

AN INTRODUCTION TO TENOR TROMBONE SOLOS BY KOREAN COMPOSERS

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Abstract

This paper examines selected Korean composers and their unpublished works for tenor trombone. Their music blends unique Korean components such as folk melodies, scales, modes, rhythms, and unexpected formal structures with Western elements and styles. The music chosen for this study is from the late twentieth and early twenty-first centuries, specifically *Ari-bone* for solo trombone and piano (2011) by Moon-Seok Lee and *Daechwita* for solo trombone (1993) by Cheng-Iek Chang.

The first section of this paper includes a brief biographical sketch of each composer. The second section explains several fundamental elements of traditional Korean compositional practices. The third section will present a detailed analysis of each selected work, focusing on the unique Korean elements and the ways they fuse together with Western tradition. Finally, this survey will conclude with a discussion of appropriate performance practices. Many Korean composers have not been published in the West. It is hoped that this paper will help to inspire a demand for Korean solo trombone music, thus finally getting this music published more widely and preserved for future generations.

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Introduction

In current times, musicians are most likely to perform or think generally in terms of the Western music canon. During the twentieth century, many composers developed post tonal compositional techniques. However, many musicians desired to further reinvigorate their repertoires, and as a result turned to Asian music. These musicians borrowed elements such as rhythmic patterns, chords, and scales, and they incorporated this new style of music in many genres. Additionally, many Asian musicians in turn have begun to think and learn in terms of Western music. A number of Asian composers utilize Western rules of composition while still employing traditional musical elements such as harmonies, rhythmic modes, folk songs, and scales. For example, Korean composer Isang Yun composed a great deal of music using traditional Korean elements. He developed Korean music using twelve-tone techniques, and his music combined these Western practices with Korean glissandi, pizzicati, portamenti, and vibrato. His style is exemplified in works such as *Garak* for flute and piano (1963), *Piri* for solo oboe (1971), *Der Herr ist Mein Hirte* (“The Lord is My Shepherd”) for trombone and choir (Nelly Sachs, 1981), *Nau-i Dang, Nau-i Minjokiyo!* (“My Land, My People!”) for soli, orchestra and choir (South Korean Poets, 1987), and *Sori* for solo flute (1988).

However, in the trombone repertory, it is more difficult to find this style of music. One reason is lack of information, due to language gaps and the physical distance of Asia from the West. Yet, this music does exist: Asian composers have written plentifully for trombone, employing their own traditional musical elements such as specific applied techniques, chords, scales, and borrowed folk song melodies. Possibly, Asian classical music has not spread more widely because the Asian market place is not big enough, or because some countries do not have many trombone players. Additionally, the history of Western brass instruments is a relatively

short one, and perhaps these performers still choose to focus primarily on music of the Western canon, namely that of the Baroque, Classical, and Romantic periods. However, the Asian repertory for trombone provides an interesting and refreshing alternative for Western audiences.

This paper uses Moon-Seok Lee's *Ari-Bone* and Cheng-Iek Chang's *Daechwita* as an introductory approach to this repertory for trombonists, educators, and musicians. These pieces utilize elements of Korean traditional music through use of folk songs, and they demonstrate the fusion of traditional techniques with modern trombone techniques. The first chapter includes a biography of each of the composers, in order to provide a foundation for understanding their music and their reasons for composing it. The second chapter examines the origin of "Arirang," introduces the Korean rhythmic modes (*Jangdan*) and gives examples of each, and introduces traditional Korean scales. *Ari-Bone* employs many of these traditional elements, so an explanation of these concepts will help in understanding and identifying their presence in Moon-Seok Lee's composition. I will also explain the meaning of *Daechwita*, its form, overall cultural context, and the playing techniques of relevant traditional Korean wind instruments. Cheng-Iek Chang's composition adopts the Korean *daechwita* form, and it employs techniques used when playing Korean traditional wind instruments. The discussion of Korean performance techniques in this chapter will help the performer recreate the original sonorities through trombone performance. The third chapter focuses on analyses of *Ari-Bone* and *Daechwita* and appropriate performance practices so that other trombonists may find the works easily accessible. The concluding chapter reiterates my hope that this type of music will become more widely published in the United States so that many Western trombone players may readily access this repertoire.

Chapter 1

Biographies of Moon-Seok Lee and Cheng-Iek Chang

1. Moon-Seok Lee

Moon-Seok Lee was born in Gyeongnam Sacheon on April 15, 1960. Early in his schooling, he received his first music lessons on the piano. Later, he tried different instruments before deciding to play the trombone. He played trombone in the school band, for which he arranged many works. Lee completed his military service in the ROK (Republic of Korea) Marine Band. After concluding his studies (1983-1987) at the National University Changwon, he turned, in addition to his work as a music teacher, to arranging. Moon-Seok Lee is one of the most prominent arrangers in South Korea. His major compositional elements are based on Korean traditional musical ideas. Desirous to learn more about traditional composing, he is now studying Korean traditional composing at the Korea National University of Arts.

