

The Professional Musical Identity of SoonAe Kim:
A Musicological Study of Influential Factors
with a Performance Guide for Three Korean Art Songs
by
Yijeong Isabel Yun

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2021 by the
Graduate Supervisory Committee:

Stephanie Weiss, Chair
Robert Mills
Ted Solis

ARIZONA STATE UNIVERSITY

May 2021

ABSTRACT

Dr. SoonAe Kim was one of the first Korean female composers to contribute substantial works for *kagok*, or the Korean art song. In 1920, the year she was born, Korean society was undergoing critical changes throughout the nation as a result of wars, colonization, and political upheaval. Due to these circumstances, Dr. Kim had to deal with multiple unexpected events like most Korean people had during the period. The experiences she faced tremendously influenced her musical identity and composition.

This paper will examine three significant factors, such as Christianity, the Korean War, and *kagok* (Korean Art Song), that affected Dr. Kim's professional musical identity and composition. Christianity helped her to affirm her independent and brave identity as a female composer and Christian hymn gave numerous inspiration to her music. The Korean War gave her the strength and ability to overcome extreme hardship. It also gave her deep empathy for Korean people and their experiences, which affected the atmosphere in her music. Lastly, *kagok*, the artform for which she received her greatest enthusiasm, became her main power for encouraging Korean people's spirits to recover a peaceful and stable life. SoonAe Kim dealt with her despairs bravely throughout her entire life and successfully overcame them with her music and became an irreplaceable figure in Korean Western-music history. I heartily believe it is essential to study her musical identity and unique compositional style, especially in *kagok*, to appreciate SoonAe Kim's importance as a significant female musician.

This document will also serve as a performance guide for non-Korean singers and musicians who want to perform Korean art songs yet are hindered by the language and cultural barrier. This performance guide includes the International Phonetic Alphabet for

the Korean language, companion pronunciation recordings, and a brief musical analysis. The performance guide will encourage better access and performances of Korean art songs by foreign artists and singers who are not familiar with the Korean language and bring *kagok* and SoonAe Kim into the universal art song canon.

First, I would like to thank God for giving me the strength to keep moving forward. I know I could never have gotten through this degree without all of the support and love from my husband, family, teachers, friends, and my committee members Dr. Stephanie Weiss, Dr. Robert Mills, and Dr. Ted Solis. I sincerely appreciate everyone who prayed for me and encouraged me to become the person I am today. Especially, I offer all my heart and all my respect to my beloved parents and dedicate this paper to them.

지금껏 저를 사랑으로 키워주시고 늘 응원해주신
존경하는 부모님 윤태영, 황성화님께 이 논문을 바칩니다.

TABLE OF CONTENTS

	Page
LIST OF TABLES	vi
LIST OF FIGURES.....	vii
CHAPTER	
1 INTRODUCTION	1
Methodology	3
Korean Historical Context	5
2 THREE EXTERNAL FACTORS THAT INFLUENCED SOONAE KIM'S MUSICAL IDENTITY.....	15
Biographical Information	15
Christianity	17
Korean War	24
<i>Kagok</i>	30
3 <i>HANGEUL</i> AND SOONAE KIM'S <i>KAGOK</i>	51
Characteristics of the Korean Language	51
Korean IPA	60
Musical Analysis for SoonAe Kim's <i>Kagok</i>	75
Conclusion	97
4 PERFORMANCE GUIDE	101
IPA/Translations of SoonAe Kim's <i>Kagok</i>	101
Video Links of the IPA Recordings	109
Music of SoonAe Kim's <i>Kagok</i>	110

	Page
BIBLIOGRAPHY	119
BIOGRAPHICAL SKETCH	127

LIST OF TABLES

Table		Page
1.	The Four Stages of the Development of Korean Music	37
2.	Korean Basic and Compound Consonants and IPA (Nineteen Letters)	52
3.	Basic and Compound Vowels and IPA (Twenty-one Letters).....	57
4.	The Combination of a Consonant + a Vertical Vowel	58
5.	The Combination of a Consonant + a Horizontal Vowel.....	58
6-1.	The Combination of a Consonant + a Vertical Vowel + Final Consonant.....	58
6-2.	The Combination of a Consonant + a Horizontal Vowel + Final Consonant	59
7.	ㅁ [m], ㅂ [b/p], ㅃ [p ^h], ㅄ [p*] IPA.....	62
8.	ㄷ [d/t], ㅌ [t ^h], ㅍ [t*], ㄴ [n], ㄹ [l/r], ㅅ [s], ㅆ [s*] IPA.....	64
9.	ㅈ [ts/dz], ㅊ [ts ^h], ㅉ [ts*] IPA	66
10.	ㄱ [g], ㅋ [k ^h], ㆁ [k*], ㅇ [silent/ŋ], ㆁ [h] IPA	67
11.	Primary Distinction System of Korean Consonants.....	68
12.	IPA of Korean Vowels.....	70
13.	Vowel Structure and IPA of Basic <i>Hangeul</i>	71
14.	Structure and IPA for Compound Vowels with [j] Glide in <i>Hangeul</i>	73
15.	Structure and IPA for Compound Vowels with [w] Glide in <i>Hangeul</i>	74

LIST OF FIGURES

Figure	Page
1. Original Score of Underwood’s Collection of Hymns (1902).....	8
2. <i>Janggu</i> and Two Mallets: ‘ <i>Yeolchae</i> ’ and ‘ <i>Gungchae</i> ’	31
3. <i>Chajinmori Changdan</i>	32
4. <i>Semachi Changdan</i>	33
5. Poem No. 5 of the <i>Twelve Poems of Dosan</i> written by Yi Hwang.....	38
6. Hymn: ‘Jesus loves me’ Translated by H. G. Underwood.....	40
7. Text of the First <i>Kagok</i> “ <i>Bongseonhwa</i> ” by Nanpa Hong (1925)	44
8. The Photocopy of the Original Score of the “3.1 Song”	49
9. Articulation Places of the Basic Consonants of <i>Hangeul</i>	54
10. The Principle of Adding Strokes to Increase Intensity and Aspiration....	55
11. The Principles of Korean Basic Consonants and IPA.....	55
12. Comparison of Introduction Rhythms and <i>Chajinmori Changdan</i>	79
13. Complete Absence of Piano Part	79
14. Accent Marks and Sustained High Notes	80
15. Word Painting: Ascending Line toward the Word “Sky”	81
16. Word Painting: Major and Minor Chord Changes	82
17. Usage of the Korean Pentatonic Scale in “Song of April”.....	86
18. Partial Motive of the Climax in the Introduction	87
19. <i>Piri</i> Sound Using the Pentatonic Scale in the Piano Part.....	88
20. The Note ‘C’ and Tenuto: Emphasis of Folkloric Note	89
21. Climax and its Chord Progression	90

Figure	Page
22. Word Painting and the Interlude	91
23. Chord at the Beginning of the Introduction.....	93
24. Harmonic Modification from F Major to A Minor	94
25. The Sustained Note at the Climax and Repetitions of 그리움이여	95
26. Jazz-like Harmonic Settings (Gershwin's Influence).....	96

CHAPTER 1

INTRODUCTION

Dr. SoonAe Kim (1920-2007) was the first woman to compose significant works in the genre of *kagok*, or Korean art song, which incorporated Western-style music composed by Korean composers with Korean elements such as text, rhythms, and the pentatonic scale. She was born in A'nak, in what is now North Korea. The once unified Korea in which she was born faced significant change during her lifetime. Throughout the twentieth century, Korean society underwent multiple changes, created by circumstances such as Japanese colonial rule (1910-1945), the division of the Korean Peninsula (1945), the Cold War era (1947-1991), and political difficulties between South and North Korea. The Korean people during this turbulent period aimed to recover a peaceful and stable life. As a result, musicians and scholars began to compose music and literature as a tool to reclaim their national identities. SoonAe Kim was one of the aforementioned composers who embraced composition as a tool for encouraging Korean people's patriotism. Thanks to her compositions, many Korean people were encouraged to overcome the difficulties of their chaotic situations through her art.

