

THE ROLE OF ARIRANG ON SOLO PIANO WORKS OF THREE TWENTIETH-
CENTURY KOREAN COMPOSERS: UNHOE PARK, JUNSANG BAHK, AND
BANG JA HURH

by

Yoonji Kim
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Director: Dr. Linda Apple Monson
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LIST OF KOREAN TERMS

<i>Bonjo</i>	original
<i>Chae</i>	drum stick for <i>janggu</i>
<i>ChangbootayrongJo</i>	regional musical characteristics of Seoul/Kyonggi folksong
<i>Daegeum (Taegeum)</i>	Korean traditional instrument, bamboo flute
<i>Gayageum (gayagum, kayagum or kayageum)</i>	Korean traditional string instrument
<i>Gugak (kugak)</i>	literally, the national music; refers to Korean traditional music
<i>Gyemyonjo (kyemyonjo)</i>	a type of mode
<i>Jangdan (Changdan)</i>	Korean traditional rhythmic patterns
<i>Janggu (janggo, changgo, or changgu)</i>	Korean traditional percussion instrument
<i>Jo</i>	Korean traditional mode/scale/key or regional musical characteristics
<i>Madangnori</i>	traditional outdoor performance
<i>Minyo</i>	folksongs
<i>Nongak</i>	farmer's music
<i>Pyongjo</i>	a type of mode
<i>Samulnori</i>	percussion quartet
<i>Sigimsae</i>	ornaments, vibrato, or glissando
<i>Sijo</i>	traditional three stanza poem
<i>Shin</i>	new
<i>Yangak</i>	Western classical music
<i>Yangban</i>	aristocrat or nobleman

ABSTRACT

THE ROLE OF ARIRANG ON SOLO PIANO WORKS OF THREE TWENTIETH-CENTURY KOREAN COMPOSERS: UNHOE PARK, JUNSANG BAHK, AND BANG JA HURH

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Arirang, a Korean folk song, has been important in the lives of Koreans for centuries. The *Arirang* tune expresses both the joys and sorrows of the Korean people. Numerous composers used the *Arirang* tune in their works, both in classical music and in other genres. This study explores the role of *Arirang* in selected solo piano works by three contemporary Korean composers: Unhoe Park (1930-2010), Junsang Bahk (b. 1937), and Bang Ja Hurh (b. 1943).

This study will serve those who wish to further expand their knowledge of the solo piano repertoire outside the scope of the standard piano literature, especially those with a special interest in music of Korean composers. Compositional and performance aspects of each work will serve as a guideline for performers and teachers.

Chapter One describes the cultural and musical significance of *Arirang*. Chapter Two provides a biographical sketch and synopsis of Park's piano works as well as a

musical analysis of Unhoe Park's *Arirang Variations* (1975). Chapter Three highlights a biographical sketch and theoretical analysis of Junsang Bahk's *20 Arirang Variations for Piano Solo* (1985/2011). Chapter Four features a biographical sketch and musical analysis of Bang Ja Hurh's *Pieces of "Arirang" for Piano* (1999). Chapter Five provides a summary and analytical comparison of the three works in the study. Appendices include chronological listings of solo piano works of Park, Bahk, and Hurh as well as the comprehensive oeuvre of each composer.

PREFACE

Two primary types of music co-exist in the Korean musical institutions: *gugak*, the old traditional music (literally, the national music) and *yangak*, western classical music. While the *gugak* composers use traditional Korean instruments and idioms, and the *yangak* composers use western instruments and idioms, many composers try to combine the two. *Yangak* composers try to find their identity with Korean traditional idioms by integrating traditional materials into the western-style music.

Composers and performers have tried combining *gugak* and *yangak* by creating transcriptions of western style music for Korean traditional instruments, such as Vivaldi's Four Seasons played by the Sookmyung *Gayagum* Orchestra.¹ *Gugak* and *yangak* are also combined by composers through placement of Korean traditional instruments with western instruments in an ensemble, such as Yong Jin Kim's *Concertino for Daegum and String Ensemble* (1983). Some composers choose to combine aspects of *gugak* and *yangak* by using Korean traditional tunes or rhythmic patterns, and by mimicking the sounds of traditional Korean instruments on western instruments. Excellent examples of this latter category include the three works by contemporary Korean composers, Park, Bahk, and Hurh analyzed in this study. Each features the most famous Korean folk tune,

¹ Sookmyung Gayagum Orchestra <<http://www.smgo.co.kr>>. The performers are alumnae of Sookmyung Women's University, where the composer Bang Ha Hurh studied and taught.

Arirang, in solo works for piano, a western instrument, while utilizing different Western compositional techniques.

In my review of solo piano works of various contemporary Korean composers, it seemed significant that many Korean composers tried to incorporate Korean traditional musical elements in the following ways: by (1) using western instrument(s) imitating the sounds of Korean traditional instruments or vice versa, (2) using western instruments mixed with Korean traditional instruments in chamber setting, or by (3) paraphrasing/quoting Korean traditional tunes in Western-style works.

In my research of contemporary Korean music, it was fascinating to note how often the Korean folktune *Arirang* was used in various genres by numerous Korean composers. As a performing pianist, my particular interest has been in the solo piano repertoire using the folktune *Arirang*. After careful research of the literature of available published compositions, I narrowed down my research to three twentieth century Korean composers, Unhoe Park, Junsang Bahk, and Bang Ja Hurh who used *Arirang* as a basis for their solo piano compositions. There has been very little scholarship published regarding these particular works (i.e., no published detailed analyses of the compositions, etc.)

In addition to the three pieces discussed in this study (Park's *Arirang Variations*, Bahk's *20 Arirang Variations*, and Hurh's *Pieces of "Arirang" for Piano*), there are several additional solo piano works based on *Arirang*. However, I was unable to obtain scores for these works, as several are unpublished. Although there is a beautiful solo piano piece, *A Little Piece for Encore: Based on a Theme of "Arirang,"* composed by

Cecilia Heejeong Kim (1994, Soo Moon Dang), it is extremely short (i.e., only two pages in length).

In my exhaustive review of the literature, it was evident that very little has been written on the three pieces discussed and analyzed in this study, although there are several dissertations by Korean scholars which are significant in other ways. Kyung Mi Kim's dissertation, "Representative Korean Solo Piano Works Published since 1950: Annotated Bibliography," gives brief mention to piano works by Jun Sang Bahk, but does not describe his *20 Arirang Variations* in detail. Kyung Mi Kim's dissertation also briefly mentions *Arirang Variations* by Unhoe Park, but does not provide the analysis or extensive description of the work. Eun-Sil Kim's "A Study of Arirang and its Influence on Contemporary Korean Choral Works" gives in-depth description on *Arirang*. It describes the most well-known "*Arirang*" tunes in detail, covering their historical and musical characteristics. However, it introduces choral pieces influenced by those different kinds of "Arirang," and does not deal with piano works. Kim Ji-Hyun's dissertation, "An Annotated Bibliography of Piano Concertos Written by Korean Composers in the Twentieth Century," introduces Bang Ja Hurh's Piano Concerto "The Great Wall" which is based on the third movement (also entitled "The Great Wall") of Hurh's "Pieces of *Arirang* for piano." Another dissertation by Hyunjin Park describes different kinds of *Arirang* tunes in detail and how they were adapted in American composer Edward Niedermaier's "Arirang Variations." However, in this study my goal was to focus on the *Arirang* tune used in the solo piano compositions by Park, Bahk, and Hurh, three contemporary Korean composers highlighted in this study.

A great source for finding the piano works of contemporary Korean composers is Soon Jung Lee's *hanguk hyundai piano moonhun (Guide to the Piano Works of Contemporary Korean Composers)*. Lee listed the piano works by composer (for solo, duet, or concertos), with a preview of the score and publishing and recording information if available. The most notable feature of this book is that many works include the composer's own intentions or thoughts of the piece, according to Lee. However, what is missing in this book is when or how the interviews were held with the composers.

Although many theories and folklore exist for the meaning of the word "*arirang*," this dissertation does not include those stories. Also, this study does not show or analyze the different variations or versions of "*Arirang*," because it is not relevant for inclusion in the analysis of the three piano works in this study. My intent is to introduce the cultural aspects and significant musical characteristics of *Arirang* so that the readers understand the importance and influence of the *Arirang* tune to the Korean people, and by extension to contemporary Korean composers. The role of *Arirang* is highlighted and described not only in these three specific works, but also as the unifying feature of these three solo piano works by twentieth-century Korean composers Park, Bahk, and Hurh.

CHAPTER ONE: THE ROLE OF *ARIRANG*

Cultural Significance

Arirang is the most famous and important song of Korea and considered the unofficial national anthem to Korean people. Homer Bezaleel Hulbert, an American missionary, characterized *Arirang*: “it is like ‘rice’ to Korean people.”² As rice is “the bread of life” to Koreans, he appraised *Arirang* as “a song of life” to Koreans.³

Arirang was inscribed on the United Nations Educational, Scientific, and Cultural Organization (UNESCO) Representative List of the Intangible Cultural Heritage of Humanity in December 2012. UNESCO’s website describes,

Arirang is a popular form of Korean folk song and the outcome of collective contributions made by ordinary Koreans throughout generations. Essentially a simple song, it consists of the refrain ‘*Arirang, arirang, arariyo*’ and two simple lines, which differ from region to region. While dealing with diverse universal themes, the simple musical and literary composition invites improvisation, imitation and singing in unison, encouraging its acceptance by different musical genres. [...] *Arirang* is also a popular subject and motif in diverse arts and media, including cinema, musicals, drama, dance and literature. It is an evocative hymn with the power to enhance communication and unity among the Korean people, whether at home or abroad.⁴

² Tae Joon Kim, “What is *Arirang*?” in *hanguk ui arirang moonhwa* (*Arirang Culture of Korea*), The International Cultural Foundation, ed., (Seoul: Pagijong Press, September 1, 2011), 18. All translations by Yoonji Kim, unless otherwise notated.

³ Ibid.

⁴ “*Arirang*, lyrical folk song in the Republic of Korea,” UNESCO, accessed January 2, 2013, <<http://www.unesco.org/culture/ich/RL/00445>>

The Geographical Location and Range of Arirang is also described on UNESCO's website:

Arirang has also spread overseas as a major cultural umbilical cord that connects Koreans to their homeland and to each other anywhere they live in the world. Its emotional tug is most evident in Japan, China, Russia, and Central Asian countries, where many Koreans were relocated during the colonial period in the early 20th century. The song is also actively transmitted among Koreans who emigrated relatively recently to Brazil, Germany, the United States, Canada, Australia, New Zealand, and other countries.⁵

It is a tune that has been transmitted orally not only to Koreans and the Korean diaspora, but also to foreigners who visited Korea, especially since the Korean War. The Arirang tune became so famous that many Western composers - classical, popular, and jazz musicians - used the tune for their own compositions or transcribed a piece by Korean composers using the tune: American composer John Barnes Chance wrote *Variations on a Korean Folk Song* (1967) in which the Korean Folk Song refers to *Arirang*; Oscar Pettiford used it in his *A-Dee-Dong Blues*, in which he misheard *Arirang* and named it as "A-Dee-Dong" after his visit to the Korean war zone; Pete Seeger, who understood *Arirang* as a song of antiwar, included it in his recording; Paul Moriat arranged *Arirang, Eastern Love Song*, as part of his regular repertoire. Also, Nat King Cole sang *Arirang* as his encore after his performance in Korea.⁶

Arirang is beloved in both South and North Korea and often used as a reunification anthem at friendly events between the two Koreas. *Arirang Fantasy* (1976), written by a North Korean composer, Sung Hwan Choi, for combined orchestra of

⁵ UNESCO.

⁶ Mi-Seong Lim, "Comparison and Analysis of 'Arirang' Arrangement by Foreign Musicians," (Busan, Korea: Dong-a University, August 2011).

western instruments and modified (modernized) traditional instruments, was used as the finale encore performed by the New York Philharmonic orchestra under the baton of Lorin Maazel in Pyong Yang, North Korea, on February 26, 2008. Two days later, on February 28, 2008 the same work was performed in Seoul, South Korea.⁷

Arirang has many versions and variations. “Experts estimate the total number of folk songs carrying the title ‘Arirang’ at some 3,600 variations belonging to about sixty versions.”⁸ However, they all share the similar characteristics:

1. Most are titled as, “[usually, a name of place] Arirang,” with its own local color.
2. Similar to many other *minyo* (folksong), *Arirang* has verses, *meginun sori* (leading voice), and a refrain, *batnun sori* (receiving voice): the main singer can add verses as it is usually improvised. However, unlike other *minyo*, usually the refrain comes before the verse(s).
3. The melancholy theme of the text could be translated as “regret at parting” or “sorrow and bitterness of life,” as it represents and embodies the Korean history.

Figure 1 shows the representative *Arirang* tunes with their locations, such as “Seoul Arirang,” “Jindo Arirang,” “Miryang Arirang,” etc.

⁷ “Arirang Fantasy,” New York Philharmonic conducted by Lorin Maazel, in *The Pyongyang concert*, (Berlin: EuroArts Music International), 2008, DVD. The Performance, recorded live at the East Pyongyang Grand Theater, Pyongyang, Democratic People's Republic of Korea on February 26, 2008.

⁸ UNESCO.

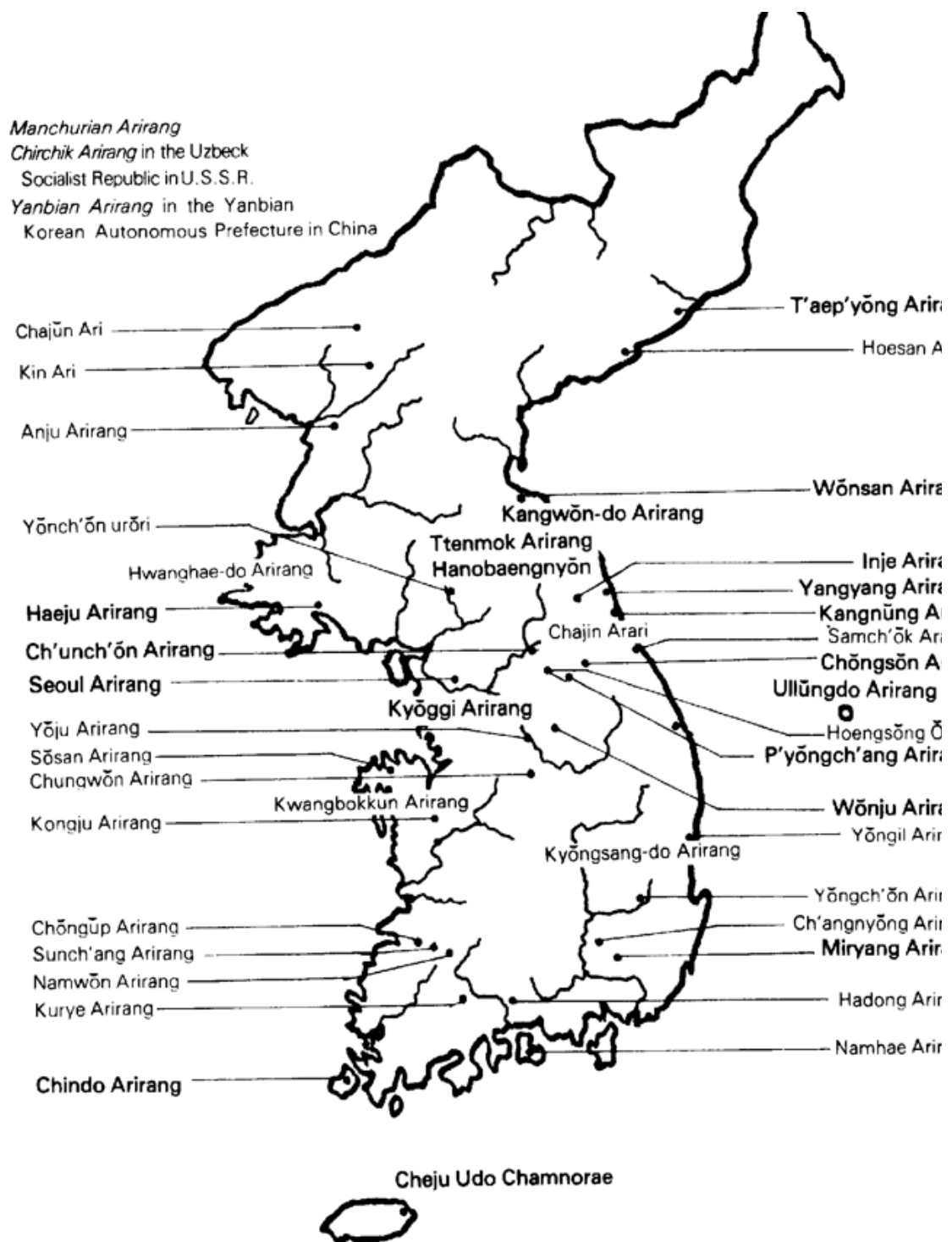


Figure 1. Location of Representative *Arirangs*

Source: Po-Hyong Yi, "Musical Study on Arirang," Korea Journal, Vol. 28, No. 7, (Seoul: Korean National Commission for UNESCO, 1988), 38. Reprinted by permission of Korea Journal.

