

THE CHORAL MUSIC OF CHONG JONG YEOUL: A REVIEW AND GUIDE TO KOREAN
PRONUNCIATION

BY

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DISSERTATION

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ABSTRACT

Learning and performing music from various cultures has become essential as a musician and educator. Western Europe's musical tradition reached worldwide and has created musical nature and environment in different areas of the world. It has developed in a diverse way along with the culture and history. For example, the notation system from Western music replaced the traditional notation system of Korea, *Jeong-gan-bo*, to perform Korean traditional music. It is thus crucial for choral musicians to respond to the demands of varied and diverse repertoires beyond the scope of European composers to include music from other parts of the world that reflect diverse communities, languages, ethnicities, cultures, and genders. Since the essential value of choral music is text, studying language is crucial, and understanding the meaning and sound of language is especially significant.

Korean choral music has been composed, played, and learned worldwide, particularly in the twenty-first century. Still, accuracy and consistency in pronunciation have been poor due to different decisions of romanization made by different publishers, and many compositions have yet to be made available in romanized formats; for example, the choral pieces of Dr. Chong Jong Yeoul (b.1967) are not published in general and include no romanized alphabet for rehearsal and performance. Without such aid, most singers prove unable to master Hangul, the Korean alphabet.

Hangul is the native writing system of the Korean language. This is an artificially created alphabet made up of distinct consonants and vowels. The combination of two to four consonants and vowels creates sound, and there is sometimes an altered sound that requires further guidance to define its sound. This study aims to provide basic information on Hangul so that non-Korean

speaking musicians can easily access it, even if the Korean lyrics presented are not a romanized alphabet. Since Hangul is not a part of the Roman alphabet and would therefore be unfamiliar to most readers, this dissertation discusses Hangul's function and introduce consonants, vowels, and phonetic alterations along with a number of Chong's works. This way, readers can achieve the ability to read, understand, and produce the sound of the texts of Chong's compositions. This paper reviews five of Chong's choral compositions. Through analysis, I also introduce how Chong conveys the lyrics' hidden meaning in his works and how that can be best expressed in performance; this poetic analysis helps singers engage with the text alongside aligned musical elements. For the interpretation of Chong's compositions by non-Korean speaking musicians, the use of the International Phonetic Alphabet (IPA) is introduced. Since certain pronunciations in Korean interfere with the music's resonance, pronunciations that are beneficial for vocalization are introduced.

This dissertation draws more on empirical insights than it does on the pedagogical. Since IPA symbols are widely used in the dictionary manual, readers must have an existing knowledge of the system. This study is intended to aid and provide examples to performers in making independent pronunciation decisions for Korean text-based compositions in their original form. Furthermore, I expect the readers to adopt this guide to reach out to more Korean choral compositions without the romanized alphabet yet, by their own earned skills throughout this dissertation. If the language is the reader's only barrier to understanding this repertoire to the reader, this dissertation will help broaden their eyes to the choral music of Korea, across various genres, from the sacred Mass settings to Korean pop arrangements.

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NOTE

Regarding the history and culture rooted in Koreans' lives, the romanization of the Korean language announced in 2000 and the editorial guidelines of the Associated Press or UNESCO customarily used since 1970, all Koreans of Korean nationality mentioned in this document are listed in the order of Surname and Given name.

Musical examples that discussed in the dissertation is not published. However, it is available on the request to the composer, Dr. Chong: martroa@yonsei.ac.kr.

TABLE OF CONTENTS

LIST OF TABLES	vii
LIST OF FIGURES	x
LIST OF EXAMPLES	xi
INTRODUCTION	1
CHAPTER 1: HANGUL, THE KOREAN WRITING SYSTEM, AND ITS USE.....	11
CHAPTER 2: A REVIEW OF SELECTED CHORAL COMPOSITIONS BY CHONG JONG YEOL.....	26
CHAPTER 3: A GUIDE TO PERFORMANCE CONCERNING THE ISSUES OF KOREAN PRONUNCIATION.....	71
CONCLUSION.....	109
REFERENCES	112
APPENDIX A: INTERVIEW WITH CHONG JONG YEUOL	116
APPENDIX B: EMAIL WITH CHONG JONG YEUOL.....	126
APPENDIX C: PERFORMANCE LIST OF CHONG’S COMPOSITIONS	127

LIST OF TABLES

Table 1.1 Five Basic Consonants of Korean.....	15
Table 1.2 Fourteen Modern Consonants of Korean.....	16
Table 1.3 Sound as an Ending Consonants.....	17
Table 1.4 Five Double Consonants of Korean.....	18
Table 1.5 Fourteen Ending Double Consonants of Korean	19
Table 1.6 Korean Consonants in IPA Chart.....	20
Table 1.7 Basic Vowels of Korean	21
Table 1.8 Compound Vowels of Korean	22
Table 2.1 List of Choral Compositions by Chong	27
Table 2.2 Texts of <i>Arirang</i>	30
Table 2.3 Structure Overview of <i>Arirang</i>	30
Table 2.4 Texts of <i>Ga nun gil</i>	37
Table 2.5 Structure Overview of <i>Ga nun gil</i>	38
Table 2.6 Selected Texts of <i>Psalm 116</i> by Chong	46
Table 2.7 Structure Overview of <i>Psalm 116</i>	48
Table 2.8 Texts of <i>Gyo Mok</i>	56
Table 2.9 Structure Overview of <i>Gyo Mok</i>	56
Table 2.10 Texts of <i>Seo si</i>	64
Table 2.11 Structure Overview of <i>Seo si</i>	65
Table 3.1 IPA of ‘고개’	75
Table 3.2 IPA of ‘고개’	76

Table 3.3 IPA of ‘못가’	77
Table 3.4 IPA of ‘발병’	78
Table 3.5 IPA and Translations of <i>Arirang</i>	80
Table 3.6 IPA of ‘ㅡ’ Examples of <i>Ga nun gil</i>	83
Table 3.7 Diphthong [w] Examples of <i>Ga nun gil</i>	83
Table 3.8 Linking Examples of <i>Ga nun gil</i>	84
Table 3.9 Tensification Examples of <i>Ga nun gil</i>	85
Table 3.10 Nasalization Examples of <i>Ga nun gil</i>	85
Table 3.11 IPA and Translations of <i>Ga nun gil</i>	85
Table 3.12 Compound Vowel Examples of <i>Psalm 116</i>	87
Table 3.13 List of Suggested IPA of ‘ㅡ’vowel of <i>Psalm 116</i>	89
Table 3.14 Linking Phenomenon with ‘ㄹ’ Examples of <i>Psalm 116</i>	91
Table 3.15 IPA and Translations of <i>Psalm 116</i>	93
Table 3.16 Example of Linking Phenomenon with ‘ㄹ’	95
Table 3.17 Example of Consonant Assimilation Between ‘ㄹ’ and ‘ㅎ’	95
Table 3.18 IPA of ‘끝없는’	96
Table 3.19 IPA of ‘끝/없는’	98
Table 3.20 Examples of Linking Phenomenon of <i>Gyo Mok</i>	99
Table 3.21 Example of the Epenthetic Phenomenon	100
Table 3.22 IPA and Translation of <i>Gyo Mok</i>	101
Table 3.23 Example of Nasalization of <i>Seo si</i>	103
Table 3.24. Example of Omission of <i>Seo si</i>	103

Table 3.25 Examples of Linking Phenomenon of <i>Seo si</i>	107
Table 3.26 IPA and Translation of <i>Seo si</i>	107

LIST OF FIGURES

Figure 1.1 Orthography of ‘한’	14
Figure 3.1 Spectrogram of [a], [ɐ], and [ɑ] in pitch A=440Hz	74

LIST OF EXAMPLES

Example 2.1 Gyeonggi Arirang Melody.....	29
Example 2.2 Measure 1 to 15 of <i>Arirang</i> by Chong Jong Yeoul	31
Example 2.3 Measure 5 and 49 of <i>Arirang</i> by Chong	32
Example 2.4 Measure 45 of <i>Arirang</i>	33
Example 2.5 Measure 55 of <i>Arirang</i>	34
Example 2.6 Measure 73 of <i>Arirang</i>	35
Example 2.7 Measure 1 to 9 of <i>Ga nun gil</i> by Chong	39
Example 2.8 Measure 28 of <i>Ga nun gil</i>	40
Example 2.9 Measure 17 to 23 of <i>Ga nun gil</i>	41
Example 2.10 Measure 40 of <i>Ga nun gil</i>	42
Example 2.11 Measure 52 of <i>Ga nun gil</i>	43
Example 2.12 Measure 73 of <i>Ga nun gil</i>	44
Example 2.13 Song Version of <i>Ga nun gil</i> by Chong	44
Example 2.14 Telescoping Example from Measure 25 of <i>Psalm 116</i> by Chong	47
Example 2.15 Scattered Syllables of Words from Measure 41 of <i>Psalm 116</i>	47
Example 2.16 The beginning of <i>Psalm 116</i>	49
Example 2.17 Measure 35 to 39 of <i>Psalm 116</i>	50
Example 2.18 Measures 19 to 29 of <i>Psalm 116</i>	51
Example 2.19 Measure 45 of <i>Psalm 116</i>	52
Example 2.20 Coda of <i>Psalm 116</i>	53
Example 2.21. Soprano Melody from the Beginning of <i>Gyo Mok</i> by Chong	57

Example 2.22 Alto and Tenor on Measure 8 of <i>Gyo Mok</i>	58
Example 2.23 Measure 13 of <i>Gyo Mok</i>	58
Example 2.24 Measure 19 to 23 and 46 to 51 of <i>Gyo Mok</i>	60
Example 2.25 Measure 62 of <i>Gyo Mok</i>	61
Example 2.26 Measure 77 of <i>Gyo Mok</i>	62
Example 2.27 The Beginning of <i>Seo si</i> by Chong	66
Example 2.28 Measure 7 of <i>Seo si</i>	66
Example 2.29 Measure 9 of <i>Seo si</i>	67
Example 2.30 Measure 15 to 24 of <i>Seo si</i>	68
Example 2.31 Measure 25 to 27 of <i>Seo si</i>	69
Example 2.32 Measure 30 to 36 of <i>Seo si</i>	70
Example 3.1 Measure 21 of <i>Arirang</i> by Chong	75
Example 3.2 Measure 37 of <i>Arirang</i>	76
Example 3.3 Measure 29 of <i>Arirang</i>	78
Example 3.4 Measure 48 of <i>Arirang</i>	79
Example 3.5 Two Possible Practices of Measure 48 of <i>Arirang</i>	79
Example 3.6 Measure 60 of <i>Arirang</i>	80
Example 3.7 Beginning Five Measures of <i>Ga nun gil</i> by Chong	82
Example 3.8 Measure 6 of <i>Ga nun gil</i>	82
Example 3.9 Measure 28 of <i>Ga nun gil</i>	84
Example 3.10 Measure 10 of <i>Psalm 116</i> by Chong	88
Example 3.11 Two Different ‘—’ from Measure 26 and 41 of <i>Psalm 116</i>	90
Example 3.12 Measure 54 of <i>Psalm 116</i>	91

Example 3.13 Measure 41 of <i>Psalm 116</i>	92
Example 3.14 Suggestion of Assigning Syllables on Measure 41 of <i>Psalm 116</i>	92
Example 3.15 Tenor and Bass in Measure 37 of <i>Gyo Mok</i> by Chong.....	97
Example 3.16 Soprano in Measure 21 of <i>Gyo Mok</i>	98
Example 3.17 Measure 7 and Recommendation of Syllables Allocation of <i>Gyo Mok</i>	100
Example 3.18 Measure 1 and 8 of <i>Seo si</i> by Chong	104
Example 3.19 Measure 9 of <i>Seo si</i>	105
Example 3.20 Possible Distributions of the Syllables in Measure 9 of <i>Seo si</i>	106
Example 3.21 Possible Distributions of the Syllables in Measure 24 of <i>Seo si</i>	106

INTRODUCTION

Choral conductors worldwide face an increasing challenge to find new repertoire that adds diversity to their programs in the areas of gender, language, and message. In doing so, musicians continue to break away from the traditional canon in and try to bring freshness by commissioning and discovering new composers' pieces. This effort means that artistic directors seek music from a variety of cultures from around the world, with texts in different languages and reflective of a diversity of worldviews. As a result, an effective choral conductor must have a varied skill set that combines exceptional musicianship with a knowledge of music history and theory broad enough to discover and communicate the essence of musical works springing from a variety of cultures and countries.

Contemporary South Korean¹ composer Dr. Chong Jong Yeoul is one such individual. Chong's mother influenced his path to choral music: she was an active choral singer in her family's church community, and as a young man, Chong himself wanted to become a choral conductor, but Korean universities at the time did not offer such specialized programs. Therefore, he therefore shifted his focus to composition.² Today Chong serves as Professor of Music Composition at Yonsei University in Seoul, Korea, where he earned both his bachelor's and master's degrees before traveling to the United States to study composition and electronic music at the University of California, San Diego, and he completed a Ph.D. at the University of Chicago. Chong's teachers included Kim Chung-Mook (b. 1946), La Inyong (b. 1936), Schulamit Ran (b. 1949), John Eaton (b. 1954), and Chinary Ung (b. 1942). He has won

¹ Hereafter "Korea" and "Korean."

² Appendix A.

numerous prizes as a composer, including the 15th Joongang Music Concours, 28th Dongah Music Concours, Yonsei Culture Awards, Salvatore Martirano International Composition Concours, and Chicago Symphony Orchestra's "First Hearing" Competition.³ In 2016, he was selected as an "excellent composer" by the Arts Council of Korea (ARKO) and in 2018 he won the Korean Composition Award and the Best Award in the Western Music category. He has served as a vice-chairman of the Korean Society of the 21st Century, secretary-general of the Yonsei Music Institute, director of the Korea Composer's Association, and executive director of the Asia Composition Federation and Korea International Society for Contemporary Music.

Chong's music has been featured many times at the Seoul Arts Center. Music festivals have presented his work in San Diego (1997), Buffalo (1998), Cincinnati (2001), Memphis (2002), Chicago (2003), Łódź, Krakow (2003), Daegu, Seoul, Berlin, Freiburg, Strasbourg, Bangkok, Spain, and Latvia. His compositions have also been performed by renowned ensembles across the world, including the Pacifica String Quartet, Eighth Blackbird, the UCSD Contemporary Ensemble, Civic Orchestra of Chicago, Gaida Ensemble, The Barton Workshop, Ensemble Linea, Ensemble BE, Modern Art Sextet, and the Civic Orchestra of Suwon, Seongnam, Gangnam, and Jinju.

Chong compares his music to a "human fingerprint," in that each person possesses a unique characteristic that stands as a symbol of individuality. He thinks that music is similarly a means to express the individuality of the composer. The inspirations for his compositions are highly personal. He musicalizes his innermost thoughts, expressing in sound his individual responses to social events.⁴

³ International Society for Contemporary Music.

⁴ Woo Ri Han, "Chong, Jong Yeoul's Compositions for Solo Piano - a Study on Chong, Jong Yeoul's Solo Piano Works, an Analysis and Performance of 《Selected...》 and 《Suite》" (2021), p. 8.

At first glance, Chong's choral music can seem daunting: his style often leans atonal and his rhythms are complex, and Chong predominantly uses the Korean alphabet; in fact, he prefers settings texts by twentieth-century Korean poets. To the choral conductors seeking to extend the scope of their repertory, Chong's pieces may appear "exotic," complicated, and not worth the trouble of preparing with a choir. This dissertation examines several choral works by Chong, and I aim to provide tools that will make this music accessible and enjoyable for both performers and audiences, even for ensembles made up of less experienced or younger singers.

For non-Korean choirs, one of the main difficulties in performing this music will be a lack of familiarity and comfort with the Korean language. Choral music usually uses text to deliver its message and clear communication of the text, both in terms of pronunciation and in terms of meaning, is essential for gaining the listener's sympathy. This project offers solutions to issues of Korean diction, such as phonological fluctuations, using the IPA as a primary tool for helping conductors and singers understand the unique mixture of consonants and vowels that generates the sound of the Korean language and creates a unique expressive element of Chong's choral music. Appropriate pronunciation suggestions for Chong's pieces are provided, as are translations and suggestions for textual and musical interpretation. This context is intended to enhance the conductors' study, teaching, and performing. I further sense that these suggestions will allow conductors to diversify their programming by including other works with Korean texts by other composers.

Project Background

Choral music has held a central position in European music history since at least the development of chant in the medieval period. This style of vocal music evolved for six hundred years before reaching Asia as one of the central repertoires of “Western music.” This repertory reached the Korean Peninsula in the mid to late nineteenth century, brought by Christian missionaries, as Western imperial forces continued to be felt throughout neighboring regions of East and Southeast Asia.

In 1866, Heungseon Daewongun (1820–1898),⁵ who was the father and regent of King Gojong (1852–1919) of Joseon,⁶ killed nine French priests and thousands of Catholics in accordance with a prohibition policy on that religion. With hostility towards Westerner at its peak, the United States’ fully armed merchant ship, the “General Sherman,” along with a British missionary Robert Jermain Thomas (1839–1866) on board, reached Pyongyang for the first time in Korean history. Pastor Thomas had joined as an interpreter for merchant ships, convinced that Joseon was the ideal country for a religious missionary. Sherman's crew threatened local people to invade the French fleet in retaliation for the slaughter of a French priests and forcing them to trade and commerce. Finally, the General Sherman that invaded the territory without the permission of Joseon. It eventually collided between the Sherman’s crew and local people, such as kidnapping local Koreans. People eventually burned the merchant ship, and the crew was all killed. With this incident, the United States established a gunboat diplomacy against Joseon and

⁵ When the king passed away without a child to succeed him, the royal family named a successor to succeed the throne among his relatives, and his father was titled as “Daewongun” to honor him because it is not a king.

⁶ The Kingdom existed in Korean peninsula from 1392 to 1897, it succeeded by the Empire of Korea, and annexed by the Empire of Japan shortly thereafter.

invaded Joseon in 1871. This is called *Shinmiyangyo* (신미양요– “Western Disturbance in the Shinmi Year”), also known as the United States Expedition to Korea.⁷ The United States invaded Joseon, but it did not intend to colonize it, and it was to open the door of the country to trade. Joseon was completely defeated, but Joseon was still closed because the United States also withdrew. In 1878, Senator Aaron A. Sargent (1827–1887) re-established the necessity of opening the port of Joseon again and eventually signed the United States–Korea Treaty of 1882 peacefully. This was Joseon's first treaty with the West.⁸ Several other treaties with Western powers were subsequently signed and in 1886 a treaty with France guaranteed the residence of Catholic missionaries. After that, American Protestant missionaries also began to arrive in Joseon, working to introduce Western culture, not least in the form of music. In 1895 the Presbyterian Church of the United States dispatched missionaries to Joseon. Representative missionary figures include Horace Grant Underwood (1859–1916) and Henry Gerhard Appenzeller (1858–1902).

It is therefore reasonable to see the introduction of Western music to Korea as being established with the spread of Christian hymns by Protestant missionaries entering the country.⁹ The embrace of Western music by Korean society and education is, however, quite a recent development when considered in the bigger picture of the region’s history. Nevertheless, much like other parts of East Asia, Western music is now considered as “general music” while native Korean music has been labeled as “traditional.”

⁷ Won-mo Kim, “General Sherman-Ho Sageon = General Sherman Incident,” in *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 1995), accessed March 22, 2022, <http://encykorea.aks.ac.kr/Contents/Item/E0051255>.

⁸ Won-mo Kim, “Jomijoyak = United States–Korea Treaty,” in *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 1995), accessed March 22, 2022, <http://encykorea.aks.ac.kr/Contents/Item/E0051767>.

⁹ Hyung-joo Ji, “Yonhui Jeonmun Hakgyo Eumak Hwaldongui Umaksajeok Euieui= the Significance of the Music History of Yonhi College’s Music Activities,” in *Yonhui Jeonmun Hakgyowa Eumak = Yonhui College and Music* (Yonhui Jeonmun Hakgyo-ui Eumak Kyoyukwa Kidokgyo Jeongsin = Yeonhui college of music education and soul of Christianity, Seoul: Yonsei University Press, 2018), p. 3.

The Western traditions of choral music has flourished in Korea over the last century. The aforementioned figures of Underwood and Appenzeller made a significant impact by establishing schools for orphans and translating the Bible and hymns into Korean. In 1892, George H. Jones (1867–1919) and Louis C. Rothweiler (1853–1921) edited and distributed Korea’s first hymnal, *Chansong-ga* (찬송가– “The Hymnal”).¹⁰ The development of the hymnal brought choral singing to Korean services, especially for new churchgoers and students attending private mission schools such as Ewha Haktang (established in 1886) Yonhi College (established in 1915, emerged with Severance School of Medicine as Yonsei University in 1957). The establishment of music departments in such schools created opportunities for two generations of musicians to study composition. These alumni composed original works, including choral music in the Korean language.

Due to rapid social and economic development, investment in culture increased, leading to the establishment of regional and national organizations dedicated to athletics and the arts. In 1972, the Busan Metropolitan Chorus was established as the first governmentally funded choir. The Seoul Metropolitan Chorus was founded soon after in 1973, followed by Korea's National Chorus in 1974.¹¹ Many of these civic choirs (as well as orchestras) performed Western art music exclusively, due in part to a shortage of native composers and lack of resources for performing Korean music.

In response, these organizations, which were public entities, have made various attempts to increase Korean content. For example, for the past thirteen years, the National Chorus, has encouraged composers to write and arrange new choral music based on existing folk songs, art

¹⁰ Ok-Pae Mun, *Hanguk Chansonga 100 Nyunsa = 100 Years of Korean Hymn* (Seoul: Yesol, 2002), 32–34.

¹¹ Jae-seob Gil, “Kisun Lee,” Korea New Network, January 25, 2022, accessed January 26, 2022, <http://www.knn.co.kr/252990>.

songs, or even K-pop songs. Under the leadership of music director Yoon Hawkon (b. 1938), the Incheon Civic Chorale has focused mainly on performing Korean music (either written by Korean composers or setting Korean texts). This nationalistic desire to create a Korean choral music tradition has intrigued not only the Korean public but has stirred interest in Korean choirs in the worldwide choral community. For example, a performance by the Incheon Civic Chorale at the 2009 American Choral Directors Association national conference, which included works by Woo Hyo-Won (b. 1974), resulted in their widespread programming, made possible by Walton Music's inclusion of her music in their catalogue.

Literature Review

This dissertation will examine five unaccompanied choral compositions by Chong: *Arirang*, *Ga nun gil*, *Gyo Mok*, *Psalm 116*, and *Seosi*. The pieces are chosen to represent a cross-section of Chong's oeuvre. Although all in Korean, these pieces use a variety of textual sources: folklore, poems, and Christian scripture. These five works also explore different kinds of love: love for a person, for a nation, as a part of faith, and loss of love.

Cho Seung-Bog's "A Phonological Study of Korean: With a Historical Analysis" and "Standard Korean Regulations" published by the National Institute of Korean Language provides numerous pronunciation rules aimed at helping the foreign reader understand the authentic sounds of the language.¹² These materials are also relevant for those who speak Korean as their native language. This is because there are different dialects in Korean depending on the region,

¹² Seung-Bog Cho, *A Phonological Study of Korean. With a Historical Analysis*. (Uppsala, Universitetet, 1967); National Institute of Korean Language, "Standard Korean Regulations," *Hangukeo Eomun Kyubeom* = *Standard Korean Regulations* (National Institute of Korean Language, 2017), accessed Decembe 29, 2021, <https://kornorms.korean.go.kr/>.

and this normative collection aims to establish a standard Korean language with a uniform pronunciation. It has helped to provide a standardization of sound when a different syllables, words, and even consonants and vowels are combined. Other sources for Korean pronunciation include a recent dissertation by Lee Sooyeon which offers specific solutions for vowel concepts, the *Handbook of the International Phonetic Association* and Gari Ledyard's *The Korean Language Reform of 1446* which provides IPA charts and information about the physical formation of the language.¹³ The *Encyclopedia of Korean Culture* has also been consulted as a source for contextual information about specific cultural and historical terms and information about Korean poets.¹⁴

Research Objectives and Methodology

With this study of Chong's pieces, I hope to introduce the non-Korean-speaking to new music and to provide a pronunciation solution for rehearsing and performing that music. This language guide provides manageable solutions, and the accompanying analysis offers practical ways to approach the learning of this music. Eventually, conductors and singers who choose to add Chong's works to their repertoire will gain an ability to perform his pieces with the appropriate pronunciation effect, and with understanding.