His major works include *Overture 2002*, commissioned by the Japan Premier Brass Ensemble in 2002 and performed in Tokyo Dopan Hall, *Arirang Fantasy for Orchestra* commissioned by the Gyeonggi Provincial Philharmonic Orchestra in 2002, *Song of Air Force* commissioned by the ROK Air Force Band in 2005, *Folk Song Medley for taepyeongso* commissioned by the JungGu Symphonic Orchestra in 2007, *Fantasy for Clarinet from JeJu Island Folk Song* commissioned by the JeJu Wind Orchestra in 2008, and *Symphonic Fantasy G20 Summit* commissioned by the International Korea Wind Festival for the closing ceremony. He is published in the West by the Intermezzo Publishing Company in Germany. He is a prolific composer, with a catalog of over one thousand pieces.

2. Cheng-Iek Chang

Cheng-Iek Chang was born in Jeollanam-do Yeosu-si in February 1946. He graduated from Seoul National University in 1975 and studied at Staatliche Hochschule Für Musik und Darstellende Kunst in Stuttgart, Germany in 1985. When he returned to Korea, he taught at Catholic University of Daegu and Konkuk University until 1989. After that, he taught at Seoul National University until his death in 2012. He served as vice president of the Korean Composers Association and president of Mirae Akhoe (Future Music Association). He was a major contributor to the development of national contemporary music. His compositional style is characterized by moderation, logic, and analytic thinking. “In his music, he wanted to tell [a] long story but he did [so with] extremely moderation [sic].”¹

His major compositions are *Manpajungsikjiguk* for three trombones and orchestra, *Gansoon* for trombone and tape, *Gabsa* for clarinet and piano, *Myeong* for clarinet, flute, and piano, *Pungjang* for seven brass players, and *Karma* for oboe and percussion. Additionally, he composed Korean traditional ensemble music (*Namdosori*) and Korean traditional orchestra music (*Hurdang*). His total output includes orchestra, chamber, electronic, and traditional pieces. He also wrote the initial study *Harmony, Structure and Function, Rhythm, Structure and Function, and Composition of Cheng-Iek Chang*.

¹ Eunjong Lee, “Character tour of Cheng-Iek Chang, interview with Tae-Bong, Jung (Professor at Seoul National University, Mirae Akhoe president),” *Classical Music Magazine* (December 2013): 20-26.

Chapter 2

Unique Korean Elements

1. The Korean Folk Song, “*Arirang*”

1.1 Origin and specific characteristics

“*Arirang*” is the most popular Korean folk song. It has been passed down by oral tradition for over six hundred years, and its origins are unknown.² There are thousands of versions of “*Arirang*” (approximately 3,600), which are categorized by regional location, for example, “*Gyeonggi Arirang*” (western side, near Seoul), “*Kang won-do Arirang*” (mid-eastern side), and “*Miryang Arirang*” (southeastern side).³ Each province speaks with a particular dialect because each province is isolated by a mountain chain (see Figure 2.1). These versions of “*Arirang*” have different melodies, tempo, and *Jangdan* (Korean traditional rhythmic patterns), but all versions bear some common resemblances. “*Kang won-do Arirang*” is lyrical and is based on *Jajinmori Jangdan*. “*Miryang Arirang*” is playful and is based on *Semachi Jangdan*. Mostly, “*Arirang*” was sung when people were working. In 1926, “*Gyeonggi Arirang*” (also called “*Seoul Arirang*”) became recognized as the standard “*Arirang*.”

² Eun-Sil Kim, “A Study of Arirang and its Influence on Contemporary Korean Choral Works” (DMA diss., University of Southern California, 2009), 29.

³ Yong-Shik Lee, *The Invention of Tradition: Modernization, and Popularization of Arirang during the Japanese Colonial Period (1910-1945) in Korea* (Korea: Hanyang University, 2005), 127.



Figure 2.1. “Arirang” Provinces⁴

“*Arirang*” is in compound triple meter (9/8) and uses *Pyeongjo*, one of the Korean traditional modes. There are two essential, basic Korean modes called *Gyemyeonjo* and *Pyeongjo*. Each consists of a five-pitch scale without semitones; in other words, they are

⁴ “Korea map,” Photograph, from Daum.Net blog http://blog.daum.net/_blog/BlogTypeView.do?blogid=0iC5L&articleno=264&categoryId=2®dt=20130803075430. Accessed February 22, 2016.

anhemitonic pentatonic scales. The *Gyemyeonjo* mode utilizes the pitches A-C-D-E-G. Its central pitch is A, and the mode has a sad sound to it. In contrast, the *Pyeongjo* mode consists of G-A-C-D-E, its central pitch is G, and it has a majestic sonority (but, depending on the tempo, it instead could sound more sorrowful) (see Figure 2.2).