Most of the words before *Arirang* are the names of cities or provinces. Among these, the one most used is “Seoul/Kyonggi Arirang,” employed in the three works discussed in this study. When we say *Arirang* it usually refers to “Seoul/Kyonggi Arirang.” The tune is rather simple (aba’b) and has less *sigimsae* (the word for ornaments, vibrato or glissando), as it is a typical characteristic of Seoul/Kyonggi *minyo* (folksongs). As shown in Example 1, the *Arirang* tune begins with the refrain and the main body, whose text can be improvised and added by the singer.

The text is:

Arirang, arirang, arariyo; Over the Arirang hill you go. (Refrain)
Leaving me, my love, you'd go lame before three miles. (Verse)⁹

⁹ UNESCO.

Example 1. A Transcription of *Arirang*¹⁰

<Refrain> 아리랑

세 마치 우리나라민요

아 - 리랑 - 아 - 리랑 - 아 라 -- 리 - 요 ---

아 - 리랑 - 고 - 개 - 로 - 념 - 어간 다 -

<Verse>

나 - 를 버 리 고 가 시 는임 - 은 ---

십 - 리도 - 못 - 가 - 서 - 발 - 병난 다 -

As stated previously, there are approximately 3600 variations of *Arirang* from 60 different versions of *Arirang*. Like other folksongs, *Arirang* was transmitted orally so it is difficult to transcribe, especially with the *sigimsae* (ornaments) of the different variations.

Yungap Kim is a Korean scholar who specializes in the study of *Arirang*. He has written more than ten books about *Arirang* and transcribed more than twenty recordings. Kim defines *Arirang* in three ways: First, “in a broader sense, *Arirang* is ‘the vocal genre

¹⁰ “Arirang” published in 3rd grade music textbook. National Gugak Center: E-Gugak Academy <<http://www.egugak.go.kr>>, accessed February 20, 2013.

and its cultural phenomenon' originated from the *Gangwon* and the *Gyungsang* Province, with the word 'Arirang' or 'arari.'"¹¹ This concept defines *Arirang* as the symbol of the nation.

Yungap Kim also states that "the narrower meaning of *Arirang* is 'the sound, song or music of *Arirang*,' including both the old and new *Arirang* folksongs, modern popular *Arirang* songs, and any *Arirang* pieces that are arranged or transcribed and then performed within and outside of Korea."¹² Yungap Kim's narrowest definition of *Arirang* is the song, *Arirang*, employed in the three works of this study.¹³ This *Arirang* used to be called "*Bonjo Arirang*," which means the original *Arirang*. However, this tune was actually not the original of all the *arirang* songs, but a tune transcribed as the theme song for the black and white silent film "Arirang" of 1926, which encompassed the Korean sentiment of *Han*, especially under the Japanese occupation (1910-1945). As the movie became a hit, the song spread quickly to Korean diasporas and later to foreigners, as the most famous Korean folksong.

Since the 1930s, it was called *Sin* (new) *Arirang* or *Bonjo* (original) *Arirang*; subsequently, the folk tune is simply called *Arirang*, and was granted the status of the representative or central Arirang of all 3600 variations of the Arirang folk tune. Thus, Kim concludes that the narrowest meaning of *Arirang* is this *Arirang* tune (of "Bonjo" or

¹¹ Yungap Kim, "Arirang, the Long, Long History," in *hanguk ui arirang moonhwa (Arirang Culture of Korea)*, (Seoul: Pagijong Press, September 1, 2011), 67.

¹² Ibid.

¹³ Ibid, 68.

“Kyonggi Arirang”) and its reinterpretation of any genre (other than *minyo*, folksong), thus including the three pieces discussed here.¹⁴

Musical Significance

The tune is rather simple as with all other folksongs. As mentioned earlier, it has verse and refrain. But unlike other folksongs, it begins with the refrain, and then has the main body, in which text can be added as it is usually improvised by the singer. The most known additional verses (lyrics) are as follows:

There are many little stars in the clear blue sky,
As there are many worries in my heart.

The nature will continue in its youth,
But our youth will soon fade away.¹⁵

Korean traditional musical instruments and traditional musical characteristics need to be mentioned for a better understanding of the *Arirang* and the three pieces discussed in this study. The two main musical instruments imitated in the three works are *gayageum* and *jangu*; the three characteristics featured are *jangdan*, *sigimsae*, and *jo*.

Robert C. Provine describes the *gayageum*, a twelve-string zither:

The instrument is played with the lower end pointing somewhat away from the performer’s left, so that it passes in front of the left knee; the top end is supported on the right knee. The strings are plucked with the fleshy part of the fingers of the right hand (thumb and first three fingers), as well as by an outward flick using the fingernails. Two or three fingers of the left hand press down on the strings a few centimetres to the left of the movable bridges, thereby making intermediate

¹⁴ Yungap Kim, 68.

¹⁵ Ibid.

pitches available and producing various ornaments, including the wide vibrato characteristic of Korean music.¹⁶



Figure 2. *Gayageum*, a Korean traditional instrument
Source: Photo taken by Yoonji Kim, March 12, 2013.

Gayageum is usually accompanied by *Janggu*; a traditional double-headed hourglass shaped drum. It is played using hands and a stick, *chae* (Figure 3).

¹⁶ Robert C. Provine. "Kayagŭm." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 20, 2013, <<http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/48367>>.



Figure 3. *Janggu*, a Korean traditional instrument
 Source: Photo taken by Yoonji Kim, April 4, 2013.

According to Han Soon Kim, a Korean music educator, “Korean folksongs are based on *jangdan* and have local/provincial characteristics; each can be discerned by the melodic flow or the expression of *Sigimsae*.”¹⁷ *Jangdan* literally means long-short. However, it is not just the length of a note; but, rather the foundation of Korean music. It gives both the tempo and repetitive rhythmic pattern of a piece. Although *jangdan* is the repetitive rhythmic pattern, it is not repeated precisely. Robert C. Provine explains *jangdan* as follows:

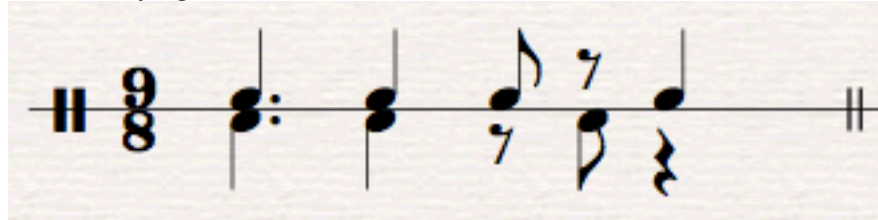
Korean folk music, whether professionalized or not, mostly shares in a collection of rather straightforward rhythmic patterns that are well known to all performers and listeners and immediately recognized. The patterns are characterized by their length (the primary consideration, as reflected in the name *changdan*: ‘length’), a sense of speed and character, a basic metre (which may be varied if the length remains the same) and certain recognizable and recurring events. On the main drums for accompanying folk music, the *changgo* and *puk*,

¹⁷ Han Soon Kim, “Musical Characteristics of Various Arirang” in *hanguk ui arirang moonhwa* (Arirang Culture of Korea), (Seoul: Pagijong Press, September 1, 2011), 348.

open left-hand strokes have greater metrical strength than do strokes with the right-hand stick.¹⁸

Arirang employed in the three works of this study is in *semachi jangdan*. *Semachi jangdan* is rather fast and thought of as the principal *jangdan* used for *minyo*, folksong. In Western notation, this is usually notated as 9/8 as shown in Example 2 (although sometimes it is also notated as 3/4).

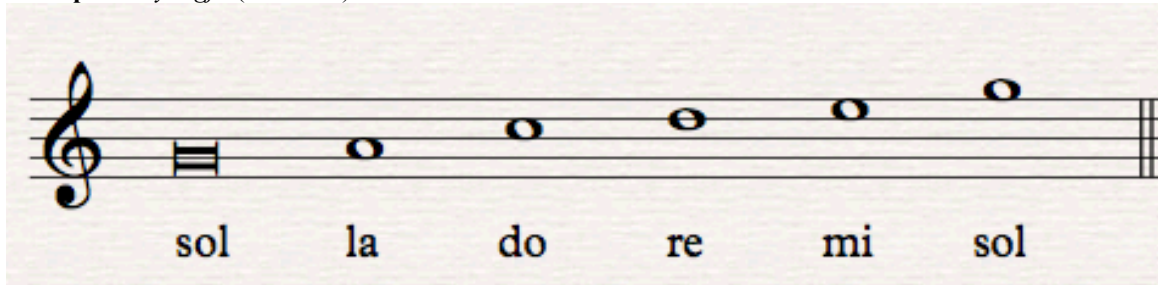
Example 2. *Semachi jangdan* in Western Notation



Another aspect of Korean folksong is *jo*, which means a scale, mode, or key. Korean music is in *pyongjo* (*sol* mode) or *gyemyonjo* (*la* mode.) *Pyongjo* is *sol-la-do-re-mi*. Depending on the piece, the lowest note is either *sol* or *re* (Example 3).

¹⁸ Robert C. Provine, et al. "Korea." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed February 20, 2013, <<http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/45812>>.

Example 3. *Pyongjo* (sol mode)¹⁹



In contrast, in *gyemyonjo* (la mode), the lowest note could be either *la* or *mi* (Example 4). Often it contains a fragment of the mode; in reality, the songs typically use only three or four of these notes from the *gyemyonjo*. Robert C. Provine states, “The five- and four-note *kyemyŏnjo* are used to describe certain pieces of court music, and the three-note *kyemyŏnjo* is used for folk music.”²⁰

Example 4. *Gyemyonjo*²¹



¹⁹ National Gugak Center.

²⁰ Robert C. Provine, "Korea."

²¹ National Gugak Center.

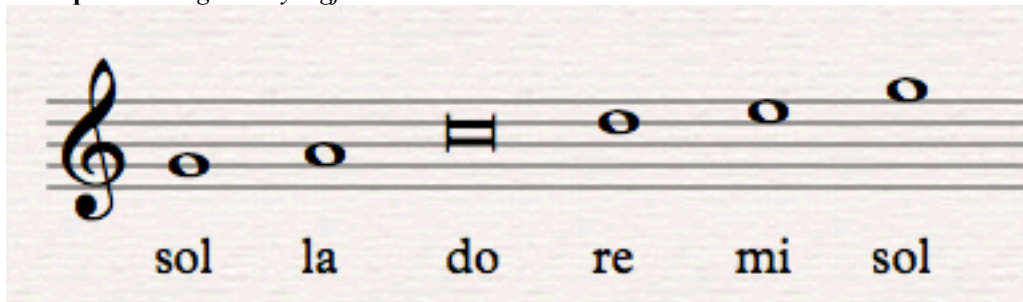
Many sources describe *Arirang* as *pyongjo*. However, Jung Hee Kim of the National Gugak Center, posted that *Arirang* should not be described as *pyongjo*.

Kyonggi minyo, Arirang, is changbootaryongjo, because it has the same tonal system as Changbootaryong, a Kyonggi minyo. [...]

Minyo does not follow the concept of tone pitch, unlike court music. It is not meaningful to describe minyo with the theory of court music, because, in minyo, the pitch would be different for each performance even if sung by the same person [...] Although *Arirang* is transcribed into a certain key, it is only for convenience, not unchangeable. Thus, *Arirang* should be described as *changbootaryongjo*.²²

Jo could also mean the regional/provincial musical characteristic. As *minyo* has different regional/provincial characteristics, different *jo* are used. *Arirang* is in “ChangbootaryongJo,” as described above; it is sometimes called “ChangbootaryongTori” or “KyongTori,” which is the typical *Jo* of Seoul/Kyonggi folksongs. *Changbootaryongjo* and *pyongjo* are similar; usually the lowest and ending notes are *sol*. However, sometimes, it could be in *la* mode, ending on *la*, or *do* mode as in *Arirang*. *Arirang* has the middle or third note as the tonal center. In Example 5, the *Arirang* begins on G and ends on C.

Example 5. *Changbootaryongjo*



²² Jung Hee Kim, *National Gugak Center*, Q&A Correspondence, March 7, 2011.

Since the *Arirang* folktune is based on a pentatonic scale, we derive the intervals of a M2, m3, M3. Also, the intervals of a P4 can be obtained from the first to third note (sol, do) and from the second to fourth note (la, re); as well as the intervals of a P5 can be obtained from the first to fourth note (sol, re) and the second to the last note (la, mi). The three Korean composers featured in this study, Bahk, Park, and Hurh, used these intervals within the pentatonic scale to bring out the special sonic effects of traditional Korean music.

Sigimsae can be translated as ornaments, vibrato, or glissandi, which are added to the main tune. As with all the other folksongs, *Arirang* was transmitted orally so that it is hard to transcribe into score, especially to include *sigimsae* and its different variants. Another transcription of *Arirang* is shown in Example 6. Notice the meter notation of 3/4 and slightly different melody and rhythm due to the different *sigimsae*.

Example 6. A transcription of *Arirang* in $\frac{3}{4}$ with different *sigimsae*²³

Chorus ♩ = 96-104

The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of four staves of music. The first staff is the Chorus, with a tempo marking of ♩ = 96-104. The lyrics are 'A ri rang - a ri rang - a ra - ri - yo'. The second staff continues the chorus with 'A ri rang - go - gae - ro - neo meo - gan da' and the English translation 'Over the Arirang Hill I am going'. The third staff is the Solo section, starting with 'Na rul beo - ri - go - ga sie neun ni - meun' and 'He who leaves me, with me behind,'. The fourth staff continues the solo with 'Shim ni do - mot - ga - seo - bal byong nan da' and 'Will have trouble with his feet in no for distance'. Red circles are drawn around specific groups of notes in each staff, indicating different *sigimsae* (rhythmic patterns). These include a triplet of eighth notes in the first staff, a triplet of eighth notes in the second staff, a triplet of eighth notes in the third staff, and a triplet of eighth notes in the fourth staff.

A ri rang - a ri rang - a ra - ri - yo

A ri rang - go - gae - ro - neo meo - gan da
Over the Arirang Hill I am going

Solo
Na rul beo - ri - go - ga sie neun ni - meun
He who leaves me, with me behind,

Shim ni do - mot - ga - seo - bal byong nan da
Will have trouble with his feet in no for distance

Another important aspect of *Arirang* is that it is difficult to pinpoint the exact origin and history of folksongs. Sin Minyo or New Folksongs are the folksongs that were popular throughout Korea after the 1860s. These could be either the traditional folksongs that were originally sung in different regions that later spread due to the development of transportation systems, or just simply new folksongs that were created around this time. The specific *Arirang* used in the three pieces in this study is considered by many scholars to be one of the new folksongs. As mentioned earlier, this *Arirang* was transcribed and used as the title and the theme song of the movie *Arirang* in 1926 (DanSungSa). Not

²³ "Arirang," Korea Journal, Vol. 28, No. 7, (Seoul: Korean National Commission for UNESCO, 1988), 52.

much is known about the true origins and history of Arirang, not only because of the general characteristics of folksongs being transmitted orally, but also because of the hardship and turbulence of the Korean history of the twentieth century. However, *Arirang* has become the most famous Korean folksong and has been arranged and used by many Korean and Western composers.

CHAPTER TWO: UNHOE PARK'S *ARIRANG VARIATIONS*

Biographic Sketch of Unhoe Park and a synopsis of his works

Unhoe Park was born on February 18, 1930 in Jinju, South Gyeongsang Province of Korea and died on January 13, 2010. From 1947, he attended Seoul National University as a music composition major; his teachers included Sungtae Kim and Unyung La. However, the Korean War interrupted his academic studies as he joined the military. Later, he received the BA in English Literature from Dongguk University in 1961, the MA in Economics from Korea University in 1964, and the Ph.D. in Economics from Dongguk University in 1980. He taught economics at the Sungkyunkwan University from 1981 to 1995. After his retirement from the military, Park studied insurance systems in the U.S. and became the pioneer of the development of the insurance systems in Korea; subsequently, he became the president of the Korea Automobile Insurance Company from 1975 to 1978. He wrote many articles and books for the insurance industry, and his name can be found in many insurance-related articles, theses, and dissertations. He taught insurance/risk management at the Business School of Sungkyunkwan University from 1981 to 1995.

Sangman Lee, a music critic, wrote about Unhoe Park:

He became interested in the insurance field, because he, by chance, admired the famous American composer, Charles Ives [...] Ives worked in the insurance field

at Hartford, Connecticut, [*sic.*][*recte*: New York, NY][while simultaneously] composing music. Unhoe Park thought of Ives as his role model.

