyo
 Let's sing *Kwangbok ghun Arirang*
 If my parents are looking for me,
 Please tell them that I joined the Independent Army.

⁷⁶ “Kwangbok ghun Arirang,” *Newsis.Com* (accessed September 11, 2012).

In brief, *Arirang* is an extremely important part of Korean society. Park Hyun-jin, in his article *Korean Arirang* states that “Its mournful melody and sad text have touched many generations of Koreans throughout history.”⁷⁷ In the past, when Koreans have been in crisis, they have often attempted overcome the hard times by singing *Arirang*, and this powerful folksong has survived along with the Korean people. Recently, *Arirang* has been viewed not only as a song, but also as a symbol of hope for unification, both of the people of South Korea and of the countries of North and South Korea. For example, on March 9, 1989, the national sports committees of North and South Korea met at *Panmunjom* in the Demilitarized Zone between the two countries and decided that when athletes of the two countries participate in sporting events as one team, they should be represented by one flag and one national anthem. *Arirang* was settled upon as the national anthem to be used to represent a unified Korean team and the *Hanbando-ki* (Korean peninsula or unification flag) was selected as the symbol for the unified Korean team. The flag represents a united Korea. It has a white background with a blue silhouette of the Korean peninsula in the center, including the island of Jeju to the southwest and Ulleung-do to the east (Fig 3). The specific *Arirang* used for the anthem to represent the unified Korean team, called the *Bonjo*, or Standard *Arirang*, comes from the Kyeonggi province but is well known by North and South Koreans due to its inclusion in the soundtrack to the 1926 film *Arirang*, directed by Na Un-gyu. The *Bonjo Arirang* and *Hanbando-ki* were first used to represent a unified Korea in 1991 at the 41st World Table Tennis Championships in Chiba, Japan and the 8th World Youth Football Championship in Lisbon, Portugal.⁷⁸

⁷⁷ Hyun-Jin Park, *Korean Arirang: History, Genres, and Adaptations in Edward Niedermaier's "Arirang Variations"* (DMA diss., Arizona State Univ., 2011), 1.

⁷⁸ “North Korea ‘Ready for United Team’s Cheering Song”, *Yeon Hap News*, (09-10-2005), <http://www.hani.co.kr> (accessed July 25, 2012).

Fig. 3. Korean unification flag⁷⁹



On May 28, 2006 at Koenenigs-Hos Hotel in Bonn, Germany, there was a celebration of the sixth anniversary of the “June 15 Joint Declaration North and South” where the Declaration was recited and the participants sang *Tongil (Unification) Arirang*, lyrics of which, translated into English are:

(Refrain)

Arirang Arirang Arariyo.

Our reunification is coming soon.

Let it be that on June 15, the sixth anniversary of the Joint Declaration.
We are together as one Korea a whole at the Rhine River in Germany.

Like brothers of one ethnicity from North or South Korea.
Let us prosper, reconcile, and through cooperation, coexist.

We wish unification and peace.
Let's join forces together and achieve this!

Even though the political forces in Korea have tried and failed over several decades to reach an agreement on reunification, the people of North and South Korea are still united through the *Arirang*, which is viewed as more important to the Korean people than political ideology. In the book *One Thousand Chestnut Tree*, Mira Stout also states “*Arirang* is sometimes considered the unofficial national anthem of Korea.”⁸⁰

⁷⁹ “Korean Unification Flag,” <http://www.mtholyoke.edu/~nmonasch/korea.html> (accessed August 25, 2012).

⁸⁰ Mira Stout, *One Thousand Chestnut Trees* (New York: Riverhead Books, 1998), 278.

CHAPTER III
KOREAN FOLKSONGS –*MINYO*

Minyo (literally “People’s song”) is the Korean word for folksong. The “people” referred to in this case were mostly the uneducated masses who were generally working-class people who sang as part of their daily lives.⁸¹

Minyo are typically written in a verse and a refrain form with solo improvisation of words and are generally performed in a group setting. *Minyo* have very distinctive characteristics that vary from region to region. The main differences are in the rhythms, modality, and vocal style. Many folk songs are performed throughout Korea, but most are considered to be characteristic of a specific region, primarily the central Kyeonggi province, Jeolla in the Southwest, Kangwon and Kyeongsang in the East, and the Northwestern provinces of Hwanghae and Pyeongan which are now part of North Korea.⁸²

In order to understand how both Ahn Eak-tai and Huh Cool-jae adapted the various types of Korean folksongs in their works, one must develop an understanding of the general characteristics of Korean folksongs, and as this study progresses, Korean modes, rhythms, and the characteristics of the *Minyo* of each province will be examined.

⁸¹ Chung-Myun Lee, *Arirang: Song of Korea* (Seoul, Korea: Easy Publishing, 2009), 26-28.

⁸² Robert C. Provine, et al. "Korea," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45812> (accessed July 26, 2012).

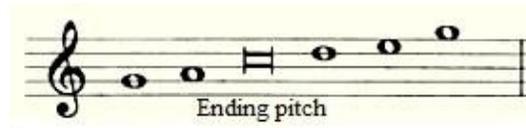
Korean Traditional Modes and Scales

The two main modes used in Korean traditional music are *Pyeongjo* and *Kyemyeonjo*. In addition to these, each province uses their own individual modes, called *Tori*, in their local folk music. Examples of these local modes include *Yukchabegijo* (or *Yukchabegi-tori*), *Menarijo* (or *Menari-tori*), and *Susimgajo* (or *Susimga-tori*).

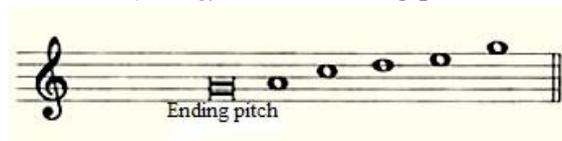
1. *Pyeongjo*

Pyeongjo is a pentatonic mode starting on G. It often ends on G and is called *Yimjong Pyeongjo*. When it ends on C, it is called *Hwangjong Pyeongjo* or *Ujo*. The *Pyeongjo* scale is similar to major scale of the Western music. It is characterized by the frequency of major and minor third melodic progressions.

Ex. 5. *Pyeongjo* –with ending pitch of C⁸³



Ex. 6. *Pyeongjo* –with ending pitch of G



2. *Kyemyeonjo*

Kyemyeonjo is another commonly used pentatonic mode with pitches “La-do-re-mi-sol.” The *Kyemyeonjo* scale is similar to the minor scale of Western music. It is characterized by the frequency of minor thirds and major seconds.

⁸³ “Mode,” *National Gukak Center*, http://www.gugak.go.kr/data/education/theory/theo_viw6.jsp (accessed August 7, 2012).

Ex. 7. *Kyemyeonjo*⁸⁴



3. Local Modes (*Tori*)

Each individual province utilizes their own modes in their local folk music. Three of these will be covered here, namely: *Yukchabegijo*, *Menarijo*, and *Susimgajo*.

A. *Yukjabaegijo*

This mode contains three main pitches: E, A, B, with the B as a grace note above the tonic. This mode is also called *Namdo-kyemyeonjo* when the dominant is accented with heavy vibrato (Example 8). Also present is the “breaking tone,” a falling appoggiatura just above the tonic.

Ex. 8. *Namdo-kyemyeonjo* or *Yuchabegijo*⁸⁵



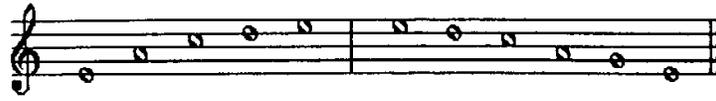
B. *Menarijo*

Menarijo contains five pitches “Mi-sol-la-do-re.” The main pitches are E, A, C, and D. The first pitch is sung with vibrato and the scale usually ends on E or A. In a descending scale, the G is added (Example 9).

⁸⁴ “Mode,” *National Gukak Center*, http://www.gugak.go.kr/data/education/theory/theo_viw6.jsp (accessed August 7, 2012).

⁸⁵ “Mode,” *National Gukak Center* (accessed August 7, 2012).

Ex. 9. Ascending and descending *Menarijo* scales



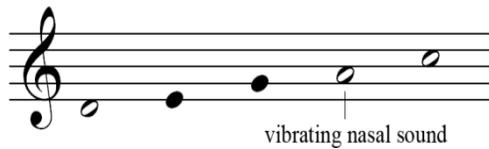
Ex. 10. Main pitches for *Menarijo*⁸⁶



C. *Susingatori*

Susingatori uses three main tones: D, A and C. Generally, the pitches in the cadences are either D or A, sung with a high, nasal vibrato. This mode usually has a sad tone, as *Susimga* literally means “sad song.”

Ex. 11. *Susingatori*⁸⁷



Rhythm, *Jangdan*

Jangdan is a Korean word for the special rhythmic pattern which can be found in most traditional Korean music. *Jangdan* literally means “long and short,” which implies the diverse lengths of the rhythms. In order to understand Korean music, knowledge of *Jangdan* is crucial because musical form is determined by various types of *Jangdan*. Traditionally *Jangdan* is played with the *Jango* (a double-headed hourglass drum) and the *Puk* (a barrel drum).

⁸⁶ Song-chon Lee et al., *Algi Swiun Kugak Kaeron: Kugak Ul Haegyol Hamnida*, 178-179

⁸⁷ Song-Chon Lee et al., 83.

Fig. 4. *Janggo*⁸⁸



Fig. 5. *Puk*⁸⁹



In Western rhythmic notation, the *Janggo* plays the top part and the *Puk* plays the bottom part. By playing *Jangdan* repetitively, players give audiences ideas about the music such as tempo, the character of the song, and its beginning and end. The duration of one rhythmic pattern decides the foundation of the music, but performers can improvise ornamentations to fill in between the rhythmic patterns. Each *Jangdan*'s tempo and rhythms can be flexible depending on the music.⁹⁰ Even though numerous types of *Jangdan* exist in Korea, the four major types are *Chinyangjo*, *Chunmori*, *Chungchungmori* and *Chajinmori*. Besides these, *Semachi* and *Kutgori* can be easily found in many folksongs.

Chinyangjo is very slow, approximately *adagio*, and usually in 18/8 or 24/4 time. Even though *Chinyangjo* is the slowest *Jangdan*, it is known for having the strongest intensity of emotion, so it is often used for the most sorrowful *Minyo*.⁹¹

Ex. 12. *Chinyangjo*⁹²



⁸⁸ "Puk," *The Academy of Korean Studies*, http://koreandb.nate.com/pds/image/src/kmusic_akgi/0/33.jpg (accessed December 5, 2010).

⁸⁹ "Janggo," *The Academy of Korean Studies* (accessed December 5, 2010).

⁹⁰ Robert C. Provine, Yoshiko Tokumaru, and Lawrence Witzleben, "Rhythmic Patterns and Form in Korea," 841-843.

⁹¹ Robert C. Provine, et al. "Korea." In *Grove Music Online* (accessed December 6, 2010).

⁹² Jum-Do Kim, *Korean Traditional Rhythm: Korean Folk Song Encyclopedia* (Seoul: Sekwang Publisher, 2004), 10.

Chungmori is in a moderate tempo and a bit faster and written in 12/4, with a strong first beat and an accent on the 9th beat in the *Janggo* part. This pattern is usually played as four groups of three beats.

Ex. 13. *Chungmori*⁹³



Chungchungmori is often performed at a dancing tempo (*allegro*), typically in 12/8 with a strong downbeat and an accent on the eighth note leading into the fourth beat. However, both the soloist and the percussionists often have the freedom to change the meter during performances using variations, such as 6/4, 3/2 or 3/4 plus 6/8. This type of meter complication is common in traditional Korean music.

Ex. 14. *Chungchungmori*⁹⁴

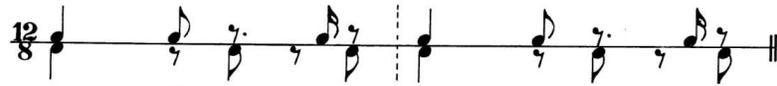


Chajinmori is the fastest of the four patterns (*presto*), and is in 12/8 time, somewhat resembling an accelerated version of the *Chungchungmori*. Since *Chajinmori* is rhythmically very close to *Chungchungmori*, this pattern can be thought of as a faster version of *Chungchungmori*. Because of its fast tempo, *Chajinmori* is often used for music with an agitated mood.

⁹³ Jum-Do Kim, *Korean Traditional Rhythm*, 10.

⁹⁴ Jum-Do Kim, 10

Ex. 15. *Chajinmori*⁹⁵



Semachi is a moderate tempo rhythm which can be found in many folksongs. *Semachi Jangdan* in the Western notation system is in either 9/8 or 3/4.⁹⁶ The 9/8 meter conveys more accurately the mood of Korean traditional music, but the 3/4 meter is more frequently found.

The repetition of certain *Jangdan* strengthens the form and character of the music. Even though the purpose of singing *Minyo* does not differ much between the provinces, each region's combinations of musical elements, such as *Jangdan*, vocal techniques, and scales, have resulted in the appearance of special characteristics of *Minyo* in each province as described above. This knowledge of the general features of *Minyo* will make understanding of *Arirang*, the best-known type of *Minyo*, easier.⁹⁷

Ex. 16. *Semachi Jangdan*⁹⁸



Kutgori Jangdan is the same length as *Chungchungmori* and is performed at *allegro* tempo. It is often 6/8 plus 6/8, in which the second part is a repetition of the first. As same as *Chungchungmori*, several dances and improvisations start with *Kutgori*.⁹⁹

⁹⁵ Jum-Do Kim, 10.

⁹⁶ Lee et al., *Algi Swiun Kugak Kaeron*, 100-101.

⁹⁷ Ibid.

⁹⁸ "Semachi Jangdan," *Eudpia. Com*, http://vodfile2.edupia.com/dle/2Images/data3/12223_1_3.jpg (accessed July 20, 2012).

⁹⁹ Lee, 100-101.

Figure 6. Each type of *Minyo* features its own musical characteristics, including a variety of vocal styles, musical scales, and rhythmic patterns. The combinations of these musical styles comprise a strong regional musical dialect.