Just as Dr. Kim influenced Korean people with her music, her musical identity was influenced by several external factors, three of which were most significant. The first factor was Christianity; this belief system improved women's status in Korea, a direct contrast to their roles under Confucianism, which ideologically supports male supremacy. The second factor was the Korean War (1950-1953), which forced her separation from her husband. Finally, the Korean art song, *kagok*, was a major influencing factor, through which she embodied her enthusiasm throughout her life as a composer and a poet.

SoonAe Kim's music and Korean society shared many common influences, and her published compositions are still famous in Korea. However, SoonAe Kim sadly doesn't get enough credit for her pieces from Korean audiences. Her music and career were undervalued, likely due to the fact that she was a female composer in the early twentieth century in Korea. Because the musical culture in Korea was male-dominated, her music and career have not been studied by younger generation scholars sufficiently. For example, the book "*Hundred Year History of Western Music in Korea (2000)*" introduced SoonAe Kim's songs as the first generation *kagok* without any background information of her life and career. It gave distinctively little information about her compared to the other male composers.¹ SoonAe Kim has been forgotten by the Korean public and pushed aside in the studies about the leading male composers in Korea. However, I firmly believe that SoonAe Kim's compositions are worthy of being studied and performed by younger generation musicians domestically and internationally. Her music contains a unique atmosphere that other male composers did not have in their music. SoonAe Kim put the pure and delicate sentiments, which could be associated with a young woman of her generation, in her music with the text, dynamics, and melodies. However, she was not a naïve young woman who composed only bright and light music. SoonAe Kim was a strong female composer who experienced and overcame great personal hardship throughout her life. She composed positive and encouraging melodies with underlying despair and sadness in her music with the most profound understanding of other peoples' painful situations such as unexpected separation from family, losing

¹ HyunKyung Chae, "Kim SoonAe's *Kagok*: Searching for 'Originality'," *Music and Culture* 17 (September 2007): 64.

their countries, and financial crisis. Due to her experiences, her music genuinely encouraged Korean people who needed an escape point after the unstable societal situation and in the present day.

The following document will focus on demonstrating how the three influential factors contributed to SoonAe Kim's professional musical identity through her compositions, especially the Korean art song, *kagok*. Moreover, this paper will serve as a performance guide, including the International Phonetic Alphabet (IPA) for the Korean language and a companion pronunciation recording. I have heard from numerous international musicians and singers who want to learn and perform *kagok* that they lack resources such as performance guides, knowledge of Korean composers, and a way to find this repertoire. Even if they found the repertoire, they ultimately had to give up performing Korean *kagok* because they were hindered from finding a proper performance and language manual. Thus, I found it urgent to introduce a precise and authentic performance guide with IPA and translations to avoid these inconveniences for non-Korean singers and musicians. I expect that this research paper will encourage better access and performances of Korean art songs by foreign artists and singers who are generally not familiar with the Korean language and bring *kagok* and SoonAe Kim's music into the universal art song canon.

Methodology

This paper will divide into four chapters as the introduction, the external factors that affected to SoonAe Kim's musical identities, the brief information of the Korean writing system with the analysis of SoonAe Kim's *kagok*, and the performance guide of

her three art songs: “Four-leaf clover,” “Song of April,” and “Because of Your Presence.”

The first chapter of this document serves as the introduction with the purpose of the research, methodology of this paper, and the Korean historical context. The primary sources of chapter one are the published dissertations and article journals about Korean history. The second chapter will be a musicological approach to the three external factors contributed to Dr. Kim’s professional musical identity, which are Christianity, Korean War, and *kagok*. The chapters will be researched based on Dr. Kim’s autobiography and journal articles of SoonAe Kim’s musical career by several scholars. As Dr. Kim was a well-known contemporary female composer in South Korea, several sources including published interviews, professional reviews, and columns of her works are accessible.

These materials will provide a guideline and basis for this research. The third chapter will be the information about Korean writing system *Hangeul* and its IPA guides. This chapter will refer to several Korean diction doctoral documents such as Ahyoung Jeong’s “Korean diction for singers” and Sooyeon Lee’s “A study of Korean diction for choral conductors using the principles of the Korean writing system” along with the official contents of National Institute of Korean Language “Individual Letters of Hangeul and Its Principles.” The brief musical analyses will be also provided for a better understanding for the readers. The fourth chapter of this paper will be a performance guide of her three unfamiliar art songs. This study will make fair use of recorded performances by several artists from South Korea. In addition, the copies of musical scores by the composer will be utilized as investigation materials. I will provide the pronunciation recordings of the art songs’ lyrics in accordance with the IPA guidelines. A word-by-word translation, an English poetic translation will be used as well to provide a better understanding for

foreign singers and artists who are not familiar with the Korean language. The score and the Korean text that will be used are based on *The Favorite Masterpieces songbook* published by Se Kwang publishing company² and the Korean music textbooks.

The principal source of this paper will be Dr. SoonAe Kim's autobiography *The Sound of the Song Over the Flowers of the Castle* (1973). Also, musicologist Dr. HyunKyung Chae's journal articles "*Kim Soon-Ae's Kagok: Searching for 'Originality'*" and "*Kim SoonAe and the Modern Music History of Korea*" will be referenced. The autobiography and two articles will be useful resources, which reflect SoonAe Kim's thoughts and philosophy, not only about her compositions, but also her life as a female artist.

Korean Historical Context

Christian Missionaries and First Music Education: 1885 – 1902

The societal changes of Korean society affected the music produced in the country at this time. First, the American protestant missionaries arrived in Korea in 1885. Two American protestant missionaries, Henry G. Appenzeller (1858-1902) and Horace G. Underwood (1859-1916), arrived in Korea, and more missionaries followed. Spreading their gospel through education and other mission fields, they educated Korean people with hymns and sacred songs.³ For the Korean people, it became an introduction

² The Favorite Masterpieces Songbook (애창명가명곡집) is edited by SeWon Park and published in 1983 by SeKwang Music Publishing company. It consists of 203 songs (83 Korean art songs) by Korean and International composers.