After his retirement from the military, he went to the U.S. and studied insurance systems. He recognized the importance of the insurance business and the Korean government supported him [for his endeavors.] Since then, he became the pioneer of the Korean insurance industry. However, he couldn't let go of his love of musical composition. He earned [bread] from the insurance industry, while composing from time to time.²⁴

Unhoe Park continued his composition writing and even was the President of the Korean Composers Association from 1993 to 1995.

Sangman Lee also names Unhoe Park as “the pioneer of the Korean Mécénat movement.”²⁵ Unhoe Park helped many artists indirectly and directly, including his personal support for the composer, Sukhi Kang, among many others, for the 1977 FIJM UNESCO in Korea.

Unhoe Park's oeuvre includes two orchestral pieces, a violin sonata, more than fifty art songs, eleven choral pieces, and five solo piano works. Park's compositions are very lyrical. He especially liked to compose for piano: he transformed many poems of Korean poets into art songs with piano accompaniment, and also transcribed these for solo piano. He was keenly interested in Korean folk songs and used many of them in his works.

Unhoe Park wrote five works for piano: *Arirang Variations* (1975), *Korean Rhapsody* (1975), *Korean Folk Suite for Duet* (1981), *Four Preludes* (1993), and *David and Goliath for Children* (1998). These five works are published in one volume, *Unhoe*

²⁴ “Composer Unhoe Park: the pioneer of Mesenat movement,” Sangman Lee, Eumag Chunchu, March 2010, p. 129.

²⁵ Ibid. Mécénat is an (arts) patronage of an organization (corporation) or individual.

Park Piano Works.²⁶ Park's *Korean Rhapsody* uses Korean Folk songs *Doraji*, *Behold me*, and *Blue Bird*, along with the traditional dance music *Taryoung*. It was premiered in 1975 by pianist Manfred Ruethe and recorded by Phillips in 1977. Park's *Korean Rhapsody* was arranged and orchestrated by Lucas Foss, an American composer-conductor, in 1980.

Park's *Korean Folk Suite for Duet* [1 piano, 4 hands] (1981) has four movements: 1. *Yangsan-do*, 2. *Funeral March*, 3. *Sae-Taryoung*, 4. *Chunan Samgeori*. This work also uses folk songs, which utilize the traditional elements, such as *changdan*.

Park's *Four [Piano] Preludes* (1993) consists of four movements: 1. *Temple in the Moonlight*, 2. *A Long Midwinter Night*, 3. *Till When the Peonies Bloom*, 4. *The Flower of Destiny*. It was commissioned by the Korean Composers Association, and premiered by pianist Jungkyu Kim in 1993. A unique aspect of this work is that each prelude is an arrangement of a well-known piece by other composers, or arrangements of Park's earlier works. I. *Temple in the Moonlight* uses the song *SeongBulSa* (Temple), by Nanpa Hong, in the style of "Moonlight Sonata" by Beethoven. II. *Long Midwinter Night* is based on *sijo* (traditional three stanza poem) of the same title by HwangJinYi, and dedicated this work to the pianist Dongil Han. Park first wrote this movement for voice and piano and later transcribed it as a solo piano piece.²⁷ III. *Till When the Peonies Bloom* was first written as an art song, then a choral work, then finally arranged as a solo piano piece.²⁸ It was dedicated to the pianist Kunwoo Paik. IV. *The Flower of Destiny*,

²⁶ It was originally published in 1985, obviously without *Goliath for Children*, and republished in 2006 by Soo Moon Dang, in Seoul, Korea.

²⁷ Soon Jung Lee, 50.

²⁸ Ibid.

dedicated to Jungkyu Kim, uses the song of the same title by Nanpa Hong, arranged in the style of Beethoven's 5th Symphony. For example, note the use of the four note melodic and rhythmic motive (Example 7) and of the descending chords (Example 8), reminiscent of the opening of Beethoven's 5th Symphony.

Example 7. Park, *Four Prelude*, IV. Flower of Destiny, mm. 1-6.

THE FLOWER OF DESTINY

To KIM JUNG KYU

1 **Allegro con brio**

ff

Example 8. Park, *Four Prelude*, IV. Flower of Destiny, mm. 12-16.

12 *mf*

Park's *Arirang Variations* (1975)

Park's *Arirang Variations* was dedicated to and premiered by Jinwoo Jung in the National Theatre of Korea in 1975. The work was republished by Soo Moon Dang in Seoul in 2006. It was recorded in *Han 'guk p'iano kokchip* [Korean Piano Works] by Phillips in 1977, and in the *KBS-FM Series for the 21st Century: Korean Composers 4* by KBS in 1998.

The formal organization of *Arirang Variations* consists of nine sections: an introduction, a theme, six variations, and a finale, as shown in Table 1.


Table 1. Park, *Arirang Variations*, formal organization

	Tempi	Measures
Introduction	Andantino grandioso (♩ = 80)	1-11
Theme	Andante amoroso (♩ = 72)	12-27
Var. I	Adagio leggiero (♩ = 58)	28-47
Var. II	Moderato scherzando (♩ = 92)	48-63
Var. III	Grave pesante (♩ = 46)	64-79
Var. IV	Moderato animato (♩ = 92)	80-95
Var. V	Adagio leggiero (♩ = 58)	96-112
Var. VI	Allegretto brillante (♩. = 108)	113-128
Finale	Allegro pomposo (♩. = 132)	129-142

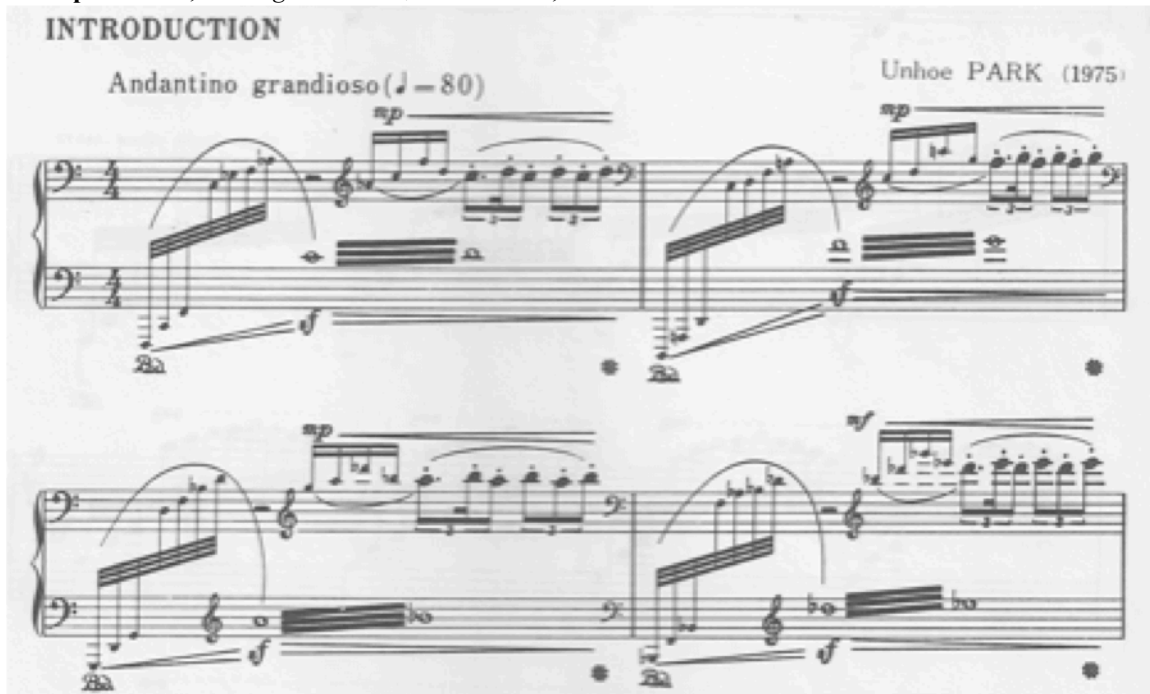
Park's *Arirang Variations* emphasize the tonal center of F. However, in Variation III, *Grave pesante* (the middle variation of the set), the tonality is somewhat obscured as the composer is emphasizing the dark and heavy mood of the variation. Park's *Arirang Variations* utilize the entire range of the piano. The *Arirang* melody is clearly defined in each variation, following the characteristic aspect of Korean traditional music where the

melody reigns supreme. The intervals of major seconds, minor thirds, major thirds, and perfect fifths found within the *arirang tune* are used as vertical simultaneities to create harmonization.

Park presents his *Arirang Variations* with an Introduction, *Andantino grandioso*, which gives hints of the overall style of the piece (virtuosic piano work with numerous accompaniment patterns for the ever-present *arirang* tune.) As shown in Example 9, the work begins with arpeggios built on *changbootaryongjo* (the pentatonic scale), followed

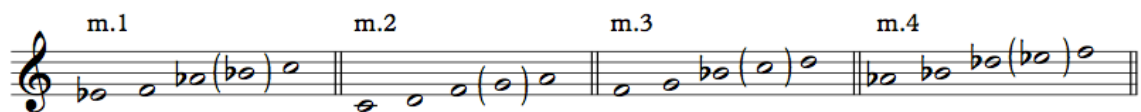
by the first two notes (M2) of *Arirang*, with the rhythm of . The intervals of a major second become increasingly higher in range and are accompanied by a tremolo in the left hand (Example 9).

Example 9. Park, *Arirang Variations*, Introduction, mm. 1-4.²⁹



As shown in Example 10, the *changbootaryongjo* of each measure (mm. 1-4) does not include the fourth notes of the pentatonic scale, which is also the case for the accompaniment patterns in many of the variations.

Example 10. Park, *Arirang Variations*, Introduction, mm. 1-4, arpeggios based on the pentatonic scale



²⁹ Unhoe Park, *Unhoe Park Piano Works* (Seoul: Soo Moon Dang, 2006). Copyright © 2006 by Soo Moon Dang. Reprinted by permission of Soo Moon Dang.

Park concludes his 11 measures introduction with a climax of ascending arpeggios built on the tonal center of F (Example 11). Note the accented chromatic scale fragment in bracket (Ab-A-Bb-B-C) featuring the highest notes of the piano keyboard (mm. 10-11).

Example 11. Park, *Arirang Variations*, Introduction, mm. 9-11

The musical score for Example 11 is presented in two systems. The first system, measures 9-11, shows a piano introduction in 4/4 time. Measures 9-11 feature a climax of ascending arpeggios, marked with a forte (fff) dynamic. The second system, measures 10-11, continues the arpeggios in measure 10, which are bracketed and labeled with a 'grace' (gra) marking. In measure 11, the arpeggios are followed by a chromatic scale fragment (Ab-A-Bb-B-C) also bracketed and labeled with a 'grace' (gra) marking. The tempo marking 'a tempo' appears in measure 11. The score concludes with a double bar line and a key signature change to B-flat major (two flats) in 3/4 time.

The Theme, *Andante amoroso*, in $\frac{3}{4}$ meter features prominently the *Arirang* tune in the soprano, with very little *sigimsae* (ornaments), accompanied by two blocked chords on beats one and two of each measure in the left hand (Example 12). The basic harmonic progression of the theme is important as Park continuously reinforces this harmonic progression in each variation. The harmonic progression of the first phrase of the theme (fm7-dm7-gm7-am7) is shown in Example 12.

Example 12. Park, *Arirang Variations*, Theme, mm. 12-15

Andante amoroso (♩ = 72)

12

mp

Ped. Fm7

* Ped. Dm7

* Ped. Gm7

* Ped. Am7

As in the most of the following variations, the climax of the *Arirang* tune (i.e., the third phrase of the *Arirang* tune) is emphasized by a different accompaniment style.

Unlike the first two lines with blocked chord accompaniments, the left hand doubles the melody in octaves along with arpeggios played in octaves alternating with the melody line (Example 13).

Example 13. Park, *Arirang Variations*, Theme, mm. 20-23.

20

f

Ped. *

Ped. *

Ped. *

Ped. *

Variation I, *Adagio leggiero*, has a four-measure introduction (Example 14) before introducing the *arirang* melody. Measures 28-29 (Example 14) are reminiscent of

Example 14. Park, *Arirang Variations*, Variation I. mm. 28-31

The *Arirang* melody appears in the soprano voice in most of the variations, except the first variation where the tune is in the left hand in the middle staff, with the right hand playing thirty second-notes arpeggios/ostinatos as introduced in the Example 15. The grace notes/ornaments of the downbeats of the bass notes in each measure as well as the grace notes in the melody create the *gayageum* effect, as if the *gayageum* is accompanied by the piano with the thirty second-notes ostinato. This *gayageum* effect will not be

recognized well enough if the variation is played too fast. The composer's tempo marking of quarter note = 58 should be delivered in order to savor and appreciate this *gayageum* effect (Example 15).

Example 15. Park, *Arirang Variations*, Var. I, mm. 30-33



The musical climax in this variation (mm.40-44) features the melody in octaves as the outer voices of blocked chords (Example 16). Since the composer does not indicate how this passagework to be executed, it is up to the performer to negotiate the most efficient way to distribute the chordal melody between the two hands. I find it easier to perform both the middle staff and bottom staff with the left hand (Example 16).

Example 16. Park, *Arirang Variations*, Var. I, mm. 40-43

The musical score for Example 16, Park, *Arirang Variations*, Var. I, mm. 40-43, is presented in two systems. The first system covers measures 40-41, and the second system covers measures 42-43. The key signature is one flat (B-flat major), and the time signature is 3/4. The right hand (R.H.) plays a melody of eighth notes with staccatos and accents, grouped in sixths. The left hand (L.H.) plays a bass line with simple triads and arpeggios. The score includes a 'Ped.' (pedal) marking and a '*' (crescendo) marking.

Variation II, *Moderato scherzando*, is light and rhythmic, with staccatos and accents. The playful mood is emphasized by the four-note motive containing a rhythmic pattern of three eighth notes with staccatos followed by accented half notes. The tune is harmonized in simple triads in the right hand with the second melody heard in arpeggios played in octaves in the left hand, creating a dialogue between the hands (Example 17). The 4/4 meter also emphasizes the fun-loving mood, versus the lyrical $\frac{3}{4}$ meter of the original tune. As can be seen in Example 17, the *arirang* melody is elongated by the

longer rhythmic value of downbeat of each measure (opposite of the rhythmic pattern of accompaniment).

Example 17. Park, *Arirang Variations*, Var. II, mm. 48-50

VARIATION II
Moderato scherzando (♩ = 92)

For the third phrase (climax) of the *Arirang* melody (mm. 56-59), the tune is presented with blocked chords in the left hand while the right hand continues with an ostinato accompaniment pattern (Example 18). Note that in this variation the melody and accompaniment are written on two staves between the hands versus a very similar accompaniment pattern of the previous variation I written in three staves (refer back to Example 16).

Example 18. Park, *Arirang Variations*, Var. II, mm. 9-12

There are occasional chromatic pitches in Variation II (as shown in previous examples 17 and 18), which add color to the harmonic progression of the variation. This slight chromaticism gives a glimpse of the successive Variation III, the most dissonant and harmonically adventuresome variation of the work as well as the central variation of the piece.


Indicated as *Grave pesante*, the melody of Variation III still follows the tonal center of F, but the tonal center is not consistent with the key signature nor with the continuing accidentals of Db, Gb, and Ab (sometimes notated enharmonically.) The half diminished rolled block chords in the bass clef emphasize the modal quality of gloomy, dark and sad, almost funereal sounds, with *fortissimo* dynamic level, while the melody is continued without the pedal with a soft dynamic level (Example 19).