Fig. 6. Five cultural regions of Korea¹⁰²



Kyeonggi Minyo (Central Province): Central Part of Korea

Kyeonggi province is the most populous province in South Korea. The capital is located at Suwon, and Seoul, Korea’s capital is located in the center of the province. Kyeonggi province is located in west-central Korea, and is divided by the *Hangang* (Han River, means long or big river), which flows from east to west. The area north to the Han River is mountainous, while the southern area is mostly plains.¹⁰³

The music of this province uses *Pyeongjo* mode - pentatonic scales, a musical scale with five pitches per octave “sol-la-do-re-mi.” There are two types of *Pyeongjo* modes which include the ending pitches G (sol) or C (do) with same scale, as shown in example 5 and 6 (Page 30). The most popular or famous *Arirang* (ending pitch, do) and *Doraji Taryung* (ending pitch, sol) are from this province (Example 18 and 19).

¹⁰² “Regions: Exploring Korea,” *Gateway to Korea*, <http://www.korea.net> (accessed December 4, 2010).

¹⁰³ “Seoul Vicinity & Kyeonggi-do,” *Exploring Korea*, <http://www.korea.net> (accessed December 4, 2010).

Ex. 18. *Arirang*¹⁰⁴

아 리랑 - 아 리랑 - 아 라 - 리 - 요 - - - -
 아 리랑 - 고 - 개 - 로 - 념 어간 다
 나 - 를 버 리 고 가 시는 념 - 은 - - - -
 십 리도 - 못 - 가 - 서 - 발 - 병난 다

Ex. 19. *Doraji Taryung*¹⁰⁵

도 라 - 지 - 라지 백 - 도 - 라 - - 지
 한 두 - 뽕 - 리만 깨 - 머 - 도 - - -
 에 야 - 라 - 난다 디 - - - 머 - - 라
 삼 - 십 - 산 - 천 - 에 - 백 도 라 지
 대관 주 리 혈 - 혈 - 혈 - 념 - - 는 다
 에고 나 내 - - - - 사 랑 - - 마
 에 - 헤 미요 에 - 헤 미요 에 헤 - 미요 - - - *dc*

Namdo Minyo: (Jeolla Province) Southwest

Namdo is in the North and South Jeolla Province in South Korea and consists of the island of Jindo and several smaller nearby islands. The terrain of Namdo is mostly flat,

¹⁰⁴ Chung Ki, *Arirang: Story Kookak* (Seoul: Sekwang Publisher, 1988), 75.

¹⁰⁵ “Doraji Taryung,” at *Music Teacher Network*, <http://gongmo.edu-i.org/2001/parkin00/dorage.htm> (accessed July 15, 2012).

predominated by large rice paddies, and the jagged coastline of the region creates a large number of small harbors. Overall, Namdo is a warm and fertile region, sheltered by the mountains to the east and north and on the west and south by the sea and neighboring islands.¹⁰⁶ The dominant mode of this region is *Kyemyeonjo*, which consists of the tones “La-do-re-mi-sol.” This mode is also called *Namdo-kyemyeonjo* when the dominant is accented with heavy vibrato (Example 8, page 31). Also present is the “breaking tone,” a falling appoggiatura just above the tonic, as in the *Jindo Arirang* (Example 20).¹⁰⁷

Ex. 20. *Jindo Arirang*¹⁰⁸

Seodo Minyo (Hwanghae and Pyeongan provinces): Western

Seodo Minyo is from the western part of Korea, which includes the Hwanghae and Pyeongan provinces located in North Korea. The varying rhythm is the main characteristic of *Seodo Minyo*. Very often the songs do not have regular rhythmic patterns and are not

¹⁰⁶“Southwestern Region: Exploring Korea,” *Gateway to Korea*, <http://www.korea.net> (accessed December 4, 2010).

¹⁰⁷ In-Ok Paek, *Folk Music: Vocal*, 70.

¹⁰⁸ “Jindo Arirang,” *Three Music.Com*, <http://www.threemusic.com/suhkyung/song/korea%2520folksong/jenrado/jindo-Arirang> (accessed December 5, 2010).

accompanied by other instruments. *Seodo Minyo* is sung in a style called *Susimgatori*, which often expresses a feeling of anxiety.¹⁰⁹ *Susimgatori* uses three main tones of the pentatonic scale, D, A, and C. Generally, the pitches in the cadences are either D or A, sung with a high, nasal vibrato. This province *Arirang* is *Kin Arirang (Long-Arirang)* and *Haejoo Arirang*.

Ex. 21. *Kin Arirang*¹¹⁰

Dongbu Minyo (Kangwon, Kyeongsang, and Hamgyeong provinces): Eastern

The eastern part of Korea is known for *Dongbu Minyo*, found in such areas as the Kangwon, Kyeongsang, and Hamgyeong provinces. Often the rhythms of *Dongbu Minyo* are faster than those of other types of *Minyo*, and their mood is quite joyful, although there are also many other songs that have a more lamenting or pleading mood.¹¹¹

Songs from Kangwon and Hamgyeong provinces are usually mournful and sorrowful; Kangwon province is located in the east-central region of Korea and Hamgyeong province is

¹⁰⁹ In-Ok Paek, *Folk Music:Vocal*, 72-73.

¹¹⁰ “Kang Won Do’s Kin Ari,” *Kim Chang –Ju’s Blog*, <http://blog.daum.net/sawlead/15876951> (accessed July 17, 2012).

¹¹¹ In-Ok Paek, 73.

located northeast region of Korea, and is mostly woodland, providing great scenery, but fewer residential areas than other provinces. The music of Kangwon and Hamgyeong province are set in slow rhythmic patterns, and the texts have lamenting characteristics.¹¹² Favorite songs from both provinces include *Jeongsun Arirang*, and *Shingosan Taryung*. *Jeongsun Arirang* reflects this musical style. Youngsun Jin, director of *Jeongsun Arirang*, states:

Compared to the *Arirang* songs of other areas, *Jeongsun Arirang* sounds very grandiose and sad. It is said to be because of the geographical features of Jeongsun. Because people had to cross a number of hills and mountains including *Sewhaejae* and *Sabdang-ryoung* (hill of mountain) to reach Jeongsun. So the people of Jeongsun lived a very isolated life. That is why the melodies of the *Jeongsun Arirang* are sad and full of pathos rather than delightful. And there are more than one thousand different versions of the *Jeongsun Arirang*. Perhaps, it is because the people of Jeongsun would have needed a great number of words to relieve their lonely hearts.¹¹³

In contrast, the songs from Kyeongsang are brash and lively; Kyeongsang province is bordered on the west by Jeolla and Chungcheong provinces, on the north by Kangwon province, on the south by Korea Strait, and on the east by the East Sea. The region is ringed by the *Taebaek* and *Sobaek* Mountains and is drained by the *Nakdong* River. Pusan is the largest city in Kyeongsang and is Korea's principal port.¹¹⁴ Many songs from this region are set in fast rhythmic patterns and the texts can often be fun and light in nature. *Milyang Arirang* is from this province. The musical styles of Kyeongsang, Kangwon, and Hamgyeong all use a mode known as *Menarijo*, which contains "Mi-sol-la-do-re" and main pitches are E, A and C.¹¹⁵

¹¹² In-Ok Paek, 73.

¹¹³ Young-Sun Jin, *Jeongseon Arirang*, http://www.Arirang.re.kr/arboard/read.cgi?board=ar_s1&y_number=7 (accessed December 6, 2010).

¹¹⁴ "Southeastern Region: Exploring Korea," *Gateway to Korea*, <http://www.korea.net> (accessed December 4, 2010).

¹¹⁵ Song-Chon Lee et al., *Algi Swiun Kugak Kaeron: Kugak Ul Haegyol Hamnida*, 178-179.

Ex. 22. Jeongsun Arirang¹¹⁶

(후렴)아 리 --- 랑 아 리 -- 랑
 아 라 --- 리 --- 요 ---
 아 --- 리 랑 - 고 -- 개 --- 로 ---
 나 를 넘 겨 -- 주 --- 오

Ex. 23. Shingosan Taryung¹¹⁷

1. 신 고 산 이 우루루 루 함홍차가는 - 소리 - 에 --
 구 고 산 --- 큰애 - 기 반 -- 붓 짐만 짊 -- 다 --
 어 랑 어 랑 어 허 야 어 허 야 -- 더 허 야
 그 리 운 내 고향 이 로 - 다 -- - - - -

¹¹⁶ Chung Ki, *Jeonsun Arirang: Story Kookak* (Seoul: Sekwang Publisher, 1988), 78.

¹¹⁷ Chung Ki, *Shingosan Taryung: Story Kookak*, 90.

Ex. 24. *Milyang Arirang*¹¹⁸

날 좀 보--소 날 좀 보--소 날 좀--보--소 ----
 동지선달--꽃본 듯이-- 날 좀--보 소 ----
 아리아리랑 스리스리랑 아라리가--네 ----
 아 리랑--고 개--로-- 날 넘-겨주 소 ----

Jeju Island Minyo

Jeju Island has its own native folksongs with strong regional characteristics, since the island is isolated from the Korean peninsula.¹¹⁹ *Tosok Minyo* is often seen as the major category of folksong on Jeju Island; however, Kyeonggi province has more *Tongsok Minyo* than Jeju. Since Kyeonggi province is the center of Korea, its relatively greater interaction with other provinces has affected the styles of Korean folksongs. Even if these two provinces are far from each other geographically, they share the same pentatonic scale, ‘Sol-la-do-re-mi.’¹²⁰

Jeju Island and Kyeonggi provinces have different musical characteristics, such as pitch progressions, vocal technique, and ornamentations. For instance, *Jeju Island Minyo* usually have

¹¹⁸ Chung Ki, *Milyang Arirang: Story Kookak*, 76.

¹¹⁹ Robert C. Provine, Yoshiko Tokumaru, and Lawrence Witzleben, “Folk Songs in Korea,” *The Garland Encyclopedia of World Music*, vol. 7, 883.

¹²⁰ *Ibid.*

a second and minor third progression and utilize less ornamentation *Minyo* of the other regions.

Famous songs from Jeju Island include *Jeju Arirang* and *Jeju Ari-ri-ri-dong-dong*.¹²¹

Ex. 25. *Jeju Arirang*¹²²

아리랑 아리랑 아라리다
아리 아리랑 고개로 넘어간다
씩 주야 말뼉아 문연이라
아리 아리랑 아리랑 아라리요
아리 아리랑 고개로 넘어간다

Occasions for Folksongs in Singing Styles

As folk music is divided into many different categories according to the occasion with which it is associated, Korean folk songs can also be divided into five distinct categories: work songs, play songs, love songs, ritual songs and political songs.

The Korean folk songs can be further divided into two groups according to their singing styles: the solo and the solo accompanied by a chorus (in a call and response structure). In most cases, the solo is sung by a woman, and the kinds of songs included in this solo type are work songs or the songs that deal with the sentimental mood of a woman working at the spinning wheel or sewing and lamenting married life. The music of this type almost always is mournful,

¹²¹ Song-Chon Lee et al., 86, 180.

¹²² “Jeju Arirang,” *Arirang Culture.Com*, http://Arirang.culturecontent.com/data/svc/sum_org/map/01/06/02/cp000001.jpg (accessed July 17, 2012).

its rhythms rather long and drawn out. The chorus type is often lyrical and lively aided by such euphonic syllables as “A-ri-rang”, “E-hey-yo” or “E-ru-wa.”¹²³ Here is an example for working song with call and response structure, as found in the *Rice Planting Song* in Myungju, Kangwon province.

Ex. 26. *Myungju Rice Planting Song* - example of call and response¹²⁴

(Solo voice)

<심는 소리>

심 어 주 게 심 어 주 게 심 - - 주 - 게
원 앙 에 - 줄 - 모 를 - 심 - 어 주 게

(Chorus)

<뜯는 소리>

마 리 마리 마 리 - 아 리 아 - - 라 리 - - 요
마 라 리 고 - 개 로 넘 - 어 간 다

Another example of Korean folksongs which are primarily used for special occasions such as religious ceremonies or rituals is *Sanguh-sori*. *Sanguh-sori* is a Korean folk song sung by pallbearers during a funeral procession. When the procession begins, the handbell-ringer sings a prologue song in front of the coffin while ringing a handbell.¹²⁵ This ritual is based on the shamanistic ritual performed to send wishes or appeals to the gods, to contact the souls of ancient people, or simply to entertain and please the gods.¹²⁶

¹²³ In-Ok Paek, *Folk Music: Vocal* (accessed December 6, 2010).

¹²⁴ “Myungju Rice Planting Song,” *Chollian Net*, <http://user.chollian.net/~ch010198/k-3-1-5%20myeongjoo%20mosimgi.htm> (accessed December 5, 2010).

¹²⁵ Dawn-Hee Yim, Roger Janelli, *Ancestor Worship and Korean Society* (Stanford University Press, 1983), 58- 69.

¹²⁶ “Shaman Ritual Music,” *Angel Fire*, <http://www.angelfire.com/alt/koreanmusic/folk.html>, (accessed December 4, 2010).

As with other *Arirangs*, the *Sanguh-sori* of each province has a different text and tune.

The regional differences in *Sanguh-sori* offer helpful suggestions helpful in defining the specialty of folk song in each specific region in Korea. *Sanguh-sori*, funeral rites are among the most conservative of Korean customs, and they can be regarded as having stronger ties to tradition than any other folk songs. In the typical structure of *Sanguh-sori*, the soloist sings the A section (with different lyrics each stanza) and the chorus sings the B section (same lyrics and music each stanza) in a call and response manner.

Ex. 27. *Sanguh-sori*¹²⁷

The image displays four stanzas of a Korean folk song, *Sanguh-sori*, in 4/4 time. Each stanza consists of a soloist's part (A) and a chorus's part (B). The music is written on a single treble clef staff with a key signature of one flat (B-flat). The lyrics are in Korean. The first stanza has lyrics: (A) 허 허 허 허 (B) 어 허 어 하. The second stanza has lyrics: (A) 어 그 리 념 차 어 화 하 (B) 어 허 어 하. The third stanza has lyrics: (A) 이 다 리 를 건 너 고 보 면 (B) 어 허 어 하. The fourth stanza has lyrics: (A) 어 느 시 절 다 시 오 나 (B) 어 허 어 하.

¹²⁷ “Sanguh Sori,” *Daum Blog Net*, http://cfs4.blog.daum.net/upload_control/download.blog?fhandle=MEJqOUNAZnM0LmJsb2cuZGF1bS5uZXQ6L0lNQudFLzAvMi5wbmcudGh1bWI=&filename=2.png (accessed July 18, 2012).