³ Sookin Park, "A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012," (D.M.A. diss., University of Oklahoma, 2017), 23.

of Western music for the first time, not through the European classical composers' masterpieces, but through traditional American Christian hymns such as "Holy, Holy, Holy, Lord God Almighty (1860)" by John Bacchus Dykes and "Yes, Jesus loves me (1862)" by William Batchelder Bradbury.⁴ There was a record that a German navy band from Leipzig performed in Korea to celebrate the conclusion of treaties between Germany and Joseon in 1883, but that is the only evidence that Western music was temporarily introduced in Korea. Korea was geographically too far from the European countries and was unfamiliar to the Western people in the nineteenth century. Christian missionaries were the only Western people who were willing to visit Korea, and learning Christian hymns was the only way Korean people could experience Western music at that point. However, according to Korean historian Dr. YouSun Yi, in his book, *Hundred Year History of Western Music in Korea*, the teaching of these hymns was not to deepen musical education but to experience Western-style music simply through imitative melodies and text of the Christian hymns to educate Christianity.⁵

Western music education along with Christian hymn was studied more in depth at Pai Chai School in 1886.⁶ The American missionaries founded Korea's first westernized educational institutes, such as the Pai Chai School, Underwood School, and the Ewha Womans school, which was the previous name of Ewha Womans University, Korea's oldest and most prestigious universities. These mission schools grew to approximately

⁴ Sookin Park, "A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012," 24.

⁵ YouSun Yi, *A Hundred-Year History of Western Music in Korea* (Seoul: Umak Chunchu-sa, 1985), 35.

⁶ "The progression of Music Education in Korea," Korean Creative Content Academy, accessed February 1, 2021, http://www.culturecontent.com/content/contentView.do?search_div=CP_THE&search_div_id=CP_THE008&cp_code=cp0443&index_id=cp04430090&content_id=cp044300900001&search_left_menu=

796 schools in Korea by 1910 and integrated music into their curricula.⁷ Several significant Korean musicians, such as JaeMyung Hyun, Nan-Pa Hong, Dong-Jin Kim, and SoonAe Kim, grew up with musical education from the missionary schools.⁸ Later, these Korean musicians developed *Chang-Ga*, a Western-style vocal genre derived from Christian hymns combined with traditional Korean rhythms, scales, melodic ideas, and Korean text. *Chang-ga* was the first attempt at making Western-style music by the educated young Koreans. Compared to the previous approach to the translated Christian hymn, the variety of lyrics became broader with patriotic sentiment and non-religious settings.

In 1894, Horace Underwood, a Presbyterian missionary, published the first collection of 117 hymns, including seven original Korean texts in Western notation, which was completely different to the Korean (Joseon) musical notation system, with Korean lyrics. The Korean musical notation system, *Jeongganbo*, was invented by Sejong the Great, the fourth king of the Joseon Dynasty, in approximately 1447. The score consisted of multiple boxes per line, and each box was considered as one beat. The score was written from right to left and top to bottom. The scale of the notes was inscribed with numbers or Chinese letters. Because the systems were so different, the Western notation system took a while to be learned by the Korean people.

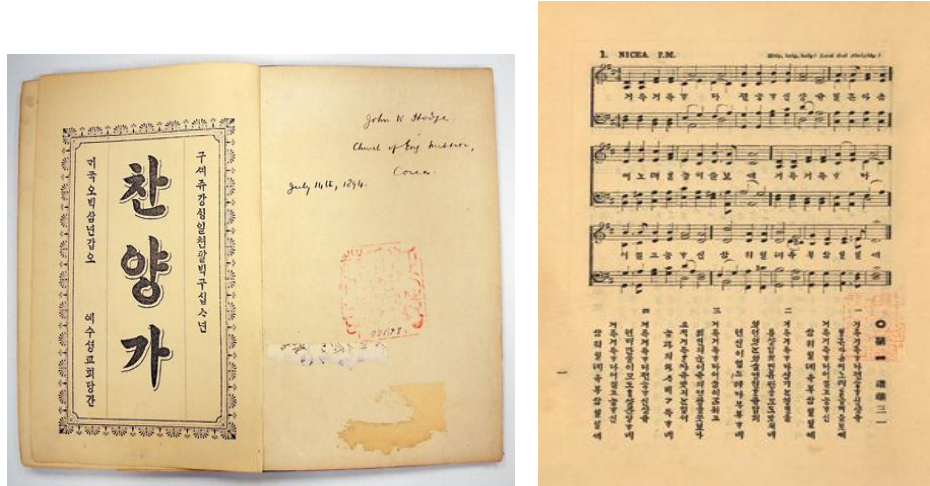
By 1902, more than 200 Korean translated hymns including “Holy, Holy, Holy,

⁷ Korean Creative Content Academy, “The progression of Music Education in Korea.”

⁸ Choong-Sik Ahn, *The Story of Western Music in Korea: A Social History, 1885-1950*, (Morgan Hill: Bookstand, 2005), 21.

Lord God Almighty,” were in printed in Korea (Fig. 1).⁹ The Korean letters are perfectly matched with the rhythms, and the lyrics are translated from the exact translation of the original English text.

Figure 1. Original Score of Underwood’s Collection of Hymns (1902)¹⁰



Introduction of Instrumental Music: 1900 – 1915

After the Korean people became accustomed to Christianity and its hymns, they actively sought out more Western culture. As a result, in 1901, the Korean government had a plan to organize a modern army, which would have a Western-style army band, founded under the leadership of German musician Franz Eckert (April 5, 1852 – August 6, 1916). Upon request of Emperor Gojong, the second to last king of Joseon, Franz Eckert was invited to train the Palace Guard Band of Korea (the Imperial Military).¹¹

⁹ JaeGun Choi, “Underwood and the Hymn,” *Kookmin Press*, August 12, 2014.

¹⁰ Korean Cultural Heritage Administration, “ChanYang-ga (no.478),” accessed February 1, 2021, http://www.heritage.go.kr/heri/cul/culSelectDetail.do?pageNo=1_1_1_1&ccbaCpno=4411104780000.

¹¹ Ahn, *The Story of Western Music in Korea: A Social History 1885-1950*, 20.

Franz Eckert had twenty years of working experience in Japan as a musician in the Navy Band of Germany from 1879 to 1899 and educated Japanese people who had no experience in Western music. After he returned to Germany from Japan, he worked as a musical director at the Prussian Court and then was invited to come to Korea upon the Korean government's request. Due to his experience in Japan, it was easy for him to understand the situation in Korea.

He brought many instruments from Germany with him to Korea and established the Palace Guard Band of Korea in Seoul to train the soldiers on brass, woodwinds, and other instruments.¹² Seven months after Eckert's arrival in Korea, the Imperial Military Band successfully gave two performances. The first was to celebrate Emperor Gojong's birthday at his palace on September 7, 1901.¹³ The second was held as a public event at Pagoda Park in Seoul, South Korea. After the performance, these concerts became weekly events, and Eckert promoted the concerts to entertain and educate the Korean public. Thanks to him, the Korean people were able to be exposed to Western classical music on a more regular basis.