Example 19. Park, *Arirang Variations*, Var. III, mm. 64-67

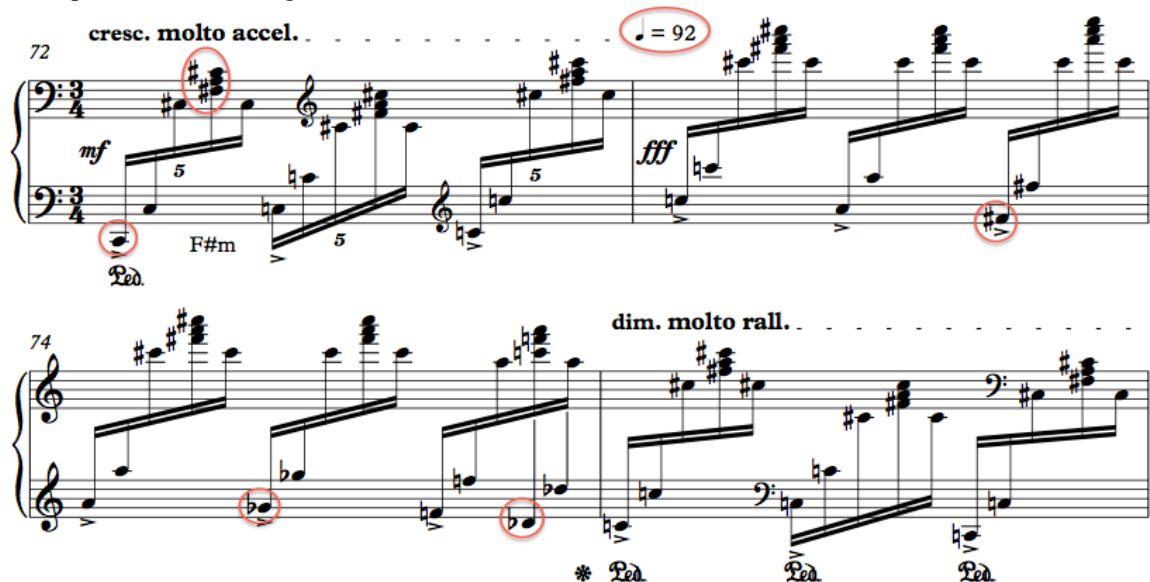
VARIATION III
Grave pesante (♩ = 46)

The musical score for Variation III, mm. 64-67, is presented in a bass clef with a 3/4 time signature. The tempo is marked as Grave pesante (♩ = 46). The score includes dynamics such as *sf* (fortissimo), *p* (piano), and *mf* (mezzo-forte). Red circles highlight specific notes in the left hand melody, including a half note C in the first measure, a half note D in the second measure, and a half note E in the third measure. The score is marked with a double bar line and a repeat sign.

The climax is emphasized by using chromaticism (with the left hand melody starting on C and the right hand chords maintain F# minor) and tempo changes (♩ = 46

to  = 92) (Example 20). The C# (Db) and F# (Gb) notes are half steps away from the notes of F centered pentatonic scale (C-D-F-G-A). The composer might have wanted the sound of a pitch in between the half steps from the C and F notes as the Korean tuning system used for traditional Korean instrumental ensembles is not based on standard Western equal temperament.

Example 20. Park, *Arirang Variations*, Var. III, mm. 72-75.



Variation IV, *Moderato animato*, (Example 21) continues with the tonal center of F despite various accidentals that occur, particularly on Db and Gb (accidentals similar to Variation III). Marked *animato*, Variation IV is bright and light, defining the stylistic characteristics of *semachi changdan* (the repeated rhythmic pattern in three). The meter of 12/16 has the rhythmic pattern of the first three beats of each measure exactly

imitating the *semachi changdan*, followed by accented triplets of the additional fourth beat of each measure (Example 21). *Gayagum* performer Young Hee Kwon comments that the rhythmic pattern is unusual that the extra fourth beat happens throughout the variation, but in a way it could also be connected to the *chooimsae*, an unnotated exclamation played or shouted by the drummer (the accompanying *janggu* player) in *gayagum* performance, although in this case it is a continuing rhythmic addition.³⁰

Example 21. Park, *Arirang Variations*, Var. IV, mm. 79-84.

VARIATION IV
Moderato animato (♩. = 92)

80 *mf* *Red.* * *Red.* * *Red.* * *Red.* *

Semachi Jangdan

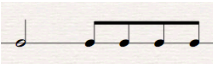
82 *mf* *Red.* * *Red.* * *Red.* * *Red.* *

³⁰ Personal Interview with Young Hee Kwon, March 2013, Fairfax, VA.

This variation has glissandi leading into the climax and the ostinato accompaniments of the left hand changes into a block chord in different octaves in mm. 88-89. The first beats of mm. 88-90 are elongated in a sense of *semachi changdan*. (Example 22).

Example 22. Park, *Arirang Variations*, Var. IV, mm. 87-91

The musical score for Example 22 is presented in two systems. The first system (mm. 87-88) shows a glissando in the right hand leading into a fortissimo (ff) section. The second system (mm. 89-91) features a decrescendo (decresc.) in the right hand and a block chord in the left hand. The score includes various musical notations such as gliss., ff, and Ped. (pedaling).

Variation V, *Adagio leggiero*, features a wide range with thirty seconds-note arpeggios, making this variation very virtuosic. The pedaling is extended and the tonal center of F is marked with key signature and clearly heard again. It is the longest variation of the piece and is the thickest in texture. It is in 4/4 and the melody has the rhythm of , heard above the chords, rather than as a simple linear tune (Example 23).

Example 23. Park, *Arirang Variations*, Var. V, mm.96-98.

VARIATION V

Adagio leggiero (♩ = 58)

96

mf

Ped. * Ped. *

98

Ped. * Ped. *

Unlike the other variations, the tune of the climax is the lowest notes of the arpeggios in the left hand, doubled in the top of the right hand, within a very high register (Example 24).

Example 24. Park, *Arirang Variations*, Var. V, m. 105

ff

Gua

Ba

Especially performing the climax, the melody needs to be brought out and have direction, since it is difficult to bring out the melody with the sweeping arpeggios happening one after another. There is an extra measure (m. 108) near the end of the climax leading into the fourth line of the melody.

Variation VI, *Allegretto brillante*, is in *semachi changdan* (the repeated rhythmic pattern in three) and is easily recognizable. The melody is shared in octaves between the hands in two treble clefs, with the pedal chords in the bass. The climax (third phrase of Arirang, mm. 120-123) continues with the same accompaniment pattern, unlike the other variations where the climax is emphasized with a different accompaniment pattern (Example 25).

Example 25. Park, *Arirang Variations*, Var. VI, mm. 113-116

VARIATION VI
Allegretto brillante (♩. = 108)

Semachi Jangdan

The concluding Finale, *Allegro Pomposo*, begins with a similar rhythmic patterns as Variation VI, although the pedal tones are extended to four-measures long. There is a measure of rest (m. 133), which comes as a surprise to the listener. The *Arirang* tune is

heard for the first four measures only (mm. 129-132) and then comes back for another four measures right before the last two measures of cadence (mm. 134-135). The chords are moving in intervals of seconds with the outer voices highlighting the F *changbootaryongjo* (pentatonic scale, C-D-F-G-A) as marked in Example 26.

Example 26. Park, *Arirang Variations*, Finale, mm. 129-135.

FINALE
129 Allegro pomposo (♩ = 132)

R.H. *ff*

L.H. *sff*

R.H. *Red.*

L.H.

132 *fff accel* sol la do re fa sol

sff

*

In summary, the overall formal structure of Park's *Arirang Variations* stays consistent with the theme (aba'b), with additional measures in some variations. The melody is the *Arirang* tune itself, easily recognizable by the listeners. A primary feature of this work is the presentation of the *Arirang* tune with different accompaniment styles in each variation. The pitch center is F throughout the work, primarily following the chordal progression of the Theme, except in Variation III where the melody and the chord progression become modal. A triple meter (3/4, 9/16) is maintained in Theme, Variation I, III, VI, and Finale (as in the original *Arirang* tune). However, Variations II, IV and V have quadruple meters (4/4, 12/16). Of all the variations, only Variations IV and VI show obvious *semachi changdan* with the accompaniment style, while the rest of the variations follow the traditional western pianistic accompaniment styles. This piece in general features sweeping arpeggios over a wide range of the piano keyboard, creating a virtuosic and technical *tour de force* for the performer. The textures are thick, in fact almost orchestral. Park's *Arirang Variations* create a fascinating, late nineteenth century style composition using the melody of *Arirang*. This work features a Western style of composition (as it is written for the piano, a Western instrument) utilizing Western compositional techniques, combined with the Korean traditional musical characteristics of *Arirang*.

CHAPTER THREE: JUNSANG BAHK'S *20 ARIRANG VARIATIONS FOR PIANO SOLO*

Biographic Sketch

Junsang Bahk (b. 1937) received the Master of Music in composition from Seoul National University in 1965. Hanns Jelinek, student of Arnold Schoenberg and Alban Berg, provided a recommendation for Bahk to study composition at the Universität für Musik und darstellende Kunst in Vienna with an Austrian government stipend from 1967. Bahk's teachers include Hanns Jelinek, Alfred Uhl, Dr. K. Gaal, Dr. W. Pass, Erich Urbanner, and Dr. Friedrich Cerha.

In 1968 Bahk was invited to participate in the Internationale Ferienkurse für Neue Musik in Darmstadt, as a result of his work "Dangul for Orchestra" (1967) being chosen by Karlheinz Stockhausen, the organizer of the festival. At the 1968 festival where classes were taught by both Stockhausen and György Ligeti, Bahk was privileged to have his chamber work "Assimilation" (1968) commissioned and premiered under the direction of Stockhausen. He received a Ph.D. in ethnomusicology from the University of Vienna, with a dissertation titled "Die Auswirkungen der Volksliedforschung auf das kompositorische Schaffen von Béla Bartók (The Effects of Research in the Field of Traditional Music on the Compositions of Bela Bartok)."

In 1969, together with Yi Sang Yoon, Nam Joon Baik, and Sukhi Kang, Bahk helped organize the "Biennale for Contemporary Music", now known as "Pan Music

Festival” in Korea, where music of Karlheinz Stockhausen, Pierre Boulez, and John Cage was performed for the first time in Korea.

From 1983 until his retirement, Bahk taught at Chung-Ang University in Seoul, Korea. Bahk’s compositions have won many important prizes, including the Korean National Prize for Composition (1980), First Prize of the Korean Information Ministry (1964), and the Kompositionspreis des Grazer Musikprotokolls (1973 and 1975).

Bahk’s piano works include *Mark for Piano* (1971), *16 Arirang Variations for Piano* (1985/2008), and *20 Arirang Variations for Piano* (1985/2011). In addition, he wrote pedagogical pieces entitled *108 Children’s World for Piano* (1993/2000) in 5 volumes, based on traditional children’s songs, and *12 Fantasy [sic.] for Piano* (2011).

Bahk’s *Arirang Variations for Piano Solo* (1985/2011)

According to Bahk, *Arirang Variations for Piano Solo* was originally written as *35 Arirang Variations* for Piano in 1985, but never published. In 2011, the work was printed as *20 Arirang Variations*.³¹ Bahk dedicated the work to his wife as stated in the score: “*Meiner lieben Frau Hojung gewidmet.*”

Bahk later divided *35 Arirang Variations* into two different works, because he thought the original was too long to be performed.³² Later, Bahk edited and published two volumes of his *Arirang* variations: *20 Arirang Variations* (1985/2011) discussed in this dissertation, and *16 Arirang Variations* (1985/2008). Of the original *35 Arirang Variations*, only the Theme and 11 variations are included in the *20 Arirang Variations*

³¹ Bahk, Junsang. Phone Interviews. August 2011.

















³² Ibid.






discussed in this study. Thus, the remaining 8 of the 20 Arirang Variations are not utilizing material from his *35 Arirang Variations*.

Bahk's *20 Arirang Variations for Piano* consists of a Theme and 20 Variations as shown in Table 2. Bahk compares his work to Modest Mussorgsky's *Pictures at an Exhibition* (1874) in the following way: the *Arirang* tune is clearly presented in the first variation of each section of Bahk's work in a similar fashion to the way Mussorgsky presents the Promenade theme in his *Pictures*.³³ Thus, Bahk's *20 Arirang Variations for Piano* can be divided into two sections: Theme-Variation 9, and Variations 10-20 (with Variation 10 containing the most obvious presentation of the *Arirang* tune within the second section.) Section I can be subdivided into Theme - Variation 2, Variations 3-6, and Variations 7-9. Section II can be subdivided into Variations 10-15 and Variations 16-20. The first variation of each of the five subdivisions (Theme, Variation 3, Variation 7, Variation 10, and Variation 16) also features the *Arirang* tune, sometimes with texts and translations printed in the score. Therefore, Bahk has structural significance to the text appearing in these presentations of the *Arirang* tune. It is also curious to note that Bahk also uses text in Variation 8, but not for the same structural reason. Rather Variation 8 is based on a different *arirang* tune, specifically *Gin-arirang*, than is used throughout the rest of the work. Although *Gin-arirang* is a variation of the *Arirang* tune, it contains a considerably different text and melody than the *Arirang* tune of all the other variations of Bahk's *20 Arirang Variations*.

³³ Bahk, Junsang. Phone Interviews. March 2013.

Table 2. Bahk's 20 *Arirang Variations*, formal organization

			Measures	Stylistic Indications	Tempi	Meters
Part I	I	Theme	1-16	Andante amoroso	 = 66	9 / 8
		Var. 1	17-56	Allegro leggiero	 = 148	9 / 16
		Var. 2	57-109	Presto furioso	 = 124	2 / 4
		Var. 3	110-125	Amoroso	 = 108	9 / 16
		Var. 4	126-142	Lontano	 = 108	9 / 8
	II	Var. 5	143-170	Continuum: so schnell wie möglich	N/A	20/8 22/8
		Var. 6	171-181	Presto	 = 92-96	12/8
		Var. 7	182-201	Adagio tranquillo	 = 52	Meter changes
	III	Var. 8	202-217	Andante grazioso (gin-Arirang)	 = 108	9/16
		Var. 9	218-239	Blitz schnell Presto Blitz schnell Ancora con Vivo	 = 144  = 152	Meter changes
Part II	IV	Var. 10	240-255	Arirang, Sematchi	 = 72	9/8
		Var. 11	256-277	Volkstanz Presto	 = 208	Meter changes
		Var. 12	278-292	Vivace	 = 200	Meter changes
		Var. 13	293-310	Presto zeloso	 = 120	Meter changes
		Var. 14	311-336	Allegro assai e grazioso	 = 152	Meter changes
		Var. 15	337-357	Allegro molto risoluto	 = 152	Meter changes

V	Var. 16	358-373	Adagio cantabile	 =52	3/4
	Var. 17	374-381	Parlando	 =46	Meter changes
	Var. 18	382-399	Tempo di Marcia	 =138	4/4
	Var. 19	400-427	Vivo	 =144-148	Meter changes
	Var. 20	428-449	Ancora con vivo e Presto ritmico	 =176	Meter changes

As shown in Table 2, the variations have different numbers of measures, due to various rhythmic patterns and meter changes. The piece can be divided into three sections, with the first variations of each section presenting a clear melody of *Arirang*.

The Theme, *Andante amoroso*, has the *Arirang* tune with the tonal center of G (D-E-G-A-B), without a key signature. It is harmonized mostly with a block pentatonic chord centered around A (E-F#-A-B-C#) (Example 27). Eun Ha Lee, a student of Bahk, described these cluster-like chords as “hybrid structured harmony.”³⁴ Lee stated that Bahk’s harmonies are built, rearranged, and inverted on the 4th and 5th intervals from the G pentatonic scale.³⁵ For example, the above mentioned chords in Example 27 are not just a whole step away from the tonal center of G, but rather V/V of G; thus it is already

³⁴ Eun Ha Lee, “The Analytic Study of Bahk, Junsang’s Piano Solo ‘35 Arirang Variations’,” Master’s thesis, Choong-ang University, December 1990, 50 (Only the Theme and 13 Variations of Bahk’s 20 *Arirang Variations* are from Bahk’s original 35 *Arirang Variations*).

³⁵ Ibid.

naturally structured as part of overtone series of G.³⁶ Furthermore, Lee states that these cluster-like chords are the “fundamentals of the composer’s musical idioms in pursuit of modernization of the harmonization of Korean Folksongs.”³⁷ However, I believe that a less confusing explanation is to simply think of these cluster-like chords as being built on all five notes of the A pentatonic scale (E-F#-A-B-C#). Therefore as shown in Example 27, the right hand melody of the *Arirang* tune is in the G pentatonic scale accompanied by cluster-like chords in the left hand based on the A pentatonic scale.

³⁶ Eun Ha Lee, 50.

³⁷ Ibid.

Example 27. Bahk, 20 Arirang Variations for Piano Solo, Theme, mm. 1-8.³⁸

Meiner lieben Frau Hojung gewidmet

20 Arirang Variations for Piano

Thema

20 아리랑 변주곡

박 준 상 작곡

Andante amoroso ♩. = ca 66

BAHK JUNSANG

In measure 9, the parallel chords of G pentatonic scale (marked in a square) are used simultaneously with the D pentatonic scale presented as a block chord on the downbeat (Example 28). It is interesting to note that the G pentatonic scale (D-E-G-A-B) and the D pentatonic scale (A-B-D-E-F#) share common tones of four of the five pitches (A, B, D, E,).

³⁸ Junsang Bahk, 20 Arirang Variations for Piano solo (Seoul: Shoot Bud Editions, 2011). Copyright © 2011 by Shoot Bud Edition. Reprinted by permission of Shoot Bud Edition.

Example 28. Bahk, *20 Arirang Variations for Piano Solo*, mm. 9-10.

Bahk precisely notated all the dynamic markings, as shown in the previous two examples. Also, the melody of the theme includes *sigimsae* of the arirang tune written out.