Figure 2.2. *Pyeongjo* and *Gyemyeonjo* modes

1.2 Lyrics and Meaning

The folk song “*Arirang*” became especially popular when Korea was ruled as a colony by Japan in the early twentieth century.⁵ At that time, Korean citizens desired freedom from Japan but could not speak out. In 1926, a film titled *Arirang*, produced by Woon-gyu Na, featured the eponymous folk song. It was spread out among the people, and through it they expressed their feelings about being a Japanese colony. The lyrics of “*Arirang*” served as a metaphor for Koreans’ lives under Japanese rule. Phrases describing a “lover who abandoned me” referred to their home country, and “*arirang* hill” represented the historical crisis in which

⁵ Ibid., 127.

hope for liberation and despair intersected (see Figure 2.3).⁶ Since that time, many people think of “*Arirang*” almost as a national anthem. Recently, “*Arirang*” has been used in movies, musicals, television shows, dances, and literature. “*Arirang*” is not only a folk song—it also carries powerful communicative potential for and heightens the pride of the Korean people.

Original

Arirang, Arirang, Arariyo
 Arirang gogaero neomeoganda
 Nareul beorigo gashineun nimeum
 Shimrido motgaseo
 Bal byeong nanda

English Translation

Arirang, Arirang, Arariyo
 Crossing over Arirang hill
 Dear who abandoned me
 Shall not walk even four kilometer before
 His/her feet hurt.⁷

Figure 2.3. “*Arirang*” Lyrics and Translation

Arirang

A ri rang A ri rang A ra ri yo

A ri rang go gae ro neom eo gan da

Na reul beo ri go ga shi neun nim cun

Shim ri do mot ga seo bal byeong nan da

⁶ Ibid., 136.

⁷ Author’s translation.

Figure 2.4. “Arirang” Melody

2. *Jangdan*

2.1 Meaning and Instrumentation

Jangdan are the basic rhythmic modes of Korean traditional music. “*Jang*” means long, and “*dan*” means short.⁸ A *jangdan* is a rhythmic pattern of long and short note values that repeats until the composition ends.⁹ *Jangdan* are organized in predominantly triple or compound meter.¹⁰ Additionally, *Jangdan* are associated with particular tempi.¹¹ *Pansori*, the traditional Korean storytelling performance art, provides excellent practice for recognizing the various *jangdan* because it uses several of them. Varieties of *jangdan* patterns are employed in the context of story scenes, for example using the slowest tempo and rhythmic pattern in sad scenes, and the fastest tempo and rhythmic pattern in playful or exciting scenes.¹²

Jangdan are generally played by two Korean percussion instruments called the *janggu* and *buk* (see Figure 2.5).¹³ The *janggu* is a double-headed hourglass drum with a narrow waist, and it is played with a thin stick and one hand when played alone. When played with the *buk*, it is played with two thin sticks. The *janggu* sound is very light, like a snare drum, and the *buk* sounds heavy, similar to a tenor drum. The *buk* has two leather heads affixed by nails, which go

⁸ Yun Yi Han, “The Significance of Teaching Changdan in the Music to form the Correct Concept in Changdan,” *The Korea Music Educator Society* (2003): 83.

⁹ Nathan Hesselink, “Changdan Revisited: Korean Rhythmic Patterns in Theory and Contemporary Performance Practice,” *Studies in Korean Music* Vol. 24 (1996): 144-145.

¹⁰ Janathan Condit, *Music of the Korean Renaissance: Song and Dance of the Fifteenth Century* (Cambridge: Cambridge University Press, 1984), 22.

¹¹ Hesselink, “Changdan Revisited,” 144-145.

¹² Kyung-hee Kim, “Theory of Pansori,” *Korean Musicology Series 2* (2008), 33.

¹³ *Ibid.*, 31.

over the body of the drum. It is played with one thick stick. Together, these two instruments demonstrate the strong beat and weak beat. Generally, the *buk* plays on the strong beats, and the *janggu* plays on weak beats (often fast rhythmic patterns). The *janggu* plays short rhythmic patterns, and the *buk* normally plays long rhythmic patterns. In modern notation, the top voice is played by the *janggu*, and the bottom voice is played by the *buk*. It is similar to modern snare and bass drum notation.