PART II *KOREA FANTASY*

CHAPTER IV

AHN EAK-TAI

Ahn Eak-tai (December 5, 1906-September 16, 1965) was a Korean composer whose works include the Korean national anthem. He served as a conductor of symphony orchestras throughout Europe, including the Vienna Philharmonic Orchestra, the Berlin Philharmonic Orchestra, and Majorca Symphony Orchestra. In addition to his orchestral conducting, Ahn studied composition with Richard Strauss and Zoltán Kodály.

Ahn Eak-tai was born in Pyongyang on December 5, 1906. He was introduced to music as a child in church, and he learned to play the violin and trumpet when he was eight years old, an activity that started his ambition to become a musician. Although he did not receive formal musical training until he graduated Pyongyang elementary school, he knew how to play many musical instruments, and his talent was widely recognized, often resulting in his being called a musical genius. In 1918, after graduating from elementary school, he was given music lessons while attending Soongsil Middle School in Pyongyang. His teacher, Dr. Eli Miller Mowry (1880-1971), came to Korea in 1909 as a missionary to teach Western music while serving as principal at the school of Soongsil.¹²⁸ The mission of the Soongsil School was to cultivate the

¹²⁸ Jung-Im Chun, *Ahn Eak-tai* (Seoul, Korea: Shigongsa, Inc., 1991), 11-13.

dream of independence, so Ahn Eak-tai's patriotism was influenced by the atmosphere of national consciousness of Soongsil.¹²⁹

With the help of Dr. Mowry in Pyongyang, Ahn studied the cello, and at the time, there were no teachers of Western music in the area to teach him. Therefore, Dr. Mowry introduced him to George Greg, an English missionary who studied cello, a music teacher at the Young Men's Christian Association (commonly known as YMCA). Ahn received private cello lessons from Mr. Greg.¹³⁰

In 1919, Dr. Mowry led the school orchestra in participating in the March 1st Movement, a nationwide protest effort against Japanese rule over the Korean peninsula. From this experience, Ahn developed a commitment to the Korean independence movement, and he began a student-led movement against pro-Japanese teachers. The school considered Ahn's actions inappropriate, and punished him accordingly, suspending him indefinitely. In September of that year, Ahn was involved in a jail raid intending to rescue the March 1st Movement advocates arrested by the Japanese police. When the police raided one of the meetings, Ahn escaped to Dr. Mowry's home, where he hid from authorities for one week. Upon receiving requests from the police to surrender Ahn, Dr. Mowry made a personal visit to the local police station to discuss alternatives to surrender. Impressed by Dr. Mowry's actions, the head of the police department released Ahn without punishment by forging papers that permitted Ahn to study music in Tokyo.¹³¹

¹²⁹ Hwan-Ju Jin, "A Study on The Musical World of An Eak-Tai," *Korean Music Education*, vol 31 (2011.6), 159-185.

¹³⁰ Jung-Im Chun, 14.

¹³¹ Kyu-Hee Lee, *Chun Man Nyen Eeuhgal Aegukgarul Jieun Ahn Eak-tai* (Seoul, Korea: Random House Korea, 2004), 16-23.

After arriving in Japan, Ahn entered Seisoku Middle School in Tokyo. In 1926, he was admitted to the Tokyo National Music School as a cello performance major.¹³² During this time and after graduating from the music school, he performed solo cello recitals throughout Japan and Korea. Through these performances, he gained performing experience and confidence to pursue a career as a musician.¹³³

In May 1930, Ahn returned to Korea and visited Soongsil Middle School. Dr. Mowry suggested that Ahn study in the United States. After he was not allowed to perform a concert in Korea by the Japanese police, Ahn decided to study abroad to avoid the social barriers placed on the Koreans by the ruling Japanese.¹³⁴

In 1930, Ahn enrolled at Cincinnati Conservatory of Music and was accepted into the Cincinnati Symphony Orchestra as the principal cellist. Before settling in Ohio, he came to the United States by way of San Francisco to meet a pastor Hwang at the San Francisco Korean Church. Pastor Hwang was introduced to Eak-tai by Dr. Mowry.¹³⁵

When he arrived at the church, he held a small concert for the congregation. Before the concert, the audience sang what was then the Korean national anthem, sung to the tune of the Scottish song, *Auld Lang Syne*. Ahn thought that this was not a proper tune for a national anthem, and this motivated him to try to compose a new national anthem for Korea.¹³⁶

In 1932, Ahn transferred to the Curtis Music School in Philadelphia to study composition and conducting. As an honorary member at Philadelphia Orchestra under director Leopold

¹³² Jung-Im Chun, 15.

¹³³ *Ibid.*, 17-18.

¹³⁴ Suk-Gi Baek, "Ahn Eak-Tai," *Woongjin Weeinjungi vol.34* (Seoul, Korea: Woongjin Publishing Company, 1987), 45-47.

¹³⁵ Kyu-Hee Lee, *Chun Man Nyen Eeuhgal Aegukgarul Jieun Ahn Eak-tai* (Seoul, Korea: Random House Korea, Inc., 2004), 42.

¹³⁶ Jung-Im Chun, 18-19.

Stokowski, he gained valuable experience through careful study and the encouragement of Stokowski. In 1934, he was appointed assistant conductor of Club Symphony, conductor of the Aepnaki Camp Orchestra, and choir director of Chestnut Hill Church.¹³⁷

In 1935, when Ahn graduated from the Curtis Music School, he was commissioned by Elkan-Vogel Company to compose the vocal suite *The First Manifestation of the Korean Music from Korean Life*, containing the songs *Sweet Sixteen*, *Arirang Hill*, *Pastorale*, and *The Lily*. This was the first work by a Korean composer which was published outside of Korea.¹³⁸ In November, he composed the Korean national anthem and sent it to a Korean independence movement organization in San Francisco called the "Korean People's Meeting."¹³⁹ Around this time, he was focused on writing his first orchestral score called *Symphonic Fantasia Korea* (an early version of the *Korea Fantasy*, which excluded the chorus section) for a competition hosted by the New York Philharmonic at Carnegie Hall. Ahn successfully submitted *Symphonic Fantasia Korea* for the competition, and was given the opportunity to conduct the Philharmonic for the work's premiere. However, the performance turned out to be a failure, as the disrespectful orchestra players refused to cooperate with him. Ahn threw down his baton, walked offstage and refused the audience's calls for another performance, because of his disappointment with the orchestra.¹⁴⁰

After the competition, he went to Europe to continue his music studies. Upon arriving in Europe, Ahn went to Berlin, where he also made final edits to the *Korea Fantasy*, including the

¹³⁷ "Korea Fantasy," *Ahn Eak Tai Memorial Foundation*, http://www.ahneaktai.or.kr/about/sub1_1.asp (accessed July 27, 2012).

¹³⁸ Young-Hwan Huh, "Miju Hanin Haksaeonwhoebo Rul Tonghaebon Ahn Eak-tai's Mikook youhak shijeol" [Ahn-Eak-tai's Abroad Study Life in America Through American Korean Student Bulletin] *Kyegan Nangman Music*, vol 10 (Fall of 1998), 13.

¹³⁹ *Ibid.*, 90-97.

¹⁴⁰ Kyu-Hee Lee, *Chun Man Nyen Eeuhgal Aegukgarul Jieun Ahn Eak-tai*, 85-89.

addition of the choral section, which he composed to be the new Korean national anthem.¹⁴¹ Ahn then moved to Vienna, Austria to study conducting under Felix Weingartner (1863-1942), an Austrian composer, conductor, and Beethoven interpreter.¹⁴² Weingartner was considered the best interpreter of Beethoven's works at the time, which gave Ahn the opportunity to study Beethoven's music in depth.¹⁴³ Weingartner recommended him as a guest conductor of symphony orchestras in Europe such as the one in Budapest, Hungary.¹⁴⁴ Ahn went to Hungary in 1937 to study at Franz Liszt Academy of Music under Professor Zoltán Kodály. He used his knowledge from Kodály's teaching to edit the *Korea Fantasy*.¹⁴⁵ Ahn's usage of folk music in his works was influenced by the nationalist themes and folk music of Kodály's compositions, which used folksong motifs as primary symbols of national pride.¹⁴⁶

In 1937, Ahn was invited to Dublin, Ireland by Charles Ocone, the managing director of the Irish National Philharmonic Orchestra, to perform *Korea Fantasy* as a world premiere. The performance was met with great success by the Irish audience, as Ireland had been ruled by British much like Korea was under Japanese rule.¹⁴⁷ After performing *Korea Fantasy*, he returned to Vienna, and studied composition and conducting with Richard Strauss.¹⁴⁸

With the support of Strauss, Ahn became conductor of the Rome Philharmonic Orchestra, and many other orchestras across Europe invited him to perform as a guest conductor. Ahn travelled all over Europe at this time, performing with the Budapest Philharmonic Orchestra, the

¹⁴¹ Kyung-Rae Kim, *Donghaemulkwa Packdusani Maluhko daltorok* [Until the eastern sea run dry and Mt. Baekdu is worn] (Seoul, Korea: Hyun Ahm Sa, 1991), 138.

¹⁴² Jung-Im Chun, *Ahn Eak-tai* (Seoul, Korea: Shigongsa, Inc., 1991), 23.

¹⁴³ Kyung-Rae Kim, 143.

¹⁴⁴ Jung-Im Chun, *Ahn Eak-tai*, 23.

¹⁴⁵ Kyung-Rae Kim, 144-145.

¹⁴⁶ Hwan-Ju Jin, "A Study on The Musical World of An Eak-tai," 175.

¹⁴⁷ Kyung-Rae Kim, 147-148.

¹⁴⁸ *Ibid.*, 151.

George Enescu Bucharest Philharmonic Orchestra in Romania, and Sofia Symphony Orchestra in Bulgaria.¹⁴⁹ These guest performances enabled Ahn to become well-known in Europe, and in December 1940, he was invited to conduct the Berlin Philharmonic Orchestra, perhaps the world's greatest orchestra of the time.¹⁵⁰ After German newspapers featured articles about the great success of the concerts Ahn conducted there, many other countries invited him to perform as a guest conductor with their national orchestras.¹⁵¹ On one occasion, however, Ahn's *Korea Fantasy* was banned by the Rome Philharmonic because the Japanese government was allied with Mussolini's Italy at the time and viewed the performance of this work as an act of opposition.¹⁵² In spite of this ban, he was invited by the Spanish ambassador to conduct for the Orquestra Simfonica de Barcelona.

In 1942, Ahn conducted a performance of Beethoven's 9th Symphony with the Berlin Philharmonic, which was filmed by a German news agency and was distributed to several European countries as "culture news."¹⁵³ A few months after the performance, Lolita Talavera (1915-2009), a nobleman's daughter from Barcelona, saw a movie which featured the news footage of Ahn's conducting at a theater in Barcelona. During a social gathering after a performance of the Orquestra Simfonica which she attended, the composer and Talavera were introduced to each other. By this time, she had become a great supporter of his passionate conducting. The two were married on July 5, 1946, and they moved to the island of Majorca where Ahn founded the Orquestra Simfonica de Mallorca.¹⁵⁴

¹⁴⁹ Kyung-Rae Kim, 163-172.

¹⁵⁰ Ibid., 173.

¹⁵¹ Ibid., 175.

¹⁵² Ibid., 177-181.

¹⁵³ Ibid., 174.

¹⁵⁴ Jung-Im Chun, 37-41.

During a ceremony commemorating the establishment of the Korean government on August 15, 1948, Ahn's *Aegukga* was officially performed as the national anthem of the Republic of Korea for the first time. On March 19, 1955, 25 years after leaving, Ahn returned to Korea to take part in the 80th birthday celebration of Rhee Syng-man, the first president of the new Republic of Korea. Upon his arrival, the military band played the *Aegukga* and he was awarded the Cultural Medal of Merit, the first recipient of the award under the new Korean government. He founded the Seoul International Music Festival in 1962 and was the organizer of the event until 1964.¹⁵⁵ On September 16, 1965, Ahn was stricken by a sudden illness and died at age 59 while in Majorca.¹⁵⁶ On July 8, 1977, Ahn's ashes were transferred from Majorca to the Korean National Cemetery.¹⁵⁷

According to Ahn's biographer, Chun Jung-im, in *Ahn Eak-tai*, there are many compositions and orchestral arrangements, and prior manuscripts that were lost; however, there are many which still exist in written forms which utilize Korean folksong, such as the following:

- *Life in Korea*, vocal suites: *Sweet Sixteen*, *Arirang Hill*, *Pastorale* and *The Lily* (1934 to 1935)
- *Aegukga* (1935)
- *Korea Fantasy* (chorus and orchestra, from 1936)
- *Kangchun Sungak*, symphonic poem (orchestra, 1959)
- *Nongae* (symphonic poem, 1962)
- *Chudogok Patriots* (orchestra, 1962)
- *White Lilies* (vocal and instrumental music, 1962)¹⁵⁸

¹⁵⁵ Jung-Im Chun, 126.

¹⁵⁶ Kyu-Hee Lee, *Chun Man Nyen Eeuhgal Aegukgarul Jieun Ahn Eak-tai*, 135.

¹⁵⁷ *Ibid.*, 136.

¹⁵⁸ "Korea Fantasy," *Ahn Eak Tai Memorial Foundation* (accessed July 27, 2012).

Life in Korea (Vocal Suite)

Elkan-Vogel Co., Inc. commissioned Ahn to compose a vocal suite to represent the first manifestation of Korean music. “Life in Korea,” scored for voice and piano, is dedicated to Leopold Stokowski and contains four songs: *Sweet Sixteen*, *Arirang Hill*, *Pastorale*, and *The Lily*. The suite was composed around 1934-1935, and manuscripts of the songs *Sweet Sixteen* and *Arirang Hill* are preserved at Lincoln Center’s Music Library in the United States. The manuscripts for the other two songs of the suite, however, are lost.¹⁵⁹ *Sweet Sixteen* contains fifty measures. *Arirang Hill* has thirty-five measures.¹⁶⁰

Aegukga (Korean National Anthem)

Ahn planned to compose the national anthem when he arrived in the United States in 1930; however, he completed the verses around 1933-34 and finished the anthem in November 1935 in Philadelphia. It is scored for SATB choir with four verses. The anthem was published by Elkan-Vogel Co., Inc. (Music publishers and Importers Philadelphia, PA.). The first public advertisement of the *Aegukga* was in a publication by the Korean Student Federation of New York City in March-April 1936.¹⁶¹

Korea Fantasy (Orchestra and Chorus)

Even though this symphonic piece was premiered February 20, 1938 in Dublin, Ireland, it was modified and edited after the Korean liberation and the Korean War in 1944, 1950, 1953, and 1954. It was performed for the first time in Korea on March 26, 1955, the 80th birthday of

¹⁵⁹ Jung-Im Chun, 187-188.