Japanese Colonial Period: 1910 - 1945

Japan, as an island country, has always been strongly necessitated by a lack of resources. The country decided to expand its territory to the Eurasian continent and planned to locate Japan as the center of an economic alliance among Manchuria, Korea, and North China. In 1910, the Japanese annexed Korea after years of war, intimidation,

¹² Sa-hun Chang, *The History of Korean Music* (Seoul: Bojinjae, 1974), 212-214.

¹³ *Ibid.*, 203-04.

and political machinations, and Korea was considered as a part of Japan until 1945. Japan waged an all-out war on Korean culture to take control over the nation.¹⁴ Under Japan's occupation, Korea was forced to replace its own culture with Japanese culture entirely. Use of the Korean language was forbidden in school, business, government offices, and public spaces, and the Korean people were forced to be called by Japanese names. The Korean people were ordered to cut their hair, which they valued as meaningful gifts from their ancestors. Korean males were also sent to work in Japanese factories, and young male students were sent as soldiers to fight on the front lines during World War II. Approximately twenty to forty thousand young Korean women were forcefully drafted as "Comfort Women" - in effect, sexual slaves - for Japanese soldiers before and during World War II (1932-1945).¹⁵

In addition, Korean cultural and musical activities were thoroughly discouraged.¹⁶ The Japanese government restrained the music to suppress traditional Korean culture. Thus, traditional music was mostly taught secretly by a small, exclusive group of tutors.¹⁷ Simultaneously, the Japanese government pressured educators to introduce Western music and Japanese military songs into the Korean educational curriculum. As a result, Western songs predominated, and Korean music declined rapidly. However, some Korean composers used Western music as a tool of expression of their resistance against Japan. Korean composers used to write metaphorical Korean lyrics about their will

¹⁴ Erin Blakemore, "How Japan took Control of Korea," *HISTORY*, last modified July 28, 2020, <https://www.history.com/news/japan-colonization-korea>.

¹⁵ Columbia University, Japanese Colonial Rule (1910-1945)," *Asia for Educator*, last modified 2021, http://afe.easia.columbia.edu/main_pop/kpct/kp_koreaimperialism.htm.

¹⁶ Ahn, *The Story of Western Music in Korea: A Social History, 1885-1950*, 28.

¹⁷ Park, "A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012." 28.

against Japanese oppression using the existing Christian hymn melodies or new compositions. This compositional style helped deliver the encouragement of nationalism to the public. It became somewhat of a tradition among Korean composers and musicians, and maximized the development of *Chang-ga*. *Chang-ga* contributed to Korean people to overcoming their hardships, and Korean people began to be accustomed to the Western-style music.¹⁸

Korea was freed in 1945 as soon as Japan surrendered to the United States. Korean musicians were able to recover their traditional music and also study Western music without Japanese control. During this period, Korean musicians actively published and performed their Western-style music. Many overseas students from Japan came back to Korea and taught Western music to the Korean people and performed this music for the public. The students who learned from American missionaries became teachers, wrote textbooks about this music, and taught younger generations with the music textbooks they published. Additionally, chamber music ensembles, symphonies, choirs, and opera companies were founded. Korea's first performance of Verdi's *La Traviata* was staged in 1948, and a Western classical style opera, *ChunHyang-Jeon* (The Tale of ChunHyang), composed by Korean musician Jae-Myung Hyun, premiered in May 1950.¹⁹ A Korean Bass-baritone Hyeong-ro Kim, SoonAe Kim's husband, was cast as the leading role of

¹⁸ Park, "A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012." 28.

¹⁹ SangMan Lee, "Chunhyangjeon," Encyclopedia of Korean Culture, last modified 1995, <http://encykorea.aks.ac.kr/Contents/Item/E0058068#>.

this opera.²⁰ Five years after Korean independence from Japanese rule, Korea was about to enter the Golden Age of Korean music history.

Korean War and Postwar Era: 1950 – 1980

Unfortunately, the development of Korean music came to a halt for the three years of the sovereign period with the upheaval of the Korean War (1950-1953). After their independence from Japanese rule in 1945, Korea was divided into occupation zones by the victorious Americans and Soviets. Multiple organizations and individuals across the political spectrum, from Communists to the far-right, claimed to speak for an independent Korean government. The United States and Soviets failed to reach a compromise on a unified Korean government. As a result, two separate governments were established in the Korean Peninsula in 1948, each claiming to be the legitimate government of all Korea. The Republic of Korea (South Korea) was under the United States' control, and the Democratic People's Republic of Korea (North Korea) was under the Soviet control. On June 25, 1950, the North Korean Army invaded the South, which began the Korean War and drew in the Americans in support of South Korea and the Chinese in support of the North. The war tragically divided the Korean peninsula into two separate countries: South and North Korea.²¹

Many talented Korean musicians disappeared and were sacrificed during the three years of war. Korean musicians' livelihoods became very tough due to this circumstance. On the other hand, Korean military bands and ensembles provided a foundation for

²⁰ Taewan Kim, "a singing traveler Baritone HyunMyung Oh," *Monthly Chosun*, October 2007, <https://monthly.chosun.com/client/news/print.asp?ctcd=&nNewsNumb=200710100062>.

²¹ Columbia University, "Japanese Colonial Rule (1910-1945)."

postwar musical organizations and their fast recovery.²² After the war, the Air Force Ensemble became the National Korean Symphony (known currently as the Korean Broadcasting System Symphony), and the Navy Symphony became the Seoul Philharmonic.²³ These orchestras soon became skillful enough to perform contemporary Western music and Korean premieres of many pieces from standard Western classical repertoire.²⁴

Including the military band's active role, Korea's economic and cultural reconstruction in the post-war era of the 1950s laid the foundation for the further development and modernization of Korean society. Now Korean composers focused on delivering Western-style music or producing original compositions in Western-style to the country. Due to these circumstances, Western music in Korea grew rapidly. Famous artists went to South Korea and held concerts, which inspired the Korean public's growing interest and enthusiasm to study Western music. By the 1970s, one hundred music schools were founded in Korea, and hundreds of students graduated from them.²⁵ Among them was HaiKyung Suh, who was the winner of the Ferruccio Busoni International Piano competition in 1980 and heightened Korea's prestige on the various musical stages of the world.

Since Western music was introduced in Korea during the societal changes, most

²² Kyungwha Cho, "Korean Women's Voice: The Vocal Music of Young-Ja Lee" (D.M.A. diss., University of Memphis, 2012), 9.

²³ Park, "A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012." 30.

²⁴ Min-kyung Kwon, "A country's progression into a century of promise: contemporary piano music by Korean composers: including a historical survey of western music in Korea and a catalogue of piano repertoire" (D.M.A. diss., The Juilliard School, 2000), 43.

²⁵ Park, "A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012," 30.

Korean musicians were affected by the foreign culture and new experiences. SoonAe Kim was also influenced by the incidents, which affected her musical career. Not only that, she had to deal with her personal despairs by the significant societal events. Even though the hardship was brutal, she strongly overcame her difficulties and became a musician who represented Korea. In the next chapter, the three most significant external factors, Christianity, Korean War, and *kagok*, will be discussed in relation to how they specifically affected her musical career and compositions.