This dissertation is divided into four chapters. Chapter I is an overview of the creation of Hangul and introduces its letters and their sounds in general. Phonology, the study of speech

¹³ Sooyeon Lee, "A Study of Korean Diction for Choral Conductors Using the Principles of the Korean Writing System" (DMA Dissertation, University of Alabama, 2017); ¹³ International Phonetic Association, *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet* (Cambridge: Cambridge University Press, 2000); Gari Ledyard, *The Korean Language Reform of 1446* (Seoul, Korea: Singu Munhwasa, 1998).

¹⁴ "Encyclopedia of Korean Culture," *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 1995), <http://encykorea.aks.ac.kr>.

sounds of language, is a key to understanding its variation in Korean.¹⁵ It provides a guide to how the sounds of language generated when it is in special occasion such as combined feature. These rules from the chosen texts of Chong's compositions are introduced. Chapter II reviews five of Chong's composition, their musical structures, characteristics, and an analysis of song texts. Chapter III is a guide to performance that addresses the pronunciation issues associated with each composition. Pronunciation of syllables and words, explanation of each word's meaning, and translation of texts are charted. Suggestions for practical pronunciation for use by choirs and conductors are also introduced.

Significance of the Project

This study offers conductors and singers the chance to discover the novelty and beauty of these relatively unknown composition by Chong outside of Korea and helps them to make appropriate pronunciation decisions for compositions set to Korean text through the analysis of five pieces. The textual and musical review will also help conductors study, teach, and perform this repertoire more effectively than previously possible. Analysis of poems will provide aid in understanding and internalizing the text, both for conductors and singers. Deeper comprehension of the sounds and meaning of the text will also encourage a more nuanced understanding of the gestures, rhythm, and structure of Chong's works. Furthermore, composers can use this resource to extend their exploration of Korean choral music further – Hangul and the rudiments of the language will be a new tool in their compositional toolbox, opening to them not only the sound of the language, but also opens a new realm of possibilities in their imagination. Readers would

¹⁵ Adam Szczegielniak, "Phonology: The Sound Patterns of Language," accessed March 31, 2022, <https://scholar.harvard.edu/files/adam/files/phonology.ppt.pdf>.

have more interest in Chong's other composition such as piano or orchestral music. This dissertation ultimately offers a meaningful contextualization of these compositions and their relative texts that will assist singers, conductors, and programmers to extend the existing canon of choral music.

CHAPTER 1

HANGUL, THE KOREAN WRITING SYSTEM, AND ITS USE

Hangul is the standard notation of the Korean language which is used on the Korean Peninsula, some surrounding regions, and some parts of and Central Asia.¹⁶ It is an artificially constructed script, just like the International Phonetic Alphabet (IPA). This notational system was introduced in *Hunminjeongeum* (훈민정음– “The Proper Sounds for the Instruction of the People,” 1446). Hangul began to spread beyond the Korean peninsula in 1897 when the Korean language began to be taught as a foreign language at Western educational institutions.

Although it was invented 579 years ago, knowledge of when, where, how, and why it emerged is known in great detail. This is only possible because of the relentless passion for recording history which characterized the Kingdom of Joseon. After briefly recounting this history, this chapter will continue with a discussion of syllabification (where each syllable makes one sound by combining a consonant and vowel, sometimes with an ending consonant; this combination can generate 11,172 distinct syllables).¹⁷ Tables relating Hangul to IPA will be included. The chapter concludes with explanations of the rules which alter pronunciation (certain combinations of consonants and vowels generate sounds which are exceptions to the general rules of Hangul), including linking, tensification, nasalization, and omission of consonants. All of these exceptions will be found in the discussion of the texts set by Chong.

¹⁶ Small diasporic Korean communities are scattered throughout Central Asia due to Joseph Stalin’s deportation of certain populations to these parts of the former Soviet Union, especially around Uzbekistan and Kazakhstan.

¹⁷ Lee, 16.

The Creation of Hangeul

King Sejong the Great (1397–1450), the fourth king of the Joseon Dynasty (1392–1910) is the most acclaimed leader in Korean history. In his era, many talent individuals were nurtured through *Jiphyeonjeon* (집현전– “Hall of Worthies”, established in 1420), the institution where young scholars engaged in study and research.¹⁸ In addition, Sejong initiated projects that contributed to the development of agriculture, science, and technology, enacted new public laws, and expanded Korean territory. Among these, the creation of *Hunminjeongeum* is perhaps his most brilliant achievement.¹⁹ *Hunminjeongeum* was completed in 1443 and distributed in 1446 with *Hunminjeongeum Haeryebon* (훈민정음 해례본– “The Commentary of Hunminjeongeum”). It is widely known that the consonant symbols were modeled after the shapes made by the mouth and tongue. In addition, according to the *Sejong Sillok* (세종실록– “The Annals of King Sejong”),²⁰ some of the letters of *Hunminjeongeum* were modeled after the Chinese characters of the script.²¹ *Hunminjeongeum Haeryebon* has been designated a National Treasures of Korea and a UNESCO Memory-of-the-World Program. At first, it was used only by lower classes and was thus criticized by members of the elite class, but after Korea gained

¹⁸ “Korea,” *Britannica Academic* (Encyclopædia Britannica, March 6, 2015), accessed April 3, 2022. <http://academic-eb-com.proxy2.library.illinois.edu/levels/collegiate/article/Korea/108454#35013.toc>.

¹⁹ Seung-Hee Choi, “Sejong,” in *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 1995), accessed March 19, 2022. <http://encykorea.aks.ac.kr/Contents/Item/E0029857>.

²⁰ *Sejong Sillok* is a part of *Choson Wangjo Sillok* (조선왕조실록 – “The Annals of the Choson Dynasty”). This is a historical book that records 472 years of history from King Taejo (1335–1480) to King Cheoljong (1831–1864) of the 25th Joseon Dynasty in chronological order of year and month.

²¹ “Hunminjeongeumeul Changjehada = the Creation of Hunminjeongeum,” in *The Joseon Wangjo Sillok = Veritable Records of the Joseon Dynasty*, December 30, 1443, accessed January 18, 2022, http://sillok.history.go.kr/id/kda_12512030_002.

independence from Japan in the mid-twentieth century, it became the primary writing system of the Korean people in both the Southern and Northern parts of the peninsula.²²

Although Korean and Chinese have different roots and sounds, the Korean language was written in *Hanja* (한자– “Chinese character”) for a long time. This system was complicated and difficult to learn – so much so that even privileged aristocrats struggled to read and write fluently. *Hanja* was inadequate to reflect the sound of the Korean language, with actual sound of sentence. This problematic situation led to the creation of Hangeul.

Syllabification

Unlike Romance languages, Hangeul combines consonants and vowels to create syllable blocks, making each compound character one syllable. Therefore, each syllable is written with one letter. *Hunminjeongeum* elaborates on how to make letters and syllables.

Combined: 한글 [hən·gul]

Spread-out: ㅎ ㅏ ㄴ ㅓ ㅡ ㄹ [h-e-n·g-u-l]

The initial, middle, and final letters are combined to make syllables. The initial consonants are written above and to the left of the middle vowels. For middle letters, which are round and horizontal ㅏ ㅓ ㅗ ㅛ ㅜ ㅠ, they are written below the initial consonant. The vertical middle letters ㅑ ㅓ ㅕ ㅛ ㅝ are written to the right of the initial consonants. Final consonants are written below the initial and middle sounds. The combination and use of two or three mid vowels can be seen in the example of ‘과’ and ‘회’.²³

²² Steven Roger Fischer, *History of Writing*. (S.L.: Reaktion Books, 2004), 190, 193.

²³ Seul Ong Kim, *Hunminjeongeum Haerye* = *the Commentary of Hunminjeongeum* (Seoul: Kyobo, 2015), 176. See Table 1.8. All translations are mine unless otherwise stated.

A consonant is located on the upper left, a vowel on the right, and a consonant below if there is an ending consonant. For example, the word, ‘한’ is a composition of consonant ‘ㅎ [h],’ vowel ‘ㅏ [ɐ]’ and ending consonant ‘ㄴ [n]’ (see figure 1.1).

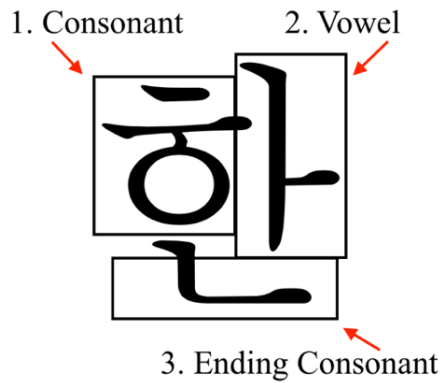


Figure 1.1 Orthography of ‘한’²⁴

Consonants

The consonants of Hangul developed from five basic consonants ‘ㄱ, ㄴ, ㄷ, ㄹ, ㅁ.’²⁵ The symbols for them are based on the shape of the line of the tongue or the form of the mouth and throat when they are pronounced.

²⁴ This orthography designed by me.

²⁵ See Table 1.2 for IPA.

Symbol	Process of Development of Consonants
ㄱ	ㄱ → ㅋ
ㄴ	ㄴ → ㄷ → ㄸ
ㅁ	ㅁ → ㅂ → ㅃ
ㅇ	ㅇ → ㅈ → ㅉ
ㅇ	ㅇ → ㆁ ²⁶ → ㆁ

Table 1.1 Five Basic Consonants of Korean

An additional nine consonants are made by adding strokes to the original five symbols. The National Institute of the Korean Language states the following about additional consonants:

The velar sound, ‘ㄱ’ is the shape of the tongue root closing the throat; the lingual (tongue-tip) sound, ‘ㄴ’ is the shape of the tongue attached to the upper jaw. The labial sound, ‘ㅁ,’ is the shape of the mouth. The dental sound, ‘ㅇ’ is the shape of the teeth, and the glottal sound, ‘ㅇ,’ is the shape of the throat.²⁷

The sound of ‘ㅋ’ is harsher than ‘ㄱ’, with one stroke is added; ‘ㄷ’ is developed from ‘ㄴ’, ‘ㄸ’ from ‘ㄷ’, ‘ㅂ’ from ‘ㅁ’, ‘ㅃ’ from ‘ㅂ’, ‘ㅈ’ from ‘ㅇ’, ‘ㅉ’ from ‘ㅈ’, ‘ㆁ’ from ‘ㅇ’, and ‘ㅇ’ from ‘ㆁ’.²⁸

The fourteen consonants of modern Hangeul are listed below in Table 1.2 with their equivalent sounds in IPA.

²⁶ This consonant is no longer used in the modern Korean writing system.

²⁷ National Institute of the Korean Language, *Algishipge Pureo Sseun Hunminjeongeum = Hunmin Jeongeum Written Plainly so as to Be Understood by Everyone* (Seoul: The National Institute of the Korean Language, 2008), 123.

²⁸ Ibid.

Symbol	Name	IPA
ㄱ	기역 [ki·yck ㄱ]	[k] or [g]
ㄴ	니은 [ni·um]	[n]
ㄷ	디귄 [di·gut ㄷ]	[t] or [d]
ㄹ	리을 [ri·ul]	[r]
ㅁ	미음 [mi·um]	[m]
ㅂ	비읍 [bi·up ㄷ]	[p] or [b]
ㅅ	시옷 [si·ot ㄷ]	[s] or [ʃ]
ㅇ	이응 [i·uŋ]	No sound
ㅈ	지읒 [dʒi·ut ㄷ]	[tɕ] or [dʒ]
ㅊ	치읒 [tʃi·ut ㄷ]	[tʃʰ]
ㅋ	키읒 [kʰi·uk ㄷ]	[kʰ]
ㅌ	티읒 [tʰi·ut ㄷ]	[tʰ]
ㅍ	피읒 [pʰi·up ㄷ]	[pʰ]
ㅎ	히읒 [hi·ut ㄷ]	[h]

Table 1.2 Fourteen Modern Consonants of Korean²⁹

The fourteen consonants have different sound when they are located as an ending consonant. Table 1.3 lists consonants with the group of same sounds along with their equivalent sounds in IPA.

²⁹ Soojeong Lee, “Korean Diction and IPA,” in *The Use of the International Phonetic Alphabet in the Choral Rehearsal* (Lanham, MD: Scarecrow Press, 2012), 142.

Symbol	Name	IPA
ㄱ	기역 [ki·yʌk ㄱ]	[-k ㄱ]
ㅋ	키읃 [kʰi·ʷʌk ㄱ]	
ㄴ	리을 [ri·ʷʌl]	[-l]
ㅁ	미음 [mi·ʷʌm]	[-m]
ㄴ	니은 [ni·ʷʌn]	[-n]
ㅇ	이응 [i·ʷʌŋ]	[-ŋ]
ㅂ	비읍 [bi·ʷʌp ㄱ]	[-p ㄱ]
ㅃ	피읃 [pʰi·ʷʌp ㄱ]	
ㄷ	디귄 [di·gʷʌt ㄱ]	[-t ㄱ]
ㅅ	시읏 [si·ot ㄱ]	
ㅆ	지읏 [dʒi·ʷʌt ㄱ]	
ㅈ	치읏 [tʃi·ʷʌt ㄱ]	
ㅊ	티을 [tʰi·ʷʌt ㄱ]	
ㅎ	히읏 [hi·ʷʌt ㄱ]	

Table 1.3 Sound as an Ending Consonants³⁰

Five consonants, ‘ㄱ, ㄷ, ㅂ, ㅅ, and ㅆ’ can be doubled and create double consonants, as listed below. They make the same sounds as their single consonant value when they are used as ending consonants.

³⁰ Ibid.

Symbol	Name	IPA
ㄱ	쌍기역 [s'ɛŋ ki·yʌk ɾ]	[k']
ㄷ	쌍디근 [s'ɛŋ di·gut ɾ]	[t']
ㅃ	쌍비읍 [s'ɛŋ bi·uɔp ɾ]	[p']
ㅆ	쌍시옷 [s'ɛŋ si·ot ɾ]	[s']
ㅉ	쌍지읒 [s'ɛŋ dʒi·ut ɾ]	[tɕ']

Table 1.4 Five Double Consonants of Korean³¹

Double consonants can be composed with different consonants as well (see table 1.5). lists with possible double consonants. However, they are only used at the end of a syllable, never at the beginning. One consonant of the double ending consonant must be eliminated unless a formal morpheme that begins with a vowel comes later.³² Eventually, regardless of structure or consonant combinations, they are all pronounced as ‘ㄱ, ㄴ, ㄷ, ㄹ, ㅁ, ㅂ, and ㅇ’ due to elimination.³³ And, among the two consonants that make up the double ending consonants, the preceding consonant may be eliminated, or the following consonant may be eliminated.

³¹ National Institute of Korean Language. Paragraph 9 of Chapter 4.

³² Ibid., Paragraph 1 of Chapter 1.

³³ Ibid., Paragraph 8 of Chapter 4.

Symbol	Composition	Elimination	Actual IPA
ㄱ	ㄱ+ㄱ	ㄱ	[k ɣ]
ㄲ	ㄱ+ㄴ	ㄴ	
ㄴ	ㄴ+ㄱ	ㄴ	
ㄴ	ㄴ+ㄴ	ㄴ	[n]
ㄷ	ㄴ+ㄷ	ㄷ	
ㄷ	ㄴ+ㄷ	ㄷ	[t ɣ]
ㄸ	ㄴ+ㄸ	ㄸ	
ㄹ	ㄴ+ㄹ	ㄹ	[l]
ㄺ	ㄴ+ㄺ	ㄺ	
ㄻ	ㄴ+ㄻ	ㄻ	[m]
ㄼ	ㄴ+ㄼ	ㄼ	
ㄽ	ㄴ+ㄽ	ㄽ	[p ɣ]
ㄾ	ㄴ+ㄾ	ㄾ	
ㄿ	ㄴ+ㄿ	ㄿ	
ㅀ	ㄴ+ㅀ	ㅀ or both	[l] or nothing

Table 1.5 Fourteen Ending Double Consonants of Korean

‘ㄴ’ has two different allophones. The lateral approximant [l] appears as an ending consonant of a syllable: i.e., *mul* (물– “water”) includes ‘ㄴ’ as an ending consonant. Therefore, it is pronounced as [mul], instead of [mur]. It has the same sound when neighbored by another [l] such as *jilli* (진리– “truth”), which is pronounced as [tɛil·li].³⁴ The approximant [ɾ] occurs elsewhere, mostly when it is used as a consonant.³⁵ *Sarang* (사랑– “love”) has its ‘ㄴ’ consonant as a beginning of second syllable, therefore it pronounced as [səɾəŋ] instead of [sələŋ]. However,

³⁴ Ending consonant ‘ㄴ’ of ‘진’ alternates from [n] to [l] because of consonant assimilation of palatalization. Ibid., Paragraph 20 of Chapter 5: Assimilation of Sound.

³⁵ Ho-Min Sohn, *The Korean Language* (Cambridge, U.K.: Cambridge University Press, 2001), 155.

standard Korean language in South Korea does not have words that start with the consonant ‘ㄷ.’

Because of the alliteration rule, it always replaced by ‘ㄴ’ when it is located as a consonant.³⁶

	Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Glottal
Plosives	ㅍ [p] [b] ㅑ [p'] ㅑ [p ^h]			ㄷ [t][d] ㄷ [t'] ㅌ [t ^h]			ㄱ [k][g] ㅋ [k'] ㆁ [k ^h]	
Nasals	ㅁ [m]			ㄴ [n]			ㅇ [ŋ]	
Fricatives				ㅅ [s] ㅆ [s']	ㅈ [ʃ]			ㅎ [h]
Tap/flap				ㄹ [ɾ]				
Affricates					ㅈ [tɕ][dʒ] ㅉ [tɕ'] ㅊ [tɕ ^h]			
Lateral Approximant				ㄹ [l]				
Approximant				ㄹ [ɾ]				

Table. 1.6 Korean Consonants in IPA Chart³⁷

Vowels

Three cardinal vowel symbols are derived from Neo-Confucian ideology of the natural trinity and written as dots (ㆍ Heaven), horizontal lines (ㅡ Earth), and vertical lines (ㅣ Humanity).³⁸ These three elements are combined in different positions to create different pronunciations; vowels can be combined to create another vowel sound as well. The tables below

³⁶ National Institute of Korean Language. Paragraph 5 of Chapter 3.

³⁷ Hyun Bok Lee, “Korean,” in *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet* (Cambridge, U.K: Cambridge University Press, 1999), 121.

³⁸ Young-Key Kim-Renaud, *King Sejong the Great: The Light of Fifteenth Century Korea* (Washington, D.C.: International Circle of Korean Linguistics, 1997), 48.

are organized according to the basic vowel order in Korean. Unlike consonants, names of vowels are equal to their sound.

Symbol	Name	IPA
ㅏ	ㅏ[ɐ]	[ɐ]
ㅑ	ㅑ[ja]	[ja]
ㅓ	ㅓ[ʌ]	[ʌ]
ㅕ	ㅕ[jʌ]	[jʌ]
ㅗ	ㅗ[o]	[o]
ㅛ	ㅛ[jo]	[jo]
ㅜ	ㅜ[u]	[u]
ㅠ	ㅠ[ju]	[ju]
ㅡ	ㅡ[ɯ]	[ɯ]
ㅣ	ㅣ[i]	[i]

Table 1.7 Basic Vowels of Korean³⁹

Compounded vowels make a single sound although they are combined with two different vowels. Table 1.8 lists eleven compound vowels with their equivalent sound in IPA. These vowels' names are the same as their sound.

³⁹ Lee, 143.

Symbol	Component	IPA
ㅘ	ㅏ [a]+ ㅣ [i]	[ɛ]
ㅙ	ㅑ [ja]+ ㅣ [i]	[jɛ]
ㅚ	ㅓ [ʌ]+ ㅣ [i]	[e]
ㅜ	ㅓ [jʌ]+ ㅣ [i]	[je]
ㅜ	ㅓ [o]+ ㅏ [a]	[wa]
ㅟ	ㅓ [o]+ ㅘ [ɛ]	[wɛ]
ㅠ	ㅓ [o]+ ㅣ [i]	[ø]
ㅠ	ㅓ [u]+ ㅓ [ʌ]	[wʌ]
ㅟ	ㅓ [u]+ ㅚ [e]	[we]
ㅠ	ㅓ [u]+ ㅣ [i]	[wi]
ㅡ	ㅡ [ɯ]+ ㅣ [i]	[ɯi]

Table 1.8 Compound Vowels of Korean⁴⁰

Phonetic Alternations

Consonant assimilation is a crucial part of the phonological variation in the Korean language. When pronouncing Korean, the word's meaning does not change, but the sound is sometimes altered by the pronunciation of the following syllables.⁴¹ Certain sound alterations change the sound of the consonant. In this section, the process of sound alternation that appears in Korean is introduced along with examples found in Chong's compositions. For cases that are not found in Chong's compositions examples of common words in Korea will be provided.

A. Re-syllabification (Linking)

⁴⁰ Ibid.

⁴¹ Sohn, 163.

When an ending consonant is followed by a syllable beginning with a vowel sound (that is, with a vowel preceded by the symbol ‘ㅇ’), that consonant is carried over to the following syllable to act as its onset.⁴²

- a. 들에 [dul·e] → [du·re]⁴³
- b. 줄이 [teul·i] → [teu·ri]
- c. 만났을 때 [mən·net ʔ·ul·t'ε] → [mən·nε·s'ul·t'ε]

B. Liquidization

When the ending consonant ‘ㄴ[n]’ meets ‘ㄷ[r],’ it changes to another ‘ㄷ’ with [l].

Furthermore, the ending consonant of first syllable ‘ㄴ’ changes to [l].⁴⁴ The following examples, a, b, and c, demonstrate this phenomenon. When the sound of consonant ‘ㄴ’ located after ending consonant ‘ㄷ’, it also changes ‘ㄴ’ to [l]. Examples d, e, and f, demonstrate this phenomenon. The texts set by Chong discussed in this paper do not include liquidization, but the following common Korean words can serve as examples:

- a. 난로 [nən·ro] → [nəl·lo]
- b. 신라 [ʃin·rε] → [ʃil·lε]
- c. 천리 [tɕʌn·ri] → [tɕʌl·li]
- d. 칼날 [kʰəl·nəl] → [kʰəl·ləl]
- e. 물난리 [mul·nən·ri] → [mul·ləl·li]
- f. 줄넘기 [teul·nʌm·ki] → [teul·lʌm·k'i]⁴⁵

However, when a Sino-Korean word starting with ‘ㄷ’ is combined after the two syllables Sino-Korean, ‘ㄷ’ mostly changes to ‘ㄴ.’⁴⁶

- g. 의견란 [wi·kjʌn·rən] → [wi·kjʌn·nən]

⁴² National Institute of Korean Language. Paragraph 13 of Chapter 4.

⁴³ Sohn, 155.

⁴⁴ Ibid., 168.

⁴⁵ Fortification on the last syllable.

⁴⁶ Korean words of Chinese origin. National Institute of Korean Language, Paragraph 20 of Chapter 5.

h. 생산량 [sɛŋ·sɛn·rjɛŋ] → [sɛŋ·san·njɛŋ]

C. Tensification

Tensification applies to consonants ‘ㄱ[k], ㄷ[d], ㅂ[p], ㅅ[s] and ㅈ[tɕ]’ when they are located after the ending consonants ‘ㄱ[k ɿ], ㄷ[t ɿ], and ㅂ[p ɿ].’ The following consonants and double consonants, which generate the same sounds, are also affected by this rule: ‘ㄱ, ㅋ, ㆁ, ㄷ, ㄷ, ㄷ, ㄷ, ㄷ’ as [k ɿ], ‘ㅅ, ㅆ, ㅈ, ㅉ, ㅊ’ as [t ɿ], and ‘ㅃ, ㅍ, ㅍ, ㅍ’ as [p ɿ].⁴⁷ This phenomenon caused by accumulated air pressure from previous stops that are not released.⁴⁸

- a. 앞강물 [ap ɿ.gɛ:ŋ·mul] → [ap ɿ.k'ɛ:ŋ·mul]
- b. 그림다 [ku·rip ɿ·dɛ] → [ku·rip ɿ·t'a]
- c. 흐릅디다려 [hu·rup ɿ·di·dɛ·rjɿ] → [hu·rup ɿ·d'i·dɛ·rjɿ]
- d. -했다 [hɛt ɿ·dɛ] → [hɛ·t'ɛ]
- e. 뒷강물 [dwit ɿ.gɛŋ ·mul] → [dwi·k'ɛŋ·mul]

D. Nasalization

Nasalization is the phenomenon in which sounds adjacent to a nasal consonant also become nasal. This is the most potent phenomenon among phonological fluctuations in the Korean language.⁴⁹ When non-nasal consonants other than [l] are located before a nasal consonant, it becomes a nasal sound as well.⁵⁰

- a. 죽는날 [tɕuk ɿ·nun·nɛl] → [tɕɛŋ·nun·nɛl]
- b. 꺾니다 [gwip ɿ·ni·dɛ] → [gwim·ni·dɛ]
- c. 끝없는 [k'ud ɿ·ɿp ɿ·nun] → [k'udɿm·nɛn]

E. Epenthetic of ‘ㅅ[s]’

⁴⁷ Ibid., Paragraph 23 of Chapter 6.
⁴⁸ Sohn, 173.
⁴⁹ Byun-geun Lee, “Bieumhwa = Nasalization,” in *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 1995), accessed January 27, 2022, <http://encykorea.aks.ac.kr/Contents/Item/E0025217>.
⁵⁰ Sohn, 172.