¹⁶⁰ Young-Hwan Huh, “Miju Hanin Haksaeunwhoebo rul tong hae bon Ahn Eak-tai’s Mikook youhak shijeol” [Ahn-Eak-tai’s Abroad Study Life in America Through American Korean Student Bulletin] *Kyegan Nangman Music*, vol 10 (Fall of 1998), 19.

¹⁶¹ *Ibid.*, 17-18.

Korea's first President Rhee Syng-man. This piece is approximately thirty minutes in duration. The orchestration of Korea Fantasy will be discussed in detail in a later chapter. In the manuscript, Ahn wrote the following dedication to the first president of the Republic of Korea, Syngman Rhee:

Dedicated to Dr. Syngman Rhee:
Symphonic poem "Korea" which I composed with all my heart and without his permission, I would dedicate to Dr. Syngman Rhee, the first president of the Republic of Korea whom I respect as great Hero and great patriot, who has given the greatest contribution for our young and perilous Republic. - Ahn Eaktai¹⁶²

Kangchun Sungak (Symphonic Poem)

This work is a symphonic poem composed in 1959. The title literally means "Sacred Music from heaven." It is a single-movement sacred orchestral song. The pure and mysterious atmosphere of the song is filled with the images of Korean traditional ancestor worship, upon which the composer's nationalistic feelings are based.¹⁶³ This one movement work is approximately fifteen minutes in duration and is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, harp, percussion, and strings.

Nongae (Symphonic Poem)

Ahn composed this work between August and September, 1962, and it was premiered on May 13, 1963 at the second Seoul International Music Festival.¹⁶⁴ The title was based on the historical story of Ju Non-gae (1574-1593), a loyalist woman during the Chosun dynasty, who was born in Jangsu in the Jeolla province. During the Seven Year War, the fortress of Jinju,

¹⁶² Jung-Im Chun, 187-188.

¹⁶³ Ibid., 164.

¹⁶⁴ Ibid., 171.

where she lived was taken in battle by the Japanese forces, and her lover Choe Kyeong-hoe was killed. Nongae was enlisted to entertain the victorious Japanese generals at the *Chokseknu* Pavilion. During the festivities, she led General Keyamura Rokusuke to the cliff, embraced him, and threw herself into the River Nam below, killing them both.¹⁶⁵ This one movement work is approximately fifteen minutes in duration, and is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns in F, 3 trumpets, 3 trombones, tuba, timpani, harp, percussion, and strings.

Chudogok Patriots (Orchestra)

According to the composer's records, this work was composed on July 19, 1962 in Palma de Mallorca. The premiere performance was on May 1, 1963 at the second International Music Festival, where it was introduced to the audience as a Requiem, as the word *Chudogok* in the title is the Korean word for Requiem. Subtitled *Metamorphosen* on the manuscript, this short work contains only fifty-six measures, and is orchestrated in the same manner as *Nongae*.¹⁶⁶

White Lilies (Solo Vocal and Orchestra)

This song premiered in Korea on May 4, 1963 at the second International Music Festival: "the Korea Music of the Night." It is divided into two parts; the first part utilizes the tune of *Arirang* with slow tempo and the second part has new musical materials with fast tempo using *Doraji Taryung*, a traditional folksong.¹⁶⁷ It is scored for voice and orchestra, and it contains fifty eight measures.

¹⁶⁵ Jung-Im Chun, 173.

¹⁶⁶ Ibid., 179-180.

¹⁶⁷ Ibid., 183-187.

The sources of Ahn's compositional ideas were taken from Korean history and folk music, mainly from stories of patriots such as *Nongae*. Ahn's compositional process as it relates to the composition of *Korea Fantasy* include the use of the symphonic poem, a usually short (in this case one-movement) work written with the intention of telling a story, whether social, political, or environmental, as in *Nongae*, *Kangchun Sungak*, and *Chudogok Patriots*. There were many modifications and edits during the composition process, even after performances. For example, *Korea Fantasy* was originally composed for orchestra, but Ahn later added a section for chorus with orchestral accompaniment. Also, the piece began as a multi-movement work, but was, over time, changed to a single movement piece. At its premiere in Dublin, *Korea Fantasy* was a four-movement work, but the 1944 edition contains three movements and the 1950 edition is one movement. The composer also used various choral techniques such as imitation, repetition of short and important phrases, counterpoint, and strophic sections in his choral writing. The following chapter will discuss these techniques. As the basis for his compositional style in *Korea Fantasy*, as in almost all of his works, Ahn used Korean folk music.

In an interview in 1960 with *The Segye Ilbo* (The World News), Ahn insisted that, "My music is not Western music, but Korean music translated to Western music. Using the five basic tones of Korean music, there are various gorgeous melodies that I want to let Western people can hear with my translation. That is my duty."¹⁶⁸

Ahn Eak-tai had a deep love for his country and used his music to express it. While in Europe, he studied with the nationalist composers Zoltán Kodály and Richard Strauss and experienced the rising nationalist movements there. He began to compose nationalist works, using the folk song motifs like Kodaly and the symphonic poem structure of Strauss, not only to

¹⁶⁸ Hwan-Ju Jin, "A Study on The Musical World of An Eak-tai," 172.

inspire a nationalist patriotic movement in Korea, but also to introduce Korean music to the world.¹⁶⁹

¹⁶⁹ Hwan-Ju Jin, 159.

CHAPTER V

ANALYSIS OF THE *KOREA FANTASY*

Korea Fantasy, composed by Ahn Eak-tai, is a one-movement symphonic work in four sections and is scored for orchestra and chorus (piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 6 horns in F, 3 trumpets in C, 3 trombones, tuba, timpani, harp, percussion, and strings). It was premiered on February 20, 1938 in Dublin, Ireland.

Background of the *Korea Fantasy*

Ahn's *Aegukga* and the *Korea Fantasy* cannot be separated. As mentioned earlier in this study, he was motivated to compose a unique national anthem for Korea, and while studying in Cincinnati and Philadelphia he composed *Aegukga*, which was to become the Korean national anthem, and he composed *Korea Fantasy* to submit to the New York Philharmonic's compositional competition. At that time, he only composed orchestral parts without any choral writing. In November of 1935, he composed the Korean national anthem in Philadelphia. According to Jin Hwan-ju in his article *A Study on the Musical World of Ahn Eak-tai*, Ahn's Korean national anthem was prohibited by the then-ruling Japanese because they saw it as a breach of public order.¹⁷⁰ Ahn went to Germany in 1936 when the Hitler regime was in power and Germany was allied with Japan. This alliance reminded Ahn of the brutality of Japanese rule in Korea, and further motivated him to add Korea's national anthem to the *Korea Fantasy*.

¹⁷⁰ Hwan-Ju Jin, 173.

Because he was outside of Korea and the anthem was, at this time, only symphonic, the work was not subject to Japanese suppression. In 1938, in Dublin, Ireland, he conducted *Korea Fantasy* at its premiere with the Ireland National Symphony Orchestra. After the liberation from Japan (1945) and the Korean War (1950-1953), Ahn edited the *Korea Fantasy*, adding parts which now make up the current version.¹⁷¹

Structure Analysis

To support the following structural analysis, the *Korea Fantasy* Program Notes from premiere concert in Dublin.

The piece begins with full orchestra in unison. A horn solo announces arrival of Emperor Dangun from heaven. According to Korean myth, Emperor Dangun descended from heaven to Mt. Baekdu. Orchestra follows as a whole, illustrating the greatness of the country.

A pastorale follows. A solo oboe, imitating *Saenap* or *Taepyungso*, plays with harp accompaniment, representing the beautiful rural life of Korea. *Saenap* originated in the fifth century as one of Korea's woodwinds which is played with the lips. It is somewhat smaller than the Western oboe, but has a much more sharp and intense sound. *Doraji Taryung* follows a melody that is loved by Koreans. A solo clarinet plays folk dances accompanied by percussion, with melody and rhythm of dance completely different than that of Western dance music.

The third movement begins with the strings playing funeral music honoring the last emperor of Korea, Kojong; it represents deep sorrow for the loss of the homeland and the destruction of the peaceful life of the nation.

The theme of the fourth movement is the new national anthem of Korea by Ahn Eak-tai. An interesting fact: For many decades, Korea used the tune of *Auld Lang Syne* as the national anthem. This movement is an illustration of the country's oppression, the nationalist movement in Korea, and is finished with a freedom march.¹⁷²

The one-movement *Korea Fantasy* is through-composed in four sections as in Figures 7-10. In the first section, the composer presents an image of Korea as a country, illustrating the

¹⁷¹ Un-Young Na, *Korea Fantasy*, <http://blog.naver.com> (accessed July 30, 2012).

¹⁷² Young-Hwan Huh, "Korea Fantasy's Journey: From the United States in 1937 to Spain in 1946," *Kyegan Nangman* (Summer 2009), Vol. 83, 189-190.

beauty of the geography and landscape of Korea and the happiness of the people. At the beginning, Dangun announces the existence of the country of Ko-chosun with loud tremolos, followed by a sudden decrescendo. The following horn melody indicates the beautiful scenery, after which the “Daehan, daehan (literally, “Great Korea”)” motif is heard.

The peaceful country atmosphere continues with lyrical flute and harp accompaniment using the rhythm of Korean folk songs. Other solo instruments join with similarly flowing lines, to show that Koreans are a peace-loving nation. The horn melodies from the first part returns and the theme turns to a bright and festive atmosphere as the dance tunes are employed.¹⁷³

Fig. 7. *Korea Fantasy* Structural analysis: first section

Section	Measure	Key	Meter	Tempo	Theme	
I	Intro	1-2	E-flat	4/4	<i>Andante molto</i>	Descent of Dangun from Heaven
	A	3-49 (23-36)	C	4/4, 3/4, 4/4 4/4	<i>Molto maestoso</i>	Pastoral – peaceful Korean life Korean national anthem motif
	B	50-81	G	6/4 -4/4		Folk theme I- <i>Doraji Taryung</i>
	A'	82-97	C	4/4, 3/4		Pastoral scene
	C	98-212 (111-113)	A	4/4		Folk themes Folk theme II Folk theme III - <i>Youngsan-hoesang Taryung</i> Chaotic situation
		(125-208)	C	6/8		
		(209-210)		4/4	<i>Lento</i>	
	* Only the timpani and percussion play at m. 209. Piccolo, flutes, oboes and clarinets play pitch A and D at m. 210.					
	(211-212)		6/8	<i>Presto</i>	Japanese attack Korea	

In the second section, Mr. Ahn depicts the struggles of the Korean people under the oppression of Japanese rule and increased brutality following an attempted uprising by the people. The peaceful, rural scenery of the new country is shattered by colonial aggression. A

¹⁷³ “Korea Fantasy,” *Ahn Eak Tai Memorial Foundation*, http://www.ahneaktai.or.kr/about/sub1_2asp (accessed April 12, 2012).

rhythm of resistance and the struggle against foreign rule begins. A peaceful protest for independence continues as the old rhythms and harmonic dissonances signify a continued struggle. The strong sound of the orchestra makes the atmosphere even more tragic. The cry of the nations of the March 1st Movement ascends to the heavens. A fanfare is played in the orchestra part, indicating the coming of the national anthem motif. The mood, however, turns sorrowful again, as the independence movement is put down and a *requiem* (*Sanguh-sori*) is played by a flute soloist for the souls of the countless patriots killed in the struggle.¹⁷⁴

Fig. 8. *Korea Fantasy* Structural analysis: second section

Section	Measure	Key	Meter	Tempo	Theme	
II	D	213-315 (222-259) (260-267) (268-300) (301-315)	No central key	4/4 4/4 2/4,3/4,4/4 4/4	<i>Adagio</i> <i>Molto furioso</i>	Japanese occupation Slower minor 2 nd descending Faster descending passage Imitation of battlefield Faster descending
	E	316-329 (318-319) (320-324)	C C	4/4 4/4		March 1 st Movement –Korean national anthem melody Fanfare before Korean national anthem melody <i>Aegukga</i> (Korean national anthem) motif
	F	330-394 (350-373)	No central key	4/4 4/4		Severe Suffering after March 1 st Movement <i>Sanguh-sori</i> (<i>Requiem</i> for Emperor Kojong) motif
There are no central keys in the second section, except the fanfare and Korean national anthem. This is an attempt to convey the chaotic situation in Korea following Japanese occupation and fall of the March 1 st Movement.						

In the third section, the composer celebrates the liberation of the homeland following the end of World War II. It is in this section that the first verse of the new national anthem is heard

¹⁷⁴ “Korea Fantasy,” *Ahn Eak Tai Memorial Foundation* (accessed April 12, 2012).

chorally for the first time, and the chorus sings about the beauty of the newly-freed country, the happiness of its people while proclaiming that despite its struggles, the nation will firmly stand up again, shouting loud choruses of victory as the national anthem is called and cried aloud. On August 15, 1945, Korea was liberated, and the new national anthem celebrated the country's independence.¹⁷⁵

Fig. 9. *Korea Fantasy* Structural analysis: third section

Section	Measure	Key	Meter	Tempo	Theme	
III	G	395-417	C	4/4	<i>Allegro molto furioso</i>	Joy of the liberation
		(399-403)	C			Chorus join "Great Korea Victory"
	H	418-481	C	4/4	<i>Maestoso</i>	Chorus - Korean national anthem
		(423-426)	C			Fanfare before <i>Aegukga</i>
		(427-436)	C			Chorus join with the first phrase of <i>Aegukga</i>
		(435-439)				"Daehan daehan" motif
		(443-459)	A			Chorus - <i>Aegukga</i>
		(460-463)				"Daehan daehan" - motif
		(464-465)	C			Fanfare before <i>Aegukga</i>
		(466-475)	C			<i>Aegukga</i> with canon
(476-481)	C	"Daehan daehan" motif				
I	482-508	A-flat		<i>Allegro con Spirito Presto</i>	Chorus - "Hwaryu Kangsan Hanbando" (gorgeous Korean peninsula)	

¹⁷⁵ "Korea Fantasy," *Ahn Eak Tai Memorial Foundation* (accessed April 12, 2012).