Bahk's variations use more contemporary techniques than the composition by Unhoe Park. Unlike Unhoe Park's piece, the *Arirang* in many of Bahk's variations is rather hidden. In Variation 1, *Allegro leggiero*, the intervals of M2 and P4 of the *Arirang* melody are heard well, but the tune is not obvious to the listener (Example 29).

Example 29. Bahk, *20 Arirang Variations for Piano Solo*, Var. I, mm. 17-23

17 Allegro leggiero ♩. = 148

Var. I

21

pp

p

Although the key signature is G major in Bahk's Variation I, the variation moves back and forth between G and Gb pentatonic scales from the very beginning and ends with a descending Gb pentatonic scale (Example 30).

Example 30. Bahk, *20 Arirang Variations for Piano Solo*, Var. I, mm. 49-56

49

p

mf

mf

53

pp

attacca subito

In Bahk's Variation II, *Presto furioso*, the *Arirang* tune is heard more distinctly than Variation I. Note the use of occasional flats (Example 31) on Eb and Ab while still keeping a tonal center of the G pentatonic scale: D, E (or altered Eb), G, A(or altered Ab), B. This forms an interesting connection to Unhoe Park's *Arirang Variations* in that these occasional accidentals are also derived from the lowered second and fourth pitches of the pentatonic scale. I believe that an explanation for this phenomenon is due to the unequal tempered tuning system of the Korean traditional music, especially due to the *sigimsae*. In my opinion, it seems like the composer is trying to express the sadness of the tune *arirang* with the addition of the altered notes.

Example 31. Bahk, *20 Arirang Variations for Piano Solo*, Var. II, mm. 57-65

Presto furioso ♩ = 124

Var. II

In Variation III, *Amoroso*, the left hand has the melody in the middle register. Many measures feature octave grace notes / pedal tones on D into the longer values of the first downbeat, giving this variation the sound effect of the Korean string instrument, *gayagum* (Example 32).

Example 32. Bahk, *20 Arirang Variations for Piano Solo*, Var. III, mm. 110-113

Amoroso ♩. = 108

Var. III

The dynamic level of this variation is primarily *piano*, however the grace notes in the left hand on the downbeats are indicated with a *mezzo forte* dynamic level. I believe this is a purposeful imitation of the plucking sound of the *kayagum*, a traditional Korean string instrument. In the climax (third phrase of *Arirang*, mm. 118-121), there are no grace notes and the dynamic level has increased to *fortissimo* in m. 118(Example 33). The climax is further emphasized with the right hand hemiola-like rhythm with accents.

Example 33. Bahk, *20 Arirang Variations for Piano Solo*, Var. III, mm. 116-118

Variation IV is marked *Lontano*, with *legatissimo sempre* next to the pedal marking in m. 1. The melody is hidden, first in the left hand (Example 34).

Example 34. Bahk, *20 Arirang Variations for Piano Solo*, Var. IV, mm. 126-127

Lontano ♩. = 108

Var. IV

pp

Ped. legatissimo sempre

Although the melody remains in the left hand throughout this variation, the right hand notes (B and F#) create an ostinato lasting throughout most of this variation. Eventually the melody enters in the right hand in m. 135. The climactic phrase of *Arirang* melody (mm. 135-138) is marked with accents in the right hand with a *fortissimo* dynamic level (Example 35).

Example 35. Bahk, *20 Arirang Variations for Piano Solo*, Var. IV, m.135-136



Variation V, *Continuum: so schnell wie möglich*, is played *fortissimo* throughout the piece, with *Arirang* lyrics notated above the right hand melody, because it is difficult to figure out the melody at first looking at the score. Notice the 20/8 and 22/8 meter as well as the contemporary notation in Example 36.

Example 36. Bahk, *20 Arirang Variations for Piano Solo*, Var. V, mm. 143-144

Continuum: so schnell wie möglich

10

Var. V

20
8
ff

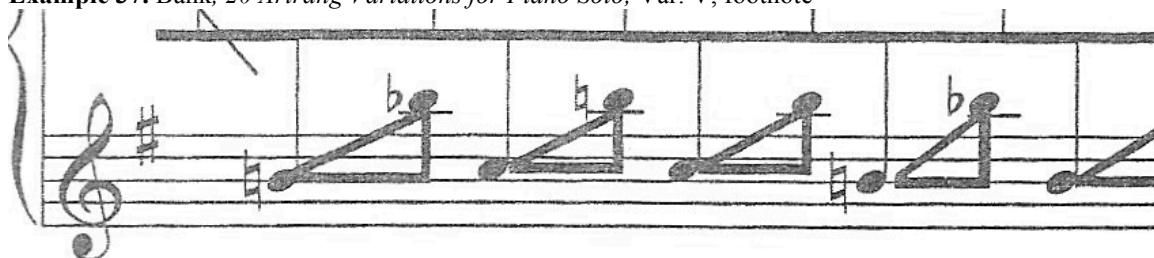
ped. sempre

ri- ra- ng a-

22
8

Performance indications regarding the triangular shapes are explained by the composer in the footnotes in the score (German, English, and Korean). The performer is to interpret the triangular shapes: playing the top note down to the bottom note in the right hand, and from bottom to top in the left hand while playing all the possible notes in between. Bahk named this technique the “Noise Glissandi” in the Korean translation (Example 37), notating that the tone cluster glissandi throughout the variation will give the most colorful sound (electronic acoustic effect) [*sic.*] with an easy technique. Also only in the Korean translation, Bahk indicated that the last notes of the glissandi may be omitted if the individual pianist has small hands. Bahk continues that the performer will be able to play accurately if he sings the melody internally as he plays. (Example 37).

Example 37. Bahk, *20 Arirang Variations for Piano Solo*, Var. V, footnote



abwärts: ▽ Tonclusterglissandi ohne Ruecksicht auf nicht ansprechende Tasten, mit offener Handfl
aufwärts: ▴ glissandi: effected by rolling the palm or forearm over the keys, regardless of notes not

소음글릿산도: 오른손바닥은 피아노의 윗단의 첫음을 손바닥 아래부분(손목쪽)에서 ↘
차례로 눌러 양손바닥을 번갈아 글릿산도 효과가 나게 연주하는데 양손의 처음음과 □
고려하지 않아도 된다. (효과: 쉬운방법으로 가장 화려한 효과(전자음향효과)를 낸다.)

The pianist needs to be careful to relax his hands while performing this variation as it gets tiresome and difficult to execute five pages long of the same patterns without any rest.

The arirang tune is not heard distinctly in Variation VI, *Presto*, because of the use of the semitone throughout the piece; however, the interval of the major second and the pentatonic scale are still present. Variation VI is reminiscent of the Korean zither, *gayageum*'s plucking effect. (Example 38).

Example 38. Bahk, *20 Arirang Variations for Piano Solo*, Var. VI, mm. 171-172

Presto ♩ = 92-96

8va

Var. VI

Bahk's Variation VII, *Adagio tranquillo* uses trills and tremolos throughout the variation. Again, the performer needs to be careful of his hands to execute the non-stopping trills and tremolos. The tune appears consistently in the left hand (Example 39).

Example 39. Bahk, *20 Arirang Variations for Piano Solo*, Var. VII, mm. 182-185.

Adagio tranquillo ♩ = 52

Var. VII

Variation VIII, *Andante grazioso (gin-Arirang)* is unique in that it is marked *Andante grazioso (gin-arirang)* (Example 40). The left hand is canonic to the right hand melody in many places.

Example 40. Bahk, *20 Arirang Variations for Piano Solo*, Var. VIII, mm. 202-209.

Andante grazioso(gin-arirang) ♩ = 108

Var.VIII

The musical score for Variation VIII is presented in two systems. The first system shows the right-hand melody with lyrics 'a - ri - rang a - ri - rang a - ri - ro - gu - ryo -' and the left-hand accompaniment. The second system continues the melody with lyrics 'a - ri - rang a - ri - rang a - ri - ro - gu - ryo -'. The score includes dynamic markings (p, mp, mf) and fingering numbers (1-5). The left hand is canonic to the right hand melody in many places.

Gin(long)-arirang used in Bahk's Variation VIII is considered a variation of the *Kyonggi Arirang*. But, it sounds almost totally different from the *Arirang* used throughout the three works discussed in this study, due to the use of much more *sigimsae*, of different texts, and in a slower tempo, although it is still in *semachi changdan*. A transcription of the *Gin-arirang* is provided in Example 41. The text of the *Gin-Arirang* is as follows:

Arirang, Arirang, it is Arari.
 Arirang, Ari-eol-soo, it is Arari.
 Anchor the boat lightly floating on the boundless expanse of water,
 Let me ask

Example 41. A Transcription of *Gin-Arirang*³⁹

긴 아리랑

한국(경기도) 민요

♩ = 30

〈받는소리〉

아리 - 랑 - - - - 아리 - 랑 - - - - 아 - 라 - 리 - 로 - - - -
 구 - - - - 료 - - - - 아 - 리 - 랑 - - - - 아 리 - 얼 - 수 -
 아 - 라 - - - - 리로 - 구 - - - - 료 만 경 - - - -
 창 파 - - - - 에 저 기 - - - - 둥 실 - - - - 뜬 - - - - 배 - - - -
 게 잠 칸 - - - - 닻 주 - 어 - 라 -
 말 - - - - 물 어 - 보 - - - - 자

〈매기는소리〉

Variation IX, *Blitz schnell*, has the *arirang* melody in the right hand in octaves as shown in Example 42. This variation also features frequent meter changes (4/4, 12/16, 15/16, etc.) The first measure is repeated exactly the same as in m. 232, after the third line of the *Arirang* tune is presented.

³⁹ Han Soon Kim, *Hanguk ui Arirang Moonhwa (Arirang Culture of Korea)*, The International Cultural Foundation, ed. (Seoul: Pagijong Press, September 1, 2011), 356. Reprinted by permission of Pagijong Press.

Example 42. Bahk, 20 Arirang Variations for Piano Solo, Var. IX, mm. 218-221

Blitz schnell **Presto** ♩. = 144

Var. IX

fff *l.v.* *f marcato*

Red. *

The Second Section of Bahk's variations begins with Variation X, *Arirang*, *Sematchi*, *Dreierrhythmus*, with a subscript *Volkslied* (*Liebeslied*) with a clear presentation of *Arirang*. "Sematchi," the repetitive rhythmic pattern in three, is shown in the accompaniment of the left hand (Example 43). Bahk's marking of *Volkslied* (at the beginning of Variation X) gives a clue for the sudden appearance of the clearly defined *Arirang* tune and its texts in Korean, phonetic translation, and German translation.

Example 43. Bahk, 20 Arirang Variations for Piano Solo, Var. X, mm. 240-247

22

Arirang, Sematchi ♩ = 72, Dreierhythmus

Volkslied(Liebeslied) BAHK JUNSANG
박 준 상 작곡

아 - 리 랑 - 아 - 리 랑 - 아 - 라 - 리 - 요
a - ri rang a - ri rang a - ri yo

Var.X

9/8 mp

아 - 리 랑 - 고 - 게 - 못 - 님 - 이 간 다 -
a - ri rang go - ge - ro - neom - eo gan da -

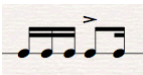
Then, the German translation towards the end of the variation is shown in Example 44. The composer was being considerate of the pianist who may want to sing the tune that he put the melody in the singable range with less sigimsae and translations in order for the pianist to understand and interpret the work better.

Example 44. Bahk, *20 Arirang Variations for Piano Solo*, Var. X, ending, German translation

Arirang arirang arariyo,
Es geht einer über den Arirang Hügelpaß.
Mein Liebster, der mich verläßt und fortgeht,
Kommt nicht einmal zehn-ri weit, dann schmerzen die Füße.

십 리 도 못 가 서 발 병 난 다.
sib ri do mot ga seo bal hyeong nan da.

Variation XI is marked *Volkstanz* (Folk Dance) *Presto* and uses the syncopated

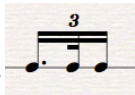
driving rhythmic pattern of  (Example 45). According to Eun Ha Lee, Bahk tried to imitate the rhythmic pattern of *nongak* (the traditional Korean music performed by farmers.)⁴⁰

Example 45. Bahk, *20 Arirang Variations for Piano Solo*, Var. XI, m. 256

Volkstanz
Presto ♩. = 208

Var. XI

⁴⁰ Eun Ha Lee, 67.

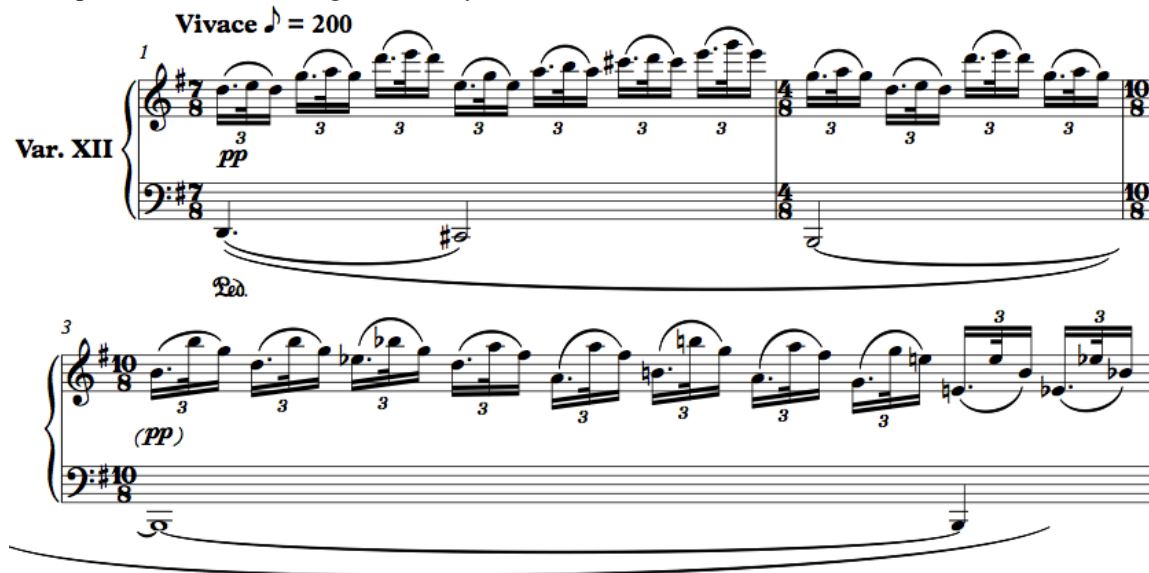
Var. XII, *Vivace*, is built on the rhythm of , which is prevalent

throughout the variation. The arirang melody is somewhat hidden but still follows the shape of the *Arirang* tune by using the intervals of the pentatonic scale within the rhythmic pattern. The longer note values of the left hand play a G pentatonic scale with much emphasis on V, outlining the D major scale (Example 46).

Example 46. Bahk, *20 Arirang Variations for Piano Solo*, Var. XII, mm. 278-280

Vivace ♩ = 200

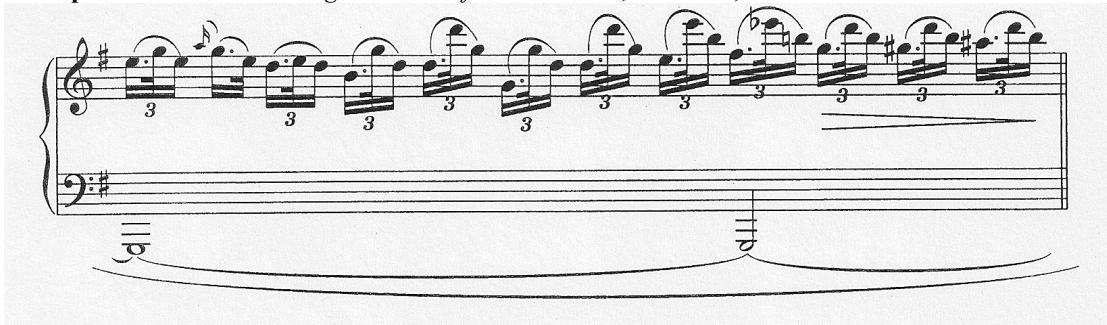
Var. XII



The musical score for Variation XII, mm. 278-280, is presented in two systems. The first system covers measures 278 and 279, and the second system covers measures 280 and 281. The tempo is marked 'Vivace' at 200 beats per minute. The key signature is one sharp (F#). The time signature is 7/8. The right hand (RH) features a complex melodic line with many triplets of eighth notes. The left hand (LH) plays a slower, more melodic line, often with long note values. A continuous pedal marking is indicated by a wavy line under the LH staff. A tied G is shown in the LH staff at the end of the variation.

Even though the term *attaca* is not present, Variation XII continues without pause into Var. XIII, *Presto zeloso*, as illustrated by the continuous pedal marking and the tied G in the left hand (Example 47 & downbeat of Example 48).