CHAPTER 2

THREE EXTERNAL FACTORS INFLUENCED TO SOONAE KIM'S MUSICAL IDENTITY

Biographical Information

SoonAe Kim was one of the first female composers to incorporate Western-style music into her own compositions in South Korea. She was born into a Christian family in A'nak, in what is now North Korea, in 1920. Her father was a protestant pastor, and due to his mission, which worked to establish new churches in Korea, their family often moved around. Unlike traditional Korean fathers in that period, Pastor Kim had a strong enthusiasm for his children's education. Thus, the six siblings, including SoonAe Kim, learned organ and English from United Methodist Church (UMC) missionaries and went to mission schools. After moving to Gyeongseong,²⁶ the capital of the Korean peninsula during the Japanese oppression, SoonAe Kim went to Ewha Womans University where she first studied piano and then switched to composition.²⁷

During her early twenties, she experienced both happiness and heart-break due to the dangerous circumstances of the nation. She married an author, but she was widowed soon after due to his serious illness. After several years, she remarried Hyeong-ro Kim, a famous Korean bass-baritone, and gave birth to three daughters. However, after four years of marriage, he was kidnapped by North Korean soldiers and taken to North Korea

²⁶ Gyeongseong was the capital of the Korean peninsula and an administrative district of Korea under Japanese rule. It corresponds to present day Seoul, capital of South Korea.

²⁷ Eun-ah Gong, "SoonAe Kim's Opera: Vega, Oh Vega!," *Journal of Ewha Music Research Institute* 10, no.1, (2006): 33.

during the Korean War (1950-1953), and they were never able to meet each other again. Throughout her hardship, she kept moving forward with her career with many successes. After several years as a professor at Ewha Womans University, she moved to the United States to study composition with Alan Hovhaness (1957). She also received four United National Educational, Scientific, and Cultural Organization (UNESCO) fellowships (1961-1962) to study in Paris and other European countries followed by a return to the United States for her doctoral degree in composition at Florida State University (1967).²⁸ She studied Eastern Music in the West and brought the deeper values of the musical arts from West to East.²⁹ After earning her doctorate, she returned to Korea and encouraged many people to overcome their chaotic situations through her music, including her thirty-eight premiered carols which had a cheerful tone (1971), eleven published Korean art songs, or *kagok* (1986), and a large-scale sacred cantata “Halleluiah, sing to the Lord a new song (2000).” She also had a profound knowledge of Korean literature and received an honorary doctoral degree in literature from Ewha Womans University in Korea in 1996.

She composed several symphonies, operas, and over 100 *kagok*, which were her specialty. Most of the original copies of her compositions are kept by her second daughter, Cho-yeong in New York.³⁰ SoonAe Kim finished her final published composition, the sacred cantata, when she was eighty years old. In 2001, she moved to

²⁸ HyunKyung Chae, “Kim SoonAe and the Modern Music History of Korea,” *The Society for Korean History Musicology* 41 (2008): 305.

²⁹ SoonAe Kim, *The Sound of the Song over the Flowers of the Castle* (Korea: BeomSeo Press, 1972), 17-19.

³⁰ The scores were kept at the music library in Ewha Womans University and were returned back to Cho-yeong Kim, SoonAe Kim’s second daughter, upon the family’s request.

her daughter's house in the United States to prevent the aggravation of diabetes which Dr. Kim suffered for a long time. In 2007, SoonAe Kim passed away at her daughter's house in Tacoma, Washington.

Christianity

Korean Independence Movements and Christianity

“Entering the door of the Christian church brought significant changes to Korean females' livelihood. It became a gateway for them to hear exciting news from all over the world and experience public life. No matter how other people criticize Christianity, it was a massive benefit for Korean females who started a wide variety of experiences.”

- ShinDeok Hwang, 1933 ³¹

In the late nineteenth century, the Joseon Empire had a disordered and rough time as the country was in the midst of chaotic situations, domestically and internationally. There were several domestic revolutions, including the *Gapsin Coup* in 1884,³² formed by Korean radical reformists for modernization and “enlightenment” of Korea's economic, political, and societal issues.³³ Also, the Joseon Empire had to deal with the imminent threat of invasion from Japan, China, and Western countries from Europe and America. In the early twentieth century, Korea was annexed by Japan after years of war and became a part of Japan until 1945.³⁴ Korean society trembled with fear and the

³¹ ShinDeok Hwang, “How Chosun women lived their lives?,” *Sin-Gajeong Magazine* 4, April 1933, 31-35. Translation Yijeong Yun, 2021.

http://www.eahistory.or.kr/bbs/board.php?bo_table=5_01&sca=&sop=and&sfl=wr_subject&stx=%EC%8B%A0%EA%B0%80%EC%A0%95&x=0&y=0.

³² *Gapsin Coup* was a failed three-day coup d'état that occurred in Korea during 1884. Korean reformers sought to initiate rapid changes within the country, including eliminating social distinctions by abolishing the legal privileges of the upper-class.

³³ Seung-Chul Oh, “A Study on the Development and Division of Modern “Enlightenment” Thoughts with a Focus on Radical Reformist Faction and Moderate Reformist Faction,” *Korea Association of National Thought* 11, no.2 (2017): 142.

³⁴ Erin Blakemore, “How Japan took Control of Korea.”

Korean people desperately needed to escape from the chaotic political and societal situation; with perfect timing, Christian missionaries came to Korea.

During the Japanese colonial period, most missionaries in Korea advocated for Korea's independence and fought on Korea's side.³⁵ Protestant missionaries and Korean churches were actively involved with independence activities and held a crucial role, supporting various Korean independence movements against Japanese oppression.³⁶ To prevent protestant missionaries' advocacy of Korea's independence movements, the Japanese government took actions in two opposing ways: conciliation and oppression. First of all, the government urged the American missionaries to convince the Korean people to stop the independence activities against Japan. However, the missionaries rejected the Japanese governors' political requests and the Japanese were left dissatisfied. After that, the Japanese government changed their stance toward missionaries and denounced the missionaries' political attitude that supported the Korean people's independence activities. They sometimes arrested and violently assaulted the missionaries, who helped Korean student-activists. Japanese hostile actions sparked anger among the missionary community in Korea, who exclaimed their opinion with a phrase, 'No neutrality for brutality,' and sided with Korean people on April 24, 1919, in Seoul.³⁷

Korean people started to embrace foreign culture once they realized that the

³⁵ JooSeong Kim, "George Fitch Family's Support for Independence Movement of Korea," *Journal of Korean Independence Movement Studies* 57 (February 2017): 153.

³⁶ Sangdo Choi, "A Critical Study on Korean Protestant Christian's Participation in the Independent Movement during the Japanese Colonial Regime and the Phenomenon of Martyr-Designation/Making: Focused on the Korean Conspiracy Trial, March First Movement, and Shinto-Shrine Controversy," *Korea Presbyterian Journal of Theology* 49, No. 2 (June 2017): 193.