In the fourth section, the suffering of the people due to the Korean War and the recovered glory of the homeland afterward is depicted. It begins with a section that mimics the drums and machine guns of war, followed by the chorus, who declares glory to and love for the country.¹⁷⁶ But the independent and peaceful atmosphere of joy does not last long, as Korea was invaded by the communist nation to the North, fostering tragedy and suffering again. Old songs of peace are no longer allowed. The mood returns to that of the time of the Japanese Invasion (In second section), but this time only for a short period, after which the recovered glory of the liberated Korean land is celebrated with the singing of the national anthem in its completion, ending in a unified shout of victory.

Fig. 10. *Korea Fantasy* Structural analysis: fourth section

Section	Measure	Key	Meter	Tempo	Theme	
IV	J	509-528 (509-512) (513-516) (517-520) (525-528)		3/4, 4/4		Suffering again due to Korean War *only percussion play this measures. Fanfare motif Fanfare motif
	I'	529-604 (563-591)	C	4/4, 6/8, 4/4	<i>Molto furioso</i>	Recovery of country Chorus – “the beautiful land of Korea, far and wide” Chorus sings “the beautiful Korea” with meter change. Bridge to <i>Aegukga</i>
		(592-604)	C	4/4		Bridge to <i>Aegukga</i>
	K	605-621 (620-621)	C	4/4		Chorus - <i>Aegukga</i> Bridge to <i>Coda</i>
		<i>Coda</i>	622-642 (628-end)	C	4/4	
			C	4/4	<i>Presto</i>	

¹⁷⁶ “Korea Fantasy,” *Ahn Eak Tai Memorial Foundation*, http://www.ahneaktai.or.kr/about/sub1_2asp (accessed April 12, 2012).

Usage of Korean Style in the *Korea Fantasy*: as an Example of Nationalism in Music

As mentioned before, nationalist composers used the folk rhythms and melodies to inspire a sense of national pride. Many nationalistic works were written as symphonic poems, a type of program music used to tell a story and Ahn Eak-tai's *Korea Fantasy* represents this trend. To convey a Korean nationalist mood, he used Korean rhythms, modes, tempi, and the Korean art style termed "beauty of space."¹⁷⁷ He also used the flute, oboe, clarinet and strings to simulate the timbre of Korean instruments, such as the *Daekum* and *Kayakum*. Moreover, he used tone painting in many instances in an attempt to tell the historical stories from the establishment of the country to the recovery from the Korean War to victory.

The following section will illustrate Ahn's usage of Korean folk music characteristics as nationalism in music in the *Korea Fantasy* through rhythm, modality, tempo, tone painting, Korean folk theme, and the Korean national anthem in chorus.

Rhythm, *Jangdan*

Chajinmori Jangdan (Example 15, page 35) can be heard in the percussion part (cymbals, bass drum and timpani) from mm. 100-109 (Example 28). This is the first example of the indigenous Korean rhythm used in the piece. It is used to introduce a Korean dance melody, *Chumsawui* in m. 106 (Example 29), discussed below.

Ex. 28. Usage of *Chajinmori Jangdan* in *Korea Fantasy*¹⁷⁸



¹⁷⁷ An Oriental Art Style will be discussed on page 68.

¹⁷⁸ Eak-Tai Ahn, *Korea Fantasy* (Seoul: Yesol Press, 2001), 4.

Ex. 29: Usage of *Chumsawui* as a Korean Dance Melody¹⁷⁹



Kutgori Jangdan (Example 17, page 36) is heard from m. 121 to m. 138 in the timpani and percussion parts (Example 30), and like the *Chajinmori Jangdan*, introduces another dance melody, *Taryung* (Example 31).

Ex. 30. Usage of *Kutgori Jangdan* in *Korea Fantasy*¹⁸⁰



Ex. 31. *Taryung*¹⁸¹



Modality, *Jo* (Pentatonic)

Throughout the piece when the composer utilizes Korean traditional themes, he uses the pentatonic scale. For example 32, in mm. 3-6, the horn soloist plays a pentatonic scale in imitation of Korean themes.

¹⁷⁹ Eak-Tai Ahn, *Korea Fantasy*, 17.

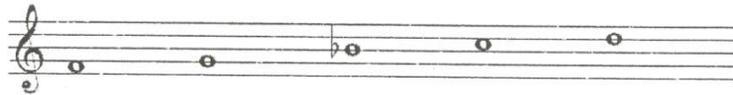
¹⁸⁰ Eak-Tai Ahn, 20.

¹⁸¹ Jung-Im Chun, 23.

Ex. 32. Pentatonic scale in horn section¹⁸²



Ex. 33. Pentatonic scale as shown in mm. 3-6



From m. 111 to m. 113, the oboe part contains a melody with a Korean traditional theme written in a pentatonic scale (although B (re), the 2nd of the scale is omitted, example 34).

Ex. 34. Another pentatonic usage in oboe, mm. 111-113¹⁸³



Tempo

In general, Korean traditional instrumental music starts very slow and gradually becomes faster until reaching its fastest tempo at the end. *Korea Fantasy* begins *Andante Molto* and ends *Presto*, as detailed below:

Part one, *Andante molto* at m. 1, *Molto maestoso* at m. 22, *Lento* for the Japanese occupation section for two measures mm. 209-210, and then *Presto* to m. 221.

Part two, *Adagio* to convey the Korean people's sorrow over the Japanese occupation, *Molto furioso* (mm. 260-315) to illustrate the Japanese attack on Korea. This *furioso* mood continues in mm. 316-329, to represent the March 1st Movement. From m. 330 to m. 394 the slow tempo resumes, illustrating the mood of the people after the Japanese rulers put down the movement and became even more brutal in their oppression of the Korean people.

¹⁸² Eak-Tai Ahn, 1.

¹⁸³ *Ibid.*, 18.

Part three starts *Allegro molto furioso* at m. 395, for the joy of Korea’s liberation from Japan. When the choir sings the Korean national anthem, it begins *Maestoso* with a *ffff* dynamic, and then *Allegro con spirito presto* to show the mood after the recovery of Korea and its national identity, and illustrating the beauty of the newly-recovered nation. In Part four, the tempo proceeds as before until going to *Molto furioso* in m. 529 to convey the re-emergence of Korea after the Korean War. In the piece’s final section, the tempo is very fast, *presto* (m. 628), with the choir repeatedly singing “*manseh*” ‘victory.’

Even though the tempo changes several times, in general the work proceeds from a very slow tempo, moving continually faster until the end and reflecting the Korean traditional instrumental music style.

Tone Painting

1) **The Establishment of Korea:** mm. 1- 2, all instrumental parts begin very loudly and with *tremolo* and fall to a *pianissimo* immediately thereafter; conveying the settlement of Ko-chosun (Ancient name of Korea) and how it became a very calm nation under Dangun’s governance.¹⁸⁴

Ex. 35. Establishment of the country in *Korea Fantasy*¹⁸⁵



2) Korean Art Style “Beauty of Space”

A. The Beauty of Space:

“Beauty of Space” is an Oriental Art style. According to Kim Chang-jun in *Oriental Art*, what is contained in the blank spaces on a canvas is left up to the interpretation of the viewer,

¹⁸⁴ Jung-Im Chun, 138.

¹⁸⁵ Eak-Tai Ahn, 1.

while the lines or drawing is strictly the idea of the artist.¹⁸⁶ This style is adapted by Ahn in an attempt to give the listener an idea of the beauty of the Korean land and the peaceful life of the Korean people before the Japanese Invasion of 1910, through use of longer “white” notes with longer spacing between them. Examples are present in the parts of several instruments, such as the horn (m. 3), clarinet (m.42 and m. 76), oboe (m. 56 and m. 59), and flute (m. 63 and m. 66). The following example shows the horn solo in m. 3.

Ex. 36. The Beauty of Space as Korean arts in *Korea Fantasy*¹⁸⁷



In the writer’s opinion, Ahn’s use of the horn is to represent Korea’s long history and people’s love of hunting, as the horn is said to originate in ancient times from the horns of animals and these animal horns were used as a mode of communication during the hunt.

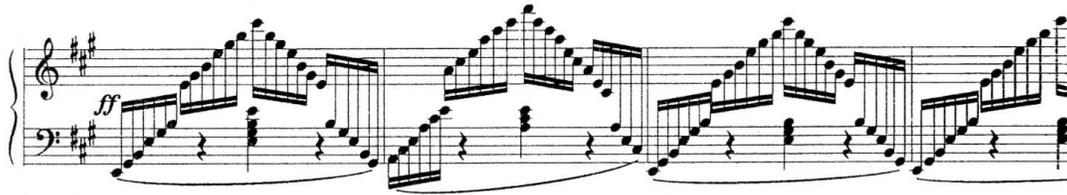
B. Korean Mountains

Although Korea is a relatively small country, over 70% of the land is mountainous. In *Korea Fantasy*, Ahn tries to illustrate the prevalence of mountains in Korean geography with rapidly arching lines in the string and harp sections. Aurally and visually, the musical gesture imitates the rise and fall of the mountain terrain, as shown in Example 37 below.

¹⁸⁶ Chang-Jun Kim, “The Beauty of Space,” <http://agile.egloos.com/2473863> (accessed August 2, 2012).

¹⁸⁷ Eak-Tai Ahn, *Korea Fantasy*, 1.

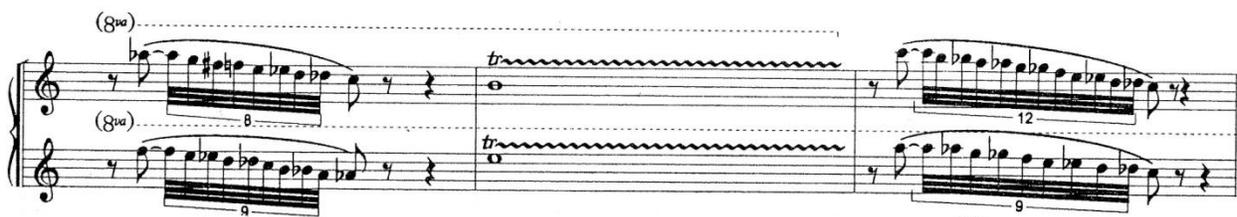
Ex. 37. Imitated Korean mountains in *Korea Fantasy*¹⁸⁸



3) The Suffering and Struggling of the Korean People

The composer illustrates the chaos of the Japanese Invasion from m. 214 to m. 221 through the use of a *presto* tempo and descending minor seconds in all parts in a call and response structure. The tempo becomes *Adagio*, again repeating the descending minor seconds, using the dissonance to convey the grim circumstances under Japanese rule beginning m. 222 in the clarinet, bassoon, trombone and tuba. This theme is imitated by the string parts until m. 230, and it appears again from m. 330 for several measures after the March 1st Movement's failure is depicted.¹⁸⁹ Examples of both the fast and slow tempi are shown below.

Ex. 38. Dissonant phrases with faster tempo in *Korea Fantasy*¹⁹⁰



¹⁸⁸ Eak-Tai Ahn, 73.

¹⁸⁹ Jung-Im Chun, 147.

¹⁹⁰ *Ibid.*, 33.

Fig. 10. *Daekum* (bamboo Flute)¹⁹⁴



Ex. 41. Imitates *Daekum* sounds with flute solo in *Korea Fantasy*¹⁹⁵



Moktak (wooden percussion instrument used for chanting by Buddhist clergy): At mm. 83-84 and m. 93 in percussion, specifically the snare drum while flute soloist imitates the *Daekum*. This is used to illustrate the quiet, peaceful atmosphere of Korean lifestyle, as in the Buddhist temples located in the Korean mountains.

Fig. 11. *Moktak* (hand-held percussion instrument)¹⁹⁶



Ex. 42. Imitates *Moktak* sounds in *Korea Fantasy*¹⁹⁷



¹⁹³ Jung-Im Chun, 139.

¹⁹⁴ "Dae-Kum," *Uri Kukaka Sa*, http://urikukaksa.com/bbs/data/product_03/%BB%EA%C1%B6%B4%EB%B1%DD.JPG (accessed July 20, 2012).

¹⁹⁵ Eak-Tai Ahn, 14.

¹⁹⁶ "Mok Tak," *Bulro.Com*, <http://www.bulro.com/shop/mart5/upload/11010590880.jpg> (accessed July 20, 2012).

¹⁹⁷ Eak-Tai Ahn, 14.

Ex. 44. An example of the *Doraji Taryung* motif in *Korea Fantasy* mm. 50-53²⁰²



Chumsawui, Korean Dance

With the Korean traditional rhythm beginning at m. 100, the horn parts play a Korean dance, followed by another traditional theme in the oboe in mm. 111-121. Underneath this lively music, the Korean rhythmic *Jangdan* is present until m. 139, when the piccolo and flute play another Korean theme called *Taryung*. *Chumsawui* (lit. “Dance movement”) is used in court dance music and in Buddhist ritual ceremonies. It is also used among the common people in masquerade dances. It can be of a formal structure or improvised depending on the occasion.

Ex. 45: *Chumsawui* in *Korea Fantasy* mm. 111-113²⁰³



Taryung from *Youngsan-hoesang*

Youngsan-hoesang is a large secular work based on Buddhist vocal music, and it contains nine sections. The *Taryung*, which contains four movements itself, is one of these. Usually, the *Taryung* is in 12/8 time (called *Taryung Jangdan*) with a fast tempo and bright, bouncy music (rhythm is shown in example 46).

²⁰² Eak-Tai Ahn, *Korea Fantasy*, 8.

²⁰³ *Ibid.*, 18.

Ex. 46. *Taryung Jangdan*



Taryung is played by flute, piccolo, and bassoon at a fast tempo as in Example 47. Other examples of the *Taryung* are in mm. 125-140 (Example 47), mm. 156-169 in the string parts with *pizzicato* to imitate the Korean *Kayakum*, and in mm. 158-165 in the piccolo, flute, and clarinet playing *staccato*. Another Korean traditional theme in *Korea Fantasy* which imitates the *Taryung*, is present in the piccolo, flute and bassoon sections with faster tempo from m. 125 to m. 140.