Example 47. Bahk, *20 Arirang Variations for Piano Solo*, Var. XIII, m. 292



Variation XIII is mimicking the sound of *gayageum*, a traditional Korean string instrument. This unique variation, without any accompaniment, captures the characteristic of Korean music in that it focuses on melody rather than harmony (Example 48).

Example 48. Bahk, 20 Arirang Variations for Piano Solo, Var. XIII, mm. 293-295.

Presto zeloso ♩ = 120

Var. XIII

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This variation contains constant thirty-second note triplets with numerous shifting meters (5/8, 3/8, 4/8, 9/16, etc.). Due to the speed (*Presto zeloso*) it is extremely difficult to hear the *Arirang* melody except for a few measures where the tune is accented and doubled in octaves, such as mm. 5-6 (Example 49).

Example 49. Bahk, 20 Arirang Variations for Piano Solo, Var. XIII, mm. 297-298

Variation XIV, *Allegro assai e grazioso*, is based on the intervals of a minor third followed by a single note in both hands. The circled single notes on Example 50 present the melody doubled in octaves (i.e., the higher note of the preceeding harmonic minor third intervals) and outlines the *Arirang* tune. Meanwhile the right hand melody stays mostly in the G pentatonic scale and the left hand notes mostly stay in the E pentatonic scale, although the *Arirang* tune is difficult to hear until the end of measure 4 (Example 50).

Example 50. Bahk, *20 Arirang Variations for Piano Solo*, Var. XIV, mm. 311-315

Allegro assai e grazioso ♩ = 152

Var.XIV

The musical score for Variation XIV, 'Allegro assai e grazioso', measures 311-315, is presented in a two-system format. The first system shows measures 311-314, and the second system shows measures 315-318. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro assai e grazioso' with a quarter note equal to 152 beats per minute. The dynamic is 'p' (piano). The instruction 'cresc. poco a poco' is written above the right hand melody. The right hand melody is marked '8va' (octave) and features circled notes. The left hand melody is marked '(cresc.)' (crescendo). The score is labeled 'Var.XIV' on the left side.

Variation XV, *Allegro molto risoluto*, begins with the F pentatonic scale in the right hand, and the G pentatonic scale in the left hand, followed by the *Arirang* melody

in G. The left hand notes are connected with two 32nds grace notes into the right hand notes. This variation also features frequent meter change (8/4, 2/4, 4/4, 5/4, 3/4, etc.) (Example 51).

Example 51. Bahk, *20 Arirang Variations for Piano Solo*, Var. XV, mm. 337-341

Allegro molto risoluto ♩ = 152

Var.XV

The musical score for Variation XV is presented in three systems. The first system is in 8/4 time, the second in 2/4 and 4/4, and the third in 5/4 and 3/4. The tempo is Allegro molto risoluto, 152 beats per minute. The key signature is one sharp (F#). The score features frequent meter changes and complex rhythmic patterns, including triplets and grace notes. Red boxes highlight specific passages in each system. The word 'simile' appears at the end of the first system.

Variation XVI, *Adagio cantabile*, marks the last section, giving a clear *Arirang* tune in Eb pentatonic with occasional shifts in mode and giving *Arirang* texts above the soprano line, in which *sigimsae* are added (Example 52).

Example 52. Bahk, *20 Arirang Variations for Piano Solo*, Var. XVI, mm. 358-361

Adagio cantabile ♩ = 52

Var. XVI

BAHK JUNSANG
박준상 작곡

a ri rang a ri rang a ri yo

mp legato sempre

p

Fingering: 1 2 3 4, 1 3 4 5, 1 2 1 5, 1 2 1 5

Only in mm. 368-369, the *Arirang* tune is canonic, first in right hand, then to left hand (Example 53).

Example 53. Bahk, *20 Arirang Variations for Piano Solo*, Var. XVI, mm. 366-369

na reul beo ri go ga si neun nim eun

f

mf

p

Fingering: 3, 3

Var. XVII, titled “Transformation” and marked *parlando*, emphasizes tone clusters, along with the *Arirang* melody in the soprano voice. Most of this variation

features a high range of the piano keyboard with both hands in the treble clef (Example 54). This variation is extremely similar to Variation 21, titled “Transformation I,” of Bahk’s unpublished original 35 *Arirang Variations*. According to Eun Ha Lee, Bahk’s student, Variation 21 of Bahk’s unpublished 35 *Arirang Variations* is based on Variation 9 of the same work. Although Variation 9 is similar in style to Variation 21, Variation 9 is presented more simply, both harmonically and melodically. The cluster-like chords presented in this Variation are based on the intervallic relationships of the perfect fourths and fifths, building quartal harmony as circled in Example 54.

Example 54. Bahk, *20 Arirang Variations for Piano Solo*, Var. XVII, m.374

Parlando ♩ = 46 "Transformation"

Var.XVII

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The arirang tune begins in G, then changes to Gb in mm. 3-5, and ends in G (Example 55).

Example 55. Bahk, *20 Arirang Variations for Piano Solo*, Var. XVII, mm. 375-376

The final bass note of this variation, a low G, is misprinted. According to the composer, this note is intended to be a low A as in the previous chord (Example 56).⁴¹

Example 56. Bahk, *20 Arirang Variations for Piano Solo*, Var. XVII, m. 381

Bahk's Variation XVIII has *Arirang* in a march, marked as "Tempo di marcia," with the *Arirang* text written above the soprano line (Example 57).

⁴¹ Bahk, Phone Interviews, March 2013.

Example 57. Bahk, *20 Arirang Variations for Piano Solo*, Var. XVIII, mm. 382-385

Tempo di marcia ♩ = 138

BAHK JUNSANG
박 준 상 작곡

Var. XVIII

An interesting feature of this variation is the codetta of two measures at the end. It imitates the cheer which became very popular throughout Korea since the 2002 FIFA World Cup held in Korea and Japan. The cheering component uses the rhythmic pattern of “Dae Han Min Guk (The Republic of Korea)” (m. 398) followed by a clapping component (m. 399) (Example 58).

Example 58. Bahk, *20 Arirang Variations for Piano Solo*, Var. XVIII, mm. 398-399.

J marcato

Variation XIX, *Vivo*, is the most difficult to play rhythmically. It has meter changes almost every measure, and the rhythm itself is difficult to execute in tempo *Vivo*. The *Arirang* melody is shared between the two hands in the outer voices (Example 59).

Example 59. Bahk, 20 *Arirang Variations for Piano Solo*, Var. XIX, mm. 400-403

Vivo ♩ = 144-148

Var.XIX

9/16

ff marcatisss.

1

7/16

Variation XX, *Ancora con vivo e Presto ritmico*, displays harmonically consonant chords, mostly majors triads, with large leaps. The melody is heard on top, sometimes with octave displacement, and the frequent meter changes also occur in this variation. The major triads throughout sound like a fanfare, making this variation the finale of the piece (Example 60).

Example 60. Bahk, *20 Arirang Variations for Piano Solo*, Var. XX, mm. 428-429

Ancora con vivo e Presto ritmico ♩ = 176

Var.XX

10
8 *ff*

8va *simile* *8va* *simile* *8va* *simile*

The non-harmonic chords in mm. 440-441 sound like an appoggiatura to the next chords, making it difficult to hear the *Arirang* tune (Example 61).

Example 61. Bahk, *20 Arirang Variations for Piano Solo*, Var. XX, mm. 440-441

Meno mosso **accel.**

8va

10
8 *p sub.*

The driving pentatonic scale chords (D-E-G-A) with feverish crescendo present a vertical format, leading into the last note G, emphasizing the tonal center in unison (Example 62).

Example 62. Bahk, *20 Arirang Variations for Piano Solo*, Var. XX, mm.447-449

The musical score for Example 62, Variation XX, measures 447-449, is presented for piano. It features two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of pentatonic scale chords, each marked with a '3' and a bracket, indicating a triplet. The lower staff begins with a bass clef and a key signature of one sharp (F#). It also contains a series of pentatonic scale chords, each marked with a '3' and a bracket, indicating a triplet. The score includes dynamic markings: 'ff' (fortissimo) and 'fffz' (fortissimozzando). The tempo is marked '8va' (octave up). The score is in 4/4 time. Below the staves, there is a note in German: 'Diese Partitur wurde vom Komponisten selbst reingezeichnet.(Urtext) Komponiert 1985 in Wien // Revidiert 2011 in Danguri'.

In summary, in Bahk's *20 Arirang Variations for Piano Solo*, the *Arirang* melody is sometimes hidden. However, as Bahk suggests, it would be easier to bring out the melody if sung internally. Also, as seen above, some of the variations are marked with the texts of *Arirang* by the composer, again to help the performer.

Bahk's *20 Arirang Variations for Piano Solo* feature the *changbootaryongjo* (the pentatonic scale) throughout the entire work, not only emphasizing the melodic shape of the *Arirang*, but often used as blocked chords (vertical simultaneities). These blocked chords consist of all five notes of the pentatonic scale on one chord juxtaposed on top of another (e.g. Example 28). In addition, Bahk's use of *changdan* is very clear. In some of the variations, the composer even notated the *changdan* used.

In *20 Arirang Variations for Piano Solo*, Bahk attempts to define Korean harmony by using all the notes of the pentatonic scale of *Arirang* both linearly and vertically in cluster-like chords, while simultaneously incorporating many twentieth-century compositional techniques, such as tone clusters, frequent meter changes, and his unique “noise glissandi” notation. In addition, Bahk’s imitation of Korean traditional instruments, the extensive use of *sigimsae*, and the use of *Arirang* text in certain variations lend important significance in this solo piano work. Bahk’s studies with Stockhausen and Ligeti surely influenced his attempts for a creative sound palette. Adventurous notation leading to a creative soundscape are hallmarks of Bahk’s *20 Arirang Variations*. Bahk’s work is interesting and musically challenging for the performer and engaging for the listener.

CHAPTER FOUR: BANG JA HURH'S *PIECES OF "ARIRANG" FOR PIANO*

Biographic Sketch

Bang Ja Hurh (b. 1943) graduated from Sookmyung Women's University with both the BA and MA in composition. She also received the MM in Composition from the American Conservatory of Music in Chicago. In 1997, she received the Award Recognition of Good Works from Japan's Traditional Cultural Institute. Her compositions have been commissioned by the Society of Women Composers, Seoul Music Festival, and several international music conferences and festivals, with performances of her works in Japan, Taiwan, Hong Kong, Australia, Holland, and the United States. She was one of the founders of the Korean Society of Women Composers. She was the Dean and Professor of Composition at the School of Music, Sookmyung Women's University in Seoul, Korea. She was Director of the Korean Society of Women Composers and Asian Composers League, as well as Vice-President of the Korean Composer's Association and President of the Society of Composition.

Hurh divides her musical life into three periods:

Early Years: [...] My first piece, a symphonic poem, *Side Line*, (commissioned by the [Korean] National Symphony Orchestra) took me 6 years to compose, but it was insufficient to express the ethnic sense of beauty. [...] It was Igor Stravinsky and the French composer, Andre Jolivet, who influenced me the most before writing this piece. [...]

Middle period: I was fascinated by chamber music. Most of my chamber music is program music, expressing my own world, as it is a necessity for musical art. It also expresses the Korean contemporary sense esthetically and delicately,

while embodying the idiom of the Korean soul, flowing like a fountain, in bitonality (atonality) [*sic.*], appealing to intuition, rather than traditional theory and [rules of composition.]

Present [as of January 2004]: The development of techniques in Piano Concerto, *The Great Wall*, “Arirang” for Orchestra, Piano pieces, songs, chorale pieces, etc. sometimes approaches us with warning by experimental means, as if rearranging the risk factor of modern music. As in the *Pieces of “Arirang” for Piano*, it seems to make the breakthrough of the Korean reception within the Western musical forms, perhaps the thinking pattern of deviating from western oriented cultural perception.⁴²

Hurh’s piano pieces include *Pieces of “Arirang” for Piano* (1999) and “Two Diagrams” *for Piano* (1967, rev. 1996). She wrote seven more piano works that have not been published. Appendix C has the list of her oeuvre.

Music critic Sang Man Lee states of Hurh’s works, “her music has people’s faces.”⁴³ Composer Hae Joong Yoon said, “Composer Bang Ja Hurh portrays the true form of novel and beautiful musical arts by combining the authentic and modern, in her own expression without pretense.”⁴⁴ Kyung Chae Dong summarizes that “these two views represent in part, that life, as it is [*sic.*], and nature, breathe in her music.”⁴⁵

Hurh’s *Pieces of “Arirang” for Piano* (1999)

Pieces of “Arirang” for Piano was commissioned by KISHIKO International Contemporary Music Association and premiered by pianist, Hae Jeon Lee, in Newman

⁴² Kyung Chae Dong, “Composer Hurh Bang Ja: musical passion and artistic spirit reach for the sky,” *Eumagchunchu*, January 2004, 35.

⁴³ *Ibid.*

⁴⁴ *Ibid.*

⁴⁵ *Ibid.*

Music Hall at the University of Southern California in Los Angeles, CA. It was published in 1999 by Eumag Chunchu in Seoul.

According to the composer, the inspiration for the work is as follows:

The main idea for my work is like a shadow, a time of feeling of the heavenly truth, God's intention, as the miracle of life in infinite space through the tiny little life rhythm of a mother and her baby. Although shadows cannot see the sun, they know the sun's being as it knows eternity. The [miracle of the] sound of the baby's breathing becomes the winter that delivers lives, or the sunshine that opens a new world. For the middle and last sections of my work, it was based on the *changdan* of Korean traditional music, and I tried to express the relaxation or composure of the court music. The sound of *kayagum* or *taegum* was imitated by solo piano and developed to an infinite melody to merge with the Korean ideology. The expression of Korean sentiment changes with rapid introduction of pentatonic scale, followed by the rhythm and traditional melody, as the energy gets explosive as it moves to the end. The lyrical simplicity and humor implicated in a Korean folk song, *Arirang*, was put in the western timbre of piano, using traditional and modern techniques, i.e., the modern harmony combined with the rhythmic transfiguration of the idea of *nongak* [the Korean traditional folk music played by farmers]. Therefore, to form the consensus from the audience, I tried to create new sounds, not simply to emphasize artistic technique.⁴⁶

Hurh's *Pieces of "Arirang" for piano* has five movements: *Cradle Song*, *Korean Blood*, *Slow Dance-Lotus*, *The Great Wall*, and *Explosion*. The tune of *Arirang* is rather hidden and difficult to recognize at first. Title seems to imply the work uses "pieces" or "fragments" of *Arirang* tune. This work also employs modern techniques and vocabulary, with frequent meter changes and tone clusters, along with the composer's unique notations. In the last movement, there is unmeasured notation with an obvious absence of meters.

⁴⁶ Bang Ja Hurh, "Words from the Composer," in Hae Jeon Lee, "Pianists' Favorite Piece by Korean Composer: Bang Ja Hurh's [Arirang Variations for Piano]," Eumagchunchu, January 2002, 163.

The first movement, *Cradle Song*, begins with a musical imitation of the breathing of a sleepy baby, as the composer described. It begins by alternating G major and g minor tonalities, as shown in Example 63.

Example 63. Hurh, *Pieces of "Arirang" for Piano*, I. *Cradle Song*, mm. 1-5⁴⁷

I. Cradle Song
자 장 가

Bang-Ja Hurh
(許芳子)

$\text{♩} = \text{ca. } 88$

p pianissimo e molto esressivo

mp

G gm G gm G gm G

An interesting feature of this movement is that it uses a lot of chromatic descending sequences, mostly containing intervals of 6ths and 3rds (Example 64).

Example 64. Hurh, *Pieces of "Arirang" for Piano*, I. *Cradle Song*, mm. 20-23

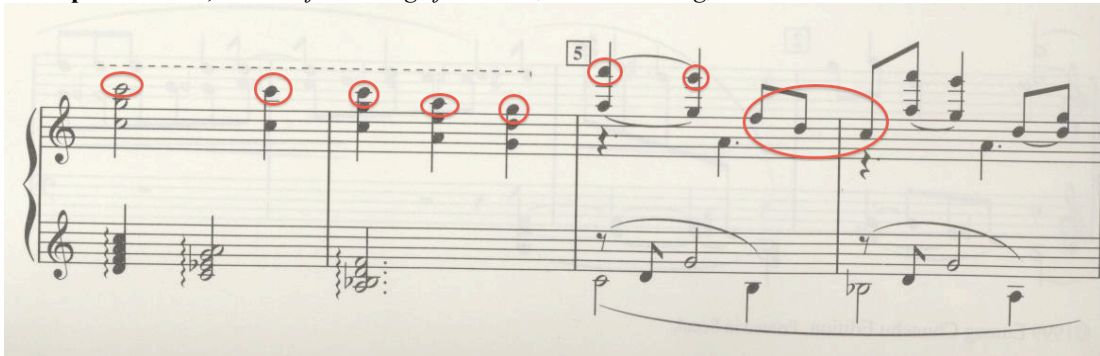
p più espres.