The *sai-sori* (사잇소리–“sound between”) phenomenon frequently occurs in a compound word to keep the meanings of words separate. Furthermore, this ‘ㅅ’ also reinforces the following consonant.

- a. 호수/속 [ho·su·sok ㄱ] → [ho·su(+t ㄱ)·sok ㄱ] → [ho·su·s’ok ㄱ]

In summarizing the basic elements of Hangul, and giving IPA equivalents, this paper aims to give the non-Korean speaker the ability to pronounce Korean texts fluently. And this chapter prepares readers to engage Chong’s compositions in the following chapters.

The limited number of consonants and vowels can be quickly understood, and while the rules of combination may complicate the matter, the consistency and logic of these rules make relatively easy to comprehend. According to a study by Kim Ji-Hyung, this simplicity and ease is derived from the fact that the main goal of the creation of Hangul was efficiency of education.⁵¹ King Sejong himself explained the rationale for the new character system, describing it as designed to allow less educated populations to learn to read and write.⁵² These sentiments correspond to the words of Jeong In-ji (1396–1478), on the introduction of *Hunminjeongeum Haerye*: “A wise person can get close to them before the end of the morning, and a foolish person can learn them even in ten days.”

⁵¹ Jihyung Kim, “An Education Plan for Korean Alphabet and Pronunciation Using the Invention Principal of Hun Min Jeong Eum,” *The Korean Language and Literature* 147 (December 2007): 258.

⁵² Roy Lowe and Yoshihito Yasuhara, *The Origins of Higher Learning: Knowledge Networks and the Early Development of Universities* (London Routledge, 2017), 80.

CHAPTER 2

A REVIEW OF SELECTED CHORAL COMPOSITIONS BY CHONG JONG YEOUL

Chong's choral composition appeared relatively late in his body of work. Indeed, piano and chamber music have been his primary focus throughout his life. Chong believes that music is more than merely an artform, is a tool that reflects its times. In an interview in Han Woo Ri's recently published dissertation, Chong states:

Music does not exist only as a phenomenon of music, but it is based on the idea that the role of a part of history and society cannot be ignored. So, I'm going to express the various environments and concepts surrounding me musically.⁵³

It was only in 2008 that he first composed choral music: *Arirang* and *Ga nun gil* were both commissioned by Dr. Hae Ock Kim, professor at Yonsei University and music director of Concert Choir, the flagship choir of the university. After retiring from the university, she established Chœur Chantez à Dieu and later commissioned *Seo si* and *Psalm 116*.

Chong's compositions are challenging in their complexity. Experimental aspects, such as atonal pitches and complex rhythms, are common in his works across all genres. At the same time, they are often highly lyrical and have display an interest in communicating depth of feeling despite their difficulty. He has a deep insight into texts and an excellent way of expressing them in music. Thus, examining his texts – their meaning and pronunciation, as well as his reasons for choosing them – is central to understanding and performing his compositions.

His choral compositions are set to both secular and religious (primarily Christian) texts. *Seo si* and *Gyo mok* are representative poems of resistance against Japanese colonization.

⁵³ Han, 7.

Arirang, one of his early works and one of the most representative, is a setting of the famous Korean folksong (as is the later composition *Arirang Arrariyo*). *Songs of Unification* expresses hope for the unification of Korea while *Ma e a* and *Natural, Machine, Air for 8 voices* consist only of consonants, vowels, and sounds without a text. This chapter includes a review of five pieces; *Arirang*, *Ga nun gil*, *Gyo Mok*, *Seo si*, and *Psalm 116*.

Works	Year	Voice and Instrument
<i>Arirang</i>	2008	SATB div.
<i>Songs of Unification</i>	2011	SATB with piano
<i>Ga nun gil</i>	2014	SATB div.
<i>Psalm 116</i>	2018	SATB div.
<i>My Soul</i>	2018	SATB div.
<i>Gyo Mok</i>	2019	SATB div.
<i>Arirang Arrariyo</i>	2019	SATB div. with piano
<i>Seo si</i>	2020	SATBa div.
<i>Ggot na bi</i>	2020	SATB div.
<i>Ma e a</i>	2020	SATB div.
<i>Natural, Machine, Air for 8 voices</i>	2020	SATB div.

Table 2.1 List of Choral Compositions by Chong

The following sections will review and analyze Chong’s texts to understand how he expresses the meaning of his texts in his compositions. Each text will be examined from a variety of perspectives, including origin, symbolism, and relationship of the text to its sociocultural contexts. This will help the performer better understand the intentions of both poet and composer. Each section will provide an information regarding the poetic text selected by Chong. The original Korean of the texts, as well as a literal, word-for-word translation into English, are

provided in Chapter III, where accompanying IPA for the texts can also be found. Some significant musical features are discussed to help conductors understand the relationship of Chong's music to his texts.

Arirang

While Dr. Kim was a conductor of Yonsei University Concert Choir in 2008, she commissioned this piece for the choir's European tour under her direction. Later, Chong added a piano accompaniment in 2019 and renamed it *Arirang Arrariyo* (“아리랑 아라리요”). This piece has been performed in Asia, including South Korea and Japan, in the United States, and throughout Europe, including Spain (2010, 2012 and 2016), Germany (2013 and 2014), Italy (2015), Latvia (2015), and Croatia (2015).

The Arirang tradition has been designated an Intangible Cultural Heritage of Humanity by the United Nations.⁵⁴ Arirang is the name for a group of songs with completely different texts and melodies. Indeed the only thing they share is the word “Arirang” or “Arari” as a refrain, and it is these refrains that are the source of their name.⁵⁵ They developed differently in different regions of Korea and its adjacent regions, such as North Korea and northeastern part of China. Some of the various types of Arirang melodies are Mil-yang, Gangwon, Jindo, and Jeongseon.

In the field of choral music worldwide, one of the most renowned choral pieces is, in fact, based on *Gyeonggi Arirang*. This melody is associated with the Gyeonggi province, Korea's

⁵⁴ United Nations Educational, Scientific and Cultural Organization, “UNESCO - Arirang, Lyrical Folk Song in the Republic of Korea,” UNESCO (United Nations Educational, Scientific and Cultural Organization, 2012), accessed December 11, 2021, <https://ich.unesco.org/en/RL/arirang-lyrical-folk-song-in-the-republic-of-korea-00445>.

⁵⁵ Yeoul-gyu Kim, “Arirang,” in *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 1995), accessed March 20, 2022, <http://encykorea.aks.ac.kr/Contents/Item/E0034277>.

most populous province, and is the most well-known Arirang both in Korea and in the Korean diaspora worldwide (see example 2.1). For example, *Arirang* by Woo with GIA publication, Jonathan Lim and Sonja Poorman, or Lon Beery with Alfred Music, and Chen Yi with Theodore Presser commonly shared the *Gyeonggi* version. Chong wrote *Arirang* based on the Gyeonggi Arirang (see example 2.1).⁵⁶

As part of an oral tradition, the original melody had no physical record of its existence until it was transcribed as a single melody by the actor, writer, and filmmaker composed by Na Woon-gyu (1902–1937), in 1926. Na had expressed that it was hummed by workers who were building railroads in Hoeryeong,⁵⁷ which gave him an idea of the melody of the Arirang.⁵⁸ These share only the word ‘Arirang’ in the music, but the melody and texts are completely different.

Lento (♩ = 140)

아 리 랑 아 리 랑 아 라 리 요
아 리 랑 아 리 랑 아 라 리 요
아 리 랑 고 개 로 념 어 간 다
아 리 랑 고 개 로 념 어 간 다
나 청 를 버 리 고 가 시 는 님 은
저 천 친 하 늘 엔 별 도 - 님 많 은
지 기 저 산 이 백 두 산 이라 고 지
십 리 도 못 가 서 밭 병 난 다
우 리 네 가 숨 엔 꿈 도 많 다
동 지 셴 달 에 도 꽃 만 편 다

Example 2.1 Gyeonggi Arirang Melody⁵⁹

⁵⁶ A Province surrounding Seoul, South Korea.

⁵⁷ North Hamgyong Province, North Korea.

⁵⁸ Yong-Ho Cho, *Arirang Wonhyungyeongu = a Study on Original Arirang* (Seoul: Hakkobang, 2011), 62.

⁵⁹ Wikipedia Contributors, “Arirang,” Wikipedia (Wikimedia Foundation, October 5, 2019), accessed Dec 12, 2021. <https://en.wikipedia.org/wiki/Arirang>.

Korean	Translation in English
아리랑	Arirang
아리랑 아리랑 아라리요 아리랑 고개로 넘어간다.	Arirang, arirang, arariyo, Going away over the Arirang hill
나를 버리고 가는 님은 십리도 못가서 발병난다.	My sweetheart is leaving alone after abandoning me Your feet will ache terribly before walking ten miles. ⁶⁰

Table 2.2 Texts of *Arirang*⁶¹

This short text implies a longing for the one's beloved and a yearning to see them again. Chong authentically reflects the existing melody without change in the arrangement. The original tune is composed on a pentatonic scale, which Chong accompanies with traditional Western tonal harmony in the alto, tenor, and bass parts. The composition is in C Major which allows an easy range for the voices, from low F in the bass to high G for the soprano. Arirang is in A-B-A' form overall, with the A section divided into a and a' sections. The texture is primarily homophonic, but the final climax begins with a brief canonic motion.

Measure Number	Section	Text	Feature
1 to 44	A (a+a')	Whole text	Folk tune in C major in a pentatonic scale. the melody is in the soprano exclusively through the whole section.
45 to 56	B	Last sentence	Chong's original composition with borrowed material (neighboring eight notes movement) is used.
57 to 78	A'	Whole text	The original tune with a semi-canonic ending. Each voice part has its own character, such as melody and pedal-ton.

Table 2.3 Structure Overview of the *Arirang*

⁶⁰ 10 Ri is 2.44029 miles. Since the speaker of the poem expresses 10 Ri over a very long distance, the author wants to convey a more accurate meaning by replacing it with 10 miles.

⁶¹ Sejong Cultural Society, "Arirang," Arirang Sejong Prize (Sejong Cultural Society), accessed December 9, 2021, <https://www.sejongculturalsociety.org/composition/current/music/arirang.php>.

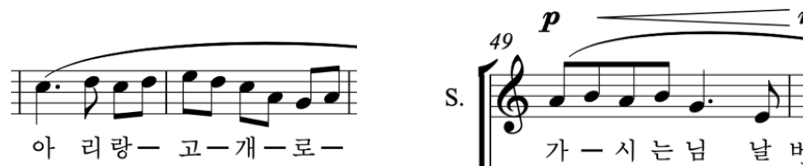
The first bar starts with a soprano, and the top two voices begin in unison, but the alto then immediately moves in contrary motion against the soprano. The first two phrases of the soprano melody make arch shapes, while the alto (echoed by the tenor and bass at their entrance) moves in a downward direction (see example 2.2). These descending scales express the singer's devastation at being abandoned. This feeling is fortified by the second soprano's descent in measure nine. This is the only time the soprano divides, creating not only the descending scale but also brief dissonance with the first soprano tune as the choir sings "my sweetheart is leaving me along after abandoning me."

SOPRANO
아 리 랑 - 아 리 랑 - 아 라 - 리 - 요 아 리 랑 - 고 - 개 - 로 - 념 - 어 - 간 - 다
ALTO
아 리 랑 아 리 랑 아 라 리 요 - - 아 리 랑 고 개 로 념 어 간 다 -
TENOR
념 - 어 - 간 - 다 - -
BASS
념 - 어 - 간 - 다 - -

S.
나 를 버 리 고 가 시 는 님 - 은 - - - - - 십 리 도 - 못 - 가 - 서 - 발 병 난
A.
가 시 는 님 - 은 십 리 도 못 가 서 발 병 난 -

Example 2.2 Measure 1 to 15 of *Arirang* by Chong Jong Yeoul

The a' part begins in measure seventeen and re-establishes the original melody. Four voices appear together, with a new harmonic sense, beginning with the third inversion of the tonic major seventh chord; the seventh, B natural, in the bass, confronts the listener with a strong dissonance, introducing them to the more contemporary harmonic language of the a' section (despite still being rooted in traditional Western harmony). Chong's arrangement is more sophisticated than other settings of Arirang, and it demonstrates characteristics of the composer's compositional style. The composer is at his most original in measures forty-five to fifty-six of section B, where the soprano melody deviates from the pentatonic original tune by singing the pitch B (the same pitch which disrupted the harmony at the beginning of the a' section, see example 2.3).



Example 2.3 Measure 5 and 49 of *Arirang* by Chong

Chong also disrupts the rhythmic flow in the B section. Specifically, he adds two beats in measure forty-seven. According to the composer, this corresponds to the traditional use of a fermata, but the notation specifies the amount of added time, rather than relying on the more ambiguous fermata. He wanted to describe specific messages and meters, with more detail (see example 2.4).⁶²

⁶² Appendix A.

42

S. *pp* choir *mp*
 고개로 - - - 고개로 넘어간다 - - 날버리고 -

A. *pp* *mp*
 고개로 넘어간다 - 고개로

T. *pp* *mp*
 고개로 - 넘어간다 - 고개로

B. *pp* *mp*
 고개로 넘어간다 - 고개로

Example 2.4 Measure 45 of *Arirang* by Chong

While the previous section is composed primarily in C Major, this section tends more towards A minor. G# appears as a leading tone, and the lengthened chord in measure forty-seven is a form of a dominant seventh in the new key. Another leading tone in measure fifty-one confirms the sense of A minor (the relative of the main key). The ABA' form of the composition is created partially through the use of harmony (C Major – A Minor – C Major).

In the B section, the composer's treatment of the text is unique. Texts are drawn from different sentences of the original, but the order is changed to create a more concise verse: 'you abandon me and move on to the pass.' This sentence emphasizes that the beloved has gone to a place from which they will not return, and perhaps implies that the speaker will journey to the same place someday.⁶³

⁶³ Cho, 308.

The hesitation in this text is expressed in the bass in measure fifty-five, where the pace is slowed by the hesitated step of the dotted quarter notes. This creates a ponderous sense in the music, as if the composer had marked the music *pesante*.

The musical score for Example 2.5, Measure 55 of *Arirang* by Chong, is presented for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part is marked with *mp* (mezzo-piano). The lyrics are "넘어간다" (Nem-eo-gan-da). The score shows a change in time signature from 2/4 to 3/4. In the bass part, an arrow points to a dotted quarter note, highlighting the hesitation mentioned in the text.

Example 2.5 Measure 55 of *Arirang* by Chong

The last thirteen bars gradually fade in terms of both volume and the range. All the parts gradually converge on the final note, the high voices dropping to meet the rising motion of the lower voices, all singers ending on a comfortable pitch, singable without technical effort. After a brief canonic entrance led by the soprano, the piece eventually ends with a plagal cadence, with a pedal tone in the second soprano. The downward direction of the phrases which prevailed earlier is often replaced by upward motion. The upward movement from the bass and tenor achieve a light texture at the end.

73

mf *rit.* *mp* *p*

S. 다 못 가 - 서 - 발 병 난 다 -

mf *mp* *p*

S. 발 병 난 다 - - -

mp *p*

A. 못 가 - 서 - 발 - 병 - 난 다 - - - -

mp *p*

T. 십 리 도 못 가 - 서 발 병 - 난 다 -

mp *p*

B. 가 발 병 난 다 -

Example 2.6 Measure 73 of *Arirang* by Chong

Arirang is Chong's earliest choral composition and his first tonal composition since his graduation from college. Although most of the melodic material is based on the previously existing melody, Chong introduces an original tune beginning in measure forty-five. This new material, although it has its own beauty, has a relationship with the source material that seems organic in that it has a similar shape of notes progression.

Conductors and singers must carefully prepare for the changes in meter which generally occur at the end of phrases. Usually, Chong notates these exactly, but he has said that he entrusts this completely to the conductor who should feel free to treat this extension with some freedom –

they may be followed exactly or stretched due to the acoustic setting or momentary emotion.⁶⁴ Interestingly, Chong writes both a specific lengthening in measure fifty-six, but also includes a fermata (see example 2.5).

Ga nun gil

Yonsei University Concert choir participated in the World Choir Games in 2014 held in Riga, Latvia. Dr. Kim commissioned *Ga nun gil* to present in the contemporary mixed choir category of the competition and it premiered in July 2014 at the Great Hall of University of Latvia.⁶⁵

Kim Sowol⁶⁶ (1902–1934) is a representative Korean lyric poet from the early twentieth century.⁶⁷ Not long after he was born, Korea came under Japanese colonial rule in 1910. Kim's life ended in habitual drinking and suicide in 1934. His work *Jindal-lae-ggot* (진달래꽃–“Azaleas”, 1922) is the most representative of his work and is a poem loved by many Koreans.

In the mid-1920s, poetry in Korea tended to be more realistic.⁶⁸ Kim's poetry reflects the era well, especially the Korean people's struggle and hope for independence from Japan. He is admired for the way in which he expresses the longing, resentment, and sadness which came from losing his country. Kim's poem parallels Koreans' emotions and folklore, with its sense of

⁶⁴ Appendix A.

⁶⁵ Digital Archive of Korean Art, “‘Ga Nun Gil’ for Choral,” Digital Archive of Korean Art: Korean Modern Music (ARKO Arts Archive, 2014), accessed March 23, 2022, <https://www.daarts.or.kr/creation-music/view/51878>.

⁶⁶ His real name is Kim “Jeong-sik” “Sowol” is his pen name.

⁶⁷ Eun Hee Cho, “An Analytical Study on the Relationship between Poetic Word and Melody Appeared on ‘Leaving Road’ Premed by Sowol” (2000).

⁶⁸ Cheol-hui Pak, *Hanguok Geundae Sisa Yeongu = a Study on the History of Modern Korean Poetry* (Seoul: Ilchogak, 2007), 36.

tragic love, longing, sadness, and *han* (한– “a concept that does not apply to English, often translated as sorrow, resentment, resentment, regret, and sadness”⁶⁹). The latter is a kind of mixed emotion, containing metaphysical reflections on existence and a spirit of endurance.

Kim’s poetry *Ga nun gil* (가는길– “Leaving Road,” 1923) takes yearning as its central theme. It is a free verse, lyrical poem without fixed form. The story is one of sadness, parting, and the longing that comes from recalling the past. Kim describes his longing as difficult to express externally, despite how strongly the speaker feels the emotion internally. This longing is continuously felt, but it is inevitable that the speaker will have to bear it without expressing it.

Korean	Translation in English ⁷⁰
가는 길	Leaving Road
그립다 말을 할까 하니 그리워.	No sooner was I about to say “I miss you,” Then I feel my craving for you.
그냥 갈까 그래도 다시 더 한 번……	I was about to leave, Without a word. Yet, one more time……
저 산에도 까마귀, 들에 까마귀 서산에는 해 진다고 지저킵니다.	Crows o’er mountain and fields, They croak for the sun is setting To the western hill.
앞 강물 뒷 강물 흐르는 물은 어서 따라 오라고 따라 가자고 흘러도 연달아 흐릅디다려.	Flowing water of the river before me and behind me, It pushes me to follow close and to go right after. It streams without any pause, does it not?

Table 2.4 Texts of *Ga nun gil*

⁶⁹ David Bannon, “Unique Korean Cultural Concepts in Interpersonal Relations,” *Translation Journal* 12, no. 1 (January 2008), accessed February 6, 2022. <http://translationjournal.net/journal/43korean.htm>.

⁷⁰ Myung-ho Lee, “Ga nun gil = Departing Way, English Translation,” Hanguok Kagok yesul maeul = Korean Lyric Arts (Daum), accessed April 11, 2022, <https://m.cafe.daum.net/naum2006/M017/35>.

Chong structured his setting as an A-B-A' form. The first and second stanzas are treated in the A section, the third stanza in B, and the fourth stanza in A'. Although the music of the A' section is similar to the first section, the text is different. The first and second stanzas of the poem reflect the speaker's inner state of mind, whose hesitation increases the sense of yearning. For example, a recurring shape and chromatic progression is associated with the word *kkamagui* (까마귀—"crow"). This dim and desolate musical image reflects the emotional world of loss and parting, while the contrast between the alto and the other parts expresses the combination of sadness and madness found in Kim's poem.

Measure Number	Section	Text	Feature
1 to 36	A	First and second stanzas	Recurring major and minor second intervals prevail with modest dynamic changes. Soprano and alto take the primary role to convey the main theme. The tenor and bass play a harmonic role, adding dissonance while singing within a limited range of no more than a third.
37 to 53	B	Third stanza	Greater tension caused by increased rhythmic activity (including triplets, both in eighth notes and quarter notes) and increased dynamic range.
54 to 76	A'	Fourth stanza	Main theme reappears. Longer note values predominate in every voice part throughout this section

Table 2.5. Structure Overview of *Ga nun gil*

Chong's music reflects the emotion of the poem. In addition to twice repeating texts to emphasize the hesitation of the speaker, the use of dissonant neighbor notes in the context of the whole-tone scale expresses the poem's conflict between the desire to move forward and the entanglement of regret (see example 2.7). Chong uses both major and minor seconds and has

himself noted that the use of dissonances of a minor second are often seen his work.⁷¹ He particularly likes this sound in the human voice. He likes the sound of discord expressed in a human voice, which we can see in almost all his compositions.⁷²

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The tempo is marked as ♩ = 58 and the dynamic is *p*. The score is divided into two systems. The first system contains measures 1 through 4, which are enclosed in a red rectangular box. The lyrics for these measures are: "그 립다- 말 을 할 까- 그 립다- 말 을 할 까-". The second system contains measures 5 through 9. Red arrows point from the Soprano and Alto parts in measures 6, 7, and 8 to the Tenor and Bass parts in measure 9. The lyrics for the second system are: "하 니 그리 워", "그 냥 갈 까", "그 래 도", "하 니 그리 워", "그 냥 갈 까", "그 냥 갈 까", "그 래 도", "래 도", "그", "래 도".

Example 2.7 Measure 1 to 9 of *Ga nun gil* by Chong

From measure six, the speaker's hesitation is depicted by the soprano and alto which imitate each other but with unexpected changes in timing (see example 2.7). In measure twenty-

⁷¹ Appendix A.

⁷² Ibid.

seven, the soprano part slightly changes its tune to B-D-B-A-G-B. Despite this change, it still shows an inability to escape from the pitch of B. There is also a rhythmic effect caused by the use of long notes at the end of each phrase without ending a sentence (see example 2.8). The rhythm in this part corresponds with a normal speaking speed, but the lengthening of the syllable ‘할’ expresses the singer’s hesitation.



Example 2.8 Measure 28 of *Ga nun gil* by Chong

The composer finds a unique way to express the duality of both yearning (an active emotion) and despair (a passive one) in the tenor and bass of the same section with the two words *kuripda* (그립다–“miss”) and *kuredo* (그래도–“but”). They begin sustaining a highly active dissonance (minor ninth) which widens throughout the passage (to a minor tenth, and finally a major tenth). The growing interval may express the active yearning of the poem while the overall descending gesture suggests its sense of giving up (see example 2.7). The following section re-emphasizes this duality with a full-scale melody and chromaticism expressing the active longing within an overall descending motion that embodies the passivity of despair.

This music reveals the speaker’s inner agony. In the passage beginning in measure eighteen, the alto sings an unpredictable and passionate sequence of half and whole steps. However, this fury is calmed by the descending scales in every part that indicate the speaker’s indecisiveness. The first-ever occurrence of homophonic writing further embodies a feeling of emptiness in measure twenty-three (see example 2.9).

17

S. *mf*
 — 그냥 갈까 그 냥 갈 까 그 래도 —

A. *mf*
 도 그 냥 갈 — 까 그 — 래 도

T. *mf*
 그냥 갈 까 그 래 도

B. *mf*
 그냥 — 갈 까 그 래 도

Example 2.9 Measure 17 to 23 of *Ga nun gil* by Chong

The third and fourth stanzas turn to external phenomena, particularly the world of nature. Mountains and crows appear (in the original poem the mountain is specifically in the west, although Chong’s setting omits this part of the text). In Korean literature, the cry of crows typically expresses a terrible event, while mountains in the west (the geographical direction of the sunset) symbolize the end of something. These external natural things are inevitable. It is beyond human’s will which is a realm of the absolute being. This matter reflects an unavoidable situation that urges the speaker to leave.