Ex. 47. *Taryung* in other woodwind instruments in *Korea Fantasy*, mm. 125-140²⁰⁴



Usage of the Korean National Anthem

The Korean national anthem theme begins in the orchestra at mm. 22-26 in the woodwinds while the other instruments are juxtaposed against it in counterpoint.²⁰⁵

²⁰⁴ Eak-Tai Ahn, *Korea Fantasy*, 20-21.

²⁰⁵ Jung-Im Chun, 140-141.

Ex. 48. Korean national anthem motif in *Korea Fantasy* mm. 22-26²⁰⁶



Ahn used a repeated “Daehan–daehan (Great Korea)” motif as a bridge each time the theme changed to a positive mood. This motif was present not only in the instrumental parts, but also in the choral section. Example 49 shows the motif in the woodwind section in mm. 152-156. The motif also appears earlier in the brass parts at mm. 15-18 and mm. 28-30.

Ex. 49. *Daehan-daehan* phrase with instrument parts in *Korea Fantasy*²⁰⁷



Ex. 50. *Daehan-daehan* phrase with choral parts in *Korea Fantasy*²⁰⁸

대 한 대 한 화 려 강 산
Dae han Dae han hwa ryeo gang san

²⁰⁶ Eak-Tai Ahn, 4.

²⁰⁷ *Ibid.*, 6.

²⁰⁸ *Ibid.*, 101.

A fanfare motif (e.g. Ex. 51) appears before the national anthem themes are presented, illustrating a call to the Korean people to prepare to unite and fight for freedom.²⁰⁹ This motif appears in the trumpets and horns in mm. 318-319, mm. 423-426, mm. 517-520, and mm. 620-621.

Ex. 51. An example of the fanfare motif with instrument parts in *Korea Fantasy*²¹⁰



The composer illustrates a joyful moment in the chorus, showing great emotion after liberation from Japan and recovery of the country after the Korean War.²¹¹ At their first entrance at m. 395 to m. 411, the chorus sings very loudly (*fff*), at a fast tempo (*Allegro molto furioso*) and high tessitura with text “Our country, Daehan, victory.”



At mm. 427-436, the male voices first sing the text “Until that day when the waters of the eastern sea run dry and *Baekdu-san* is worn away,” and the women’s voices repeat the same text, which is the first line of the national anthem. After the first verse of the national anthem is sung, the music changes with the text describing the beauty of the country, sung by the women’s voices. The Text is as follows:

²⁰⁹ Jung-Im Chun, 148-149.

²¹⁰ Eak-Tai Ahn, 68-69.

²¹¹ Jung-Im Chun, 150.

²¹² Eak-Tai Ahn, 63-64.

Hwaryuh Kangsan (gorgeous rivers and mountains of our country)
Hanbando (the peninsula of Korea), the land that I love.
 Sharon and three thousand *li* (the whole of the Korean Land) my love for the country and
 the glory of the national flag will shine forever. Korea will be victorious forever.

Ex. 53. *Hwaryuh Kangsan* with women's choral in *Korea Fantasy*²¹³

Allgro con spirito presto

화 려 한 강 산 - 한 반 도 나 의 사 랑 한 반 도 너 의 뿐 일 세

hwa ryeo han gang san Han ban do na eui sa rang Han ban do ne hi bbun il se

In the *Coda* (m. 622- the end) the chorus sings “*Daehan Daehan, Hwaryu Kangsan*, and Victorious forever,” and the tempo changes to a very fast *presto*. The word “*manse*,” meaning victory, is sung rapidly and repeatedly. The piece finishes with a IV-I “Amen” cadence, as is common in hymns.²¹⁴

Ex. 54. In *Coda* of choral parts in *Korea Fantasy*²¹⁵

만 세 만 세 만 세 만 세 만 세 만 세 만 세 만 세

man se man se man se man se man se man se man se man se

만 세 만 세 만 세 만 세 만 세

man se man se man se man se man se

²¹³ Eak-Tai Ahn, 78.

²¹⁴ Jung-Im Chun, 158-159.

²¹⁵ Eak-Tai Ahn, 102-103.

Ahn's *Korea Fantasy* is 642 measures long, and over that span, both homophonic and polyphonic textures are used. In some places, only one instrument is featured, and in others the entire orchestra is present. At times, different folk melodies are introduced one after another, rather than having one melody present in each orchestral part. These folk melodies were used to illustrate the happy emotions present in the lifestyle of the Korean people. When illustrating the beauty of the country, the texture of the music is thin, often using a solo instrument with string accompaniment. When introducing the traditional folk melodies, the pentatonic scale and Korean rhythms are mainly used.

Harmonically, there are many dissonant sections, predominantly using minor seconds, which are used to convey the chaotic times during the Japanese rule of Korea, and later the Korean War. These sections contain many imitations, handing off the melody from one part to the next (e.g. woodwinds to brass). There is a point of imitation before the choral entrance, with the melody being handed from the lower parts upward. The chorus is usually homophonic in texture, but there are imitative sections and short fugal parts present as well.

PART III *MISSA ARIRANG*

CHAPTER VI

HUH COOL-JAE

Among native contemporary composers, Huh Cool-jae (b. 1965) is one of the most prominent choral specialists in Korea today. He obtained his Master's degree in Korean Traditional Music Composition from Seoul National University, and his undergraduate degree from the Department of Korean Music of the University of Seoul. Huh's compositions utilize a Korean traditional style blending the old folksong traditions with the new compositional techniques and Western idioms, and they show a progressive viewpoint of compositional creation.²¹⁶ The most distinguishing feature of Huh Cool-jae's music is his ability to create a style with characteristics that are recognizably Korean, that is, music that native Koreans immediately identify both character and/or tune. His compositional output is extensive, often over fifty pieces a year, and his work ranges from choral arrangements of popular music to sacred and secular choral music, opera and music-drama.²¹⁷

The following is an excerpt from a March 2008 interview with Huh Cool-jae in *Choir and Organ* magazine in which he describes his compositional style:

Cool-jae states that he was very shocked at the livelier and freer sound of Korean instruments. For example, if the right hand is strumming the *Kayakum*, and the pitch

²¹⁶ "Huh Cool-jae," *Choral Net.Org*, <http://www.choralnet.org/view/user/7704> (accessed October 21, 2010).

²¹⁷ *Ibid.*

while still ringing when the left hand makes *nonghyeon* (vibrato), it controls not only the *vibrato* but also the dynamics. Also, although many instruments play in unison, empty space can be heard, and this empty space is not meaningless. He has been steadily utilizing both of these techniques in his works. His approach is to use free movement and space of Korean traditional music in works in the style of Western music. His music contains many parts, many soloists, and a cappella sections. The voices sometimes sing as an accompaniment. In a *cappella* sections, the solo and chorus are in contrast; the solo driving the feeling of Korean traditional melodies, but the chorus imitates Korean traditional rhythms. Also, he attempts to use the concept of space through control of dynamics.

Huh's contemporary music represents a blend of both Korean traditional music and Western music. His compositional ideas are to use freedom of sound and the beauty of space as a way to capture Korean emotion and the sound of Korea. He also stated in the interview with *Choir and Organ* that he prefers to keep the traditional music that he uses in his compositions intact rather than pulling fragments from different folk material. He also stated that, despite using Western styles in his compositions, he is not attempting to change the traditional music, only highlighting the old traditions and trying to keep them whole. Because of this, and his focus on composition of Korean choral music and formation of a musical language, Huh's music is viewed by his contemporaries as natural and true to the Korean style, thus giving him a reputation as Korea's foremost folk song composer.

On the other hand, Huh says the most important aspect of his choral music is the lyrics. He explained that he constantly makes efforts, through use of word and tone painting, to insure that subtle changes in pronunciation or abstract meanings of the lyrics are not missed. He believes that his use of word and tone painting stems from his hobbies of calligraphy and painting, both of which he has done since childhood.²¹⁸

His Major Works That Use Korean Folk Music²¹⁹

***Missa Arirang* (2002)**

It is scored for a baritone solo and SATB chorus with piano and *Puk* accompaniment.

This piece is approximately thirty minutes in duration. It contains five movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.

²¹⁸ "Cool-Jae Huh," *Choir and Organ* (Seoul: J&A Music Publisher) (March, 2008), 72-75.

²¹⁹ "Cool-Jae Huh," *Composer's Official Website*, <http://www.cooljaehuh.com> (accessed July 25, 2012).

***Samul Nori* (2002)**

Samul nori is a genre of traditional percussion music originating in Korea. The word *Samul* means "four objects" and *Nori* means "play"; *Samul Nori* is performed with four traditional Korean musical instruments: *Kkwaenggwari* (a small gong), *Jing* (a larger gong), *Janggo* (an hourglass-shaped drum) and *Puk* (a barrel drum). It is scored for SSAA choir.

***Shin (New) Yongbieocheonga* (2004)**

Literally means *Songs of the Dragons Flying to Heaven* and was the first work written in *Hangeul* (Korean language). It was compiled during the reign of Sejong the Great as an official recognition of the Chosun dynasty and its ancestral heritage as the forerunners of Chosun.²²⁰ It is scored for TTBB choir and contains five movements: *Hae-dong Jang*, *Kun-shim Jang*, *Chil-jeo Jang*, *Back-sung Jang*, and *Chun-se Jang*.

***Songgang Beolgok* (2006)**

Songgang is the ancient author Jeong Cheol's posthumous name. Jeong Cheol (1536–1593) was a Chosun dynasty's politician and poet. Huh Cool-jae titled this piece after a book of the same title by Jeong. It is scored for SATB choir and contains five movements: *Beyond Hill at the Old Man Sung's House*, *When Your Parent is Living*, *Today Is a New*, *Voyeur Where You Go*, and *Let's Drink*.

***Chohui Yeonga* (2006)**

Heo Nanseolheon (1563–1589), born Heo Chohui, was a well-known Korean female poet of the mid-Chosun dynasty who was successful in her time much like Hildegard of Bingen in

²²⁰ "Brief Information About Yongbieocheonga," at *Cultural Heritage Administration of South Korea*. <http://mtcha.com.ne.kr/korea-term/sosun/term263-yongbiuchunga.htm> (accessed July 25, 2012).

Europe. She was the younger sister of Heo Pong, who was a minister and political writer. She was also an elder sister to Heo Gyun (1569–1618) who was a prominent writer of the time and is credited as the author of *The Tale of Hong Gildong*, which is a story similar to that of *Robin Hood*. Chohui's writings consisted of some two hundred poems written in Chinese verse (*Hanshi*), and two poems written in *Hangeul* (Korean language).²²¹ *Chohui-yeonga* is a song cycle containing four songs: *Spring Rain*, *Garden Balsam*, *Lotus*, and *Song of Taoist Hermit with Miraculous Powers*. It is scored for SATB chorus.

Missa Ieodo (2007)

Ieodo, discovered by the British Merchant vessel Socotra in 1900, is a rock situated 4.6 meters (15 feet) below sea level, located 149 km (93 miles) southwest of Marado, near Jeju Island in Korea. Traditional legend says that "one who sees Ieodo can never return" referring to the danger sailors face when the rock breaks the sea surface during high tides. So, Ieodo has been regarded in legend as an island home to the spirits of fishermen who perished at sea. The composer states, "I would love to let the people know the rock is a part of Korea territory, even though it is located in the sea that we called East China Sea. The rock serves as the foundation for the Korean Ieodo Ocean Research Station. However it is still the subject of a territorial dispute between South Korea and China."²²² It is scored SATB choir contains five movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.

²²¹ "Choe-Wall, Yang-hi," *Vision of a Phoenix: the Poems of Hǒ Nansǒrhǒn* (Ithaca, NY: East Asia Program, Cornell University, 2003).

²²² "Missa Ieodo," *Cool-jae Huh's Blog*, <http://cafe.daum.net/patritius/4ntT/2453?docid=t3z14ntT245320110203231346>, (accessed July 25, 2012).

CHAPTER VII

ANALYSIS OF *MISSA ARIRANG*

Compositional Background of *Missa Arirang*

Huh Cool-jae used folk song melodies in his sacred mass entitled *Missa Arirang*, which was commissioned in 2002 by Dong Hyun Kim, director of the Korean Chamber Singers of Interkultur Korea Inc. The piece takes its name from *Missa*, the Latin word for mass, and *Arirang*, the most popular piece of Korean, secular folk music. This mass is based on several Korean traditional folk tunes: *Arirang* (from the Central province), *Jindo Arirang* (Southwestern province), *Milyang Arirang* (Southeastern province), *Shingoson Taryung* (North province), and *Sanguh-sori*, the traditional funeral song. *Missa Arirang* is written in the style of many different Korean provincial songs, as well as Gregorian chant. It combines Korean folk tunes accompanied by a piano and a *Puk*, a kind of barrel drum, or *Janggo*. A piano accompaniment is also added when more texture is needed. This mass follows the traditional ordinary: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.

Analysis of Structure and Utilization of Korean Folksongs in *Missa Arirang*

To convey a Korean nationalist mood, Ahn Eak-tai used Korean rhythms, modes, tempi, and even the Korean art style in the *Korea Fantasy*; likewise Huh Cool-jae used *Korean Arirangs* and *Sanguh-sori* in his *Missa Arirang*. This section will illustrate Huh's usage of Korean folk music (specifically, *Arirang*), rhythm, and modality, to inspire nationalist feelings in *Missa Arirang*. This section will also contain a structural analysis of the piece.

Kyrie

The *Kyrie* utilizes portions of the Kyeonggi province *Arirang* as its motif. The *Arirang* used in the *Kyrie* contains five pitches of a Korean traditional folksong scale: “La-do-re-mi-sol,” (in Eb major: C, Eb, F, G, Bb) called *Kyemonjo* from m. 1 to m. 20 and “Sol-la-do-re-mi,” (in Eb major: Bb, C, Eb, F, G) called *Pyeongjo* from m. 21 to the end (Example 5, page 30). The use of the *Puk*, a Korean traditional drum, and its *Semachi* rhythm, long-short-short-long beat pattern in two-measure phrases is also introduced showcasing Korean musical tradition in contrast with the Western style (Example 56, page 86). The structure of the *Kyrie* is typical of the ordinary mass, with three sections. The text of the A section is *Kyrie eleison*, the B section *Christe eleison* and A returning to the *Kyrie eleison* text. However, there is also a coda added in which there is an *Alleluia* chorus. A structural analysis follows in Figure 14.