M3 M3 M3 M3

⁴⁷ Bang Ja Hurh, *Pieces of "Arirang" for Piano* (Seoul: Eumag Chunchu, 1999). Copyright © 1999 by Eumag Chunchu. Reprinted by permission of Eumag Chunchu.

Fragments of the *Arirang* melody are heard throughout this movement. After the chromatics sequences described above, the movement modulates to the tonal center of F at around measure 35, continuing with a clear presentation of the third phrase of *Arirang* melody from mm. 38 (Example 65). The melody is usually doubled in octaves and harmonized with the combination of perfect fourths and fifths (Example 65).

Example 65. Hurh, *Pieces of "Arirang" for Piano*, I. *Cradle Song*, mm. 38-41



The *Arirang* melody is heard again in mm. 57-68, first in the left hand, then in the right hand (Example 66). Again, it is harmonized primarily with perfect fourths and fifths.

Example 66. Hurh, *Pieces of "Arirang" for Piano*, I. *Cradle Song*, mm. 57-66

The image displays a musical score for two measures, 8 and 9, from a piece titled "Cradle Song". The notation is in 3/4 time. Measure 8 begins with a piano (*p*) dynamic marking. The left hand (bass clef) plays a sequence of notes: a quarter note, followed by a half note, and then a quarter note. The right hand (treble clef) plays chords and moving lines. Measure 9 also begins with a piano (*p*) dynamic marking and includes the instruction *mf cantabile*. The left hand continues the melodic line, and the right hand features a series of chords. Red circles are drawn around specific melodic phrases in the left hand of both measures, highlighting the Arirang melody.

Later in mm. 79-82, the same phrase of *Arirang* melody is heard again, first disguised within the presentation of pentatonic scale in octaves, with accompaniment style of a quarter note followed by a half note in the left hand, like a lullaby (Example 67).

Example 67. Hurh, *Pieces of "Arirang" for Piano*, I. *Cradle Song*, mm. 75-84



The first movement, *Cradle Song*, does not employ modern techniques, but rather a simplified Korean sentiment expressed in melodic and harmonic forms. The melodic and harmonic progressions emphasize the *changbootaryongjo* (the traditional Korean pentatonic scale for *Arirang*).

The second movement of Bang Ja Hurh's *Pieces of "Arirang" for Piano* is entitled "Korean Blood." This movement features a satirical and humorous representation of the dignity of *yangban*, a Korean aristocrat or nobleman. It is rhythmically active, very dramatic, and dissonant. It has frequent meter changes as shown in the following Table 3.

Table 3. Hurh, *Pieces of “Arirang” for Piano*, II. Korean Blood, frequent meter changes

Meter signatures	Measures
5/4	1-7
4/4	8-9
4/4 + 1/8	10-12
5/4	13-16
2/4	17
4/4	18-34
5/4	35
4/4	36-41
5/4 + 1/8	42-
4/4	43-47
2/4	48-
4/4	49-53
5/4	54
1/4	55
2/4	56-58

The meter changes of 5/4, 4/4, then to 4/4 + 1/8 then back to 5/4, are employed in the first page of this movement. This movement emphasizes the interval of the perfect fourth and features quartal harmony. At the beginning of this movement Hurh writes minor seventh in the outer voices, which becomes inverted and used as a major seconds (e.g. mm. 5-6), to express the satire, as shown in Example 68.

Example 68. Hurh, *Pieces of "Arirang" for Piano*, II. Korean Blood, mm. 1-14

II. Korean Blood
한국의 명가

Ritmato ♩ = ca.107

p *mp*

cresc. *f* *mp* *mp* *f*

8va

♩ = sempre staccato

[1]

[2]

[3]

[4]

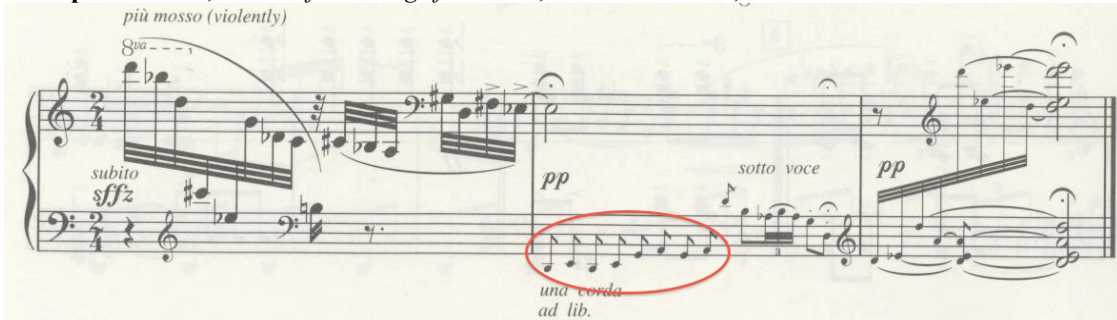
This movement also features chromatic patterns as shown in Example 69.

Example 69. Hurh, *Pieces of "Arirang" for Piano*, II. Korean Blood, mm. 29-34



In this movement, the *Arirang* tune is only heard once as it appears at the end with an ad libitum (Example 70).

Example 70. Hurh, *Pieces of "Arirang" for Piano*, II. Korean Blood, mm. 56-58



In general, this movement is reminiscent of the *Madangnori*, traditional Korean outdoor performances, which are usually satirical.

The third movement titled, “Slow Dance – Lotus,” has a ternary formal structure as shown in Table 4.

Table 4. Hurh, *Pieces of “Arirang” for Piano*, III. Slow Dance – Lotus, formal organization.

A	mm. 1-10
B	mm. 11-17
A ¹	mm. 18-25

The section A (A¹) has a clear Arirang melody, marked by the composer. The tune is in the bass starting in measure 3 with its original tune in soprano voice (Example 71).

Example 71. Hurh, *Pieces of "Arirang" for Piano*, III. Slow Dance - Lotus, mm. 1-7

III. Slow Dance - Lotus
망우수의 느린 춤

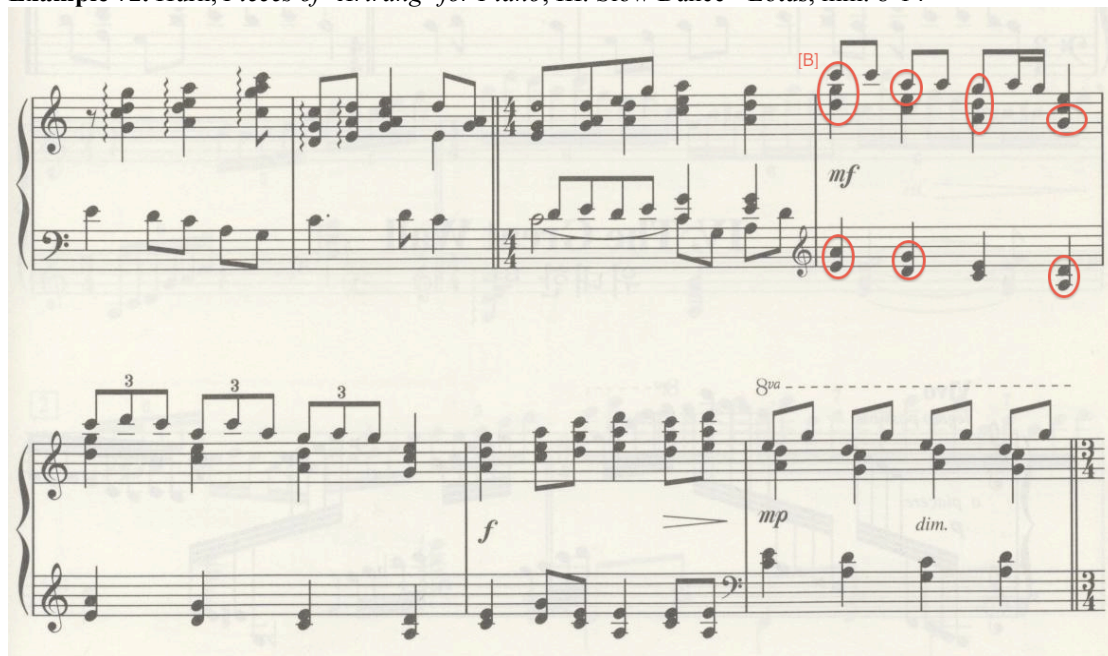
Delicately (♩ = ca.85)

p più espr. *dolce*

Bass melody, *calmato*

Only the notes of *changbootaryongjo*, the pentatonic scale, are used in the movement, *Slow Dance - Lotus*. The B section emphasizes the pentatonic scale with the tonal center of C. The use of the intervals of 4ths, as marked in m. 11, gives impressionistic effects as shown in Example 72.

Example 72. Hurh, *Pieces of "Arirang" for Piano*, III. Slow Dance - Lotus, mm. 8-14



Movement IV, “Great Wall” shows well the combination of both characteristics of Korean traditional music and western modern compositional techniques. It develops and bridges the first three movements into the last movement, which features western modern compositional techniques. Movement IV mimics the sound of *kayagum*, a Korean string instrument, with piano. The composer stated that she wanted to make it sound like Korean traditional court music.⁴⁸ However, it sounds a lot like Chinese music at first, as the pianist Hae Jeon Lee commented, “It may be different from the intent of the composer, but personally, it sounds as if it was influenced by Chinese [music],”⁴⁹ perhaps due to the fact that the Korean traditional court music was highly influenced by

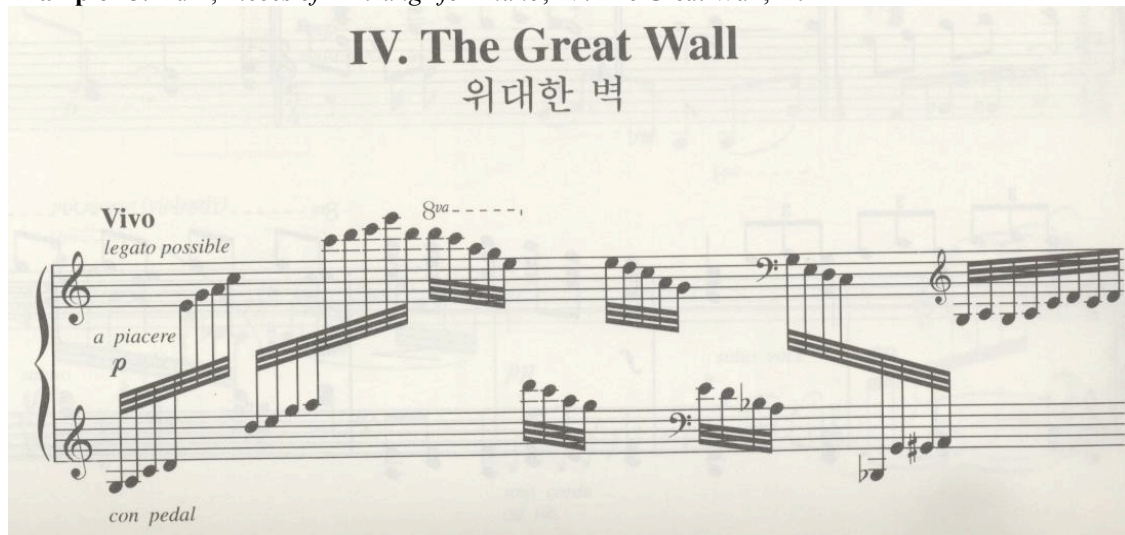
⁴⁸ Hurh, Eumagchoonchu, January 2002, 163.

⁴⁹ Hae Jeon Lee, “Pianists’ Favorite Piece by Korean Composer: Bang Ja Hurh’s [Arirang Variations for Piano],” Eumagchunchu, January 2002, 162.

Chinese music. The title, “The Great Wall,” is a literal translation of those exact words, not necessarily connected to that of China. Using the pentatonic scale Chinese music is much more brighter and grandioso while Korean music captures the *Han*.

This movement starts with a long, unmetred cadenza-like display of arpeggios of the pentatonic scale, mimicking the sound of *kayagum*, as shown in Example 73.

Example 73. Hurh, *Pieces of "Arirang" for Piano*, IV. The Great Wall, m. 1



In m. 24, the motive of movement III is heard. However, unlike movement III where the motive was harmonized only with the notes of *changbootaryongjo* (pentatonic scale) of C, it is now harmonized differently with the additional notes of B, Bb, F#, and F (Example 74).

Example 74. Hurh, *Pieces of "Arirang" for Piano*, IV. The Great Wall, mm. 23-25



The sounds of plucking the *kayagum* can be heard in mm. 29-34, with the grace notes, a half step away from the accented octaves (Example 75).

Example 75. Hurh, *Pieces of "Arirang" for Piano*, IV. The Great Wall, mm. 29-34

The musical score for Example 75 consists of three systems of music. The first system (measures 29-34) is for piano, featuring a right hand with a melodic line and a left hand with a more complex, rhythmic accompaniment. The second system (measures 35-42) is for string, featuring a right hand with a melodic line and a left hand with a more complex, rhythmic accompaniment. The third system (measures 43-50) is for woodwind, featuring a right hand with a melodic line and a left hand with a more complex, rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

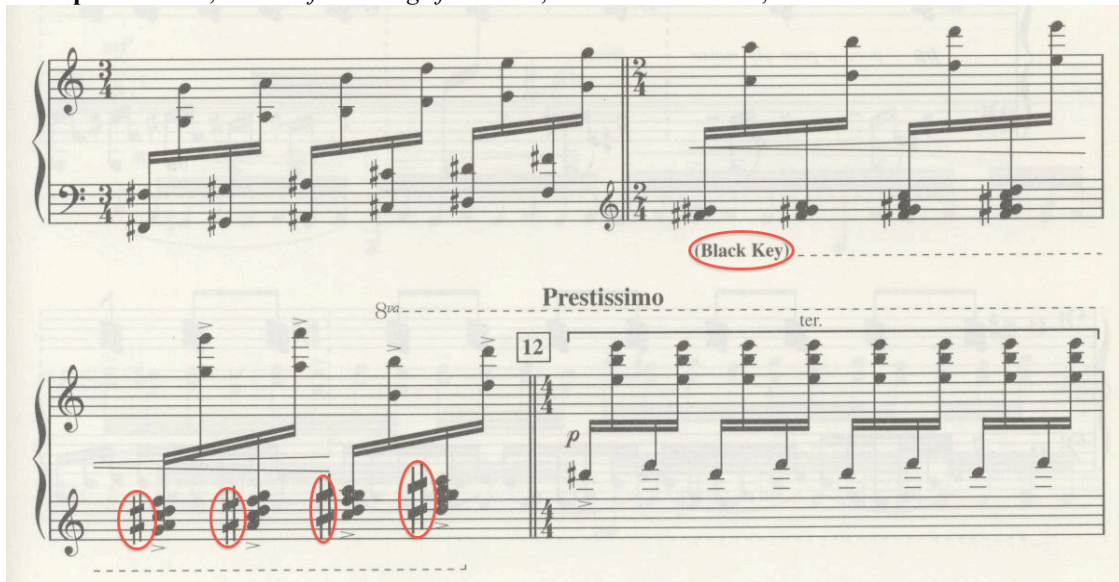
In mm. 38-42, two pentatonic scales are played simultaneously, the right hand on white keys, and the left hand on black keys, thus creating dissonance (Example 76).

Example 76. Hurh, *Pieces of “Arirang” for Piano*, IV. The Great Wall, mm. 38-41

The image displays a musical score for a piano piece. It consists of two systems of staves. The first system shows measures 38 and 39, with a measure number '11' in a box above the staff. The second system shows measures 40 and 41. At the beginning of measure 41, there is a key signature change to one sharp (F#), indicated by the text "(Black Key)" and a dashed line. The notation includes various musical symbols such as treble and bass clefs, time signatures, and accidentals.

Unusual marking of accidentals are shown towards the end of this movement. In m. 41, the composer marked “(Black key)” and used a larger notation of sharps, indicating the application of sharps to all notes of left hand, as seen in Example 77.

Example 77. Hurh, *Pieces of "Arirang" for Piano*, IV. The Great Wall, mm. 40-43



As mentioned earlier, modern western musical notations are best shown in movement V, “Explosion,” along with the composer’s own unique musical notations: the absence of time signature, absence of meters, ad libitum, and unmeasured rhythmic notations (indicating how many seconds to hold notes) (Example 78).