Figure 2.5. *Janggu*¹⁴ and *Buk*¹⁵

2.2 Mode

In Korean traditional music, all music has to be in a form called *jangdan*. *Jangdan* may be translated as timing, tempo, rhythmic cycle, and sometimes it can mean movement. There are two types of *jangdan*. One is called *Jungak Jangdan*, which is used in music for kings and imperial families. There are seven types of this type of *jangdan*. The other type is called *Minsukak Jangdan*, which means “folk music *Jangdan*,” and it is used for secular music. There

¹⁴ “Janggu” NAVER., Traditional instrument information, July 2010, National Gugak Center, <http://terms.naver.com/entry.nhn?docId=1024018&cid=42581&categoryId=42581>, Accessed March 14, 2016.

¹⁵ “Buk” NAVER., Traditional instrument information, July 2010, National Gugak Center, <http://terms.naver.com/entry.nhn?docId=1024009&cid=42581&categoryId=42581>, Accessed March 14, 2016.

are ten basic types of *Minsukak Jangdan*, and they vary in style and name according to region. Six of these *jangdan* are most commonly used for folk and other secular music: *Jinyangjo*, *Jungmori*, *Jungjungmori*, *Jajinmori*, *Hwimori*, and *Eotmori*. The preceding list of *jangdan* are in order of increasing tempo, from slowest to fastest. (All examples are given in modern notation. The top line is for *janggu*, and the bottom line is for *buk*.)

2.2.1 Six Representative Modes

Jinyangjo is the slowest of all rhythmic modes in *jangdan*. *Jin* means “slow,” *yang* means “sound or a pattern,” and *jo* means “scale or mode.” Thus, *jinyangjo* literally means “slow sound pattern or mode.” *Jinyangjo* is used to accompany “*Arirang*” and is also called *semachi jangdan*. *Jinyangjo* is the only mode that has different four units, so one pattern of *Jinyangjo* is four measures in length. It is often used to depict sad or lyrical scenes. Its approximate metronome tempo is ♩ = 30-50.

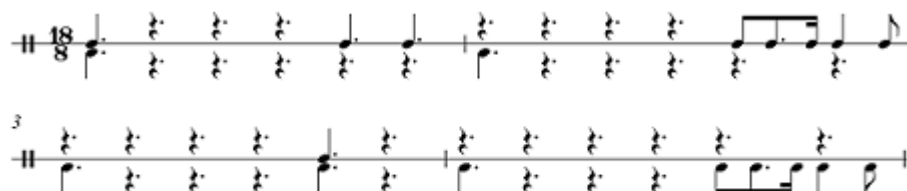


Figure 2.6. *Jinyangjo*

Jungmori is the second slowest tempo of *jangdan*. *Jung* means “moderately slow” and *mori* means “push forward,” so it literally means to move in a moderate tempo. It was used to accompany lyrical scenes with a calm atmosphere, and when someone is walking. Its approximate metronome tempo is ♩ = 80-92.



Figure 2.7. Jungmori

Jungjungmori is like *Jungmori jangdan*, but it utilizes a faster tempo and a different meter, 12/8. Its meaning is also similar to that of *Jungmori*. It usually is used to depict dance and delightful, cheerful scenes. It uses an approximate metronome tempo of ♩ = 60-96.



Figure 2.8. Jungjungmori

Jajinmori is a fast *jangdan*. The word *jajin* means “fast,” and *mori* means “push forward,” so the term means to “push forward quickly.” It is faster than *Jungjungmori*, but it is used for tragic scenes. Its approximately metronome tempo is ♩ = 90-110.



Figure 2.9. Jajinmori

Hwimori in Korean is *hwimoda*, and it means to “run rapidly.” It uses the fastest tempo, and it is also called *danmori*. It is used to accompany scenes that are very busy or are happening very rapidly. Its metronome tempo is approximately ♩ = 200-230.

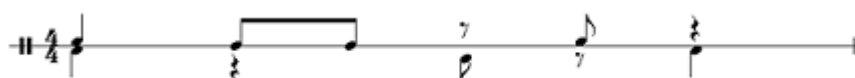


Figure 2.10. *Hwimori*

Eotmori in Korean is *eotgalreganda*, and it means to “push forward across each other.” It is in a moderate tempo, but the rhythmic pattern is 3+2+3+2. It feels like one is walking with a limping, hobbled gait. It is used to depict mysterious or eerie scenes with a heroic figure. It uses an approximate metronome tempo of ♩=200.