³⁷ *ibid.*, 203-5.

Christian missionaries were advocating for the Korean independence movement. The missionaries' generous understanding of Korea's situation appealed to the Korean people positively. The Korean people became accustomed to Christianity, and accepted Christianity as not only a religion but also as a developed western civilization, which Korean people wanted to absorb. In an arduous period, Korean people strove for a peaceful and stable life and embraced Western culture as an escape. As a method, the Korean-translated Christian hymns and female education by Christian missionaries were utilized to transform Korean society's cultural changes.³⁸

Confucianism and Christianity: The Societal Status of a Female in Korea

Until the twentieth century, Confucianism, which supports male superiority, predominated in Korean society. Confucians taught that an ethical female was supposed to follow and support the males in the family. According to their rule, women should follow the father before her marriage, her husband after she marries, and her sons after she is widowed. Most Korean females did not have their own legal names. They were designated as someone's mother, sister, or daughter.³⁹ Under Confucianism's rule, male superiority controlled the societal status of Korean females.

Meanwhile, Christianity's presence helped to improve women's status in Korea with opportunities for education and social activities. On Easter 1885, two American Protestant missionaries, Henry G. Appenzeller (1858-1902) and Horace G. Underwood

³⁸ Young Ja Shin, "The Influence of Protestant Hymn on the Formation and Development of Korean Art Song," *The Music Research* 43, no.0 (2009): 111.

³⁹ JongTaek Kim, "Name," Encyclopedia of Korean Culture, last modified 1995, <http://encykorea.aks.ac.kr/Contents/Item/E0044126>.

(1859-1916), arrived in Korea, and more and more missionaries followed them to Korea.⁴⁰ A female American missionary, Mary F. Scranton (1832-1909), also entered the country.⁴¹ Mary F. Scranton (1832-1909), one of the American missionaries in Korea, was a significant figure who enlightened Korean women. She aimed for the recovery of the societal status of Korean females. She wanted to build a school for Korean female students as soon as possible, however, it was hard to find a student at the beginning as most parents were ashamed if their daughter studied at a school. Finally, on May 31st, 1886, Mrs. Scranton started the school with just one student who was the daughter of a lower-class family.⁴² This school was Ewha Womans School, which was the previous name of Ewha Womans University where SoonAe Kim studied. The university still celebrates the first day Mrs. Scranton started teaching the first student as an anniversary of the school and appreciates her services.⁴³ At the beginning of her education plan, Mrs. Scranton had to deal with the prejudice and discrimination against females. Korean society's conservative closed-mindedness toward foreigners made it even harder to let the Korean students come to the school. However, with her constant dedication and untiring enthusiasm for Korean students, the number of female students gradually increased to

⁴⁰ Hee-kuk Lim, "Establishments of Christian Schools by Korean Churches in the Early 1900's Christian School Establishment Movements by Indigenous Churches," *Korea Presbyterian Journal of Theology* 27 (December 2006): 42.

⁴¹ Mary F. Scranton (December 9, 1832, Belchertown, Massachusetts – October 8, 1909): a Methodist Episcopal Church missionary. She was the first Woman's Foreign Missionary Society of the Methodist Episcopal Church representative to Korea and the founder of the Ewha Girls School (Pear Blossom Academy) under Emperor Gojong. Today, the Ewha Girls School is the Ewha Womans University, one of the most prestigious women's schools in Asia. Scranton also founded the *Tal Syeng* Day School for Women in Seoul and the Training School for Bible Women.

⁴² Insoo Son, "Ewha Womans School," Encyclopedia of Korean Culture, accessed January 28, 2021, <http://encykorea.aks.ac.kr/Contents/Item/E0046618>.

⁴³ At the 35th foundation ceremony speech, the speaker mentioned and applauded Mrs. Scranton and her effort. The speaker stated, "Even before we awake from a sweet dream of *DoWon*, the Utopia of Confucians, a guest with a blonde hair and blue eyes from the unknown land across the overseas, an American missionary Mrs. Scranton found the first university to educate Korean female."

seven students by 1887. Eventually, Empress Myeongseong and Emperor Gojong bestowed the name ‘Ewha (the pear blossoms)’ to the school in February 1887 and changed the name to Ewha Womans University in 1925.⁴⁴ The pear blossom represented the imperial family in the Joseon dynasty. Empress Myeongseong bestowed the school’s name as ‘pear blossom’ to bless and encourage the female students’ graceful and cheerful attitude.⁴⁵

There were also many other missionaries who dedicated their lives to the musical education of the Korean people. Protestant missionaries in Korea tried their best to educate Korean females and musicians. They formed Korea’s first choirs and trained each of their members until they could sing four-part harmony fluently. The missionaries also brought in the manual pipe organ to Korea, arranged the publication of choral church music, and established a church orchestra, organizing and procuring the instruments and instrumentalists for the first time.⁴⁶

Thanks to Mrs. Scranton and other missionaries’ help, the young Korean females were able to absorb a new culture and discover their potential in many fields. It was not just a chance to experience a new religion but also a considerable influence to broaden their views. All the students in school appreciate the opportunity to get the education that other people cannot easily receive. These new experiences brought Korean society’s

⁴⁴ “Founding Spirit & History,” Ewha Womans University, accessed November 22, 2020, <https://www.ewha.ac.kr/ewhaen/intro/foundation.do>.

⁴⁵ Lim, “Establishments of Christian Schools by Korean Churches in the Early 1900’s Christian School Establishment Movements by Indigenous Churches,” 42.

⁴⁶ Woo-Suk Suh, *Process of Western Music’s Infiltration and Development* (Paju: Nanam Publishing, 1988), 23.

significant cultural changes. Furthermore, it brought objective awareness of Korean society's patriarchy and Korean females' unfair societal status to Korean people.

SoonAe Kim and Christianity

As I believe in Jesus and the Resurrection, my life is full of strength, confidence, and calmness. Also, I am able to get endless musical inspirations from the deepest faith and belief in God.

- SoonAe Kim, 1972 ⁴⁷

For SoonAe Kim, Christianity was more than just a religion. It was a significant part of her life. From the time she was born, she grew up listening to Christian hymns at her father's church. SoonAe Kim also was highly influenced by the missionaries. She learned Organ and English from the mission school, founded by the UMC missionaries, which laid the foundation stone of her musical career.⁴⁸ After graduating from school in Hamhŭng, the northeast part of the Korean peninsula, her family moved to Gyeongseong, or the current day city of Seoul. When she was at Ewha Womans University in 1937, she learned to deepen her musical knowledge and English skills as most of the textbooks were written in English. At the school, she learned not only academic information but also the Western way of thinking.⁴⁹ She achieved a fearless and independent personality that made it possible to stay strong during the hardships in her life thanks to the lessons from the missionaries. Dr. Kim said that her artistic compositions and activities were influenced by modern education based on Christianity in Korea.⁵⁰

⁴⁷ Kim, *The Sound of the Song over the Flowers of the Castle*, 280. Translation Yiyeong Yun, 2021.