The composer naturally melded these urgent expressions into music. The effect is amplified at the work’s climax by forming a collision point at which heightened tension is achieved through the layering of different rhythms and increasing dynamics, note speed, and interval patterns. Beginning in measure forty-one, the soprano melody progresses chromatically until the alto takes over this layer in measure forty-six, intensifying the duple trembling intervals into triple rhythm two bars later. At the same time, the soprano sings a series of F-sharps in a different, off-beat metrical pattern while the bottom two parts sing heavier, longer note values.

The text is “croaking,” and the overall effect is that of crows cawing frantically. This is an excellent example of Chong’s word-painting (see example 2.10).

40 **accel.**
 S. 들_에_까마귀_저_산_에_까_마_귀_까_마_귀_지저컵_니다_지저컵_니다
 A. 까_마_귀_지_저_컵_니_다_니_다
 T. 마_귀_지_저_컵_니_다_니_다
 B. 마_귀_지_저_컵_니_다

46 **f**
 S. 저_산_저_들_지_저_지_저_컵_니
 A. 까_마_귀_까_마_귀_지_저_컵_니다_지_저_컵_니다
 T. 지_저_컵_니_다_지_저_컵
 B. 저_산_저_들_지_저_컵_니

Example 2.10 Measure 40 of *Ga nun gil* by Chong

Chong’s word-painting melds well with Kim’s words to imply that the speaker’s inner pain is reflected by, or follows, external phenomena (the crows and rivers), just as the river is depicted in the poem as both ahead of and behind the speaker. Chong offsets the upper two voices in time and sets them in canon as if they were following each other. He also utilizes a

melodic gesture that hovers around a single note on a tonal axis, giving unity to the work and suggesting the trapped nature of the speaker. Where the music featured rising gestures at the beginning of the song, it later offers falling ones, perhaps demonstrating the cyclic and inevitable flow of the river.

52 *ff* **Tempo primo** *pp*

S. 다 앞 강물— 앞 강 물 뒤—강물— 뒤—강물—

A. 다 앞—강물— 뒤 강 물 — 어

T. 니다— 앞 강 — 물 —

B. 다 앞 강 — 물 —

58 *p* *mp*

S. 어서따라오 라고 따라오—라 고 — 흐 르는물—

Example 2.11 Measure 52 of *Ga nun gil* by Chong

One thing that stands out in the final section of the piece is the last three bars. With the exception of *Arirang*, Chong’s music usually ends ambiguously—in this case triggered by Kim’s poetry which describes an emotion of longing that passes without being fully expressed. This vagueness is represented by the pedal-like open fifth of the soprano and bass against the minor sixth of the inner voices, creates a lingering dissonance used by Chong to capture the voice of the poet.

73

S. 흐 립 디 다 려

A. 흐 립 디 다 려

T. 흐 립 디 다 려

B. 흐 립 디 다 려

Example 2.12 Measure 73 of *Ga nun gil*

Chong also composed a song for a single voice with accompaniment based on the same poem. The basic harmonic progression and melodic gestures are the same, although with slightly different phrase lengths (see example 2.13).

41

한 번 - 지 - 산 - 에 - 까 - 마 - 귀 -

지 쥘립 - 니 다 지 쥘립 - 니 다 지 산

Example 2.13 Song Version of *Ga nun gil* by Chong

Psalm 116

Psalm 116 was commissioned by Dr. Kim as an unaccompanied choral piece in 2018 and performed with her newly organized ensemble Chantez à Dieu at the Seoul Arts Center on October 16, 2018. *Psalm 116* is particularly difficult to learn and perform compared to Chong's other compositions. He mentioned that Dr. Kim encouraged him to write the score as freely as possible without regard for difficulty. He embraced the liberty as he had seen that Kim's choir learned complex music with ease. This approach brought the experimental side of Chong's compositional style to the fore and allowed him total creativity in expressing the text.⁷³

Psalm 116 sets only portions of the original psalm. It uses the entire first and third verses and ends with the last sentence of verse four, eliminating all of verse two, the beginning of verse four, and all of verses five through nineteen. The first verse comprises the A section of the work which consists of the first forty-two measures. The B section (from the *piu mosso* at measure forty-three to the end) sets verse three and the end of verse four. Chong creates a distinct rhythmic theme using sixteenth notes, dotted eighth notes, intervals, and accents, making unique instrumental sounds with vague tonality. He depicts an interaction between God and humans by the hierarchy of pitch level and direction.

⁷³ Appendix A.

Korean	Translation in English ⁷⁴
<p>시편 116 편</p> <p>1 여호와께서 내 음성과 간구 들으시므로 내가 그를 사랑하는 도다.</p> <p>3 사망의 줄이 나를 두르고 스올의 고통이 내게,</p> <p>4 환난 슬픔 만났을 때 내 영혼 건지소서.</p>	<p>Psalm 116</p> <p>1 I love the Lord because he hath heard my voice and my supplications.</p> <p>3 The sorrows of death compassed me, and the pains of hell gat hold upon me: I found trouble and sorrow.</p> <p>4 ...deliver my soul.</p>

Table 2.6 Selected Texts of *Psalm 116* by Chong

The Korean texts are from the New Korean Revised Version of the Bible, published in 1952, 1962, and 1998.⁷⁵ Chong ultimately chose a version that was familiar from his childhood (he grew up in a Protestant Christian family, and served as a chorister in the church and, later, as a choir conductor). In addition, this translation appealed to him due to the use and tone of conservative words and attitude.⁷⁶

In Psalm 116, Chong uses the unusual technique of telescoping the text (a technique most familiar in Mass settings of Mozart and Haydn in which different parts of the text are sung simultaneously by different voice parts).⁷⁷ For example, in measure twenty-five, the alto sings ‘여호와께서 들으시고 (‘he hath heard’),’ while the tenor and bass sing the rest of the verse ‘내 음성과 간구 (‘my voice and my supplications’).’ Chong divides the verse into two clauses and

⁷⁴ “Psalm 116,” Bible Gateway, accessed December 15, 2021, <https://www.biblegateway.com/passage/?search=Psalm%20116&version=KJV>.

⁷⁵ Korean Bible Society. “History of Korean Bible Translation.” *Korean Bible Society*, www.bskorea.or.kr/bbs/content.php?co_id=subpage2_3_3_1_5. Accessed 14 May 2022.

⁷⁶ Appendix A.

⁷⁷ Chester Lee Alwes, *A History of Western Choral Music*, vol. 1 (New York, NY: Oxford University Press, 2015), 336.

scatters them between two parts of the choir, changing the listener’s relationship to the text as they experience the sound in multiple directions (see example 2.14).

A. 여호와께 서 - - 들으시고 - 내가 그를

T. 내 음성 과 내 간구를 -

B. 내 음성 과 내 간구를 -

Example 2.14 Telescoping Example from Measure 25 of *Psalm 116* by Chong

In measures forty-one to two, the texts ‘성구’ and ‘음간’ in tenor and bass part have no meaning by themselves (see example 2.15). Chong scatters the individual syllables of each word between different voices, an idea similar to but different from telescoping, like medieval *hocket*. In each measure, the basses sing the first syllable and the tenors follow with the second, which completes them as full words *eumseong* (음성- “voice”) and *kangu* (간구- “supplication”).

T. 성 구

B. 음 간

Example 2.15 Scattered Syllables of Words from Measure 41 of *Psalm 116*

Measure Number	Section	Text	Feature
1 to 42 (1 to 18 + 19 to 42)	A	The first verse of Psalm 116	Soprano's figure in long notes is reminiscent of Renaissance <i>cantus firmus</i> technique. Descending figures on "Jehovah" represent God's mercy flowing down from heaven while ascending gestures depict the pleas of humanity for deliverance which rise from the earth towards heaven.
	a b		
43 to 61	B	Third and Fourth verse	Homophonic texture prevails. The text includes dramatic scenes, and it is composed with significant development of dynamic and scale of range. The text has a darker image than the previous section until measure fifty-four.

Table 2.7 Structure Overview of *Psalm 116*

The A section is divided into two parts: a' consists of the first eighteen measures while measures nineteen to forty-two make up the b' section. The gentle movement of the soprano in relatively long durations in section A is reminiscent of Renaissance *cantus firmus* technique, although in Chong's psalm there is no pre-existent tune. The message from the first 'a' section is clear. The text of Jehovah lasts eight bars without any movement in the soprano part as if it were an expression of eternal God eternal (see example 2.16). The alto also sings the word *yeohowa* (여호와- "Jehovah"), and their tones descend from a first high note, representing the idea of God descending from on high to help his human creation (see example 2.16). This gesture is a diatonic scale which is remarkable in the overall atonal harmonic language of the piece. In measure nine when the speaker of the psalm confesses "I love him," all parts except the soprano sing together homophonically, creating a more stable F11 chord. The descending figure with which the alto begins contrasts with the rising gesture (first in the alto, imitated in soprano and

bass) in measure thirty-six. Here the text is “my voice and my supplications.” The ascending pattern depicts the cry of humanity need rising to heaven from the earth and the unstable harmony reflects its agony. The entirety of the A section demonstrates Chong’s interest in sensitively reflecting the emotion and meaning of the text.

The image shows a musical score for the beginning of Psalm 116. It consists of two staves in 4/4 time. The top staff is a soprano line with a treble clef, containing five whole notes. The bottom staff is a bass line with a bass clef, containing a series of eighth and quarter notes. The tempo is marked as ♩ = 69-78 and the dynamics as *p*. The lyrics are in Korean: "내가 그를 사랑하는 도다" (I love him, O Lord), "여호와께서" (The Lord God), "내 음성과 간구 들으" (Hear my voice and my supplications). A red arrow points from the first note of the bass line up to the fifth note of the soprano line, indicating an ascending melodic line.

Example 2.16 The beginning of *Psalm 116*

Measure nine, the part where the speaker of the psalm confesses that “I love him,” is the first instance where all parts except the soprano sing together in a homophonic F11 chord. Contrasting the image of God from above to below, it shows humans wishing to go from land to heaven with its direction, more towards to higher existence from a mortal world (see example 2.17). Considering these points, the composer sensitively reflects each voice part and tunes according to the role and emotion of the text.

35 *p* *pp* *p* *mp*

S. 여 호 - 와 - 내 가 그를 사랑 하는 도 다

A. - 내 가 그를 사랑 하는 도 다 - 사랑 하는 도 다

T. 여 호 와 여 호 - 와 - 내 가

B. 내 가 그를 사랑 하는 도 - 다

Example 2.17 Measure 35 to 39 of *Psalm 116*

The second part of A, beginning in measure nineteen and labelled in my analysis as b, uses similar gestures to express the text (which is in fact the same text as the first nineteen measures). The soprano continues to sing in cantus-firmus like long notes, although it is now divided into two voices. The descending figure sung by the altos in measure one recurs in measures nineteen, twenty-three, and twenty-five (in all instances set to the word “Jehovah”). The tenor and bass sing more vertically conceived harmonic sonorities to the words *Yeohowa* (여호와- “Jehovah”), *eumseong* (음성- “voice”) and *kangu* (간구- “supplication”).

18 *Più mosso*
 S. *mp* *p* *pp*
 - 사 랑 여 호 와 여 호와 께 서 - 여 -
 A. *mp* *p* *p*
 - 사 랑 간 구 - 여 호와 께 서 -
 T. *mp* *p* *pp*
 사 랑 - 간 - 구 - 여 호와 께 서
 B. *mp* *p* *pp*
 사 랑 - 내 음 성 과 - 여 호와 께 서

25 *pp*
 S. *pp*
 - 호 - 와 께 서 -
 A. *p*
 여 호와 - 께 서 - 들 으 시 고 - 내 가 그 를
 T. *p*
 내 음 성 과 내 간 구 를 -
 B. *p*
 내 음 성 과 내 간 구 를 -

30 *p*

Example 2.18 Measures 19 to 29 of *Psalm 116*

The B section of *Psalm 116* begins in measure forty-three. This part of the work is homophonic, except for the final few bars. The musical and literary atmosphere of this section is entirely different from the one prior to it. The text describes the sadness of death and the pain of hell, set in a long phrase which expands to encompass the highest and lowest ranges of the piece. The harmonic language is dissonant and tritones are used to express the anxiety and agony of the texts. The dynamic, which gradually grows from pianissimo to fortissimo over the nine measures

of the phrase, represents the atmosphere, leading to the keyword *kotong* (고통– “pain”). As soon as this striking phrase ends, the tempo subsides and the soprano remains alone and whispers *nae younghon* (내 영혼– “my soul”). This musical appearance expresses one’s soul that remains peaceful after pain abates. The soul, represented by the soprano alone remaining on the highest note and disappearing through decrescendo, is expressed without a lack of harmonic foundation below. It raises the tension generated by its volume, level of pitch, and harmony with the following space to scatter the sound. A delicate entrance with the soprano voice is a method that was also shown in *Ga nun gil* (see examples 2.10 and 2.11).

45

S. 두 르 고 스 - 올 의 고통 이 내 게 내 게 고통 -

A. 두 - 르 고 스 - 올 의 고통 이 내 게 내 게 고통 -

T. 두 르 고 스 - 올 의 고통 이 내 게 내 게 고통 -

B. 스 올 의 고통 이 내 게 - 고통 고통

mp ff ff ff

Tempo primo ♩ = 63

52

S. 내 영 혼 -

Example 2.19 Measure 45 of *Psalm 116*

The final section of *Psalm 116*, from measure fifty-four to the end, is a coda which sings of hope for salvation. It moves in longer note values (half notes), perhaps calling to mind the sacred connotations of the cantus-firmus like soprano lines found earlier in the piece. Chong re-

introduces eighth note motion in the last four measures, first descending in the alto but then more dramatically soaring to the high register of the soprano solo. The text of the soprano solo is literally “pick up my soul” (meaning “save my soul”), and she appears to be rescued from the bog. The lower voices contrast with the soprano solo: while she ascends, the alto, tenor, and bass end in the low register of their singing voice, describing the swamp of pain and sadness from which they pray to be saved.

The image shows a musical score for the Coda of Psalm 116. It consists of two systems of staves. The first system has four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part begins with a *pp* dynamic and contains the lyrics "환 난 슬 픔 만 났" (hwan nan seul peom man nae). The Alto part also begins with *pp* and has the same lyrics. The Tenor and Bass parts are silent in this system. The second system starts at measure 57. The Soprano part has a *p* dynamic and a "Solo" marking, with lyrics "을 때 - 영 내 - 영 혼 - 건 지 소 서" (eul dae - yeong nae - yeong hon - geon ji so seo). The Alto part has lyrics "을 때 내 영 혼 건 지 소 서" (eul dae nae yeong hon geon ji so seo). The Tenor part has lyrics "영 - 혼" (yeong hon). The Bass part has lyrics "건 지 소 서" (geon ji so seo). Dynamics include *p* and *pp* throughout the system.

Example 2.20 Coda of *Psalm 116*

Psalm 116 shows Chong’s skill in depicting the words of his sacred text via his musical gestures. He uses music as a canvas to paint the picture of the poetic text effectively and affectively. This work requires skilled singers, as the pitches in each phrase are difficult, though

many of the melodic patterns are repeated (for example, measure thirty-six to thirty-eight feature similar intervals in every voice). With a careful and appropriate rehearsal plan, conductors can enable their non-Korean singers to engage this work of non-western Christian choral music.

Gyo Mok

In 1910, the Empire of Japan annexed the Korean peninsula and ruled for over thirty-five years, which was called Korea under Japanese rule.⁷⁸ Even in this challenging situation, Korean literature blossomed. While some writers could not overcome the oppression, yielding to the Japanese empire and writing pro-Japanese works, others developed a genre known as resistance literature. Works of this type were usually compelled to express their political views indirectly in order to avoid censorship.⁷⁹ Poet Yi Yuk-sa (1904–1944) was a poet who protested colonial rule in this way until his death.⁸⁰ Many writers eventually surrendered to the Empire of Japan and leaned toward pro-Japanese groups. Still, Lee protested the colonial rule by resisting until his death.⁸¹

Gyo Mok is a representative poem of Yuk-sa. It is a text of resistance in which a natural object (*Mok*, or the tree) reflects both the speaker's inner world and the situation of Korea under colonial rule. The tone is concise and robust, expressing firm determination. The words chosen are often strong, such as as *Gyo* (고- “standing tall), *hwidurego* (휘 두 르 고- “swing”), and *kippi*

⁷⁸ Mark Caprio, *Japanese Assimilation Policies in Colonial Korea, 1910-1945* (Seattle: University of Washington Press, 2009), 82–83.

⁷⁹ Jae-yong Kim, “Jeohang Mookhak= Resistance Literature,” *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 2009), accessed December 30, 2021, <http://encykorea.aks.ac.kr/Contents/Item/E0066711>.

⁸⁰ His actual name was Lee Won-rok or Lee Won-sam; his pen name comes from the word for ‘sixty-four’ (pronounced yukpship-sa in Korean), his prisoner number in the Daegu Prison.

⁸¹ Hak-dong Kim, “Yi Yuk-Sa,” *Encyclopedia of Korean Culture* (The Academy of Korean Studies, 1995), accessed January 21, 2022. <http://encykorea.aks.ac.kr/Contents/Item/E0045444>.

geoggureojo (깊이 거꾸러- “deeply falling down”), and there are repeated expressions of powerful negative words (‘don’t,’ ‘not,’ and ‘can’t do it’), paralleling the spirit of resistance in Yuk-sa’s work.

Chong’s *Gyo Mok* starts and ends in D minor, a curious choice. Chromatic trembling notes in the alto and tenor parts on the words *geo-mi* (거미-“spider”) and *kkum* (꿈-“dream”) depicting the poet’s painful life, revolutionary passion, and motivation to be free. Unlike *Arirang*, *Gyo Mok* contains a more extensive amount of vocabulary than *Arirang*, and pronunciations require in-depth study. Furthermore, the last words of each stanza (말아라, 아니라, and 못해라) share a common ending syllable, ‘-라 [ra]’ – unifying the text through rhyme. The text of *Gyo Mok* is an expression of the spirit, not a voice speaking to the outside world, but articulating a strength and resolution that cannot be shaken by temptation, aimed inward, to be heard by the speaker himself.

Korean	Translation in English ⁸²
<p>교목</p> <p>푸른 하늘에 닿을 듯이 세월에 불타고 우뚝 남아서서 차라리 봄도 꽃피진 말아라.</p> <p>낡은 거미집 휘두르고 끝없는 꿈길에 혼자 설레이는 마음은 아예 뉘우침 아니라.</p> <p>검은 그림자 쓸쓸하면 마침내 호수 속 깊이 거꾸러져 차마 바람도 흔들진 못해라.</p>	<p>Gyo Mok (Tall Tree)</p> <p>As if it would touch the blue sky, it remains standing tall, even after being burned over time, the is doesn't even bloom in the spring.</p> <p>An old spider's nest swings, Throbbing alone in an endless dream road– It is not repentance at all.</p> <p>If the dark shadow getting cold, It will finally fall deep into the lake And even the wind will not be able to shake it.</p>

Table 2.8 Texts of *Gyo Mok*

Measure Number	Section	Text	Feature
1 to 16	A	First stanza	Homophonic texture. Slow movement with mild dynamic. <i>Stile recitativo</i> style dominates, which corresponds to the pace of natural speech. Words are separated distinctively, which almost distributed by each measure.
17 to 52	B	Second stanza Third stanza	Telescoping of text. Outer and inner voices develop. Similar development of agony in inner voices, with repeated eighth notes chromatic progress appears.
53 to 83	C	Third stanza	Tonic melodic features (which is rare). A mixture of <i>stile recitativo</i> with pedal tone technique dominates.

Table 2.9 Structure Overview of *Gyo Mok*

⁸² Translated by Sinhaeng Lee and Andrew Megill.

Musically, *Gyo Mok* is divided into three large sections that correspond to the poetic divisions. The first stanza, largely set homophonically, lasts until the sixteenth measure. The poem here expresses that the speaker will stand tall toward the blue sky, comparing the poet's defiance against reality to the tree. The speaker and tree have endured an ordeal of burning. As if to express his firm will, the soprano part consists only of notes from a G-minor chord. Unlike the predictability of the pitches, the rhythm is varied and active. It is speech-like, an example of *stile recitativo*.

The soprano part leading to the fifth and sixth bars expresses the texts. Note values correspond exactly replicates the equivalent value of how Korean text would be spoken. Repetition of text also written as a note in similar way, but in the rhythm of speech-like. Two syllables are written in a single note on measure six, which is Chong's trademark.

Example 2.21. Soprano Melody from the Beginning of *Gyo Mok* by Chong

This rhythmic phenomenon is also occurs in the alto and tenor in Example 2.22. It emphasizes the effect of conveying text. Chong often prefers to emulate spoken language in the durations of his notes, which explains the meter changes in this section.

세월 에 불 타고 우뚝 - 차 라 리
 우뚝 - 남 아 서 차 라 리

Example 2.22 Alto and Tenor on Measure 8 of *Gyo Mok*

After molding the rhythms of his piece to the natural speech rhythms of the poem, Chong chooses to stress the second syllable of *mal-ara* (말아라— “do not”) instead of the expected first syllable (in the soprano in measure 14, echoed by the full chorus one measure later), giving the second syllable a longer duration. This emphasizes the strong negation of “don’t,” just as the poet expresses his will to avoid living a disgraceful and subservient life.

S. 차 라 리 봄 도 꽃 피 지 말 아 라 - - 말 아 라
 A. 차 라 리 말 아 라
 T. 차 라 리 - - 말 아 라
 B. 차 라 리 말 아 라

Example 2.23 Measure 13 of *Gyo Mok*

In the second stanza, the speaker conveys that he wills himself to take a path of hardship. The speaker said that rather than living a comfortable life by acting pro-Japanese in a difficult time, avoiding the flames of time, he would rather reject it and put on an “old spider's nest” to realize his justice. But he does not regret his commitment to this path (“It is not repentance at all”). The “endless dream” is the constant struggle for independence from colonial rule.

The contrast between the inner and outer voices is striking. The ascending soprano passage is dramatic in a constantly rising melody abruptly cut into short fragments by intermediate rests. This, along with its intense chromaticism, describes the adversity of the poet’s situation and his journey to the endless dream road which may represent independence (see example 2.24). The settings of the textual phrases “old spider nest”, “dream road,” and “throbbed,” all of which are essential elements on the pathway to independence, are reminiscent of Chong’s word-painting in *Ga nun gil* (see example 2.10). The inner voices, by contrast, obsessively repeat the interval of the minor second without interruption, creating an almost cluster-like texture. This reappears at the end of this section, in the alto in measures forty-six to fifty-one. Here the repetitive gesture is linked to the word “throbbed,” and it is intensified by an *accelerando* and an increase in dynamics. This may reflect the speaker’s amplified desire for the “endless dream road” of independence.

19 *mp* *mf*
 S. 휘 두 르 고 끝 없 는 꿈 길 에 -
 A. *mp* *mf* *mp* *mf* *mp* *mf* *mp*
 집 낚 - 은 - 거 - 미 - 집 낚 - 은 - 거 - 미 - 집 낚 - 은 - 거 - 미 - 집 낚 - 은 - 거 - 미 -
 T. *mp* *mf* *mp* *mf* *mp* *mf* *mp*
 집 낚 - 은 - 거 - 미 - 집 낚 - 은 - 거 - 미 - 집 낚 - 은 - 거 - 미 - 집 낚 - 은 - 거 - 미 -
 B. *mp* *mf*
 휘 두 르 고 끝 없 는 꿈 길 에 -

46 *f* *mf* *ff* *ff* *a tempo*
 S. 혼 자 혼 - - 자
 A. *mp* *ff*
 에 - 설 레 이 - 는 - 설 레 이 - 는 - 설 레 이 - 는 - 설 레 이 - 는 - 설 레 이 - 는 -
 T. *mf* *f* *ff*
 혼 자 혼 - - 자
 B. *mf* *f* *ff*
 혼 자 혼 - - 자

Example 2.24 Measure 19 to 23 and 46 to 51 of *Gyo Mok*

The third stanza is a direct expression of the speaker's resolve. On his way to the independence he longs for so passionately, the poet asserts that, despite the harshness of being burned over time, his firm will shall not yield, even if the adversity is so great that he would have to die upside down. "Black shadow" symbolizes Korea's tragic situation, while the "lake" stands in for death. The "wind" corresponds to the image of "time" in the first stanza as a symbol for the external power and harsh suppression under Japanese imperialism.