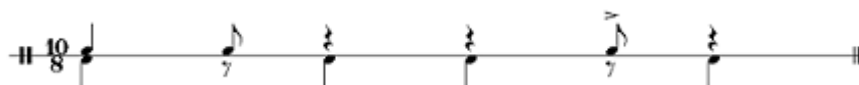


Figure 2.11. *Eotmori*

3. Korean Traditional Marching *Daechwita*

3.1 Origins and Form

Daechwita is Korean traditional marching band music. During the Joseon Dynasty, a royal military marching band was called *chwitadae*, and their music was called *chwita*. The *chwita* music was used to inspire the military.¹⁶ However, *daechwita* was only used for a royal emperor’s procession. The word *chwita* is made up of two parts: *chw* means “blowing,” and *ta* means “hitting.” Thus, *chwita* music consists of only blowing and hitting instruments, such as wind instruments like the *taepyeongso*, *nabal*, and *nagak*, and percussion instruments like the *buk*, *jing*, and *jabara*.¹⁷

¹⁶ “대취타,”(Daechwita) 민족문화대백과사전(Encyclopedia of Korean Culture). Accessed January 20, 2016, http://encykorea.aks.ac.kr/Contents/Index?contents_id=E0014855.

¹⁷ Ibid.

A *chwita* marching band is formed by twenty-four players and is arranged in six lines of four players each. The first line consists of *buk* players, the second line of *taepyeongso* players, the third line of *nabal* players, the fourth line of *nagak* players, the fifth line of *jing* players, and the sixth line of *jabara* players. But a *daechwita* marching band was twice this size, consisting of forty-eight players, because the marching band was only for a royal family. This is also indicated in the name *daechwita*, as the word *dae* means bigger or grand.¹⁸

3.2 Performance techniques

While Korean percussion instruments are played using sticks, similar to modern Western percussion instruments, Korean wind instruments require special skills for producing sound. The *taepyeongso*, for instance, has double reeds and a body made of wood, with seven holes in the front of the instrument and one hole in the back. The sound it produces is similar to Western double reed instruments such as the oboe and bassoon. The *nabal* is made of brass, and it does not have any holes or keys. Its body shape is very similar to a herald trumpet, which has one long pipe (approximately 45.2 inches) that gradually becomes bigger and ends in a bell. The *nabal* has a brass mouthpiece that is similar to a modern trumpet mouthpiece, and the sound is produced by buzzing – in other words, it is a lip-reed instrument. It only produces one overtone, because it has one pipe without hole or key.¹⁹ The *nagak* is made out of a big shell and has a lower pitch. It does not have mouthpiece, but the method of producing of sound is the same as with the *nabal*. It

¹⁸ “대취타,”(Daechwita) 한겨레음악사전(An Encyclopedia of Korean Music). Accessed January 20, 2016, <http://terms.naver.com/entry.nhn?docId=1950536&cid=42607&categoryId=42607>.

¹⁹ “나발,”(Nabal) 민족문화대백과사전(Encyclopedia of Korean Culture). Accessed January 20, 2016, http://encykorea.aks.ac.kr/Contents/Index?contents_id=E0011362.

only produces one pitch, and it cannot generate any overtones. The pitch varies depending on the size of the shell.²⁰



Figure 2.12. *Taepyeongso*,²¹ *Nabal*,²² and *Nagak*²³

²⁰ “나각,”(Nagak) 민족문화대백과사전(Encyclopedia of Korean Culture). Accessed January 20, 2016, http://encykorea.aks.ac.kr/Contents/Index?contents_id=E0011296.

²¹ “Taepyeongso” NAVER., Traditional instrument information, July 2010, National Gugak Center, <http://terms.naver.com/entry.nhn?docId=1023971&cid=42581&categoryId=42581>, Accessed February 17, 2016.

²² “nabal” NAVER., Traditional instrument information, July 2010, National Gugak Center, <http://terms.naver.com/entry.nhn?docId=1023981&cid=42581&categoryId=42581>, Accessed February 17, 2016.

²³ “nagak” NAVER., Traditional instrument information, July 2010, National Gugak Center, http://hbkukaksa.com/item.php?ct_id=48&id=Z182331881, Accessed February 17, 2016.

Chapter 3

Analysis and Performance Practice

1. *Ari-Bone* [for solo trombone and piano]

The title *Ari-Bone* is a compound word created by the composer. It combines two words—“*Arirang*” and trombone—to create a word meaning trombone piece made from the Korean folk song “*Arirang*.”²⁴

When Moon-Seok Lee received a request to compose a piece for a recital given by Cheol-Woong Lee, a professor at Yonsei University, he thought of using traditional Korean elements such as Korean folk song, rhythmic modes, and other traditional resources that differ from Western music. As a result, *Ari-Bone* was composed for solo trombone and piano in February 2008 and was dedicated to Cheol-Woong Lee. It premiered that same year.²⁵ In 2011 at Cheol-Woong Lee’s request, it was arranged for wind orchestra and solo trombone, and it was premiered that year.²⁶ However, the contents of the wind orchestra version were not exactly the same as the piano version.²⁷ The composer removed two cadenzas, reduced the introduction and third movement, and inserted new elements into the first and last movements. In the original piano version, the solo trombone had mostly played in its high range, and Cheol-Woong Lee had commented that this should be reduced or removed in some places. As a result, the composer adapted his ideas and edited the original version when he created the wind orchestra version.²⁸

²⁴ Moon-Souk Lee, interview with the author, Lawrence, Kansas, March 3, 2016.