Example 78. Hurh, *Pieces of "Arirang" for Piano*, V. Explosion, opening

The image shows the opening of the movement 'V. Explosion' from Hurh's *Pieces of "Arirang" for Piano*. The title 'V. Explosion' is written in large, bold letters, with the Korean characters '파 벽' (Pa Byuk) underneath. The tempo/mood is marked 'Allegretto (convulsion)'. The dynamics start at 'pp' (pianissimo) and include the instruction 'poco a poco più mosso cresc.' (gradually faster and louder). The score is in G major (one sharp) and 2/4 time. The right hand features a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. There are two measures marked with '3"' and '2"' above them, indicating a 3-measure rest and a 2-measure rest respectively. The piece ends with a double bar line and a '8va' marking.

Tritones are used throughout this movement in a unique way that it is built enharmonically from the *changbootaryongjo* (the pentatonic scale). For example, the notes of the cluster in rehearsal number 1 contains two tritones: D-G# and Eb-A. Note that Eb to G# (augmented third) is enharmonically a perfect fourth of the *changbootaryongjo* (the pentatonic scale.) And, the outer voice of D-A is perfect fifths, again of the *changbootaryongjo* (Example 79).

Example 79. Hurh, *Pieces of "Arirang" for Piano*, V. Explosion, rehearsal 1

The image shows rehearsal 1 of the movement 'V. Explosion'. The score is in G major (one sharp) and 2/4 time. The right hand features a cluster of notes (D, G#, Eb, A) which are annotated with intervals: 'A3 (=P4)' and 'P5'. The left hand plays a rhythmic pattern of eighth notes. The piece ends with a double bar line and a '8va' marking.

The unusual notation of accidentals is shown again at rehearsal number four. As the composer notated, the tremolos in rehearsal number 4 are executed as clusters on black and white keys (Example 80).

Example 80. Hurh, *Pieces of “Arirang” for Piano*, V. Explosion, rehearsal 4

The image shows a musical score for a piano piece, specifically rehearsal number 4. It features two staves, treble and bass. The treble staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef and a key signature of one flat (B-flat). The score is divided into two sections by a bracket. The first section is marked 'ff' (fortissimo) and the second is marked 'mp' (mezzo-piano). Above the treble staff, the words 'Black Keys' and 'White Keys' are written, with brackets indicating the clusters. Below the bass staff, the words 'Black Keys' and 'White Keys' are also written, with brackets indicating the clusters. The notation includes various accidentals and dynamic markings.

Ad libitum is used throughout the movement, occasionally along with unusual notations. In rehearsal number 7, shown in Example 81, the arrows below the bass clef show the order and length of the repetitions. Also, Hurh notated above the treble clef, “accent, staccato, marcato, accel., rit., rhythm, all ad lib (repeat these as fast as possible in any order).”

Example 81. Hurh, *Pieces of "Arirang" for Piano*, V. Explosion, rehearsal 7

accent, staccato, marcato, accel., rit., rhythm (all ad lib)
(repeat these as fast possible in any order)

con pedal
ad lib.

Another ad libitum is marked along with the duration of time for each bracket and pedal notation as “About pedaling: beside the indicated pedaling, it is possible to use half and soft pedal. (all ad lib.)” (Example 82).

Example 82. Hurh, *Pieces of "Arirang" for Piano*, V. Explosion, rehearsal 24

repeat ad lib. (about 7") delicatissime

About pedaling : beside the indicated pedaling, it is possible to use half, soft pedal. (all ad lib.)

Example 83. Hurh, *Pieces of “Arirang” for Piano*, V. Explosion, rehearsal 27

The piece ends with descending perfect fourths in each hand, repeated ad libitum, then landing on clusters of black keys in the right hand and white keys in the left hand (Example 84).

Example 84. Hurh, *Pieces of “Arirang” for Piano*, V. Explosion, ending

* Accidentals generally refer only to the indicated notes.
This is not necessarily the case in the same notes or same pattern of notes.

In summary, Hurh’s *Pieces of “Arirang” for piano* not only uses the melody and characteristics of *Arirang* but also uses the symbolic characteristics. It uses the pentatonic scale of *Arirang*, with much emphasis on perfect fourth and perfect fifth intervals, which is the traditional as well as somewhat contemporary sound. This original work combines both the Korean traditional music with the western “modern” piano music. The performer is asked to improvise several places in the score, marked *ad libitum*. Thus, the improvisational skill of the performer is also important.

Hurh stated, “the music creation should be historical and social, although it is the personal work of the artist.” The composer also stated that she tries “to make *yangak* [Western classical music] about Korea.”⁵⁰ Her husband, composer Chul Ik Hwang shows his deepest respect for her compositions, saying “her music is of nature, embodying what she wants to write and what she feels, rather than focusing on techniques [...] The sense

⁵⁰ Dong, 35.

of beauty, with inherent ethnicity and commonality, is sublimated in art to pervade into the bottom of people's hearts."⁵¹

⁵¹ Dong, 37.

CHAPTER FIVE: CONCLUSION

Arirang, as a cultural phenomenon, embraces the three pieces of this study.

Scholar Nathan Hesselink states,

Korean folk music will be defined more by its essence – a process in motion – than by title or genre. It will not be bound by instrumentation, method of transmission, an established canon, a particular socioeconomic class, level of education, or even manner in which it is perceived. Korean folk music will, however, be understood as musical activity that hails from a collective folk past, yet strives for or is open to change, embracing the here and now.⁵²

This concept is well defined in the three works discussed in this study. All three compositions were influenced by the musical characteristics of *Arirang*, yet presented in the western style for piano, with each composer's understanding of the Korean cultural and musical tradition in his or her own compositional language.

Park's *Arirang Variations* (1975) is a virtuosic late-nineteenth-century-style piano piece. It follows the general Theme and Variations form, in which the melody (*Arirang*) is presented with different accompaniment styles in each variation. Thus, the melody is most recognizable by the listeners, compared to the other two pieces in this study by Junsang Park and Bang Ja Hurh. The pitch center stays in F, mostly following the chord progression of the Theme. Although the work primarily follows the triple meter of *Arirang*, the *semachi changdan* (the traditional rhythmic pattern) is only heard towards

⁵² Nathan Hesselink, ed., *Contemporary Directions: Korean Folk Music Engaging the Twentieth Century and Beyond*. (CA: The regents of the University of California: 2001), Introduction.

the end. The work utilizes the entire range of the piano keyboard, and features thick, orchestral-like textures.

Bahk is more concerned about the harmonic language of the Korean traditional music in his *20 Arirang Variations for Piano solo* (1985/2011). The pentatonic scale, *changbootaryongjo*, of *Arirang*, is used throughout, not only emphasizing the *Arirang* and its melodic shape, but much used as blocked chords creating his unique harmonic language. The *Arirang* melody in Bahk's *20 Arirang Variations* is more hidden than that of Unhoe Park's *Arirang Variations*. However, as Bahk suggests, it would be easier for the performer to bring out the melody, by singing internally. Although many variations are marked with the texts of *Arirang* as well to help the performer, it would be the role of the pianist to recognize and bring out the hidden *Arirang* melody for the audience. Bahk's use of *changdan* is very clear; in some of the variations, the composer even notated the *sematchi changdan* used. Bahk's *20 Arirang Variations for Piano solo* is unique in that he incorporates many modern techniques, such as cluster-like chords, frequent meter changes, and his own "noise glissandi" notation, in order to accomplish his intention to create or define the Korean harmony combining the Korean and western compositional methods.

Bang Ja Hurh's *Pieces of "Arirang" for piano* (1999) uses the melody and characteristics of *Arirang* tune, but these are hidden except for a few places. Only fragments ("pieces") of *Arirang* are used throughout Hurh's work as the title suggests. Hurh's intention of this composition was to focus on the sonic effects rather than technique. With much emphasis on the intervals of the perfect fourth and perfect fifth of

the *changbootaryongjo* of *Arirang*, the work creates a contemporary sound. The use of tone clusters, with unusual spelling of tritones in connection with the intervals of *changbootaryongjo*, gives the work traditional as well as western contemporary style sound effects. It is a combination of the cultural significance and originality of the Korean traditional music and the Western contemporary music, with Hurh's own unique notations for the piano as shown in chapter four. The much used *ad libitum*, requiring improvisation by the performer, makes this work fascinating as the improvisation will also create the "new sound" she intended.

Using the folk tune *Arirang* as the subject, contemporary Korean composers Park, Bahk, and Hurh, employed many of the characteristic aspects of Korean traditional music into their western style piano works, thus accomplishing the role of the composer, "in the East-West interaction," as stated by scholar, Cho Wen-Chung:

The role of the composer is a most difficult one. While he is fundamentally a creative artist who is expected to write the new music of his time and his world, he is at the same time the vehicle by means of which the tradition of his music survives as a living culture. [...] Much then depends on his understanding of the music of his own tradition and on his ability to communicate through a musical language of his own society and his own time that speaks also to willing and cultivated ears elsewhere. Ultimately, his language is the touchstone not only for his own music, but also the music of his culture and, above all, the music of the world in the future. [...] Surely the music of the world would have been poorer if he [Bartok] failed to forge a language of his own through his knowledge of more than one musical culture. What the composer has to face in order to achieve bi-cultural or multicultural competence and to evolve a language thereof is certainly the crucial ingredient in the East-West interaction.

Thus, the key role in this interaction is that of the composer, be he Eastern or Western.⁵³

⁵³ Wen-Chung Cho, *Asian Influence on Western Music: Influence or Confluence?* (Korean Journal: November 1977), 6.

Each of the three twentieth-century solo piano works discussed in this study demonstrates not only the distinctive compositional style of the composer, but also the representative style of his/her generation of Korean composers. Unhoe Park represents the earlier generation of Korean composers where most struggled to use Korean elements in their compositions, often with a primary focus on art songs with piano accompaniment or small lyrical pieces versus large scale symphonic works. Junsang Bahk studied in Europe with Stockhausen, Ligeti, and with Jelinek, a student of Schoenberg and Berg. While many other Korean composers started to study abroad around this time (late 1960s), Bahk attempted to incorporate Korean elements with Western techniques. It is well shown in his *20 Arirang Variations* of this study that the *Arirang* and traditional Korean elements are used. Bahk also included Arirang texts for his Western audiences; many of his footnote instructions in his scores are translated both in German and in Korean, as he worked on this composition both in Vienna and Korea. The study of Bahk's various compositional techniques will be of interest to composition students, as well as to performing pianists. Bang Ja Hurh's *Pieces of "Arirang" for piano* incorporates many modern techniques with unique notations. Although her work is based on the traditional *Arirang* tune, the work contains many aspects of a western twentieth-century style composition.

Thus, the three solo piano compositions by Park, Bahk, and Hurh in this study are unified not only by the role of the *Arirang* tune, but also through a hybrid representation of past and present, as well as the connection between east and west.

APPENDIX A: UNHOE PARK'S OUVRE (LISTING BY GENRE)

Solo Piano⁵⁴

1. Arirang Variations (1975)
2. Korean Rhapsody (1975)
3. Korean Folk Suite for Duet (1981)
4. Four Preludes (1993)
5. David and Goliath for Children (1998)

Orchestral

1. Fantasy for Cello, Orchestra, and Chorus (1977)
2. Korean Rhapsody for Piano and Orchestra (1980)

Chamber

1. Violin Sonata (1978)

Art Songs

1. Around the Village (Jihoon Cho, 1974)
2. I didn't know it before (Sowol Kim, 1974)
3. Why don't you know (Mokwol Park, 1974)
4. Blue Mountain (Koryo Sokyo, 1974)
5. Her Dulcet Voice (Sowol Kim, 1974)
6. What Have I Done! (Hwangjiny, 1974)
7. Elegy (Yongchul Park, 1974)
8. The Prayer (Jihoon Cho, 1974)
9. Stream in the Mountain (Hwangjiny, 1974)
10. Till the Day When Peonies Bloom (Youngrang Kim, 1974)
11. Mid-winter Night (Hwangjiny, 1974)
12. Mother's Hand (Mokwol Park, 1974)
13. Farewell (Mokwol Park, 1974)
14. Golden Lawn (Sowol Kim, 1974)
15. Bird in the Rain (Sowol Kim, 1974)
16. An Old Temple (Jihoon Cho, 1974)
17. Why aren't you coming (Sowol Kim, 1974)
18. Eyeball (Taejin Park, 1974)
19. Lord's Prayer (1977)
20. Rainbird (Wijo Kang, 1979)

⁵⁴ All included in *Unhoe Park Piano Works*, (Seoul: Soomoondang), 2006.

21. Jesus, the way and the truth (Unhoe Park, 1982)
22. River (Haein Lee, 1988)
23. Nostalgia (Jiyong Jung, 1990)

Choral

1. Farewell (Mokwol Park, 1976)
2. My Lover's Song (Sowol Kim, 1976)
3. Till the Day When Peonies Bloom (Youngrang Kim, 1977)
4. Stream in the Mountain (Hwangjiny, 1977)
5. The Prayer (Jihoon Cho, 1977)
6. Around the Village (Mokwol Park, 1977)
7. Mother's Hand (Mokwol Park, 1977)
8. Mid-winter Night (Hwangjiny, 1978)
9. Lord's Prayer (1978)
10. Tribute (Jongmoon Kim, 1979)
11. Wangsiblee (Sowol Kim, 1981)

APPENDIX B: JUNSANG BAHK'S OUVRE (LISTING BY GENRE)

Solo Piano

1. MARK for Piano (1971)
2. 16 Arirang Variations (1985/1008)
3. 20 Arirang Variations (1985/2011)
4. 108 Children's World for Piano (1993/2000)
5. 12 Fantasy [*sic.*] for Piano (2008-11)

Chamber

1. Assimilation (1968)
2. Seak (Musica delicato) (1970/1971)
3. Echo for Woodwind Quintet (1971)
4. Parodie (1972)
5. Invocation for dancing Soprano, Bass-clarinet, Percussion (1975)
6. Rayon pour Ensemble (1989/1990)
7. Face for Violin and Piano (1989/1992)
8. String Quartet (2000)
9. Dosan 12 Gock (2002/2003)
10. Trans-danza for Violin and Piano (2005)
11. Trio for Violin, Cello and Piano (2011)

Orchestral

1. Dangul for Orchestra (1967)
2. Parinama (1980)
3. Symphonies Epos "Hellmondnacht" für Orcheser (1983)
4. Sublime for Orchestra (1987)
5. Arirang Variationen für Orchester (2001/2007)
6. March for Orchestra (2002)
7. Symphony for String Orchestra (2003)
8. Symphony Dokdo (2009)
9. Children's World for String Orchestra (2010)
10. Concerto for Gayagum and Orchestra (2011)

Choral

1. Cantata Korea (1984)
2. Der Weg (1998)
3. Simudo (2001)

4. 3 Koreanische Voplkslieder Choir (Arirang, Parangsae, Ongheja) fur Wiener Sangerknaben (2011)

Ballet

Gamne (1985)

Opera

“Tchun-Hyang” lovelegend in three acts (1986)

APPENDIX C: BANG JA HURH'S OUVRE (LISTING BY GENRE)

Piano

1. Suite for Piano
2. Prelude and Fugue for Piano
3. Three Pieces for Piano
4. Two Diagrams for Piano
5. *Afterimage* for Piano
6. *Sigoorae sigoorae* for Piano
7. "Winter Sea" Suite for Piano (1995)
8. Pieces of "Arirang" for Piano (1999)

Chamber

1. "A-Young" for clarinet and double bass (1994)
2. String Quartet I
3. String Quartet II
4. Sonata for flute and piano
5. "Tuyoung" for flute, oboe, clarinet, and piano
6. "Meditation" for cello and piano
7. "Self Portrait" for woodwind quintet
8. Trio for flute, piano, and cello
9. "Circulating Scenery" for Clarinet, Cello and Piano
10. "and then" for Violin and Piano
11. "Passacaglia" for strings
12. "Prayer" for two trombones
13. "Dialogue for Woods" for quartet
14. "Manta" for Solo Percussion Player
15. Two Yuolls for Flute and Piano

Choral

1. Red Pigtail Ribbon Mt. Bird
2. Falling Flower I
3. Falling Flower II
4. Keumjandy and Sanyuhwa (Spring Flowers: based on the poem of Sowol Kim)
5. Oh! Flower
6. Cantata, "Song of Job" for organ and chorus

Orchestral

1. "Side Line" for symphonic poem (1981)
2. "Arirang" for orchestra
3. "The Great Wall" Concerto for piano and orchestra (2002-2003)
4. 3 movements for Orchestra

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⁵⁵ All Korean sources were translated into English by Yoonji Kim.

⁵⁶ Ibid.

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⁵⁸ All Korean sources were translated into English by Yoonji Kim.

CURRICULUM VITAE

Yoonji Kim earned both her bachelor's and master's degrees in Piano Performance from George Mason University. As a piano student of Dr. Linda Apple Monson, Yoonji has performed both Chopin and Grieg piano concertos with the GMU Symphony Orchestra. She currently teaches keyboard skills at Mason to freshmen and sophomore music majors. In addition, she serves as pianist at Korean Central Presbyterian Church in Centreville, Virginia.