To capture the essence of the third stanza, Chong chooses to set it in a style which strongly contrasts with what has come before. The first part of *Gyo Mok* is dominated by fragmented sounds which the listener experiences as vertical events. For the final section, he writes music with an audible melody and horizontal momentum. The music is most melodic beginning in measure sixty-three, where the text reaches its emotional climax and the speaker expresses his determination to die. The altos begin with a tune in C minor, answered by the sopranos' G minor melody three measures later. On the downbeat of measure seventy, a root position G minor chord appears (in a strong voicing related to the harmonic series). This is the relative minor of the B-flat major which concluded the work's A section (see measure 13 in Example 2.23).

The musical score for Example 2.25, Measure 62 of *Gyo Mok*, consists of two systems of four vocal staves each (Soprano, Alto, Tenor, Bass). The first system starts at measure 59. The Soprano part begins with a melodic line marked *p*, followed by a triplet marked *pp*. The Alto part enters in measure 64 with a melodic line marked *p*. The Tenor and Bass parts have sparse accompaniment. The second system starts at measure 64. The Soprano part has a melodic line marked *p*. The Alto part has a melodic line marked *mp*. The Tenor and Bass parts have sparse accompaniment. A red box highlights the final two measures of the score, showing the lyrics '마 칠내' and '마 칠내' for the Soprano and Bass parts.

Example 2.25 Measure 62 of *Gyo Mok*

77

S. 지 못 해 차마- 바람도 흔들 지 못 해 - 라

A. 마 - 차 - 마 - 차 마 -

T. 지 못 해 차마- 바람도 흔들 지 못 해 - 라

B. 마 - 차 - 마 - - - 차 마

ppp

Example 2.26 Measure 77 of *Gyo Mok*

Seo si

Dr. Kim commissioned a choral piece for a concert during the Korean choral festival in 2020. It was supposed to be performed during the fall season in Seoul Arts Center, but because of the COVID-19 pandemic, it was not performed. However, it was premiered as part of the authors' doctoral graduate recital in June of 2021.

Yun Dong-ju (1917–1945), like his contemporary Yi Yuk-sa, was a Korean poet and independence activist during the Japanese colonial era, although he did not directly engage in armed resistance. Although he lived for only 28 years, he made significant contributions to Korean literature. He is admired for his unique sensitivity and his concern for the agonies of life while desiring political independence. Yun is a poet who expressed his inner will to live purely

according to the orders of his conscience, even in a dark time. He pursues self-completion, both ethically and aesthetically, through constant self-reflection.⁸³

Yun's representative work *Seo si* (서시)—"Prelude or Prologue") is among the most beloved of all Korean poems. Along with *Gyo Mok*, it was written during Korea's period of colonization. Its agony and sorrowfulness are well expressed in Chong's lyricism and effectively communicated through his use of melody and harmony.

This poem is a symbolizes Yun's life. It was written in 1941 and is included in his posthumous collection of poems, *Sky, Wind, Stars, and Poetry* (1948). Chong did not, however, set the poem in its entirety, rather choosing to edit it to highlight its meaning. This was possible because most Korean listeners would know the full poem well. In order to understand the choral setting, it is vital to fully comprehend the original poem, and recognize which parts Chong has changed or omitted. The composer writes:

It is crucial to hear only the words themselves, but it is more important to represent the atmosphere of the texts. At that time, I thought it was more critical to create the right atmosphere and deliver it than to hear the words themselves accurately.⁸⁴

⁸³ Pak, 181.

⁸⁴ Appendix A.

Korean	Translation in English ⁸⁵
<p>서시</p> <p>죽는 날까지⁸⁶ 하늘을 우러러 한 점 부끄럼이 없기를, 있새에 이는 바람에도 나는 괴로워했다.</p> <p>별을 노래하는 마음으로 모든 죽어 가는 것을 사랑해야지 그리고 나한테 주어진 길을 걸어가야겠다.</p> <p>오늘 밤에도 별이 바람에 스치운다.</p>	<p>Seo si (Prologue)</p> <p>Until the day I shall die I long to feel no speck of shame When I gaze toward the sky, So I have tormented myself, Even as the wind stirs the leaves With a heart that sings of the stars, I will love all dying things And I will walk away From all that has been given to me.</p> <p>Tonight, again, the wind brushes the stars.</p>

Table 2.10 Text of *Seo si*

The poem can be divided into three parts: the first stanza describes the sky and the wind, associating them with painful and shameful emotions, while the second stanza is dominated by a different natural phenomenon *pyul* (별- “star”) and emotion (love). The final line brings together the wind of the first sentence with the stars of the second. The first stanza is set in the first to tenth measures of music. The second and third stanzas are used in measures eleven to twenty-three and measures twenty-four to thirty-two, respectively. The first stanza comes back from measures thirty-three to the end.

⁸⁵ Chae-Pyong Song, “Yun Dong-Ju,” Korean Poetry in Translation, 2012, accessed January 13, 2022, <https://jaypsong.blog/category/yun-dong-ju/>.

⁸⁶ Words with underbars are omitted from the composition of Chong.

Measure Number	Section	Text	Feature
1 - 10	A	First stanza	Homophonic tonal progress with partial polychord presented. It also features a tonal melody, repeated each two measures. Repeated measures, however, include different text.
11 - 23	B	Second stanza	Atonal, diversified rhythmic sequence generates strong tension within its pitch composition and volume.
24 - 32	C	Second stanza Third stanza	Atonal to tonal. Similar homophonic gesture appears in the beginning of the piece which can be a link to A'.
33 - 36	A'	First stanza	A repeat of the first section but unfinished sentence. Musically, the sound of last measure almost disappears in suddenly, which occurs the image of wind (last word of sentence).

Table 2.11 Structure Overview of *Seo si*

In the first stanza, the image of “sky” represents the will to pursue a heavenly path. The poet feels shame as a result of the dissonance between this pure intention and the reality of the world—the conflict between desired, ideological, existential, and marginal things is brought to the fore. Chong’s music for this section is also pure, without chromaticism and largely tonal. The first four measures begin calmly with only the upper two voices singing calm rhythms, tonal pitches, and in a comfortable vocal range (see example 2.27). Even *jookneun-nal* (죽는 날—“day of death”) is set cheerfully, expressing that death is not an end but an approaching goal, and a beginning in heaven. Chong expressed these words as they are and wrote twisted alternatives in negative cases through the songs shown earlier. Starting with a perfect fifth in C major shows the paradox of the word and music. The words ‘torment’ and ‘wind’, both of which represent

suffering, are set as more dissonant polychords, but even here they are the combination of the I and IV chord in the C Major tonality of the beginning section (see example 2.28).

SOPRANO
죽는 날 하늘 우리 러 내 -- 가 죽는 날

ALTO
죽는 날 하늘 우리 러 내 -- 가 죽는 날

Example 2.27 The Beginning of *Seo si* by Chong

바람에도 괴로워했다

바람에도 괴로워했다

바람 바람에도 괴로워했다

바람 - 괴로워

Example 2.28 Measure 7 of *Seo si*

The second stanza starts with the testimony of his fate. The spirit of fate is based on a pure and conscientious mind as “the heart to sing the stars” is at the core. All parts recite the texts in the homophonic chordal progression. Chong paints the starry sky scene with the use of half notes in the score. The sound of voices in half notes leaves different vowels in each chord after the consonants, which creates the visual effect of twinkling stars (see example 2.29). The syllable dispensation of the words on the note is discussed in Chapter III.

Example 2.29 Measure 9 of *Seo si*

The composer paid attention to the word *sarang* (사랑– “love”) from second stanza. This concept, however, is not the cliched superficial meaning of the word but, perhaps surprisingly, a love of “dying things.”⁸⁷ The musical gestures are ambiguous in meaning – the thorny chromaticism and dissonant intervals (frequent major sevenths in this instance) has been used by Chong in other works, such as *Ga nun gil*, to symbolize uncertainty and anxiety. This instability is reinforced by the repetitive rhythms of the soprano (sixteenth-note triplets) and alto (sixteenths and eighths) and the oscillation between hints of major and minor (the fast B-B \flat -D motifs repeat between soprano and alto are used to increase tension). All of these musical features were chosen by Chong to emphasize the dual nature of the poem, which uses words of great beauty to depict a deep sadness at the core of its message. This entanglement between voices generates chaos. Chong mentions this as a feature drawn from his instrumental music: that rhythm and pitch are not in the shape of a singable melody but scattered and repeated as a pattern.⁸⁸

⁸⁷ Appendix A.

⁸⁸ Ibid.

15 *f*

S. 사랑 사랑 - 해야지 - 해야지 - - 사랑 해야

A. 사 - 랑 사 - - 랑 - - 해야지 해야지 - 해야지 -

T. - - - - - 사랑 -

B. - - - - -

20 *p*

S. 지 - 사랑 사랑 사랑 - 그리고 나한테

A. 해야지 - 해야지 - 해야지 해야지 해야지 -

T. - - - - - 사랑

B. - - - - -

Example 2.30 Measure 15 to 24 of *Seo si*

Section C starts with a leap downward, followed by a rising series of notes, first in the soprano and then echoed by the other voices. The music proceeds in even half notes as it did in the opening soprano bars of the whole piece. This may reflect the speaker’s willingness to take a step forward on his *Joeeojin gil* (주어진 길- “given path”), which refers to the pure life the poet desires, a path of intellectual honesty while living under colonial rule. In measure twenty-six the texture is reduced to octaves in the tenor and bass and the tempo is relaxed. Again, this may symbolize the speaker’s firm will (see example 2.31).

25 ♩ = 76 ♩ = 56

S. 그리고 나한테 주어진 길을 걸어 오늘 밤에 도

A. 주어진 길 걸어 오

T. 주어진 길 걸어 가야겠다 - -

B. 그리고 나 주어진 길 걸어 가야겠다 - -

Example 2.31 Measure 25 to 27 of *Seo si*

Following this section is a setting of the final line of the poem. This phrase is short but carries the most significant meaning. The star, symbolizing the pure heart of the poet, and the wind, representing the ordeal of political oppression, come together as the texts express that the stars by the wind again today. This represents the dark reality that still existed under Japanese colonialism. Chong creates a bridge from atonality to tonality. In addition, this section features the strongest dynamic of the piece, reflecting the strength of the speaker's painful mind.

30 *ff* *mp*
 S. 스 치운 다 - 죽 는 날 하늘 우 리 러
 A. 스 치운 다 죽 는 - - 날 하늘 우 리 - 러
 T. 스 치운 다
 B. 스 치운 다

35 *pp*
 S. 한 점 부 끄 러 운 앞 새 에 이 는 바람 에 도
 A.
 T.
 B. *mp* *pp*
 한 점 부 끄 러 운 앞 새 에 이 는 -

Example 2.32 Measure 30 to 36 of *Seo si*

Chong concludes *Seo si* by repeating the opening words and music, although they are only partially repeated, ending incompletely. This reflects the ambiguity and duality of the poem's meaning.

CHAPTER 3

A GUIDE TO PERFORMANCE CONCERNING THE ISSUES OF KOREAN PRONUNCIATION

If the essential feature of choral music is the text, the critical feature of the text is the transmission of its meaning. Understanding the text as sung by the performers is also vital, but the “sound” of the text delivered to the audience is a crucial point of consideration. In other words, the musical effect created by the text is not only the transmission of meaning but also the sound element of choral music. A mixture of consonants and vowels in the language itself generates its unique sound and presents itself as an element of music. All the songs covered in the previous chapter presented Korean texts. Therefore, in addition to the meaning of the texts, understanding the sound of the language written in Hangeul is critical a better comprehension, on the part of both performers and audiences, and to enhancing musical perfection.

Languages have their own rules for speaking. And sounded actualizations do not always match the written form. The phenomenon of *liaison* in French is a useful example: in most cases, consonants that come at the end of a word are not pronounced. This type of practical tactic also applies to Korean and phonetic alternations that include re-syllabification (linking), liquidization, tensification, nasalization, and epenthetic phenomena are all linguistic issues that occur in Chong’s compositions. Here, phonetic alternations are reintroduced with specific examples from Chong's compositions. *Standard Korean Regulations*, first published in 1988 and in 2017 by the National Institute of Korean Language,⁸⁹ is offers the central analytical frame employed in this chapter.

⁸⁹ A research organization of the Korean language. Ik-seob Lee, “Pyojuneo = Standard Pronunciation,” Encyclopedia of Korean Culture (The Academy of Korean Studies, 1995), accessed Jan 30, 2022, <http://encykorea.aks.ac.kr/Contents/Item/E0060268>.

Humans can change the color of their voices in a way that modulates the sound. Minor adjustments made in the vocal cords can affect the tone in the same way by strengthening specific parts of the primary tone.⁹⁰ Changing or emphasizing a particular vowel or consonant for a specific practical purpose helps build productive rehearsals and compelling performances. It is necessary to change the vowels little by little to convey the beauty of sound in choral singing, especially when the original Korean vowel lacks sonority. The most challenging vowel in Korean is ‘ㅡ [u]’. It is sounded with spread lips, but with insufficient space inside of the mouth to make the sound resonate. To present a vibrant and beautiful sound in choral music, finding a resonant sound through appropriate vowels is necessary. Vowel modification is already a crucial point to achieving a well-blended sound in Korean choral music. Therefore, in addition to the IPA information about Hangeul from Chapter II, an appropriately altered IPA for singers and conductors is essential to the successful rendering of Chong’s compositions.

Elements discussed in Chapter II are a crucial foundation for this chapter in understanding the function of phonetic alteration in Hangeul. The original text, the syllable IPA, the proper IPA for singing, the meaning of the word, and the translation of the sentence are provided for each considered work, along with information for conductors to focus on the pronunciation aspect with phonetic alternations. This chapter will thus be of great use to readers who have chosen to perform and teach Chong’s pieces.

⁹⁰ Amanda Renee Quist, “Choral Resonance: Re-Examining Concepts of Tone and Unification” (2008), 5.

General Modification

Most Korean vowels can be read without difficulty, even to a non-native speaker. Typically, ‘ㅏ [o],’ ‘ㅓ [u],’ and ‘ㅣ [i]’ are standard pronunciations and their IPA symbols are also equivalent to Roman characters. However, for the practical completion of choral music, modifications to some basic pronunciations, except the diphthong, are inevitable.

The pronunciation of ‘ㅑ’ is not an open-front unrounded vowel [a] but a near-open central vowel [ɐ].⁹¹ Because the tongue is located slightly behind [a], it presents a darker sound. Furthermore, an open back unrounded vowel [ɑ] would be an option because the Korean ‘ㅑ’ falls somewhere in the middle. Resonance in a singing voice generates overtones, and this can be shown graphically in a spectrogram.⁹² Overtones occur in integer multiples of the fundamental pitch.⁹³

Figure 3.1 below includes A=440Hz singing in Korean across each vowel combination. In order of the five Hangul consonants, each vowel is attached from [a], [ɐ], and [ɑ]. Each is captured with similar volume, but the acoustical energy is different above 5000Hz. Moreover, the highest trace is marked from the vowel [a], and notably, [a] is commonly used for choral singing in general, and this goes for any language. Therefore, in this chapter and for performer use, the Korean vowel ‘ㅑ’ is considered [a] instead of its spoken sound [ɐ].

⁹¹ Lee, Hyun Bok, 121.

⁹² It is a technique that visualizes the spectrum of sound and expresses it in a graph.

⁹³ Quist, 4.

[a] [e] [a]

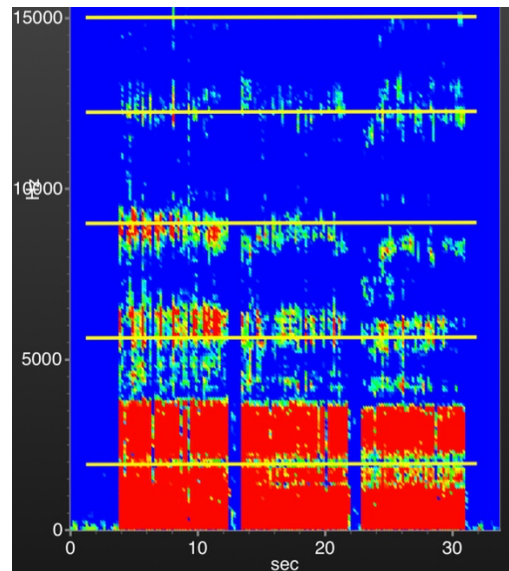


Figure 3.1 Spectrogram of [a], [e], and [a] in pitch $A=440\text{Hz}$ ⁹⁴

Arirang

Chong's *Arirang* is easy to learn regardless of the presence or absence of experiences in with the Korean language. This is first due to the number of words, as Chong set only one of the three verses of the song. This first verse is the most well-known to Koreans and even to singers worldwide. Secondly, the number of vowels is limited and simple without use of compound vowels.

One of the many roles of a choral conductor is to sometimes present a choir with a method to obtain goals through artificially altered pronunciation. Choral conductors present a more comfortable pronunciation by the highest and lowest notes or sometimes change the vowels to produce an accurate pitch.

⁹⁴ Generated by myself.

The Korean alphabet ‘ㄱ’ in the IPA chart indicates a [k] sound (see table 3.2). With the combination of the vowel ‘ㅏ’ and ‘ㅓ,’ these two words ‘고’ and ‘개’ are pronounced as [ko] and [kɛ]. According to Cho Seong-Bok, ‘ㄱ’ generates a [g] sound instead of [k] when it falls in the middle or later syllable.⁹⁵ This is also musically suitable because it helps singers express an impulse with a downbeat. In addition, since the melody is descending to a relatively fast quarter note in the middle of a phrase, singers can perform without regenerated dense consonant friction.

Word	IPA per syllables	Suggested IPA
고개	[ko·kɛ]	[ko·gɛ]

Table 3.1. IPA of ‘고개’

아 리 랑 고 개 - 로 - 념 어 간
[a ri ran ko gɛ - ro - nɐ mɐ gan]

Example 3.1 Measure 21 of *Arirang* by Chong

A different approach is recommended when the identical text reappears in measure thirty-seven (see example 3.2). The composer marked these measures *piano*, with the alto singing a relatively low note. Sopranos and altos are capable of generating soft volume with a given consonant. However, here the tenors and basses here are singing relatively high notes for their ranges. This part should be treated with falsetto according to the composer’s intention of a soft,

⁹⁵ Cho, Seong-Bok, 59.

passing movement. The notes on the first beat of measure thirty-seven of the tenor and bass parts are positioned around these singers' passaggio. The [k] consonant in this position is easy to alter via an aspirated 'ㄱ[k],' which is 'ㅋ[kʰ].' For this reason, two [g]'s for '고개' instead of [k] is recommended for the natural sound outcome of music in these measures; see the third measure of Example 3.2.

Word	IPA per syllables	Suggested IPA
고개	[ko·kɛ]	[go·gɛ]

Table 3.2 IPA of '고개'

The image shows four staves of musical notation for the word '아리랑 고개' (Arirang Gogae). Each staff includes a melody line with notes and lyrics below it. The lyrics are: '아 리 랑 고 - 개 로 -' and its phonetic transcription '[a - ri - ran ko - gɛ - ro -]'. The word '고개' is split across two syllables: '고' and '개'. In the third staff, the syllable 'go' is circled in red. Above the notes, there are dynamic markings 'p' (piano) and accents (>) indicating phrasing and emphasis.

Example 3.2 Measure 37 of *Arirang*

Two complex pronunciation cases need to be adjusted from the written literal sound and require an understanding of the re-syllabication of the consonant assimilation aspect. ‘못가’ and ‘발병’ have an ending consonant that affects the subsequent consonants (see example 3.3). An encounter of no audible release [t̚] and [g] of [mot̚·ga] applies tensification.⁹⁶ As mentioned in Chapter II, no audible release accumulates pressure with its stop, and the air explodes when it goes out. When this meets the subsequent consonant, it makes for a tense consonant. Thus, the authentic pronunciation is [mo·k’a] with a velar ejective stop [k’] and elimination of [t̚].⁹⁷

Word	IPA per syllables	Suggested IPA
못가	[mot̚·ga]	[mo·k’a]

Table 3.3 IPA of ‘못가’

When a noun that ends with a consonant is combined with another a noun that starts with a consonant to form a composite noun, tensification may be applied. ‘발병’ is a case that applies this phenomenon. The compound word is ‘pal (foot, 발) and ‘pyung (illness, 병). When the two nouns combine to form a composite noun, fortification occurs where the preceding nouns represent the same meaning as the latter nouns’ time, place, use, and origin (or possession). Therefore, unlike ‘못가,’ ‘발병’ maintains its end consonant [l] of ‘발,’ and the consonant [p] of ‘병’ is pronounced as [p’] (See Table 3.1).⁹⁸ When reading literally, that is, without applying the

⁹⁶ Byun-geun Lee, “Payeolum = Friction,” Encyclopedia of Korean Culture (The Academy of Korean Studies, 1995), accessed December 14, 2021, <http://encykorea.aks.ac.kr/Contents/Item/E0059582>.

⁹⁷ International Phonetic Association, 202.

⁹⁸ National Institute of Korean Language, Paragraph 30 of Chapter 6.

corresponding information to this pronunciation, it can sound completely different meaning: [pal·pʲʌŋ], which meaning “occurrence.”

Word	IPA per syllables	Suggested IPA
발병	[pal·pʲʌŋ]	[pal·pʲʌŋ]

Table 3.4 IPA of ‘발병’

십 리도 못-가-서- 발 병 난
[ʃim ni do mo - k'a - sʌ - pal pʲʌŋ nan]

Example 3.3 Measure 29 of *Arirang*

A novel feature is written in measure forty-eight (see example 3.4). The composer marked two syllables on a single note on the second beat. This style marker can also be found in the composer's other work, *Seo si*. Chong refused to dictate the distribution of syllables exactly on each note, because it makes Korean language sounds a bit artificial and unnatural in sound.⁹⁹ Chong also mentioned that this was entirely up to the conductor and gives two possible suggestions. First, the singers could express the composer’s intention to make it speechlike with sixteenth notes and a slurred eighth note. The second option is, considering the ongoing flow of music, to express the passage as two eighth notes. Either method is valid. When selecting the first method, it is necessary to avoid natural emphasis due to the shorter sound.

⁹⁹ Appendix A.



Example 3.4 Measure 48 of *Arirang*



Example 3.5 Two Possible Practices of Measure 48 of *Arirang*

The composer mentioned that because this was his first choral composition, one thing he failed to consider was the singers' breath.¹⁰⁰ Conductors and singers can manage this section in staggered breathing, so it will not be a problem. However, the composer intended a continuation here with no break in the flow, hence even if there is a part divided by slurs in measures sixty to sixty-one, singers should not breathe in between and each singer could pass along the note in different parts and guide the overall flow to avoid breaking. This is the case with the melody of the alto part starting at measure fifty-seven.

¹⁰⁰ Ibid.

Example 3.6 Measure 60 of *Arirang*

Syllable	아 ¹⁰¹	리	랑	아	리	랑	아	라	리	요
Syllable IPA	a	ri	raŋ	a	ri	raŋ	a	ra	ri	jo
Actual IPA	a·ri·raŋ			a·ri·raŋ			a·ra·ri·jo			
Word meaning										
Translation	Arirang, arirang, arariyo...									
Syllable	아	리	랑	고	개	로	념	어	간	다
Syllable IPA	a	ri	raŋ	ko	ke	ro	nam	ʌ	kən	te
Actual IPA	a·ri·raŋ			ko·ge·ro			na·ma·gan·da			
Word meaning				to the hill			passing through			
Translation	Going away through the Arirang hill									
Syllable	나	를	버	리	고	가	시	는	님	은
Syllable IPA	Na	ruɭ	pa	ri	ko	ka	si	nun	nim	un
Actual IPA	na·rəl		ba·ri·go			ka·si·nun			ni·mun	
Word meaning	Me		abandon			leaving			dearest	
Translation	My sweetheart is leaving alone after abandoning me									
Syllable	십	리	도	못	가	서	발	병	난	다
Syllable IPA	ʃip	ri	to	mot	ka	sa	pəl	pjaŋ	nən	te
Actual IPA	ʃim·ni·do			mo·k'a·sa			pal·p'jaŋ·nan·da			
Word meaning	not even ten miles			before reach			feet ache		(will) occur	
Translation	Your feet will ache terribly before walking ten miles									

Table 3.5 IPA and Translations of *Arirang*

¹⁰¹ The first letters of each word requiring spacing are written in bold.