Fig. 14. *Kyrie* Structure²²³

Form	Measure	Keys	Meter	Text	Usage of folksongs
A	1-20	(c minor)	3/4	<i>Kyrie eleison</i>	Organum-like
B	21-22	<i>Pyeongjo</i>	3/4	<i>Christe eleison</i> piano plays <i>Arirang</i> melody	Bridge
	(a) 23-30 31-35 (b) 36-46	E ^b			<i>Alleluia</i>
A'	(a') 47-72	E ^b	3/4	<i>Kyrie eleison</i>	<i>Coda</i>
	(coda) 73-81	E ^b	3/4	<i>Alleluia</i>	

The A section (*Kyrie eleison*) begins unison for four measures. The alto begins in Gregorian chant style at m. 5 and at m. 9 the tenor joins in organum-like parallel fourths. This evokes the style of the Middle Ages and the Renaissance. Huh used this to illustrate the mysterious style of the ancient Korean music.

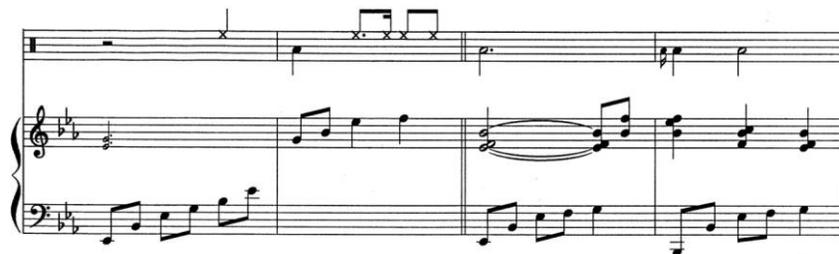
²²³ Bum-Myung Lee, *An Analysis Study on Cool-Jae Huh's Missa Arirang* (Master Thesis, Suwon University, 2010), 30.

Ex. 55. Parallel fourths in *Kyrie*²²⁴



At the end of the A section, the piano accompaniment overlaps with the beginning of the use of the *Puk*. Although the piano is not used in traditional Korean music, Huh uses this overlap of the two instruments, as well as a similar overlap between the piano and a *cappella* choir, to show a combination of the old culture with the new.

Ex. 56. *Semachi* rhythm with piano at m. 19 in the *Kyrie*²²⁵



In the B section, the alto section sings the melody of the traditional *Arirang*, with the Latin text *Christe eleison* (Example 57 and 58) as *cantus firmus*, the soprano section sings counterpoint.²²⁶ This counterpoint also appears in the bass section later. This is illustrated in the following examples.

Ex. 57. *Cantus firmus* and Counterpoint *Christe eleison*²²⁷



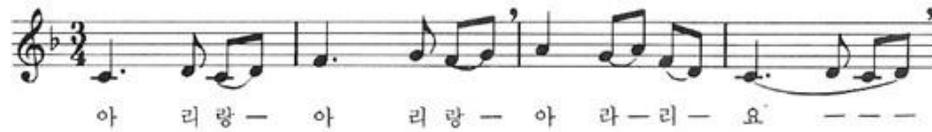
²²⁴ Cool-Jae Huh, *Missa Arirang* (Seoul, Korea: JNS Communications Co., 2002), 3.

²²⁵ Cool-Jae Huh, 3.

²²⁶ Bum-Myung Lee, *An Analysis Study on Cool-Jae Huh's Missa Arirang*, 32.

²²⁷ Cool-Jae Huh, 4.

Ex. 58. *Arirang* melody as *cantus firmus*²²⁸



At the end of the B section, the piano accompaniment continues the *cantus firmus* melody, as shown below.

Ex. 59. *Arirang* melody on the piano accompaniment at mm. 31-34²²⁹



At m. 36, an *Alleluia* section, with an altered rhythm and melody, begins in the tenor section and is passed from there to the other parts in canon.

Ex. 60. *Arirang* with “Narul burigo gasinnun nimen”



Ex. 61. Canonic “Alleluia”²³⁰



²²⁸ “Korean Music: Some Traditional Song and Scales,” *Module by: Catherine Schmidt-Jones* <http://cnx.org/content/m11632/1.1> (accessed July 22, 2012).

²²⁹ Cool-Jae Huh, *Missa Arirang*, 5.

²³⁰ *Ibid.*, 5.

In the coda, the female voices sing the *Arirang* melody, except for the last five measures, in which the soprano section ends the movement with the *cantus firmus* melody.

Ex. 62. “Shiprido motgasuh Balbyung nanda” in *Arirang*”²³¹



Ex. 63. Last measures in the *Kyrie*²³²



Gloria

In the *Gloria* section, the *Jindo Arirang* (*Namdo Minyo*) and *Milyang Arirang* (*Dongbu Minyo*) melodies are used as the main melody. Both the *Jindo Arirang* and *Milyang Arirang* developed from the same roots but different provinces. The people of Jindo and Milyang have been quietly feuding for centuries, but the composer tries to make a peaceful union by utilizing both styles in this movement.

As in the *Kyrie*, the *Gloria* starts with the statement of a simple melody and imitation of the stated melody, and the accompaniment starts at m.9. This movement has five sections with *Semachi rhythm* as shown in Figure 15. The mode utilized in this movement is called in Korean *Namdo-kyecheonjo* (Example 8, page 31). The first pitch of the sections using this mode is often the root, sung with heavy vibrato, followed by the perfect fourth, then an ornamentation of the minor third with the major second.

²³¹ “Korean Music: Some Traditional Song and Scales,” (accessed July 22, 2012).

²³² Cool-Jae Huh, 10.

Fig. 15. *Gloria* structure²³³

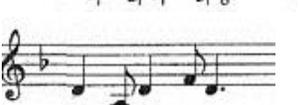
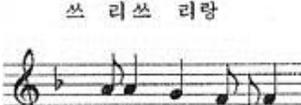
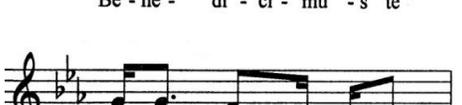
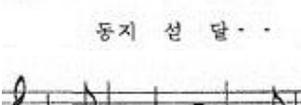
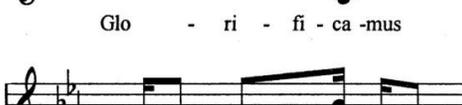
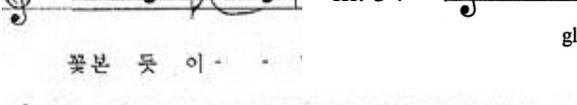
Form	Measure	Keys	Meter	Text	Usage of folksongs
A	1-32	c minor	3/4, 2/4, 4/4, 5/8	<i>Gloria in excelsis Deo</i>	
B	33-46	c minor	5/8, 2/4, 3/4	<i>Et in terra pax hominibus Bonae voluntatis.</i>	
C	47-56	c minor	3/4	<i>Laudamus te, Benedicimus te, Adoramus te, Glorificamus te,</i>	<i>Jindo Arirang Milyang Arirang</i>
D	57-64	c minor	3/4	<i>Gratias agimus tibi Propter magnam Gloriam tuam</i>	<i>Jindo Arirang</i>
A'	65-82	c minor	2/4, 4/4, 3/4	<i>Gloria in excelsis Deo</i>	

The *Arirangs* on which the *Gloria* is based are traditionally in 9/8 time, giving the feel of the local oceanside from where these *Arirangs* originate. The rondo-like *Gloria* uses a heavily dotted rhythm and changing meters to show the excitement and constant motion of the people. Beginning in the C section at m. 47, *Laudamus te, Benedicimus te*, the composer introduces the *Jindo Arirang* and *Milyang Arirang*, first separately and overlapping, then finally finishing together. Perhaps Huh is trying to first illustrate the feuding between the two provinces, and then attempting to bring them to peace in the end.

The *Jindo Arirang* and *Milyang Arirang* have the same refrain, rhythm, and pitches (mi, la, do), but the melodies are opposite one another; where one ascends, the other descends. This is likely another symbolism of the conflict of the two provinces from which these *Arirangs* originate. Huh's use of the two tunes in alternating fashion may be an attempt to inspire cooperation between the two, as in his usage of the *Jindo Arirang* in m. 47, followed by *Milyang Arirang* in m. 48, repeated in a call and response style.

²³³ Bum-Myung Lee, *An Analysis Study on Cool-Jae Huh's Missa Arirang*, 39.

Ex. 64. Usages of *Jindo Arirang* and *Milyang Arirang* in the *Missa Arirang*²³⁴

<i>Jindo Arirang</i>	 아리아 리랑	m. 47	 Lau - da - mu - s te -
<i>Jindo Arirang</i>	 스 리스 리랑	m. 49	 Be - ne - di - ci - mu - s te
<i>Milyang Arirang</i>	 아 리아 리랑	m. 48	 Lau - da - mu - s te -
<i>Milyang Arirang</i>	 쓰 리쓰 리랑	m. 50	 Be - ne - di - ci - mu - s te
<i>Milyang Arirang</i>	 동지 설 달 - -	m. 53	 Glo - ri - fi - ca - mus
<i>Milyang Arirang</i>	 꽃본 듯 이 - -	m. 54	 glo - ri - fi -
<i>Milyang Arirang</i>	 날 좀 - - 보 - - 소 - - - -		
<i>Missa Arirang</i> mm. 51-52	 A - do ra ³ - mu - s te - -		
<i>Jindo Arirang</i> <i>Missa Arirang</i> mm. 61-64	 우리 임 - 오 - 기 만 기 - - - 다 리 네 -		 pr - op - ter - - - - mag - nam - - - glo - ri - am - tu - am

²³⁴ Cool-Jae Huh, *Missa Arirang*, 11-22.

Credo

Jeongsun Arirang is from Kangwon mountain village and is used in the *Credo*. The music reflects the hills and valley of this province’s mountains with music that ascends and descends. The dynamics remain subdued, reflecting the mountain lifestyle of the province from which *Jeongsun Arirang* comes. There are many Buddhist monks in the mountain region, and this style may represent a sense of a holy location (e.g. a church or Buddhist temple).

The melody of *Credo* can be considered the most traditional Korean music used as it contains much usage of the idea of space mentioned previously. For example, from m. 1 to m. 10, the short embellishing notes appear many times with the use of double dotted rhythms and longer notes which is borrowed from *Jeongsun Arirang*. The mode used here, called *Menarijo* (Example 9-10, page 32), is often used to express lamentation or a feeling of longing.

In contrast to the *Gloria*, the *Credo* movement is very slow *Semachi* with 6/8 meter then it changes to a faster tempo in triple or duple time, and then returns to the slower 6/8 meter at the ending. The *Credo* movement’s structure, ABABA, is shown in Figure 16.

Fig. 16. *Credo* structure

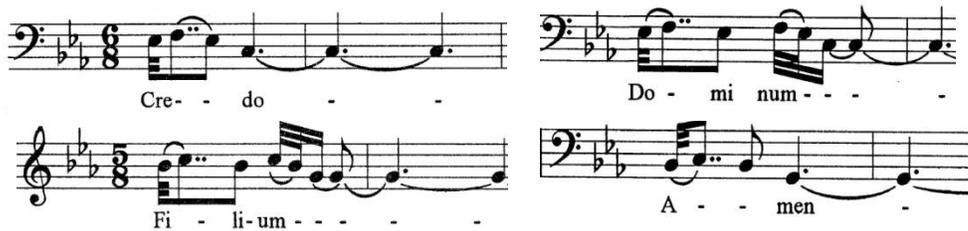
Form	Measures	Keys	Meters	Text	Usage of folksong
A	1-10	c minor	6/8	<i>Credo in unum Deum</i>	<i>Jeongsun Arirang</i>
B	11-25	c minor	3/8, 2/4, 3/4	<i>Patrem omnipotentem factorem coeli et terrae visibilium omnium et invisibilium</i>	<i>Jeongsun Yokum Arari and Hanopeknyon</i>
A'	26-35 36-45	c minor	6/8, 5/8 5/8, 2/4	<i>Credo in unum Deum Jesum Christum Filius Dei unigenitum Credo in spiritum sanctum Dominum et vivificantem</i>	<i>Jeongsun Arirang</i>
B'	46-53 54-59	c minor	2/4, 3/4 2/4, 6/8	<i>Credo in unum Deum Patrem omnipotentem Et in Jesum Christum</i>	<i>Jeongsun Yokum Arari</i>
A''	60-64	c minor	6/8	<i>Amen</i>	<i>Jeongsun Arirang</i>

The composer also uses a Korean-traditional syncopated rhythm to accent key words in this movement: *Credo* (I believe), *Filium* (Son), *Dominum* (God), and Amen. This rhythm may also be inspired by Huh’s lifetime hobby of calligraphy, with the syncopated rhythms representing brush strokes. These syncopated parts are followed by long notes, which is another use of the “beauty of space” art form.

Ex. 65. Syncopation in *Jeongsun Arirang*



Ex. 66. Syncopation in the *Credo, Filium, Dominum, Amen*²³⁵



The monotonic melody at mm. 12-17 comes from the *Jeonsun Yokum Arari*. The melody is repeated at mm. 47-51.

Ex. 67. *Jeongsun Yokum Arari*²³⁶



²³⁵ Cool-Jae Huh, *Missa Arirang*, 23-30.

²³⁶ “Jeongsun Arirang,” *Aeguak.com*, <http://www.eguak.go.kr/dp/pds/HTML5-2-3-3/HTML5-2-3-3-6/index.htm> (accessed July 17, 2012).

Ex. 68. Use of *Jeongsun Yokum Arari* at mm.12-17 of the *Credo*²³⁷

poco a poco cresc.

Pa - trem Pa - trem O - mni - po - ten - tem
 O - mni - po - ten - tem fa - cto - rem fa - cto - rem

Moreover, the melody of *Hanopeknyon*, a folk song from Kangwan province, is present from mm. 18-25 (and is repeated again at mm. 52-59), to symbolize the lamentation of the people during hard times. A high tessitura is present, to represent the cry of the people in sorrow, perhaps from loss of a loved one. A rough English translation of the lyrics is:

In this world full of sorrow, again you leave me crying!
 So it is. So it is like that, why so impatient for a bitter eternity?

Ex.69. Melody from *Hanopeknyon*²³⁸

아 무 렵 ————— 그 령 지 ————— 그 령 고 말 고 —————
 웬 성 화 요

Ex.70. Use of *Hanopeknyon* in *Credo* section²³⁹

coe-li et ter-rae -, vi-si - bi - li - um o - m - ni - um et
 in - vi - si - bi - li - um -

²³⁷ Cool-Jae Huh, *Missa Arirang*, 24.