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

Recently, he further edited the wind orchestra version, arranging it once again for piano and solo trombone. In Jeju Island, Korea, the annual Jeju International Brass and Percussion Competition is held during the Jeju International Wind Ensemble Festival. Moon-Seok Lee was commissioned to compose a piece for the JIWEF tenor trombone competition, and he will submit *Ari-bone* in its revised piano and solo trombone version, as the competition requires a piece with piano accompaniment.²⁹ This version is the one I consider in the present study.

Ari-bone consists of short three movements, which total approximately eight minutes in length. It borrows from concerto form, but the composer uses the form somewhat freely. The first movement basically consists of a traditional pentatonic scale called *pyeongjo* (see above). Therefore, the harmonies of this movement are unique, with many dissonant sounds and a distinct lack of normal harmonic progression. The *pyeongjo*'s dominant is G, and the first movement has to finish with this pitch. There are two ways to accomplish this (see Figure 3.1), and the composer has tried to utilize them in the first movement.³⁰ He also thought of Western compositional rules and as a result employed modified harmonies. For example, he combined chord I with F and C so it would sound more rich and stable (see Figure 3.2). Within the first movement, Lee mainly utilizes modified traditional rhythmic patterns and harmonies.

²⁹ Ibid.

³⁰ Ibid.



Figure 3.1. *Pyeongjo* harmony scale³¹



Figure 3.2. Harmony

To open the movement, the solo trombone gives three short measures of introduction in a cadenza-like style. The first main theme is very simple and appears several times in different keys such as D major, A-flat major, and C major (see Figure 3.3).



Figure 3.3. Main theme, mm. 8-10

It is scale-like with accompanimental support provided by a modified *Jajinmori Jangdan* (see Figure 3.4). The *buk* is used for strong beats, and it is notated on the bottom of the *jangdan*

³¹ 나운영.(YoonYong, Na) 현대화성론(Modern harmonics), 세광출판사(Sekwang press), 1982.

notation. *Janggu* is used for weaker beats and is notated on the top of the *jangdan* notation. The *janggu*'s rhythm adds syncopation to the rhythmic mode. The piano imitates and modifies these rhythmic patterns in 4/4 meter through the use of accents.

Figure 3.4. Piano and *Jajinmori*, mm. 8-10

The second main theme appears in m. 46. This statement also appears four times at various intervals. The first and second start on low F and rise a 12th; the third begins on middle E-flat, and last one begins on middle E and ascends an octave (see Figure 3.5). In this section, the accompaniment introduces the next rhythmic patterns, and then the solo replays the same patterns but with different melodies (see Figure 3.6). The final E section adds tension. The solo and accompaniment move sequentially higher and in m. 77, the solo trombone achieves the highest note, C, and then it drops nearly two octaves before soaring forward to end with an ascending motive that concludes once more on the high C (See Figure 3.7).

Figure 3.5. Second theme m. 46



Figure 3.6. Piano accompaniment in m. 46



Figure 3.7. E section

Table 3.1. First movement formal analysis

Section	Measures	Center note	Elements
Introduction	mm. 1-6	E _b	Solo cadenza
A	mm. 7-25	F-G-C	<i>Jajinmori</i> & Harmonies
B	mm. 25-32	E _b -F-E-D	Harmonies
C	mm. 33-42	C-E _b -C	<i>Jajinmori</i> & Harmonies
D	mm. 42-65	F-A-D-E _b -B _b	Intervals
E	mm. 65-85	G-C	Tension

The second movement of the main theme is the original melody of the folk song “*Arirang*.” “*Arirang*” is a simple sixteen measures long and in A-B-C-B form, and every section consists of four measures. From mm. 86 – 101, the accompaniment introduces the folk song melody with an arpeggio in F major in $\frac{3}{4}$ meter. The solo trombone appears in m. 94 as obbligato, and it ends with the melody. After the A section, the solo trombone plays the melody

in E-flat major, and the piano provides support. The composer applies Korean traditional musical ideas by using a similar meter and scale. The original “*Arirang*” is in 9/8 (in Western notation), and it uses the *Pyeongjo* scale (G-A-C-D-E). Therefore, the composer chooses in the second movement to use triple meter, and the melody is formed using the *Pyeongjo* scale. When the trombone has the melody in mm.102-105, the melody follows the *Pyeongjo* scale exactly. The proper sequence of the *Pyeongjo* scale begins with G, leaps up to E, and then descends to G (see Figure 3.8). It is also applied in the piano accompaniment at the beginning of the movement.