Ga nun gil

One difficulty in performing this song is that ‘ㅡ’ corresponds to the IPA symbol [ɯ], the closed back unrounded vowel. ‘ㅡ’ is the least sonorous among the Korean vowels. Because its vowel height is closed, and the tongue is positioned back, and the lips are unrounded.¹⁰² Compared to *Arirang*, *Ga nun gil* has a relatively large quantity of words and pronunciation rules. Singers can replace this part with a schwa to achieve the appropriate sound. However, the conductor can choose depending on what position this vowel takes. Acoustically, the conductor should find the appropriate pronunciation; for example, the second bar’s ‘을 [ɯl]’ is more suitable for [ə] than [ɯ]. Unlike the beginning of the piece, this syllable is located between two open vowels, ‘말 [mal]’ and ‘할 [hal]’ (see example 3.7). Replacing this vowel with [ə] means less work to change the shape of the mouth. Furthermore, the quarter note of the altos’ first beat sustains the [a] vowel while the sopranos run through [ɯ]. On the other hand, in measure six, the syllable ‘ㄱ [ku]’ does not fall on the downbeat. Instead, it also passes with relatively short rhythmic values (see example 3.8). Furthermore, its neighboring vowels are both [i], a closed vowel. Therefore, it is convenient for the choir to be guided to pronounce this as [ɯ] instead of [ə].

¹⁰² Sohn, 190.

♩ = 58 *p*

그 립 다 _ 말 을 할 까 _
 [kə ɾip t'a - ma ɾəl hal k'a -]

그 립 다 _ 말 할 까
 [kə ɾip t'a - mal hal k'a -]

Example 3.7 Beginning Five Measures of *Ga nun gil* by Chong

6

하 니 그리 워
 [ha ni gu ri wΛ]

하 니 그리 워 _
 [ha ni gu ri wΛ -]

Example 3.8 Measure 6 of *Ga nun gil*

The alteration of vowels certainly improves not only the sound of the choir but also the pace of teaching and learning. The table shows recommended pronunciations for the ‘—’ vowel to achieve efficiency.

Word	IPA per syllables	Suggested IPA
그냥	[ku·njaŋ]	[kə·njaŋ]
그래도	[ku·rɛ·do]	[kə·rɛ·do]
흘러도	[hul·rʌ·do]	[həl·rʌ·do]
흐름디다려	[hu·rup ʔ·di·da·rjʌ]	[hu·rup ʔ·tʰi·da·rjʌ]

Table 3.6 IPA of ‘ㅡ’ Examples of *Ga nun gil*

The text of *Ga Nun Gil* includes two compound vowels: ‘ㅜㅣ’ and ‘ㅣㅜ.’ ‘ㅜㅣ’ is a combination of ‘ㅜ[u]’ and ‘ㅣ[ʌ].’ Most compound vowels quickly generate the sound of each component to merge it into one syllable. ‘ㅜㅣ’ and ‘ㅣㅜ’ make the [uʌ] and [ui] sound, which is a diphthong [w]. This diphthong is considered an appropriate vowel instead of separating the two vowels.¹⁰³

Word	IPA per syllables	Suggested IPA
그리워	[ku·ri·uʌ]	[ku·ri·wʌ]
뒷강물	[dwit ʔ·gaŋ·mul]	[dwi·kʰaŋ·mul]
컵니다	[gwip ʔ·ni·da]	[gwim·ni·da]

Table 3.7 Diphthong [w] Examples of *Ga nun gil*

Allophones of ‘ㄷ’ make a different sound (Chapter I). As mentioned, ‘ㄷ’ has two different allophones when initiating consonants or elsewhere.¹⁰⁴ Example 3.9 shows the linking phenomenon which need consideration of allophones of ‘ㄷ’. When ‘ㄷ’ is an ending consonant, the [l] sound changes to an allophone [r]; this alters the following consonant when assimilated

¹⁰³ Lee, Hyun-bok, 121.

¹⁰⁴ Sohn, 155.

with ‘ㅇ.’¹⁰⁵ The sound of each syllable that corresponds to IPA is as follows: ‘말 [mal],’ ‘을 [ul],’ and ‘할 [hal].’ The linking phenomenon on this word moves and transforms [l] of ‘말’ as [r] to the next syllable (see example 3.9).

말 - 을 - 할 - -
 [mal - ul - hal - -] → Incorrect
 [ma - rəl - hal - -] → Correct

Example 3.9 Measure 28 of *Ga nun gil*

Word	IPA per syllables	Suggested IPA
말을	[mal·ul]	[ma·rəl]
들에	[dul·e]	[du·re]
물은	[mul·un]	[mu·rən]
달아	[dal·a]	[da·ra]

Table 3.8 Linking Examples of *Ga nun gil*

An ending consonant with no audible release [ㄱ] densifies the consonant of the following syllable. This tensification occurs after the plosive sound is pronounced as an ending consonant.¹⁰⁶ When these phenomena occur in speaking, the vowel length of the syllable is naturally shortened, and the sound is stopped with a consonant. However, when sung, it is

¹⁰⁵ See Consonant of Chapter I.

¹⁰⁶ National Institute of Korean Language, Paragraph 23 of Chapter 6.

important to increase the vowel length as much as possible to form appropriate phrases. Table 3.9 shows a list of an example and corresponding IPA.

Word	IPA per syllables	Suggested IPA
그립다	[ku·rip ɾ·da]	[ku·rip ɾ·t'a]
앞강물	[ap ɾ·kaŋ·mul]	[ap ɾ·k'aŋ·mul]

Table 3.9 Tensification Examples of *Ga nun gil*

The nasalization occurs only two times in this text. Table 3.10 indicates this phenomenon with its IPA.

Word	IPA per syllables	Suggested IPA
꿍니다	[gwip ɾ·ni·da]	[gwim·ni·da]
흐름디다려	[hu·rup ɾ·di·da·rjʌ]	[hu·rup ɾ·t'i·da·rjʌ]

Table 3.10 Nasalization Examples of *Ga nun gil*

Syllable	그	립	다	말	을	할	까	하	니	그	리	위
Syllable IPA	ku	rip ɾ	tɛ	mɛl	ul	hɛl	k'ɐ	hɛ	ni	ku	ri	wʌ
Actual IPA	kə·rip·t'a		ma·rəl		hal·k'a		ha·ni		ku·ri·wʌ			
Word meaning	miss (him/her)		say		should		but		miss			
Translation	No sooner was I about to say, "I miss you," than I feel my crave for you.											
Syllable	그	냥	갈	까	그	래	도	다	시	또	한	번
Syllable IPA	ku	njɛŋ	kəl	k'ɐ	ku	rɛ	to	dɛ	ʃi	t'o	hɛn	pʌn
Actual IPA	kə·njaŋ		gal·k'a		kə·rɛ·do		da·ʃi		t'o		han·bʌn	
Word meaning	just/about		go		but(still)		again				once more	
Translation	I was about to leave, without a word. Yet, one more time……											

Table 3.11 IPA and Translations of *Ga nun gil*

Syllable	저	산	에	도	까	마	귀	들	에	까	마	귀	
Syllable IPA	tɛʌ	sən	e	to	k'ɐ	mɐ	kwi	duɭ	e	k'ɐ	mɐ	kwi	
Actual IPA	tɛʌ	sa·ne·do			k'a·ma·gwi			də·re		k'a·ma·gwi			
Word meaning	over	on the mountin			crow			on the field		crow			
Translation	Crows o'er mount'n and fields,												
Syllable	서	산	에	는	해	진	다	고	지	저	컵	니	다
Syllable IPA	sʌ	sən	e	nun	hɛ	tein	tɛ	ko	tɛi	tɛʌ	kwip ^ɿ	ni	dɐ
Actual IPA	sʌ·sa·ne·nən				hɛ	tein·da·go			tɛi·dʒʌ·gwim·ni·da				
Word meaning	west hill		at		sun	setting			croaking				
Translation	They croak for the sun is setting to the western hill.												
Syllable	앞	강	물	뒷	강	물	흐	르	는	물	은		
Syllable IPA	ɛp ^ɿ	kəŋ	mul	twit ^ɿ	kəŋ	mul	hu	ru	nun	mul	un		
Actual IPA	ap·k'aŋ·mul			twi·k'aŋ·mul			hu·ru·nun			mu·rən			
Word meaning	front	river		hind	river		flowing			water			
Translation	Flowing water of the front, and hind river,												
Syllable	어	서	따	라	오	라	고	따	라	가	자	고	
Syllable IPA	ʌ	sʌ	t'ɐ	rɐ	o	rɐ	go	t'ɐ	rɐ	kɐ	tɛɐ	ko	
Actual IPA	ʌ·sʌ		t'a·ra		o·ra·go			t'a·ra		ga·dʒa·go			
Word meaning	hurry		follow		come			follow		(lets) go			
Translation	Pushes me to follow close and to go right after.												
Syllable	흘	러	도	연	달	아	흐	릅	디	다	러		
Syllable IPA	huɭ	rʌ	to	jʌn	dɛɭ	ɐ	hu	rup ^ɿ	ti	tɛ	rjʌ		
Actual IPA	həl·rʌ·do			jʌn·da·ra			hu·rup·t'i·da·rjʌ						
Word meaning	flowing			continuously			flowing anyway						
Translation	It streams without any pause, does it not?												

Table 3.11 Continued

Psalm 116

Four main characteristics of pronunciation in *Psalm 116* are noticeable: the compound vowel ‘ㅟ’ [ui]; finding the appropriate pronunciation of the ‘ㅡ’ vowel; consonant linking; and the assimilation of consonants.

The compound vowel (diphthong) ‘ㅟ’ is a result combining of the two vowels as a single syllable. In doing so, the shape of the mouth or tongue changes rapidly when pronounced.¹⁰⁷ However, ‘ㅟ’ features familiar sounds sometimes features familiar sounds that differ from how it looks, its components ‘ㅡ’ and ‘ㅣ’. According to standard pronunciation regulations, this double vowel can sound in two ways depending on the situation: [i] and [e]. The syllable ‘ㅟ’ with consonants as the first sound is pronounced as [i]. Also, if not the first syllable of a word, ‘ㅟ’ is pronounced as [i]. For example, the word *jooi* (주의–“a principle”) has its compound vowel ‘ㅟ’ in the second syllable. Therefore, it sounds like [teu·i]. Furthermore, when the syllable ‘의’ is used in the postposition, its sound changes to [e] instead of [i].¹⁰⁸ The following table indicates an example of this case, which occurs in the composition.

Word	IPA per syllables	Suggested IPA
사망의	[sa·maŋ·ui]	[sa·maŋ·e]
스올의	[su·ol·ui]	[su·o·re]

Table 3.12 Compound Vowel Examples of *Psalm 116*

¹⁰⁷ Ibid., Paragraph 5 of Chapter 2.

¹⁰⁸ Ibid.

Particularly in the second case, ‘스올의,’ the previously mentioned linking phenomenon also occurs, so caution is required.

Five words in *Psalm 116* include the vowel ‘ㅡ.’ In exploring approaches to determining appropriate pronunciation, the following concerns should be considered: relative consideration of neighboring vowels and consideration of the musical role in the composition. Another option is to use the characteristics of this vowel as they are. The vowel requires relatively closed lips, and it restricts the volume of singers, which helps musical expression can be doubled. In the third beat of measure ten, the bottom three parts softly sing a new phrase with quarter-note momentum (see example 3.10). The use of its original sound [u] fulfills the musical intention.

mp
 여 호와 - 여 - 호와 - 그 를 사
mp
 내 가 그 를 사 랑
mp
 이 므로 내 가 그 를 사
mp
 이 므로 내 가 그 를 사
 [kuu ruul]

Example 3.10 Measure 10 of *Psalm 116* by Chong

The rest of the cases with ‘ㅡ’ vowels are surrounded by open vowels [a], an open-mid vowel [ɛ], and a close-mid vowel [o], which is closer to schwa. Therefore, rest of ‘ㅡ’ cases

apply vowel alteration to schwa instead of [u]. In the second example, consonant assimilation between the ending consonant and the following consonant also occurs. The doubled ‘ㅅ’, ㅅ[s’] has only a [t ɾ] sound when used as an ending consonant of a syllable.¹⁰⁹ As the linking phenomenon occurs, the consonant of the following syllable, ‘ㅇ’ is replaced by ‘ㅅ’. Since it has been moved to the consonant of the following syllable, ‘ㅅ’ is pronounced in combination with the following vowel after regaining its original pronunciation.

Word	IPA per syllables	Suggested IPA
- 하는	[ha·nun]	[ha·nən]
만났을때	[man·nat ɾ·ul·t’ɛ]	[man·na·s’əl·t’ɛ]

Table 3.13 List of Suggested IPA of ‘ㅡ’vowel of *Psalm 116*

The following two words call for different decisions. Since ‘내[nɛ]’ and ‘성[sʌŋ]’ are adjacent open vowels in front and back of ‘음[um],’ singers can decide to use a schwa instead. The bottom two parts with homophonic progression support a melody in the alto with harmonic function in measure twenty-six. More space inside the mouth generates a decent sound with vocal height, and a schwa is appropriate for this measure (see example 3.11). However, sometimes there is a part where this text plays a more critical role. For example, in measure forty-one, the upper two voices recite the text together, which falls on the second beat but is emphasized with a long note value. The composer did not divide the syllable into two separate notes in this measure but assigned it to one note. Here, the composer wants an expression more

¹⁰⁹ Ibid., Paragraph 18 of Chapter 4.

like speaking, so [u] should prove more effective, with a glottal sound to impose a separation between ‘내’ and ‘음성.’

The image displays two musical examples side-by-side. Each example consists of a musical staff with notes and a corresponding line of Korean text with phonetic transcriptions. The left example shows two staves. The top staff has a dynamic marking *p* and the text '내 음성 과' with phonetic transcription [nɛ əm sʌŋ] gwa]. The bottom staff has the text '내 음성 과'. The right example also shows two staves. The top staff has the text '내 음성' with phonetic transcription [nɛ 'u:m sʌŋ]. The bottom staff has the text '내 음성' and a dynamic marking *p*.

Example 3.11 Two Different ‘ㅡ’ from Measure 26 and 41 of *Psalm 116*

Sulpum (슬픔-“sorrow”) appears only once in the entire piece. Although ‘슬’ is positioned on a strong beat in measure fifty-five, it falls on passing notes in the middle of the two-measure phrase. In addition, since the ‘난’ is an open vowel [a], it is appropriate to decide on schwa for ‘슬’ to achieve a smooth flow. ‘픔’ is located on the third beat. This pronunciation is the end of the two-bar phrase and the composer marks it with a slur. Moreover, it is not the first syllable in the word. [u] would naturally produce decay in the sound because of closing lips which is fitting for ‘픔’ as the ending syllable of the word.

Example 3.12 Measure 54 of *Psalm 116*

The linking phenomenon has thus far been mentioned in the discussion of *Ga nun gil*. In *Psalm 116*, it is worth paying attention to the cases of ‘ㄷ’ and ‘ㅇ’ and the connection of other consonants.¹¹⁰

Word	IPA per syllables	Suggested IPA
들으시므로	[dul·u·ʃi·mu·ro]	[du·ru·ʃi·mu·ro]
줄이	[teul·i]	[teu·ri]
스올의	[su·ol·wi]	[su·o·re]

Table 3.14 Linking Phenomenon with ‘ㄷ’ Examples of *Psalm 116*

Chong’s priority in the process of choral composition is to find a way to embrace the essence of the text and mold it through the music.¹¹¹ Furthermore, the following example is but one that shows how he deals with this idea. Besides pronunciation, another aspect to note in the music is the rhythmic freedom that often appears in Chong’s work (as has been discussed in relation to *Arirang*).

¹¹⁰ See Consonant of Chapter I.

¹¹¹ Appendix A.

Measure forty-one and forty-two present the essential keywords of *Eumsung* (음성–“voice”) and *Kangu* (간구–“supplication”). The latter word is expressed with a fermata. The pitch length can be flexible depending on how conductors wish to express the texts. It is better to differentiate between the two words via the vowel length between each syllable. The note assigned the fermata has an increased musical weight because of its extended length and half dissonant tension. The first word, ‘음성,’ has a speaking rhythm of eighth notes for the first syllable, and this works well when the first syllable of the second word, ‘간구,’ is assigned to a dotted half note instead of a quarter note to allow more time to express it. In addition, when analyzing each poem, the word ‘간구’ is the actual embedded meaning that ‘음성’ implies. So, it is appropriate to convey these notes through the longer allocation because it requires more emphasis.

The image shows two musical staves in 4/4 time. Both staves start with a dynamic marking *p*. The first staff has a dotted half note for '내 음성' and a quarter note for '내 간구'. The second staff has a dotted half note for '내 음성' and a dotted half note for '내 간구'. Both staves feature a fermata over the final note of the second measure.

Example 3.13 Measure 41 of *Psalms 116*

The image shows a musical staff in 4/4 time. The first measure contains the text '내 음성' with a dotted half note. The second measure contains '내 간 구' with a dotted half note. A fermata is placed over the final note of the second measure. Below the staff, the phonetic transcription is given as [ne 'u:m saŋ] and [ne kan gu].

Example 3.14 Suggestion of Assigning Syllables on Measure 41 of *Psalms 116*

Syllable	여	호	와	께	서	내	음	성	과	간	구
Syllable IPA	jʌ	ho	wɛ	k'e	sʌ	nɛ	um	sʌŋ	kwɛ	ken	ku
Actual IPA	jʌ·ho·wa·k'e·sʌ					nɛ	um·sʌŋ·gwa			kan·gu	
Word meaning	He has					my	voice			supplications	
Translation	Because he hath heard my voice and my supplications.										
들	으	시	므	로							
duul	u	ʃi	mu	ro							
duu·ruu·ʃi·muu·ro											
Because heard											
Syllable	내	가	그	를	사	랑	하	는	도	다	
Syllable IPA	nɛ	kɛ	ku	rul	sɛ	rɛŋ	hɛ	nun	to	tɛ	
Actual IPA	nɛ·ga		ku·rul		sa·rang·ha·nɛn·do·da						
Word meaning	I		him		love						
Translation	I love the Lord										
Syllable	사	망	의	줄	이	나	를	두	르	고	
Syllable IPA	sa	mɛŋ	ui	teul	i	nɛ	rul	tu	ru	ko	
Actual IPA	sa·maŋ·e			teu·ri		na·rɛl		tu·rɔ·go			
Word meaning	of death			snare		me		compassed			
Translation	The sorrows of death compassed me										
Syllable	스	을	의	고	통	이	내	게			
Syllable IPA	su	ol	ui	ko	toŋ	i	nɛ	ke			
Actual IPA	su·o·re			go·toŋ·i			nɛ·ge				
Word meaning	of hell			pain			upon me				
Translation	and the pains of hell gat hold upon me.										
Syllable	환	난	슬	픔	만	났	을	때*			
Syllable IPA	hwɛn	nɛn	sul	pum	mɛn	nɛt ˘	uul	t'ɛ			
Actual IPA	hwan·nan		sɔl·pum		man·na·s'ɔl·t'ɛ						
Word meaning	trouble		sorrow		I encountered			when			
Translation	When I found trouble and sorrow,										

Table 3.15 IPA and Translations of *Psalms 116*

Syllable	내	영	혼	건	지	소	서
Syllable IPA	nɛ	jaŋ	hon	kaŋ	tɕi	so	sa
Actual IPA	nɛ	jaŋ·hon		kaŋ·dʒi·so·sa			
Word meaning	my	soul		deliver			
Translation	deliver my soul						

Table 3.15 Continued

Gyo Mok

Gyo Mok contains the most varied words. In other words, there are no repeated texts, and the amount of text is more significant than the other songs considered thus far. This is perhaps the most challenging composition of the set. Two pronunciation rules that have yet to be introduced apply here. The first concerns rules about ending consonant sounds in cases with ‘ㅎ’ and ‘ㅈ.’ This is problematic because these two consonants make a different sound when they appear as ending consonants other than the given sound [h] and [t] (see table 1.2). Another case is a double ending consonant, compounded with two consonants (see table 1.3). In addition, the linking phenomenon and tensification of a consonant also occur.

No matter what words follow, ‘ㅎ’ cannot be pronounced according to the original pitch and it fluctuates when used as an ending consonant. The ending consonant ‘ㅎ’ is determined by the subsequent syllable—in this case, a syllable 을. Although it seems proper to apply the linking phenomenon between an ending consonant and the subsequent consonant, this case requires a different solution. According to Standard Regulations, it does not apply to the ‘ㅎ’ ending

consonant; instead, ‘ㅎ’ is not pronounced.¹¹² The consonant ‘ㅎ’ is omitted when the syllable has a vowel-initiated suffix combination, which in this word is ‘을.’ Table 3.16 presents the appropriate alteration of sound.

Word	IPA per syllables	Suggested IPA
닿을	[dat ㄱ·ul]	[da·ul]

Table 3.16 Example of Linking Phenomenon with ‘ㄱ’

Consonant assimilation by linking phenomenon in ‘못해라’ consists of ‘ㅎ’ in the second syllable. ‘ㅎ’ is viewed as an aspirate or lenis depending on the scholar. According to the Regulations, when the consonant ‘ㅎ’ follows an ending consonant such as ‘ㅅ,’ this consonant is changed to a fortis consonant ‘ㅌ [tʰ].’ Consequently, the word is pronounced differently.¹¹³

Word	IPA per syllables	Suggested IPA
못해라	[mot ㄱ·hɛ·ra]	[mo·tɛ·ra]

Table 3.17 Example of Consonant Assimilation Between ‘ㅅ’ and ‘ㅎ’

The word *kkut* (끝 – “end”) should be pronounced as [kʰut ㄱ] if used as a single syllable. The ending consonant ‘ㅌ’ sounds [-t ㄱ] instead of aspirate [tʰ], as mentioned in Chapter II (see table 1.2). However, this word is followed by a modifier *없* with ‘ㅇ’ as a consonant in the

¹¹² National Institute of Korean Language, Paragraph 12 of Chapter 4.

¹¹³ Ibid., Paragraph 2 of Chapter 2.

composition. Naturally, it is possible to apply a linking phenomenon in which two syllables are connected. So, it is appropriate to bring the ending consonant ‘ㅈ’ to the next syllable as its consonant. Paragraph 13 of Chapter 4 in the Standard Regulation supports this change:

In the case where the single ending consonant or double ending consonant is combined with a non-sounded consonant, ending of a word, or suffix, it is pronounced by moving it to the first sound of the following syllable after the sound of a first syllable.¹¹⁴

While this transition is happening, and this rule was mentioned with ‘고개’ in *Arirang*, this ‘ㅈ[tʰ]’ also changes to [t] or [d]. Conventionally, [d] is more appropriate when it is not the first syllable.

Lastly, other than the issue of ending consonants, the word ‘끝없는’ also includes another rule of the double-ending consonant. The syllable ‘없’ is a combination of ‘어’ and the double consonant ‘ㅃ,’ which is the combination of ‘ㅍ’ and ‘ㅍ.’ In Chapter I, the double-ending consonant introduced this case with ‘ㅍ [p ɸ].’ Instead, ‘ㅁ [m]’ replaced an ending consonant of the second syllable because of the nasal consonant in the last syllable, ‘는.’ This phonological variation matches the places of articulation and is written as a dotted quarter note to continue the sound naturally.¹¹⁵ Therefore, this word should be sounded as shown in Table 3.18.

Word	IPA per syllables	Suggested IPA
끝없는	[kʰut ɸ.ɾp ɸ.nun]	[kʰə.dɾɪm.nən]

Table 3.18 IPA of ‘끝없는’

¹¹⁴ Ibid., Paragraph 13.

¹¹⁵ Ibid., Paragraph 18 of Chapter 4.

The image shows two musical staves, Tenor and Bass, for Measure 37 of *Gyo Mok* by Chong. The music is in a key with one sharp (F#) and a common time signature. The Tenor staff starts with a piano (*p*) dynamic. The lyrics are '끝 없 는' with phonetic transcriptions [k'ə dɔm nən -]. The Tenor staff has notes for '끝' (quarter), '없' (quarter), and '는' (quarter with a dash). The Bass staff has notes for '끝' (quarter), '없' (quarter), and '는' (quarter with a dash).

Example 3.15 Tenor and Bass in Measure 37 of *Gyo Mok* by Chong

The word ‘끝없는’ can be determined to have a slightly different sound based on its origin. The poet ignored spacing between ‘끝’ which means ‘end,’ and ‘없는’, which means ‘without.’ However, spacing between these words is grammatically necessary. However, diverse words with this adverb ‘-없-’ have long been used as the attached form with other nouns. According to the National Institute of Korean Language, only the words found in the dictionary can be written without spacing.¹¹⁶ ‘끝없는’ is an attached word without spacing and can be found in the Korean dictionary. In Chong’s composition, it gives a freedom to perform it by separating notes along with the syllables. Still, the standard pronunciation [k’ə:·dɔm·nən] is primary for the passages without a rest note. Another method is to use a glottal vowel to weigh the pronunciation equally when rests drive a disconnection. This results in a more acoustic emphasis on ‘끝’ and ‘없는.’