⁴⁸ HyeRyung Chang, "Composer SoonAe Kim," *Monthly Music Chunchu* 198 (February 2012), <http://www.eccs.co.kr/?ckattempt=1>.

⁴⁹ Chae, "Kim SoonAe and the Modern Music History of Korea," 306.

⁵⁰ *ibid.*

SoonAe Kim also received tremendous encouragement from her belief in Christianity that helped her escape from hardship and pursue a career as a professional female musician.⁵¹ In her autobiography, *The Sound of the Song over the Flowers of the Castle*, she stated that she was greatly influenced by religion. She mentioned that her strength, confidence, and calmness were inextricably related to her faith. She found much of her musical inspiration from her deep spirituality and religious beliefs.⁵² Thus, her creative output and Christianity are inevitably bonded to each other.

As a Christian composer, she expressed her love and gratitude toward God with her compositions, especially carols with traditional Korean melodies. For example, she held a solo composition recital in which she premiered thirty-eight Christmas carols that she composed in 1971.⁵³ She mentioned that she composed and performed her carols with a surge of happiness and pleasure. Her last composition before she died was a sacred cantata “Halleluiah, sing to the Lord a new song.” The composer spent seventeen hours per day to finish this cantata at age eighty.⁵⁴

Even though it is undeniable that Christianity is criticized for its male supremacy and a disconnect between females and males, there is no doubt it struggled to recover Korean women’s societal status and fundamental human rights.⁵⁵ When Korean females suffered from being denied their freedom and rights within Korean society under Confucianism, Christian missionaries were there to support the females. They provided

⁵¹ Kim, *The Sound of the Song over the Flowers of the Castle*, 268.

⁵² *ibid.*, 280.

⁵³“SoonAe Kim,” Culture Portal, accessed January 29, 2021, https://www.culture.go.kr/knowledge/encyclopedia/View.do?code_value=B&vvm_seq=7981&ccm_code=B012&ccm_subcode=B112#.

⁵⁴ Gong, “SoonAe Kim’s Opera: Vega, Oh Vega!,” 39-40.

⁵⁵ Hwang, “How Chosun women lived their lives?,” 31-35.

proper medical care, education, entertainment, and cultural experiences to all Korean people equally, regardless of gender. Without the efforts and attempts of the Christian missionaries, it would be almost impossible or would have taken even longer for Korean women, especially SoonAe Kim, to take their rights back and be properly educated. Thanks to the experiences and lessons from her school life, which was based on Christianity, SoonAe Kim had been able to affirm her identity as a brave and independent person. Additionally, she could achieve her full potential as a member of society and as a professional female musician in spite of facing prejudice, discrimination, and attempts to deny her basic rights from other people.

Korean War

“Everyone told me that I had lived through harsh adversity after the separation from my husband. However, I have never thought that was a hardship. It actually turned out as a great appreciation instead of the tragedy. Thanks to the circumstance, I was able to get lots of musical inspiration.”

- SoonAe Kim, February 15, 1986 ⁵⁶

The background of the Korean War

At the end of World War II on August 15th, 1945, the Soviet Union and the United States liberated Korea from Japanese colonial control. After gaining independence from Japanese rule in 1945, Korea was divided at the 38th parallel into two zones of occupation, due to Cold War tensions. The United States and the Soviets insisted on each of their spectra about the political ideologies to decide the further direction of the independent Korean government. However, they failed to reach a compromise on a

⁵⁶ HyunKyung Chae, “The forgotten first female composer, SoonAe Kim.” Ewha Press, March 14, 2010, <http://inews.ewha.ac.kr/news/articleView.html?idxno=15306>. Translation Yijeong Yun, 2021.

unified Korean government. As a result, two separate governments were established in the Korean peninsula in 1948, each claiming to be the legitimate government of all Korea: The Republic of Korea (South Korea) was under the United States' control, and the Democratic People's Republic of Korea (North Korea) was under the Soviet control.

On June 25, 1950, the North Korean army forces crossed the border and invaded the South without any war declaration. The Korean War drew in the United Nations, principally from the United States, in support of South Korea and the Chinese in support of the North, and it became a global war. After the first two months of the war, the South Korean Army and the US forces were at the point of defeat. The South Korean Army and US troops had to flee to a small area behind a defensive line known as the Busan Perimeter, the southernmost part of the Korean Peninsula. As Busan was the only area that was not attacked in South Korea, most South Koreans also evacuated to Busan. SoonAe Kim and her daughters also fled here from Seoul, and stayed there for four years, from 1950 through 1954.⁵⁷

In September 1950, an amphibious UN counter-offensive under General Douglas MacArthur (January 26, 1880 –April 5, 1964) was launched at Incheon, a northwest city in South Korea, and cut off numerous North Korean troops in South Korea. Those who escaped from envelopment and capture were forced back north. The two powers endlessly combatted each other. On July 27, 1953, the war ended with the signing of the Korean Armistice Agreement, which formed the Korean Demilitarized Zone (DMZ) dividing North and South Korea and allowing some prisoners' return. However, a peace treaty was never confirmed, and both South and North Koreas are still at war, engaged in

⁵⁷ Culture Portal, "SoonAe Kim."

a frozen conflict. In April 2018, both North and South Korean leaders met at the DMZ and agreed to work toward a treaty to end the Korean War formally.⁵⁸

The three years of the most devastating war of the modern era tragically divided the Korean Peninsula into two separated countries: South and North Korea. Approximately two million confirmed violent civilians' deaths during the war, another million civilians were pronounced missing, and millions more ended up as refugees.⁵⁹ After the DMZ was created, both South and North Korea closed the border entirely, and all of a sudden, the Korean people lost their families, friends, and lovers. Numerous South Korean civilians were kidnapped by the North Korean soldiers who took them to North Korea indiscriminately, and the kidnapped civilians never came back home. This tragic separation often happened during this wartime, and SoonAe Kim also could not avoid the unexpected separation from her partner. Hyung-ro Kim, SoonAe Kim's husband, and his fellow singers were taken to North Korea during the war in 1950, even though they were just civilians.⁶⁰

Vissi d'arte, Vissi d'amore

In 1946, after Korea's independence from Japanese oppression, Korean musicians actively held concerts and performances. At one concert in Seoul in April 1946, SoonAe Kim listened to bass-baritone Hyung-ro Kim's performance. She was fascinated by his

⁵⁸ Joshua Berlinger, Nick Thompson, and Euan McKirdy, "North and South Korean leaders hold historic summit: Live updates," *CNN*, Last modified June 5, 2018, <https://edition.cnn.com/asia/live-news/north-korea-south-korea-summit-intl/index.html>.

⁵⁹ "6.25 (The Korean War)," MAKRI, last modified 2017, <https://new.mnd.go.kr/mbshome/mbs/withcountryeng/index.jsp>.