Pyeongjo Scale G _____ A C _____ D E D _____ C A G

Movable do G A G A C D C D E D E D C A G

Original Arirang

A ri rang A ri rang A ra ri yo

Movable do G A G A C D C D E D E C A G

Solo trombone

Figure 3.8. Original “*Arirang*” and solo trombone

Table 3.2. Second movement formal analysis

Section	Measures	Key	Elements
A	mm. 86-101	F Major	<i>Arirang</i>
B	mm. 102-118	Eb Major	<i>Arirang</i>
C	mm. 119-126	Eb Major	<i>Arirang</i>

In section C, the piano emphasizes the third section of “*Arirang*” while the trombone continues to play “*Arirang*”’s section B. “*Arirang*”’s C section is the climax of both the lyrics and melody (see Figure 3.9). Therefore, the end of the second movement emphasizes the climax by repeating it.

The image shows a musical score for the C section of "Arirang". The top staff is a vocal line in 3/4 time, with lyrics "Na reul beo ri go ga shi neun nim eun" written below it. The bottom staff is a piano accompaniment in 3/4 time, featuring a complex harmonic structure with many chords and moving lines in both the right and left hands.

Figure 3.9. “*Arirang*” C section, trombone and piano

The third movement is a blend of the first and second movements as well as new Korean elements. In the A and B sections, the trombone uses modifications of the first movement’s materials. Measures 4-6 of the first movement are reused to open the third movement, with the addition of a triplet (see Figure 3.10) and further rhythmic modifications in the trombone part.

The image shows a musical score for Figure 3.10, which compares modified materials from the first movement (measures 4-6) and the third movement (measures 130-133). The score is for piano and includes a triplet in the bass line. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The score is in 3/4 time and features complex harmonic structures and rhythmic patterns.

Figure 3.10. Modified materials: first movement m. 4-6 and third movement m. 130-133

After this, fanfare-like phrases appear, and the movement proceeds to a modified version of the main theme from the first movement (see Figure 3.11).



Figure 3.11. Fanfare-like phrases

Korean folk songs are typically based in triple meter, such as 6/8, 9/8, and 12/8, and their approximately tempo is moderato to allegro. These folk songs also have specific rhythmic patterns, such as hemiola or syncopation (see Figure 3.12).



Figure 3.12. *Hangangsoo Taryeong*

In the C section of the third movement, the solo trombone adapts folk song-like melodies. Though it sounds very similar to many Korean folk song melodies, it is newly created (see Figure 3.13).



Figure 3.13. Folksong-like melodies

In the D section, the composer adds countermelodies in the piano part while the trombone plays folk song-like melodies. The E section changes from E-flat major to A-flat major. The

theme of the E section is similar to that of the D section, but it is in a different key and there are different rhythmic patterns in the piano accompaniment. After the D section, the trombone recalls “*Arirang*”’s C section, but in the key of C major, and then moves forward to the end of the movement. The concluding section G changes back to E-flat major, but four measures before the end suddenly shifts to B-flat major and then finishes with an E-flat major chord.

Table 3.3. Third movement formal analysis

Section	Measures	Key Center	Elements
A	mm. 127-143	Db	First movement themes
B	mm. 144-155	C	Modified first mvt theme
C	mm. 156-175	Eb	Folksong-like-theme
D	mm. 176-203	Eb	Folksong-like-theme
E	mm. 204-229	Eb on Ab	Folksong-like-theme
F	mm. 230-255	C-Bb	<i>Arirang</i>
G	mm. 256-278	Eb	

2. *Daechwita*

Daechwita borrows from traditional *daechwita* form. The traditional form consists basically of twenty beats per phrase. The composer, Cheng-Iek Chang, applies exactly this same form, but he uses dot indications instead of bar lines. The original *daechwita* was only used for royal processions, and thus the tempo was slow (approximately *lento* or *adagio*). This piece requires harmon mute because it better approximates the sound of traditional Korean instruments, and it can be used to mimic the traditional instrument’s performing method. This piece applies traditional Korean wind instrumental techniques to modern trombone. For instance, the first line has specific marks to indicate particular performance instructions. These include a circle, a bracket, and a circle with a dot inside. The circle means to open the harmon mute, the bracket indicates a half-open mute, and the dotted circle means to close the mute and thus imitates the tone color of the traditional instrument, *taepyeongso* (see Figure 3.14).