¹¹⁶ “Eeopsieui Ddieossuki Munjae = Spacing Problem of ‘Without,’” Online Kanada (National Institute of Korean Language, 2017), accessed February 3, 2022, https://www.korean.go.kr/front/onlineQna/onlineQnaView.do?mn_id=216&qna_seq=128837.

끝 없 는
 [k'ut ɾ ʌm nən]

Example 3.16 Soprano in Measure 21 of *Gyo Mok*

Word	IPA per syllables	Suggested IPA
끝없는	[k'ut ɾ·ʌp ɾ·nun]	[k'ut ɾ·ʌm·nən]

Table 3.19 IPA of ‘끝/없는’

Another word with the double-ending consonant is ‘낡은 (old).’ The approach to this word is somewhat like the previous example, but the rule applied to bring out the sound should be handled differently in this case. The second syllable, ‘은,’ has no sound in the consonant, just like ‘없’ of the previous case. This compound ending consonant ‘리’ sounds the last ɾ[k] as its actual sound (see table 1.2). The Standard Korean Regulations also explained this as an exception:

Paragraph 11. The double ending consonants ‘리, 리, 리’ is pronounced as [k, m, p] before the final or consonant. However, ‘리’ before the consonant ‘ㄱ’ is pronounced as [l].

Therefore, the second syllable’s pronunciation is [gun]. Table 3.20 lists examples of consonant assimilation as they occur in the music.

Word	IPA per syllables	Suggested IPA
낮은	[nalk ㄱ·um]	[nal·gun]
하늘에	[ha·nuul·e]	[ha·nu·re]
듯이	[duut ㄱ·i]	[du·fi]
세월에	[se·wΛl·e]	[se·wΛ·re]
남아서서	[nam·a·sΛ·sΛ]	[na·ma·sΛ·sΛ]
말아라	[mal·a·ra]	[ma·ra-ra]
꿈길에	[k'um·k'il·e]	[k'um·k'i·re]
마음은	[ma·um·um]	[ma·u·mun]
검은	[kΛm·um]	[kΛ·mun]
깊이	[kip ㄱ·i]	[ki·pi]

Table 3.20 Examples of Linking Phenomenon of *Gyo Mok*

The pronunciation of ‘호수속’ requires the application of the *sai-sori* phenomenon. It is necessary to understand the epenthetic phenomenon discussed in Chapter I (see page 24).

‘호수속’ is a compound word consisting of ‘호수(lake)’ and ‘속(inside)’; it means ‘inside of the lake.’ The prepositional particle for the genitive ‘의’ is omitted in the Korean word.

호수 ‘의’ 속 (Inside ‘of’ lake) → 호수속 (Inside lake)

In the case of a compound word with a prepositional particle for the genitive, in which there should be a ‘ㄴ’ sound added, the next syllable’s consonant changes to fortis, although it is unwritten. Fortification occurs when the preceding nouns represent the same meaning as the latter noun’s time, place, use, and origin (or possession).¹¹⁷

¹¹⁷ National Institute of Korean Language. Paragraph 28 of Chapter 5.

Word	IPA per syllables	Suggested IPA
호수속	[ho·su·sok ɿ]	[ho·su·s'ok ɿ]

Table 3.21 Example of the Epenthetic Phenomenon

Gyo Mok has a note that includes more than three syllables outside of pronunciation issues. These notes occur in measures six and seven. The first one is simple to figure out because it is already compressed, being set to relatively short notes. This already hastens the speed of text without application of any other adjustments (see example 2.21). In measure seven, Chong set five syllables against a whole note for the bottom three parts (see example 3.17). As Chong describes, to enforce a speechlike expression, a different aspect with a rhythm based on separating two words, which are ‘푸른’ and ‘하늘에’, is recommended. Grammatically, these two words need to be separate so that there will be two portions of the word instead of one long word made up of five syllables.

A. *pp*
푸른하늘에 -

T. *pp* *p*
푸른하늘에 원

B. *pp* *p*
푸른하늘에 세

3
푸른 하늘에 -

3
푸른 하늘에 -
[pu run ha·nu·re]

Example 3.17 Measure 7 and Recommendation of Syllables Allocation of *Gyo Mok*

Syllable	푸	른	하	늘	에	닿	을	듯	이			
Syllable IPA	pu	run	he	nul	e	tət ˦	ul	tut ˦	i			
Actual IPA	pu·run		ha·nu·re			da·ul		du·ji				
Word meaning	blue		to sky			would reach						
Translation	As if it would touch the blue sky											
Syllable	세	월	에	불	타	고	우	뚝	남	아	서	서
Syllable IPA	se	wəl	e	pul	tə	ko	u	t'uk ˦	nəm	ə	sʌ	sʌ
Actual IPA	se·wʌ·re			pul·ta·go			u·t'uk ˦		na·ma·sʌ·sʌ			
Word meaning	over time			burned			tall		stand still			
Translation	Still stand tall after burned over time											
Syllable	차	라	리	봄	도	꽃	피	진	말	아	라	
Syllable IPA	tsʰɛ	rɛ	ri	pom	to	k'ot ˦	pi	tɛin	məl	a	rɛ	
Actual IPA	tsʰa·ra·ri			pom·do		k'ot ˦·pi·dzin			ma·ra·ra			
Word meaning	rather			spring as well		flower petal			don't			
Translation	Don't bloom even in the spring.											
Syllable	낱	은	거	미	집	휘	두	르	고			
Syllable IPA	nəl k ˦	un	kʌ	mi	tɛip ˦	hwi	du	ru	go			
Actual IPA	nal·gum		kʌ·mi·dzip ˦			hwi·du·ru·go						
Word meaning	old		spider nest			swinging						
Translation	Swinging an old spider's nest											
Syllable	끝	없	는	꿈	길	에	혼	자	설	레	이	는
Syllable IPA	k'ut ˦	ʌp ˦	nu n	k'um	kil	e	hon	tɛɛ	sʌl	le	i	nu n
Actual IPA	k'u·dʌm·nən			k'um·k'i·re			hon·dza		sʌl·le·i·nu n			
Word meaning	endless			dream road			alone		throbbed			
Translation	Throbbed alone in an endless dream											
Syllable	마	음	은	아	예	뉘	우	침	아	니	라	
Syllable IPA	ma	um	un	a	je	nwi	u	tsʰim	a	ni	rɛ	
Actual IPA	ma·u·mun			a·je		nwi·u·tsʰim			a·ni·ra			
Word meaning	heart is			(not) at all		repentance			not			
Translation	My heart is not repentance at all.											

Table 3.22 IPA and Translation of *Gyo Mok*

Syllable	검	은	그	림	자	쓸	쓸	하	면			
Syllable IPA	kʌm	un	ku	rim	teə	s'ul	s'ul	hɛ	mjʌn			
Actual IPA	kʌ·mun		ku·rim·dza			s'ul·s'ul·ra·mjʌn						
Word meaning	black		shadow			if lonely						
Translation	If the black shadow is lonely,											
Syllable	마	침	내	호	수	속	깊	이	겨	꾸	러	져
Syllable IPA	mɛ	tsʰim	nɛ	ho	su	sok ˘	kup ˘	i	kʌ	k'u	ɾʌ	tɛjʌ
Actual IPA	ma·tsʰim·nɛ			ho·su·s'ok ˘			ki·pi		kʌ·k'u·ɾʌ·dʒjʌ			
Word meaning	finally			in a lake			deep		fall down			
Translation	it will finally collapse deep in the lake											
Syllable	차	마	바	람	도	흔	들	진	못	해	라	
Syllable IPA	tsʰɛ	mɛ	bɛ	rɛm	do	hun	duɪ	tɛin	mot ˘	hɛ	rɛ	
Actual IPA	tsʰɛ·ma		ba·ram·do			hun·duɪ·dzin			mo·tɛ·ra			
Word meaning	even ¹¹⁸		wind also			shake			can't			
Translation	and the wind will not even able shake.											

Table 3.22 Continued

Seo si

Seo si is composed of lyrical and soft melodies and relatively simple lyrics, making it especially accessible among Chong's compositions. The composer omitted the majority of the first stanza of the text (see table 2.10). This decision eliminates problematic issues with pronunciation. Still, nasalization, the linking phenomenon, and fortification are present in the text.

¹¹⁸ To be specific, the meaning of this word is 'tried to hold back feelings but couldn't.'

The first word in the music needs attention. The ending consonant and the following first consonant collide, causing fluctuations. This is an example of nasalization between the two consonants ‘ㄱ’ and ‘ㄴ.’ The ending consonant ‘ㄱ[k ɣ]’ transforms to ‘ㅇ[ŋ]’ when it is positioned before ‘ㄴ[n].’¹¹⁹ The written ending consonant without nasalization disconnects the vowel’s sound before reaching the following note to create a continuous vowel with the unity of the mouth space, schwa is suggested instead of [u] for the middle syllable of the word, ‘는’ (see example 3.18).

Word	IPA per syllables	Suggested IPA
죽는날	[tɕuk ɣ·nun·nal]	[tɕuŋ·nən·nal]

Table 3.23 Example of Nasalization of *Seo si*

Similarly, singers must omit the ending consonant, ‘-ㅈ[t ɣ],’ of the last word, ‘-했다,’ and fortify the incoming consonants that follow.¹²⁰

Word	IPA per syllables	Suggested IPA
-했다	[het ɣ·da]	[hɛ·t’a]

Table 3.24. Example of Omission of *Seo si*

¹¹⁹ National Institute of Korean Language. Paragraph 18 of Chapter 4.

¹²⁰ Ibid.

죽는 날
[tɕu] - nən - nal

죽는 날
[tɕu] - nən - nal

괴로웠다
[hɛ - t'a]

괴로웠다
[hɛ - t'a]

Example 3.18 Measure 1 and 8 of *Seo si* by Chong

It is appropriate to render ‘하늘’ with a closed central, unrounded vowel [u], instead of schwa. Chong adds this word in a single text and offers speed freedom in pronunciation to emphasize its importance of this word. Therefore, rather than using schwa in consideration of the sonic flow, more weight should be placed on highlighting the words more clearly with authentic vowel choices.

Measure nine is another figure for the vowel ‘ㅡ.’ Most word in the sentence ends with this vowel. Chong paints this scene as a starry sky with half-notes as embedded stars in the sky with distances, which indicate intervals between notes, and creates rhyme by splitting the sentences one by one (see example 3.29).

“별을 노래하는 마음으로 모든 죽어가는것을 ...”
[pjʌ·ruɪ no·ɾɛ·ha·nuun ma·ə·mə·ro mo·duun tɕu·gʌ·ga·nuun·gʌ·səl]

The music gains direction by sufficiently continuing the vowels between the homophonic movement. It is crucial to create a sense of unity between different vowels. Therefore, schwa is suggested for the ‘ㅡ’ vowel since adjusted vowels are mostly opened vowels.

9

S.

별을 노래하는 마음 으로 모든 죽어가는 것을
[pjɔ-rəl no-rɛ-ha-nən ma-ə - mə-ro mo-dən tɛu-gɔ-ga-nən-gɔ-səl]

Example 3.19 Measure 9 of *Seo si*

The syllables distributed in this part can be interpreted in different ways but considering the text. However, considering the texts and rhythm of the original sentence, two possibilities are most musically and lyrically effective. The first is, to distribute syllables in equal notes per each half note. For example, there are four syllables in the second note of measure nine which is a half note. Each syllable can be equally distributed as four eighth notes. Performers can achieve the goal of smooth lyrical delivery if each note has an enough space, along with the long values of the notes and a slow tempo, to articulate clear consonants without haste. The second possibility is to create the effect of stress on each word by treating the distributed syllables as sixteenth notes and filling the remaining beats with continuous vowels. For example, instead of separating two syllables into quarter notes on the first beat, treat them as two sixteenth notes and slur them with one eighth and quarter notes to fill out the rest. Chong wrote half notes here to allow performers diverse choices but during the interview, he specifically mentioned these two possibilities (see example 3.20). The same approach could be applied to measure twenty-five, where the note with three syllables, will be sung with triplet, equal division, or sixteenth notes. Any of these suggestions can be used alone or in combination, as Chong left many possibilities.

9

별을 노래하는 마음으로 모든 죽어가는 것을 사랑

9

별을 - 노래하는 - 마음 - 으로 - 모든 - 죽어가는 - 것을 - 사랑

Example 3.20 Possible Distributions of the Syllables in Measure 9 of *Seo si*

24

그리고 나한테 주어진 길을 걸어

24

그리고 - - 나한테 - - 주어진 - - 길을 - 걸어 -

Example 3.21 Possible Distributions of the Syllables in Measure 24 of *Seo si*

Understanding linking is required in almost every sentence of the text of *Seo si*. The combined word ‘걸어가야겠다’ requires not only linking but also fortis at the end, same as ‘-했다’ as mentioned (see page 105). Table 3.25 lists examples of words that require the application of the linking rule.

Word	IPA per syllables	Suggested IPA
바람에도	[ba·ram·e·do]	[ba·ra·me·do]
별을	[pjʌl·ʌl]	[pjʌ·rʌl]
별이	[pjʌl·i]	[pjʌ·ri]
마음으로	[ma·ʌm·u·ro]	[ma·ʌ·mʌ·ro]
밤에도	[bam·e·do]	[ba·me·do]
죽어가는것을	[tɛuk ʔ·ʌ·ga·nʌn·kʌt ʔ·ʌl]	[tɛu·gʌ·ga·nʌn·gʌ·sʌl]
걸어가야겠다	[kʌl·ʌ·ka·ja·ket ʔ·da]	[kʌ·rʌ·ga·ja·ge·t'a]

Table 3.25 Examples of Linking Phenomenon of *Seo si*

Syllable	죽	는	날	하	늘	우	러	러	내	가	죽	는	날
Syllable IPA	tɛuk ʔ	nʌ n	nal	hɛ	nʌ l	u	rʌ	rʌ	nɛ	kɛ	tɛuk ʔ	nʌ n	nɛl
Actual IPA	tɛʌŋ·nɔn·nal			hɛ·nʌl		u·rʌ·rʌ			nɛ·gɛ		tɛʌŋ·nɔn·nal		
Word meaning	day of die			sky		look up			I		day of die		
Translation	The day of I die look up the sky												
Syllable	하	늘	바	람	에	도	괴	로	위	했	다		
Syllable IPA	hɛ	nʌl	bɛ	rɛm	e	to	kø	ro	wʌ	hɛt ʔ	tɛ		
Actual IPA	hɛ·nʌl		bɛ·rɛ·mɛ·do				kø·rɔ·wʌ·hɛ·t'a						
Word meaning	sky		because of wind				suffered						
Translation	Even the wind suffered me												
Syllable	별	을	노	래	하	는	마	음	으	로			
Syllable IPA	pjʌl	ʌl	no	rɛ	hɛ	nʌn	mɛ	ʌm	u	ro			
Actual IPA	pjʌ·rʌl		no·rɛ·hɛ·nʌn				mɛ·ʌ·mɛ·ro						
Word meaning	for stars		singing				with heart						
Translation	With a heart singing about stars												

Table 3.26 IPA and Translation of *Seo si*

Syllable	모	든	죽	어	가	는	것	을	사	랑	해	야	지
Syllable IPA	mo	tʷ n	tɕuk ˦	ʌ	kɛ	nʷ n	kʌt ˦	ʷ l	sɛ	rɛŋ	hɛ	jɛ	tsi
Actual IPA	mo·dʷn		tɕu·gʌ·ga·nʷn·gʌ·səl					sa·raŋ·hɛ·ja·dzi					
Word meaning	all		dying things					going to love					
Translation	I am going to love every dying thing												
Syllable	그	리	고	나	한	테	주	어	진	길			
Syllable IPA	ku	ru	ko	nɛ	hɛn	te	tɕu	ʌ	tein	kil			
Actual IPA	ku·ri·go			na·han·te			tɕu·ʌ·dzin			kil			
Word meaning	and			to me			given			road			
Translation	And then I will walk the road that given to me												
Syllable	걸	어	가	야	졌	다							
Syllable IPA	kʌl	ʌ	kɛ	jɛ	ket ˦	tɛ							
Actual IPA	kʌ·rʌ·ga·ja·ge·t'a												
Word meaning	Going to walk												
Syllable	오	늘	밤	에	도	별	이	바	람	에			
Syllable IPA	o	nʷl	bɛm	e	to	pjʌl	i	bɛ	rɛm	e			
Actual IPA	o·nʷl		ba·me·do			pjʌ·ri		ba·ra·me					
Word meaning	today		night as well			stars		by wind					
Translation	And then I will walk the road that given to me												
Syllable	스	치	운	다									
Syllable IPA	su	tsʰi	un	tɛ									
Actual IPA	su·tsʰi·un·da												
Word meaning	brushing												

Table 3.26 Continued

CONCLUSION

Choral conductors and musicians are eager to find and perform novel compositions that present diverse musical experiences. Besides Chong's arrangement of *Arirang*, there exist countless undiscovered compositions that need to be introduced from numerous Korean composers, such as the composer-in-residence of the Incheon Civic Chorale, Cho Hyeyoung (b. 1969), the Director of Music at the First Korean Church in Cambridge, Kim Keeyoung (b. 1963), and the composer-in-residence of the National Chorus of Korea, Woo Hyo-won. Also, it is critical to extend and broaden musicians' eyes not only to the folk music of certain ethnic groups, but also to the music that better reflects various histories, social and cultural conventions, religious traditions, and languages. Korean composers have produced ample of amounts of religious music— mostly Christian—as well as arrangements of folk music, music of societies' history and identity, and creative arrangements of contemporary Korean pop music. Songs composed to lyrics bearing the characteristics of a specific time and place are educational and informative and in themselves feature enough artistry to be known to the world. Moreover, this story from the texts can be delivered to the audience through a clearer understanding of both music and text, which this dissertation supports by making appropriate pronunciation more accessible and achievable.

Chong is building on his own originality by composing and arranging for choral ensembles using both classical and modern compositional techniques. Such techniques revealed in his music suggest a path for future Korean music, and he has diversified the possibilities for writing vocal music with his imaginative writing and rhythms and picturizing notes on the score corresponds to the text, not considering only beautiful melody and harmony. This dissertation

examines Chong's representative choral music to reveal the characteristics of the works and the originality of the composer. This is crucial to review a musical element engaged with the text by myself as a native Korean speaker to readers, so I can deliver its authenticity to the reader who is unfamiliar with the country's language and culture.

This dissertation has presented details about Chong's songs alongside ample musical examples to make possible the independent study and performance of Korean songs—even without romanization. Finding the appropriate IPA for consonants and vowels for singers was a complex but delightful process. I performed *Seo si* for my graduate recital in June 2021 with an assumption of IPA at that time. This experience helped me better understand the gap between my assumptions and the actual sound outcomes from singers who are non-Korean speakers. Also, the review of Chong's compositions provided not only the meaning of words but also built a textual narrative. It was important to reveal to the reader hidden ideas such as the distribution of syllables in different parts or the meaning of metaphors in a sentence to deliver appropriate performance.

The purpose of this dissertation is to promote the value of Chong's compositions and to introduce Chong's music in a manner accessible to all performers. Also, suggested alternative vowels will prove helpful to singers in determining a more appropriate register for their voices. Choral music in Korean, written in Hangul, is abundant in Korea. Yet these songs remain unknown because they have not been fully introduced via publishing, nor have they been properly taught to non-fluent speakers who rely on romanized text transcriptions. The problem with teaching and performing music in Korean is the lack of research available on accurate pronunciation and the confusion caused by differences in notation. Books that do introduce Korean pronunciation show slightly different guides to IPA or Roman letters; this study has

offered a synthesis of these approaches and has introduced pronunciation suitable for singing. Furthermore, this dissertation will give singers and directors the confidence to possibly explore other Korean repertory that does not rely on the romanized alphabet. Therefore, this dissertation is expected to serve as the foundation for increased publications of Korean choral music and improvement in Korean pronunciation by non-Korean choral musicians worldwide. The romanized alphabet in the score is still an excellent way to learn Korean compositions. It could be a way to efficiently learn foreign language-based music; however, reading only the romanized alphabet will never be the ideal path to presenting the sound. Publishers are encouraged to script both the romanized alphabet and the original characters—in this case, Hangul—so musicians can access the actual alphabet to examine its authentic sound.

Choirs and institutions in Korea present exceptional programs and concert series with various repertoires. YouTube and Spotify provide easy access to numerous sound recordings and videos, offering the chance to effortlessly listen to diverse musical cultures and compositions from the other side of the planet. Alongside these technological developments, I hope this dissertation provides readers the opportunity to encounter new perspectives and consistently adopt beautiful compositions by Korean composers.

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APPENDIX A

INTERVIEW WITH CHONG JONG YEUOL

This interview was recorded on November 26th, 2021, in the studio of the interviewee at Yonsei University in Shinchon-dong, Seoul, with the interviewee's permission. The recording was transcribed in Korean. It is translated to English and reorganized. The interviewee verified the accuracy and integrity of both scripts and approved them to be included.

Original Script in Korean

이신행(이): 음악을 공부하게 된 계기가 어떻게 되십니까?

정중열(정): 처음에 음악에 관심을 갖게 된 것은, 어머니께서 오랫동안 성가대원을 하셨고, 교회에서 매년 헨델의 메시아를 연주하였다. 당시 어머니께서 다니셨던 교회에서 오케스트라와 함께 연주하였기에 어렸을 적부터 좋은 음악을 접할 수 있었다.

이: 어느 교회였는지 알고 계십니까?

정: **교회이다. 그곳에서 후에 내가 지휘도 하였다. 매년 메시아의 일부를 연주하였고, 어머니께서 매년 연습하는 것을 집에서 들을 수 있었다. 그리고 LP 와 테이프를 외국에서 자주 계시던 아버지께서 한국에 오실 때 마다 가져오셔서, 어머니께서 8월부터 연주가 되는 12월까지 매일같이 들으셨다. 집에서 정말 많이 들었기 때문에 어렸던 나에게도 합창 음악에 관심을 갖게 되었다. 결과적으로 아버지와 어머니께서 내게 영향을 주시고 계기가 된 것 같다. 사실 합창지휘자가 되기 위해서 성악을 배웠었지만, 그 당시는 일반 음악대학에 합창지휘과가 생기기 전이었다. 그래서 대신 작곡과에 진학을 결심하였다. 막상 대학에 입학하고부터는 실험 작곡에 집중하느라 한동안 합창음악에서 멀어지게 되었다. 그러다 나중에 유학을 다녀오고 합창곡을 조금씩 작곡하게 되었다.

이: 합창곡을 본격적으로 작곡하기 시작한 계기가 있으십니까?

정: 사실 가장 큰 인연은 내 연구실의 위치때문에 만나게 되었다. 피아노 교수님(한영란 교수)과 합창 지휘 교수님(김혜옥 교수)의 방 사이에 위치하였기 때문인지, 피아노곡을 많이 작곡하였고 합창곡도 의뢰 받게 되었다. 또, 김혜옥 교수님께서 어려운 곡들도 계속 잘 연주해주셨기 때문에 더더욱 관심을 가지고 작곡할 수 있게 되었다. 다른 음악들은 실험적으로 현대음악적인 요소들을 가지고 작곡을 한다. 합창곡도 부분적으로 그렇게 작곡을 하긴 했지만, 합창곡에서 졸업이후 오랜만에 조성 작곡을 하였다. 김혜옥 교수님께서 아리랑을 편곡해달라고 부탁하셨을 때, 실험적인 요소들을 아리랑에 적용하기에 무리가 있었기 때문에 조성 작곡을 하였다. 그러다가 결과물을 보고 괜찮다는 생각이 들어 나머지 곡들도 조성감을 가지고 작곡하게 된다. 다른 장르는 조성으로 작곡한 곡이 거의 없었지만, 합창곡을 쓴 이후로 (합창곡 이외에도) 한 두 곡을 조성감을 가지고 작곡하였다.

이: 교수님께서 작곡하신 곡들을 김혜옥 교수님의 지휘로 들으셨을 때, 앞으로 작곡에 대해서 방향감을 설정하시거나, 난이도 조절이 필요하다고 생각하신 적이 있으십니까?

정: 많이 했습니다. 아마추어 합창단이 했다면 음악적으로 어려운 점을 빨리 깨달을 수 있었을 텐데, 김혜옥 교수님께선 힘든 부분도 연습을 많이 해서 어려운 부분들을 잘 연주하셨기에, 더이상 어렵다고 생각하지 않고 곡을 쓴 부분이 있다.

이: 교수님께서 생각하시기에 어떤 점들이 합창단으로 하여금 어려울 것이라 예상 하셨습니까?