²³⁸ “Hanopeknyon,” *Aeguk.com*, <http://www.egugak.go.kr> (accessed July 17, 2012).

²³⁹ *Ibid.*, 25.

Sanctus

Sanctus is the most colorful of the movements of the *Missa Arirang*. This movement is the climax of the composition and begins in c minor and changes to E^b major after three measures. It begins differently than the other movements, as the *Janggo* and piano accompaniment opens with a much faster rhythm, whereas the other movements begin *a cappella*. The *Sanctus* contains many meter changes, and utilizes the *Shingosan Taryung*. This movement also uses the *Menarijo* mode and *Chajinmori* rhythm and the *Dongbu Minyo* from North Korea.

The movement is in *rondo* form, ABACA, and with each section, the meter, rhythm, and style of the music changes. At the climax of the movement, the rhythm becomes syncopated (Example 66, page 92). The structural analysis follows in Figure 17.

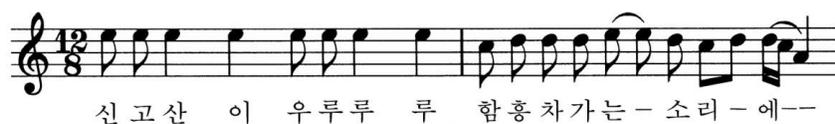
Fig. 17. *Sanctus* structure²⁴⁰

Form	Measures	Keys	Meters	Text	Usage of folksongs
A	1-13 14-28 29-48	E ^b	6/8 6/8 6/8	<i>Sanctus</i> <i>Dominus Deus Sabaoth</i> <i>Pleni sunt coeli et terra</i> <i>Gloria tua</i>	
B	49-56	E ^b	3/4, 4/4, 6/8, 9/8	<i>Hosanna in excelsis Deo</i>	<i>Shingosan Taryung</i>
A'	57-75	E ^b	6/8, 9/8	<i>Pleni sunt coeli et terra</i> <i>Gloria tua</i>	
(B)	(76-91)	E ^b	9/8	<i>Hosanna in excelsis Deo</i>	<i>Shingosan Taryung</i>
C	92-110	E ^b	6/4	<i>Benedictus qui venit in</i> <i>nomine Domini</i>	<i>Uh-rang Taryung</i>
A''	111-136	E ^b	6/8	<i>Hosanna in excelsis</i>	

²⁴⁰ Bum-Myung Lee, 59.

The piano accompaniment is mainly comprised of “do-mi-la,” the tempo is very fast, and *fp* dynamics are used in the introduction. Interestingly, the introduction demonstrates Korean style vocalisms (heavy downbeat and then lighter upbeat) by the use of *fp*.²⁴¹ *Shingosan Taryung* appears at m. 49 with the *Hosanna* text, and it is repeated at m. 76.

Ex. 71. *Shingosan Taryung*²⁴²



Ex. 72. Usage of *Shingosan Taryung* in “Hosanna in excelsis” at m. 49²⁴³



Ex. 73. Refrain of *Shingosan Taryung*, also called *Uh-rang Taryung*²⁴⁴



Ex. 74. Usage of *Uh-rang Taryung* in m. 92 of “Benedictus”²⁴⁵



²⁴¹ Gloria Pak, “Sounds of Korea,” *Study Guide*, http://www.ctmd.org/touringartists/StudyGuides/Sounds_of_KoreaSG.pdf. (accessed March 29, 2011).

²⁴² “Shingosan Taryug,” *Aegukak.Com*, <http://www.egugak.go.kr/dp/pds/HTML5-3-3-15/HTML5-3-3-15-2/94.jpg> (accessed July 17, 2012).

²⁴³ Cool-Jae Huh, *Missa Arirang*, 37.

²⁴⁴ “Shingosan Taryug,” *Aegukak.Com* (accessed July 17, 2012).

²⁴⁵ Cool-Jae Huh, 42.

Agnus Dei

One of the most interesting movements, the *Agnus Dei*, includes a traditional Korean opera singer’s sound into the color palette. Unlike Western classical singers, Korean opera singers do not use the Western trained classical singing style; however, they use strong throat sounds that are often presumed to be untrained to the Western ear. Utilizing the natural speaking voice coupled with a “throaty” vocalism can communicate one’s thoughts and feelings more clearly. Furthermore, Korean listeners will recognize the sound of funeral-singing, and many connect these sounds to Christ’s suffering on the Cross.

The *Agnus Dei* is the longest movement of the *Missa Arirang*, lasting over seven minutes. *Agnus Dei* is the Latin phrase meaning “Lamb of God” and in the ordinary mass, represents the suffering and death of Christ. Huh, therefore, used the *Sanguh-sori* funeral song as the basis for this movement. The call and response structure of the *Sanguh-sori* also reflects the same structure used in the ordinary mass. The movement has three sections, beginning in c minor with baritone solo and double chorus. The B section is the climax of the movement, utilizing *fff* dynamics, high tessitura and a full accompaniment in support of the choir. The A section returns very quietly, fading *a niente* in the end. The structural analysis follows in Figure 18.

Fig. 18. *Agnus Dei* structure²⁴⁶

Form	Measures	Keys	Meters	Text	Themes
A	1-27	c minor	4/4	<i>Agnus Dei</i> <i>qui tollis peccata mundi</i> <i>Miserere nobis</i>	
B	28-31 32-39 40-43	c minor	4/4	<i>Agnus Dei</i>	a b a'
A'	44-55 56-61	c minor	4/4	<i>qui tollis peccata mundi</i> <i>dona nobis pacem</i> <i>Amen</i>	<i>Coda</i>

²⁴⁶ Bum-Myung Lee, 69.

The *glissando* used in *Agnus Dei* is not seen in most other compositions. These *glissandi* may be used to represent the vocal mannerisms of weeping funeral mourners, as the movement is based on the Korean *Sanguh-sori*, or funeral song. And another example of the chorus followed by soloist phrase and text by such euphonic syllables.

Ex. 75. Usage of *glissando* in *Agnus Dei*²⁴⁷

The musical score for Ex. 75 consists of two staves. The top staff is labeled 'Solo' and is in bass clef. It begins with a box containing the number '15'. The melody features a prominent glissando (a wavy line) over a series of notes, with the lyrics 'Ag - - - nus - - - - - Dei' underneath. The bottom staff is in treble clef and shows the chorus's response with the lyrics 'Ag - nus De - i'.

The climax of this movement, mm. 28-39, uses all instruments, both choirs, and soloist to create a feeling of tension representative of Christ's last moments on the cross and the mourners at a funeral moments before the burial of the dead. The solo and the soprano line are very high (A-flat), and the second chorus sings alternately at *fff* and *p* in rapid succession. The end of the section is marked *molto ritardando* with a *fermata* on the last chord, followed by an ascending piano line, suggesting the ascension of the soul to heaven.

Ex. 76. Climax in the *Agnus Dei* mm. 35-37²⁴⁸

The musical score for Ex. 76 consists of two staves. The top staff is labeled 'Solo' and is in bass clef. It features a *molto vib.* (molto vibrato) marking over a series of notes. The lyrics 'Ag - nusDei - - - Ag - nusDei Dei - Ag - nusDei -' are written below the staff. The bottom staff is in treble clef and shows the chorus's response with the lyrics 'De - i Ag - nus Dei Ag - nus Dei'. Dynamic markings of *ff* and *fff* are present in the bottom staff.

²⁴⁷ Cool-Jae Huh, *Missa Arirang*, 51

²⁴⁸ *Ibid.*, 57.

Following the climax, at m. 40, the A section returns *a cappella* with both choirs singing at *mf* slowly falling to *p*. When the soloist enters at m. 44, the choir answers as one in a call and response nature. At m. 56, an Amen section begins, symbolizing the mourners' acceptance of the death.

Ex. 77. Last measures in the *Missa Arirang*²⁴⁹

The musical score consists of five staves. The top staff is a bass clef line with a piano (*p*) dynamic marking and a triplet of eighth notes. Below it are four vocal staves (soprano, alto, tenor, and bass clefs) with lyrics: "A - - - - - men" on the first staff, and "A - men A - men" on the other three. The vocal parts are marked with *pp* dynamics. The bottom staff is a piano accompaniment line with a *pp* dynamic marking.

Each province of Korea uses different rhythms, modes, texts, tempi, and vocal styles. Huh used all of these different characteristics in *Missa Arirang*, much as other nationalist composers have done. He tried to utilize many Korean folksongs in *Missa Arirang* to introduce them to the world. In the *Missa Arirang*, Huh is, in addition to showcasing the provincial styles of Korean folksong, attempting to inspire peace and unity, not only provincially, but throughout all of Korea and the world. In the *Gloria*, his utilization of the *Arirangs* from the Kyeongsang

²⁴⁹ Cool-Jae Huh, *Missa Arirang*, 59-61.

and Jeolla provinces, is an attempt to unify the two groups of people. His use of traditional songs from both North and South Korea in the *Sanctus*, shows a desire for reunification of the countries, as they once were, and should be again. The *Agnus Dei*, with the use of the *Dona nobis pacem*, and the funeral song *Sanguh-sori*, symbolic of the death and resulting end of all conflict, it appears that the composer is pleading for peace, not only within Korea and its provinces, but worldwide.

In *Missa Arirang*, Huh Cool-jae starts with homophony in the *Kyrie* and *Gloria*, switching to imitative polyphony in the *Credo* and *Sanctus*. The *Agnus Dei* is scored for solo voice and double choir, where the soloist sings the verses and the choirs respond with repetition of the phrase “Agnus Dei,” in the style of Korean *Sanguh-sori*. As Ahn did in *Korea Fantasy*, Huh used Korean modes with pentatonic scales, with slightly altered rhythms and melodies, but unlike the *Korea Fantasy*, *sonata* and *rondo* forms are used in the *Missa Arirang*. In using piano and percussion accompaniment as well as Western instruments, along with the traditional folk styles, Huh was able to successfully merge the traditional style with Western music. His use of *organum*-like parallel fourths in the *Kyrie* evokes the sound of Gregorian Chant. There are also sections of counterpoint in the *Kyrie* and the *Sanctus*.

Unlike Ahn, who imitated Korean instruments in *Korean Fantasy*, Huh imitated Korean vocal styles (*Pansori*, Korean monologue) in the *Agnus Dei*, utilizing *glissandi* in the vocal line to represent the vocal mannerisms of weeping funeral mourners, as the *Agnus Dei* is based upon the *Sanguh-sori*, Korean funeral song. Also, both major works use a variety of folk themes, for example: Korean rhythms, modes, melodies, instruments, and vocal styles, as well as the Korean art style called “beauty of space” to create a traditional Korean feel to the music.

PART IV

CONCLUSION

Korea is a small peninsula neighboring China, Japan, and Russia. Due to its geographical location, many countries have invaded Korea over the years; however, Korea remained an independent nation for much of its 4,300 year history. It has always been protective of its culture and tradition and has been able to keep it alive with the exception of two times in history: the Japanese Occupation of 1910-45, and the Korean War (1950-53). Even in those times, when many people who represented the nationalist movements were killed, the people still remained united and felt a sense of nationalistic pride. Before the Japanese invaded Korea, the country was growing from a kingdom to an Empire and was beginning to accept the enlightenment brought on by the acceptance of Western ideas. Under Japanese rule, the Korean culture and national identity were forcibly eliminated, as all facets of Korean identity (culture, language, music, etc.) were prohibited, even forcing the people to change their names.

Korean nationalist leaders attempted to protect the people and country, sometimes with peaceful demonstrations, other times through force. Ahn Eak-tai was born and lived during this time and when he heard the national anthem for the first time, he was motivated to compose a new Korean national anthem to replace the one based upon *Auld Lang Syne*. In 1936, in Berlin, Ahn wrote *Korea Fantasy*, the choral section of which became the official national anthem in 1948. Since a country's national anthem is often the most important piece of music from a

nationalistic standpoint, and it is often most representative of a country, the Korean national anthem is the most important piece of nationalist music in Korea.

Another piece of music that is very important to the Korean people from a nationalist point of view is *Arirang*. The *Arirang* often tells of the traditions and ideals of our ancestors and is passed down orally through generations. In the past, present, and future, the *Arirang* has been and will be a very important piece of music from a nationalistic viewpoint. In the past, it was sung to express a wish for freedom from oppressive Japanese rule. Today, it is often used as a song of unity. For example, it is used to cheer on a national team at sporting events, and it is used as a song of hope for Korean reunification in the future. Huh Cool-jae, through usage of different provincial *Arirangs*, created a sacred major work, *Missa Arirang*, as a wish or prayer for Korean Reunification.

After 35 years under brutal Japanese rule and now over 60 years as a divided country, the Korean people still have a feeling of nationalist pride, which despite the difference in circumstances, is expressed by both Ahn Eak-tai and Huh Cool-jae in the works presented here. There are many Korean composers who try to use Korean folk music in their compositions; however in the cases of Ahn Eak-tai and Huh Cool-jae, almost all of their compositions utilize Korean folk music, which would classify them, by definition, as nationalist composers. Both attempted to keep the folk spirit alive through music and introduce Korean folk music to the world. Both Ahn and Huh utilize Korean traditional modes, rhythm, and timbres. Their ideas are taken from folksong melodies, from which they made motifs to introduce themes. The motifs were altered slightly from the original tune, changing the rhythm with meter change, or using equivalent Western instruments to imitate the timbre of Korean traditional instruments.

In conclusion, the purpose of this study is to introduce and educate the reader about the works and motivation of two Korean nationalist composers who, despite different educational backgrounds and compositional styles, have written works which have become extremely significant in Korean music history. One contains the official national anthem, written as part of a movement for liberation, and the other, the unofficial national anthem, used in an attempt to inspire reunification. Korean nationalism dramatically impacted both Huh's *Missa Arirang* and Ahn's *Korea Fantasy*; however, to date, there is no study with representative analysis of Korean nationalist music.

Ahn Eak-tai's *Korea Fantasy* premiered in Dublin, Ireland and was performed throughout the world before finally being presented in Korea, whereas, Huh's *Missa Arirang* premiered in Korea and afterward, was performed worldwide. Today, both pieces are performed repeatedly as a celebration of Korean liberation and a plea for Korean reunification, respectively. Due to these underlying ideas, both composers and their works were affected by and are symbols of Korean nationalist music.

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