Figure 3.14. Special notation for specific performance practices

The second line also utilizes the notation of a wave. This is not a standard trombone indication for vibrato. Rather, it specifies the practice of shaking one's lips slowly, used in playing vibrato on the *taepyeongso* (see Figure 3.15).

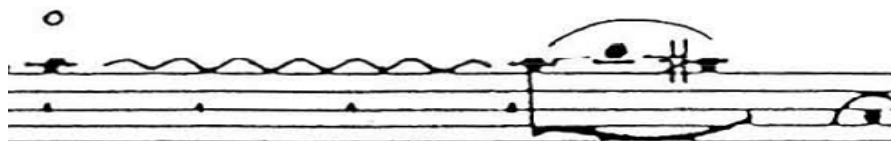


Figure 3.15. Wave notation

There are also directions for multiphonics, but it does not mean to play the exact intervals written. The section of multiphonics is intended to imitate the sound a *taepyeongso* produces when out of tune. The *taepyeongso* uses just intonation, therefore, it is difficult for modern trombones to match *taepyeongso* sound color exactly, even when playing identical phrases (see Figure 3.16).



Figure 3.16. Multiphonic patterns

In the middle of the second page, there is a new tempo marking, which the composer intends to be kept strictly. In this section, the trombone imitates the sound of a *nagak* and *nabal*.³² The *nagak* only can produce one pitch, but the *nabal* can produce a short overtone. These two instruments share a similar sonority, and together with percussion instruments give the *daechwita* a strong pulse. Therefore, this section tends to extreme contrast of dynamic expression (see Figure 3.17).

³² Jaeyong Kim, interview by author, Lawrence, Kansas, March 12, 2016.



Figure 3.17. Contrast of dynamic levels

The ending again uses the wave notation to indicate shaking lips, and it decreases from pianissimo to pianississimo to imitate the ending of *daechwita* pieces. To conclude a *daechwita* piece, the conductor (called a *jibsa*) cues all the players, then the *nagak*, *nabal*, and all of the percussion players to stop playing until only the *taepyeongso* players sustain one pitch with an extended decrescendo as though holding a fermata (see Figure 3.18).



Figure 3.18. Ending

Chapter 4

Conclusion

Though these two pieces are both based on Korean traditional music, the composers approached the works quite differently. *Ari-bone* uses a Korean folk song, the *Jangdan* rhythmic mode, and the *Pyeongio* scale and harmonies. But, it does not utilize traditional Korean musical forms. Instead, the composer employs short concerto form, incorporating Korean elements into this Western form. In contrast, *Daechwita* is more focused on traditional Korean forms and Korean instrumental performance practices. For example, the composer borrows the basic form of traditional *Daechwita* processions, and he applies performance practice techniques from *Taepyeongso*, *Nabal*, and *Nagak* to modern trombone. In this way, *Daechwita* uses the trombone to imitate the sound of traditional Korean instruments. Overall, *Ari-bone* consists of traditional Korean elements contained within a Western form; *Daechwita* instead uses traditional forms and traditional performance practices, but applies them to a Western instrument.

When I began this project, I encountered many problems. It was difficult to find Korean trombone music because most of this repertoire is unpublished. Additionally, there are few comprehensive catalogues of Korean composers' works. One dictionary of modern Korean composers³³ does exist; however, its information is not entirely correct. For example, I contacted a few composers listed in the book as having composed trombone pieces, but these composers replied that they had not composed any solo or chamber works for trombone.

³³ Korea National University of Arts, 한국 작곡가 사전 (Dictionary of Korean Composers), Sigongsa Press, 1999.

Another problem is that some of these composers are now deceased. As a result, it has been difficult to obtain scores and specific performance instructions. This was the case for *Daechwita*. As Cheng-Iek Chang unfortunately passed away in 2012, I had to find another way to get the score. I spent a great deal of time searching for it before finally contacting the Korean Composers Association. They own a collection of his compositions, and they gave me the score and a live recording for reference. This piece is unaccompanied, and it contains markings with which I was unfamiliar. I listened to the recording many times, but I could not identify the exact meaning of these markings. Luckily, I found a poster for a concert held in remembrance of Cheng-Iek Chang, and *Daechwita* was listed on the program. I was able to contact Jaeyong Kim, the trombone player who performed the work on the concert, and he shared information on performance instructions with me.

This survey is, to my knowledge, the first time these specific Korean composers' trombone pieces have been introduced to the Western music world, and it contributes new materials to the canon of trombone literature. I am going to digitize the score for *Daechwita*, because no digital version exists. Once finished, I plan to submit both *Ari-bone* and *Daechwita* to Cherry Music Company, as I already am listed as an arranger for this company. This will help make this repertoire become available to many trombone players. It will also increase Western knowledge of and familiarity with Korean traditional and nationalistic musical elements.

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