정: 숨이다, 되도록 숨을 끊지 않고 연주하는 것. 합창을 경험하기 전에는 긴 악구를 서로 엇갈려 숨을 쉬며 구현 한다는 사실을 인지하지 못했다. 그래서 합창단이 호흡 타이밍에 어려움을 겪을 것이라고 생각했지만, 잘 해냈다. 또 다른 것은 현대적인 부분들이다. 합창은 피아노와 다른데 목소리로 만들어지는 불협화음이 피아노에서 들리는 그 것 보다 훨씬 부드럽다. 그것이 나에게서 오히려 매력으로 다가왔지만, 합창단원들이 연습할 때의 어려움을 잘 예상하지 못했다. 김혜옥 교수님께서 무반주 곡에 대한 선호를 보이셨고, 생각해보니 나 또한 합창 소리를 온전하게 전달하는 것은 무반주 곡 이라고 생각했다. 피아노나 다른 악기들은 목소리와 함께 했을 때 이질적으로 느껴졌다.

이: 음정때문에 그런 것입니까?

정: 순수하게 사람 목소리가 좋다. 피아노가 들어가면서 평균율이 가미되면 덜 입체적으로 들렸다.

이: 앞으로는 합창-오케스트라 곡도 작곡하실 계획이 있으십니까?

정: 기회가 닿는다면 생각이 있다. 오케스트라 곡을 많이 작곡했다. 실내악은 굉장히 실험적으로 작곡하는 편이다. 피아노도 그렇다. 오케스트라는 곡은 합창곡 쓰는 것과 같이, 너무 어렵게 쓸 수가 없었다. 인원이 많고, 연습 시간에 대한 고려도 해야 하기 때문이다. 그래서 오케스트라도 보수적으로 쓰기때문에, 합창과 잘 어울릴 것 같다.

이: 지금 계획하고 계신 합창작품은 있으십니까?

정: 아직은 없다. 보통 의뢰를 받으면 곡을 작곡한다. 의도적으로 쓰는 곡들은 근래에 없지만, 합창은 의외로 자발적으로 작곡한 곡들이 몇 개 있다.

이: 최근 연주된 합창곡들은 어떠셨습니까?

정: 보스톤에 위치한 Holy Cross College 에서 서시를 연주하였고, 2월에 독일과 21세기학회가 협업해서 Natural, Machine, Airy for eight voices 를 연주하였다.

이: 곡들을 쓰실 때, 울림을 늘 생각하시고 하십니까?

정: 그렇다. 울림이 있는 곳에서 하는게 작곡가들에게 편합니다. 빠른 가사나 화성 진행은 너무 울리면 듣기에 다소 어려울 수 있지만, 그래도 울림이 어느정도 있는게 좋다. 작곡을 할 때 최대한 화성을 너무 자주 바꾸지 않는 편을 선호한다.

이: 합창 작곡을 하실 때 어떤 부분부터 염두에 두고 작곡을 하십니까?

정: 합창은 무조건 가사부터 공부한다. 가사를 분석 하고, 이미지를 상상한다. 우리나라 가사가 대부분이기 때문에, 다른 사람들이 이미 가사를 분석해놓은 것들도 다 참고합니다. 재미있는 해석들이 많다.

이: 가사를 빼신 이유는?

정: 음악의 길이와 적절한 가사 배치때문에 그렇다. 연주를 해보니 좋고 중요한 가사 이더라도 두 가사가 동시에 나오면 찾아내기도 어렵기때문에, 음향적 효과를 위해, 또 가사의 효과적인 배치와 전달을 위해 과감히 뺐다. 가사 자체만 들리는 것도 중요하지만, 가사가 의미하는 분위기를 나타내는 것이 더 중요하기 때문에 그렇다. 그때는 말 자체가 정확히 들리는 것보다, 느낌이 완성되는 것이 더 중요하다고 생각한다.

이: 성경구절을 인용하실 때, 새 번역판을 선택하지 않으시고 개역개정판을 선택하신 이유가 있으십니까?

정: 옛날 구절이 더 익숙하기도 하고, 구어체 적인 요즘 번역은 도리어 맞지 않았다. 좀더 격식 있는 개역개정판 구절이 좋다. 20 세기 초기까지만 해도 오페라에서 성경적 요소는 금기였다. 생상의 <삼손과 데릴라>가 대중에게 거부감 느끼게 한 이유가 오페라에서 성서적 요소가 나왔기 때문. 리스트의 추천으로 독일에서 결국 연주되었지만. 그런 것처럼, 번역에 있어서 보수적으로 다가간다. 킹 제임스를 읽는 것처럼 말이다. 용어들이 너무 옛날 용어 이긴 하다.

이: 지난 6 월의 제 연주에 대해 느끼신 점이 있으십니까?

정: 가사가 잘 안 들렸다. 자음이 특히 문제였다고 생각한다. 이 두번째 부분은 (사랑해야지). 죽어가는 것을 사랑하는 것, 우리가 생각하는 것이 아닌 다른 차원의 사랑에 대해 생각했다. 그래서 현대적으로 작곡하였다. 다른 부분은 조성음악임에도, 이런 부분을 넣음으로써 긴장감을 부여하고, 치절함을 부여하였다. 이 시는 슬픈 시니까. 다른 파트가 영기는 부분들 또한 이러한 맥락에서이다. 또한 다소 기악 적인 부분들이 있다.

이: 한 음표에 가사가 여러 개 붙어있는 경우는 어떻게 연주하면 좋습니까?

정: 연주자들에게 자율성을 부여하고 싶다. 우리나라 말의 흐름을 음표 하나하나에 음가대로 붙이다 보니 음악적 흐름을 깨는 것 같았다. 부드럽게 음악적으로 표현하길 원했다. 성악가들도 발음을 오페라에서 정확하게 하다 보면 발성 자체에 문제가 생기기 때문에, 소리를 멀리 보내기 위해 발음을 변형시키는 것처럼 생각했다. 가사 전달이 중요하지만 그걸 통해서 너무 음향적으로 끊어지거나 흐름이 방해되면 싫다. 정확히 끊는 것 보다, 좀 더 말하는 것처럼 빨리 했으면 좋았을 것이다.

프랑스 연주단이 한 번 왔을 때, 아티클레이션을 바꿔서 하더라. 처음에는 마음에 들지 않았지만, 그 나름대로의 방식이 마음에 들게 되었다. 합창을 할 때 있어서도 가사 붙이는 것 이라던지, 리듬 등은 지휘자에게 전권을 주고 싶다. 그런 면에서 나는 오픈 되어 있는 편이다.

이: 아까 말씀하셨듯이 공간에 따라 울림이 다를 수도 있으니까..

정: 그렇다. 중간의 템포에 대해서도 지휘자가 판단해서 결정했으면 좋겠다. ‘지휘자가 알아서 하세요’라고 적고 싶을 정도이다 악보에.

이: 중 4 도가 많던데...

정: 나는 단 2 도가 더 많다고 생각했다.

이: 오히려 그것은 좀 더 일반적이라고 생각했다.

정: 정상적인 5 도나 4 도는 조성감을 주기때문에, 노래 할 때 힘들더라도 일부러 많이 넣었다. 그것은 내 모든 곡에서 나타나는 습성이다.

이: 시편 116 편이 굉장히 넓은 음정의 스펙트럼으로 곡이 끝이 나는데, 어떤 의미가 있었는지? 다른 곡들은 그렇지 않다.

정: 김혜옥교수님께서 작곡을 의뢰를 하실 때, 마음 놓고 쓰시라고 하셨다. 사실 두 곡을 작곡 했지만 한 곡은 결국 연주가 안되었다. 이 곡(시편 116 편)은 내가 다른 장르의 곡을 쓸 때 쓰는 실험적인 면들이 많이 들어간 곡이다. 보스턴에서 교회 성가대(파크 스트리트)를 참여 할 때, 좋은 노래를 많이 들었다. 베이스 바리톤을 부르면서 베이스의 매력을 알게 되었다. 한국에서는 풍성한 낮은 음을 많이 못 듣다가, 미국에서 멋진 베이스의 풍부함을 듣고 곡 들에도 써보게 된 것 같다. 소프라노나 테너 위주로 생각하다가, 베이스를 관심을 갖게 되었다. 그래서 optional note 가 있다면, 무조건 저음에 있는 음표로 연주하라.

이: 자주 바뀌는 박자표의 이유는 무엇인가?

정: 음표에 페르마타를 쓰자니, 좀 더 정확하게 카운트하고 싶었고, 페르마타가 많으면 많을수록 음악이 끊어지는 것 같다고 생각했다. 대신 이 부분 역시 지휘자에게 일임한다. 특히 프레이즈가 끝나고 그 다음으로 갈 때, 충분한 시간을 갖고 간다던가 하는 부분들이 중요하다. 현장에서의 울림 같은 부분들은 지휘자가 판단해야 한다.

한가지 더. 예전에는 작곡과 학생들이 합창곡을 쓰는게 어렵다고 생각 하지 않았다. 요 근래에 들어 작곡과 학생들에게 합창곡 쓰는 것이 제일 어려운 일이다. 도리어 오케스트라나 실내악은 곧 잘 쓰면서, 예상 외로 합창곡은 시작도 제대로 못한다. 이유는 학생들이 자라면서 합창곡을 접한 기억이 없기 때문이다. 당연히 노래를 부른 적도 없거니와, 기회 자체가 적은 것. 예전 시대에는 많은 사람들이 교회에 가고 고전적인 음악을 들었지만, 합창단이 많은 현 시대에도 불구하고, 역설적으로 지금의 젊은 세대에게는 익숙하지 않다.

바하, 베르디부터 야일로까지 들려주면 너무 좋아한다. 합창곡들 좀 더 쓰는 이유가 그곳에 있다. 대한민국의 합창 작곡은 이분화 되어있다. 대학 교수들은 합창곡을 더이상 작곡하지 않고, 합창곡을 작곡하는 작곡가들은 정해진 몇 사람들만 쓴다. 합창곡의 변질에 있어서 교회의 영향도 있다. 성가대용으로만 작곡하다 보니 제한된 시간에 소화할 수 있고, 이도 저도 아닌 애매한 스타일, 형식적,화성적으로도 불안정한 곡들이 있게되어 합창에 대한 왜곡이 생긴다고 생각한다. 외국 합창단들은 여전히 클래식한 면들을 많이 보이고 있고,

그런 점에서 김혜옥 교수님께서 굉장히 소중한 분이시다. 그런 면을 고수하고 있기 때문에. 교회음악과 학생들과 교수님께 고맙다. 2008년부터 아리랑을 시작으로 인연을 맺게 되었고 나도 합창곡을 써나가는 원동력이 되었다. 부담이 안되고 즐거운 경험이었다.

이: 바쁘신데 시간 내주셔서 감사합니다.

Translated and reorganized Script in English

1. Lee Sinhaeng: What made you decide to study music?

Chong Jong Yeoul: I became interested in music because my mother was a choir member for a long time and performed Handel's oratorio, *Messiah*, every year in the church. At that time, the church she attended could have enough orchestra to perform for their Christmas service to access a good music environment from an early age.

Lee: Do you know which church it was?

Chong: It was ** Church. There, I later took a choir conductor position. They performed part of the *Messiah* every year, and I could hear my mother practicing every year at home. When my father, who was often abroad, brought LPs and tapes back to Korea, my mother listened to them every day from August to December. Because I listened to it so much at home, I became interested in choir music as a child. As a result, my father and mother influenced me to become a musician. I learned vocal music to become a choir conductor, but at that time, it was before the choral conducting major was established in any university. So instead, I decided to go to the composition department. After entering college, I focused on experimental composition and moved away from choral music for a while. Then, after studying abroad, I composed choral music little by little.

2. Lee: Is there a reason you started composing choral music in earnest?

Chong: In fact, I met my most significant relationship because of the location of my studio at Yonsei. Perhaps because it was located between the studio of piano (Professor Han Young-ran) and choral conducting (Professor Hae Ock Eunice Kim), I composed many piano pieces and was commissioned to write choral music. In addition, Professor Kim continued to handle complex songs very well. Therefore, I was able to compose with more interest in difficulty. Other music, such as chamber music or piano, is experimentally composed with contemporary musical elements. Although the choral music was partially written that way, it was the first composition that I used tonality after graduation from undergrad. When Professor Kim asked me to arrange *Arirang*, it was difficult to apply experimental elements because of its original melody, so I had to compose tonal music. Then, when I saw the result, I thought it was okay, so I composed the rest of the songs with a tonal sense. There were few other genres written with tonality after composing tonal music.

3. Lee: Did you ever think that you needed to set a direction or adjust the difficulty level for composition in the future after you listened to your composition's performance?

Chong: I did a lot. If the amateur choir had done it, it would have been possible to realize the difficulties in music quickly. Still, Professor Kim practiced a lot of challenges and played the problematic parts very well, so there is a part where I wrote the song without considering the difficulty.

Lee: What did you think would be difficult for the choir?

Chong: Breathing, playing as nonstop as possible. Before experiencing the chorus, I was unaware that long phrases were alternately implemented while staggering breathing. So, I thought the choir would have difficulty breathing timing, but they did well. Others are modern musical parts. The chorus is different from the piano, but the discord made by voice is much softer than that heard on the piano. It came as a charm to me, but I didn't expect the difficulties of the choir members when practicing. Professor Kim showed a preference for non-accompanied songs, and I agreed. I also thought it was a non-accompanied song to convey the chorus fully. Piano and other instruments felt heterogeneous when they were combined with voices.

Lee: Is it because of the pitch?

Chong: I like it when there is purely a human voice. When the equal temperament was added as the piano entered, it sounded less three-dimensional.

4. Lee: Do you have any further plans to compose choral-orchestral pieces?

Chong: I would love to if I have a chance. I composed a lot of orchestra pieces as well. Chamber music is very experimental. The piano pieces are like that, too. The orchestra could not be written too tricky, like writing a chorus. This is because many people are involved and must consider the practice time. So, since the orchestra compositions are also relatively conservative, the choral-orchestral project would go well.

Lee: Are you writing any choral music now?

Chong: Not at the moment. Usually, I do compose when someone or an institution commissioned pieces. There are no compositions that have been intentionally written in recent years, but there are surprisingly several pieces that I voluntarily composed for the chorus.

Lee: Are there any recent choral performances?

Chong: *Seo-si* will be performed at Holy Cross College located in Boston on December 1st. Last October and this February, a choir in Germany and the 21st Century Society collaborated to perform *Natural, Machine, and Airy for Eight Voices* in Germany and Seoul.

5. Lee: When you write songs, do you always think about the acoustic, such as echo of space?

Chong: I do. It's convenient for composers to imagine it in a place with good acoustics. Fast passage of lyrics or choral progression may be difficult to hear if it has too many echoes, but it is still good to have some echo.

6. Lee: What do you have in mind when composing choral music?

Chong: In choral music, you must study the texts first. I analyze the texts and imagine the picture. Since most texts are in Korea, I refer to everything other people have already examined. There are many interesting interpretations.

7. Lee: I noticed you did take out part of texts sometimes. Did you have any reason?

Chong: This is because of the length of the music and the proper arrangement of texts. After experiencing a few performances of my choral compositions, it was difficult to pinpoint essential texts if the two different texts came out simultaneously in other parts. The texts are partially subtracted for acoustic effects and effective arrangement and delivery of texts. It is crucial to hear only the words themselves, but it is more important to represent the atmosphere of the texts. At that time, I think it is more critical to create the right atmosphere and deliver it than to hear the words themselves accurately.

Lee: How should we perform if several texts are attached to one note?

Chong: I want to give autonomy to the performers. Attaching the flow of Korean words to every note according to the pitch seemed to break the musical flow. I wanted to express it gently and musically. It is like a singer also knows that if they pronounce correctly in opera, they will have problems with the vocalization itself, so they would transform the pronunciation to send the sound away. I think this is an exact process. The delivery of texts is essential, but I don't like it if it cuts off too acoustically or interrupts the flow. Rather than cutting off each phoneme accurately, it would have been better to do it as fast as speaking each syllable.

Once French performers came to Korea to perform my chamber music, I noticed that they changed the articulation without my permission. At first, I didn't agree with it, but I liked it later. In the performance of my choral compositions, I want to give the conductor full authority about the decision of texts and rhythm. In that respect, I tend to be open.

Lee: As you said before since acoustic is varied...

Chong: Yes. I hope the conductor will judge and decide on the tempo in the middle of the composition, such as between two different phrases. I would like to write, "The conductor takes care of it."

8. Lee: When you cited the Bible verses, is there a reason you chose the Korea Revised Version without choosing the Revised New Korean Standard Version?

Chong: Old versions are more familiar to me. I thought a colloquial translation these days was not proper. I prefer to read a more formal version, like reading King James when I read the English version. However, the terms are too old.

9. Lee: Can you give me a comment on my graduate recital from last June? I performed your *Seo-si*.

Chong: I couldn't hear the texts. I think consonants were particularly problematic. In the second part, I thought about loving dying things, not what we believe, but about love in a different dimension. So, it was composed in a modern way away from tonality. Although the other parts were tonal-based music, tension was given and desperately given by adding these parts since this poem is sad. There are also some instrumentally composed parts, such as rhythm.

10. Lee: I found many tritones in your compositions. Do you see meaning in this?

Chong: I thought there was a rather only minor second more.

Lee: I thought minor second is more general in many compositions, unlike tritone.

Chong: Perfect 5th or 4th gives more tonality to a composition. I know tritone is troublesome for singers, but I added it. It is also like a signature of my works. It can be found in every piece.

11. Lee: *Psalms 116* ends with a wide range of pitches from soprano to bass. What meaning did it have? Other compositions from you are not like that.

Chong: Professor Kim asked me to write a song freely. I composed two pieces, but one song was not played in the end. This song (*Psalms 116*) contains a lot of experimental aspects that I write when I write songs of other genres. When I participated in the church choir (Park Street Church) in Boston during my sabbatical, I had a chance to listen and sing a lot of good musics. While singing the bass-baritone, I learned the charm of bass. In Korea, I didn't hear a lot of rich low notes, but I listened to the richness of the beautiful bass in the United States, leading me to write songs. While thinking mainly about sopranos and tenors, I became interested in the bass. So if you have an optional note from my composition, sing the lowest note unconditionally.

12. Lee: What is the reason for the frequently changing meter?

When I thought of putting a fermata on the note, I wanted to count more accurately. I thought the more fermata there were, the more music seemed to be cut off. Instead, this part is also entrusted to the conductor. It is vital to take enough time to go next after the pause. It should be judged by the conductor depending on the acoustic.

13. Chong: One more thing. In the past, composition students in a college did not think it was challenging to write choral songs. These days, writing choral music is the most challenging thing for them. Instead, orchestras and chamber music are well-written, and unexpectedly, choral music does not start properly. The reason is that students do not have a chance to encounter choral music while growing up. They had never sung in a choir before and had fewer opportunities. Many people went to church and listened to

classical music of the past. Still, paradoxically, despite the present era of many civic choirs, they are not familiar with the younger generation today. They love it if I let them listen to choral music by Bach, Verdi, even Gjeilo. That's why I want to write more choral music. Currently, Korean choral compositions are divided. University professors no longer compose choral music, but composers who only compose choral music write only for a few people. There is also an influence of the Korean church on the deterioration of choral music. As it is composed only for church choirs, it needs to be digested in a limited time, and ambiguous styles, formal, unstable, resulting in distortion of the choral music. Ensembles worldwide still show a lot of classical aspects, and Professor Kim is a very precious person in that regard. I thank the students and professors of the church music department at Yonsei. Starting with *Arirang* from 2008, I formed a relationship, and I also became the driving force behind writing chorus songs. It was a pleasant experience and not burdensome.

Lee: Thank you for your time.

APPENDIX B

EMAIL WITH CHONG JONG YEOUL

This email received on March 26, 2022, from Chong.

Original Script in Korean

안녕하세요 정종열입니다 간단하게 말씀 드리자면, <교목>은 예전에 조성 적인 가곡으로 써 놓은 작품이 있습니다. 그 때 좋은 느낌을 받아서 2019년 국립합창단에서 위촉이 와서 가사는 똑같이 하지만 현대음악으로 다르게 해서 합창곡으로 만들었습니다 그리고 <서시>는 김혜옥 선생님이 위촉으로 부탁 하셔서 윤동주의 서시로 작곡 했습니다 감사합니다.

Translated Script in English

Hello, this is Chong Jong Yeoul. To make it simple, there's a song that I wrote in the past with tonal as lyric song. At that time, I got a good feeling and was commissioned by the National Chorus of Korea in 2019, so I made it into a choral version with the same text but different into more atonalistic music. Dr. Hae Ock Kim commissioned a piece, so I composed *Seo si*. Thank you.

APPENDIX C

PERFORMANCE LIST OF CHONG'S COMPOSITIONS

Premier Performance of Compositions	Date
<i>Seo si</i> for mixed chorus	12/01/2021
<i>Ddalgguk ddalgguk</i> for voice and 6 instruments	11/30/2021
<i>Clear/unclear</i> for piano solo	11/24/2021
<i>Vivid color</i> for piano trio	10/15/2021
<i>Segregation</i> for piano trio	09/24/2021
<i>Jinhaeng 1</i> for 3 instruments	11/27/2020
<i>Natural, machine, airy</i> for 8 voices	11/10/2020
<i>Ggotnabi</i> for mixed chorus	11/05/2020
<i>Arirang Arariyo</i>	11/04/2019
<i>Gyo Mok</i> for mixed chorus	02/14/2019
<i>Gyeong-gyeseon-aeseo</i> for clarinet and electronics	11/10/2018
<i>Psalm 116</i> for mixed chorus	10/16/2018
<i>Card Game 2</i> for violoncello and live electronics	09/30/2018
<i>My Childhood 2</i> for 2 pianos 4 hands	04/26/2018
<i>Still</i> for orchestra	01/26/2018
<i>Dialogue 1</i> for clarinet and electroacoustics	10/24/2017
<i>Yonggal's regret</i>	05/21/2017
<i>Four Intros</i>	05/16/2017
<i>My Childhood 1</i> for 2 pianos 4 hands	04/04/2017
<i>Babel</i> for voice and piano	11/03/2016
<i>Ga nun gil</i> for voice and piano	11/03/2016
<i>Soui mal</i> for voice and piano	11/03/2016
<i>Poongjang</i> for voice and piano	11/03/2016
<i>Suit</i> for piano solo	11/03/2016
<i>Insangdeul</i> for violin, cello, and piano	11/03/2016
<i>Duo</i> for clarinet and violin	11/03/2016
<i>Frgments</i> for piano quartet	04/27/2016
<i>A Piece</i> for clarinet and electroacoustics	04/25/2016
<i>Duo</i> for 2 pianos 4 hands	03/17/2016
<i>jong</i> for piano solo	11/04/2015
<i>Non-san</i> for two violoncellos	11/04/2015
<i>Lean</i> for orchestra	01/24/2015
<i>Jeopdongsae</i> for voice and piano	09/29/2014
<i>Duo</i> for percussion and piano	09/29/2014
<i>Gyo Mok</i> for voice and piano	09/29/2014
<i>String Quartet No. 2</i>	09/29/2014
<i>Violin Solo No. 2</i>	09/29/2014
<i>Ga nun gil</i> for mixed chorus	07/18/2014

<i>Seontaek daeojin...</i> for piano solo	11/04/2014
<i>Song of Unification</i> for choral	07/06/2013
<i>longing</i> for string ensemble	05/30/2012
<i>Gonghehan jilju</i> for piano trio	05/20/2012
<i>norae</i> for violoncello	11/04/2011
<i>Broken dialogue</i> for piano solo	11/04/2011
<i>fall</i> for violin, violoncello and piano	11/01/2011
<i>again and again</i> for solo flute	05/18/2011
<i>when anger is full grown</i> for string trio	11/02/2010
<i>darum</i> for solo violin	08/24/2010
<i>Connect with</i> for sextet	06/29/2010
<i>before the...</i> for flute solo	05/25/2010
<i>practice room</i> for piano solo	05/25/2010
<i>uni</i> for septet	05/25/2010
<i>go somewhere!</i> for viola and piano	05/25/2010
<i>Lingering</i> for flute, clarinet, piano and violoncello	05/25/2010
<i>Jisok</i> for orchestra	06/23/2009
<i>Spring</i> for string quartet	04/01/2009
<i>Were you there?</i> piano quartet	12/02/2008
<i>Winter freezing land, iced flower</i> for string quartet	12/02/2008
<i>Spring</i> for string quartet	12/02/2008
<i>Pride goes before destruction</i> for voice and piano	12/02/2008
<i>Psalm 13</i> for voice and piano	12/02/2008
<i>For, by, of, at</i> for piano solo	12/02/2008
<i>Arirang</i> for mixed chorus	07/06/2008
<i>Sing alone</i> for violin and piano	04/23/2008