⁶⁰ JiHyung Choi, "a bittersweet song of hope," *Korean Arts Center Magazine*, November 1, 2019, <https://m.post.naver.com/viewer/postView.nhn?volumeNo=26686396&memberNo=33166497>.

performance, and subsequently asked him to premiere her three art songs, “Ideality,” “Loneliness,” and “The Night,” at her first composition recital in June with her at the piano, and he accepted. In her autobiography, Dr. Kim mentioned that they fell in love with each other at first sight. After three months, they got married and had three daughters in four years. During their marriage, SoonAe Kim was musically influenced by her husband, as he had more professional and musical experience than she did at that time. Hyung-ro Kim had a deeper and broader musical knowledge than SoonAe Kim, as he studied from the age of fourteen in Japan for twenty years and he worked as a voice professor at Seoul National University, the most prestigious school in South Korea. She learned European languages, like Italian and German, and a good deal of opera repertoire from him.

Though their marriage greatly influenced her musicianship, it ended after a mere four years.⁶¹ The North Korean army kidnapped her husband, took him to North Korea during the Korean War, and forced their separation after only four years of marriage. After this unexpected separation, her life was entirely changed. During the Korean War, she was forced to flee to Busan, the only safe area in Korea. Without even a moment to be sad, she found herself alone in the refugee camp in Busan, where she had no friends and family besides her three daughters, Cho-eun, Cho-young, and Cho-jin.⁶² In her autobiography, she described how much she suffered from their unforeseen situation. More than half of the book is written about Hyeong-ro Kim’s stories and their four years of marriage.⁶³ The following quote is from SoonAe Kim’s autobiography *The Sound of*

⁶¹ Kim, *The Sound of the Song over the Flowers of the Castle*, 88-89.

⁶² Culture Portal, “SoonAe Kim.”

⁶³ Kim, *The Sound of the Song over the Flowers of the Castle*, 82-84.

the Song over the Flowers of the Castle (1972) which shows how deeply SoonAe Kim longed for her loving partner throughout her entire life:

“At least, I have a picture of him. I felt like his presence in the picture guided me every night. He left me behind and became a star far away in the sky. I miss him poignantly. I wish I could give him a huge hug to apologize for my insufficiency as a wife and a musician. I am sure he will gently stroke my head with endless love. How come he cannot come back yet?”⁶⁴

It was too harsh for a young female to live a life as a single mother of three children during the war. SoonAe struggled to live as the head of the household and raise her children safe and well. She worked as a music teacher and choir director at the high school in Busan, and she had to bring her daughters to work every day since she had no one to take care of her children. She almost gave up her professional career as a composer because she was too overwhelmed with her life as a single mother. However, she had to overcome her sorrowful circumstances of loneliness and despair. Since composition was the only way she could escape from her reality and connect with her memories with her husband, she could never stop writing music. She struggled to endure the hardship with the small hope of her husband’s return. She never gave up on her life nor her daughters. She focused on composition even harder when she missed her husband.⁶⁵ As a result, she gave her second composition concert in Busan in 1951 during the war, and proved that she had overcome her hardship with her strong mentality and enthusiasm for music.

⁶⁴ Kim, *The Sound of the Song over the Flowers of the Castle*, 84-85. Translation Yijeong Yun, 2021.

⁶⁵ “SoonAe Kim, the first female composer who loved her faith,” Ewha Womans University, accessed November 22, 2020, https://blog.naver.com/the_ewha/20167037846.

In addition to her own music, SoonAe Kim put a great deal of passion and love into the education of her students. She found her passion in teaching when she worked at several high schools in Busan and Seoul. In 1954 after the end of the Korean War, she was able to return to Seoul. There, she worked as a professor of composition at Ewha Womans University for more than thirty years. According to the interviews of her students in 2012 with *Monthly Music ChunChu*, she was a strict but loving teacher and was well respected by her students.⁶⁶ She dedicated her sacred cantata “Halleluiah, sing to the Lord a new song” to her students and the university in 2000 after she retired, and it showed how much she had love and passion for them.⁶⁷

After the Korean War ended in 1953, the country was gradually rebuilt and stabilized. She also finally rediscovered the stability in her life. At that point, she began to pursue further her professional career. SoonAe Kim decided to study more to become a better professional musician.⁶⁸ In 1955, she moved to the United States to prepare her daughters for a better environment.

During wartime, SoonAe Kim experienced many heart-breaking situations. No one would dare to blame her if she wanted to give up everything. However, she used the challenges as a turning point. She composed beautiful, poignant songs based on her experience. In 1968, one of the songs “Because of you (그 때 있었음 에)” was composed when she missed her husband and family.⁶⁹ She put all of the missing emotions in the song. (The main idea of the song is longing for someone.) Dr. Kim composed pleasant

⁶⁶ Chang, “Composer SoonAe Kim.”

⁶⁷ Gong, “SoonAe Kim’s opera: Vega, Oh Vega!,” 40.

⁶⁸ Culture Portal, “SoonAe Kim.”

⁶⁹ Chae, “Kim SoonAe and the Modern Music History of Korea,” 305.

and cheerful music in the middle of darkness. Even though her life after the separation with her husband was too harsh, she instead got lots of great musical inspirations from the situations. She had been able to build a more powerful and professional identity and became an even more independent woman throughout the Korean War and composed various art songs with colorful and warm expression based on her emotional experiences. Her splendid conquest and overcoming of tragedy was reflected in her music and gave a good example of encouragement to Korean people.

Kagok

The most important thing of the composition is “its quality,” not the scale of the genres.

- SoonAe Kim, 1972 ⁷⁰

The Origin of *Kagok*: The Korean Traditional Rhythmic Elements

Kagok is a Korean form of the Western classical art song genre influenced by Western-style musical structure and Christian hymns, based specifically on a Korean poem. *Kagok* is a meaningful celebration of the Korean language and culture, which has a glimpse of the traditional Korean elements, including folk tunes and rhythm. *Kagok* is performed as a solo song with a piano accompaniment.

One of the most prominent folkloric Korean influences on *kagok* composers was *Changdan*. In Korean music, most musical forms are determined by specific types of *Changdan*, so it is essential to know its concept in order to understand Korean traditional music better. ‘*Chang*’ means long, and ‘*Dan*’ means short. The name implies the

⁷⁰ Kim, *The Sound of the Song over the Flowers of the Castle*, 367.

combination of long and short rhythms.⁷¹ The continuous repetition of the long and short rhythms created the pattern, *Changdan*. It has flexible characteristics rhythmically compared to Western-style rhythms. Traditionally, *Changdan* is played with the *Janggu*, a double-headed hourglass drum, and the *Buk*, a barrel drum.⁷² In Western rhythmic notation, the *Janggu* plays the top part, and the *Buk* plays the bottom part. While *Janggu* makes a lighter sound, the *Buk* makes a more resonant and heavier sound when compared to each other. If only the *Janggu* plays the whole *Changdan*, the right-hand plays the top part with a *Yeolchae*, a long thin mallet, and the left-hand plays the bottom part with the hand or a *Gungchae*, a mallet with a ball-shaped top to create the low pitches (Fig. 2). The *Janggu* player creates the vibrations with the stick to adjust rhythms and dynamics.

Figure 2. *Janggu* and Two Mallets: ‘*Yeolchae*’ and ‘*Gungchae*’⁷³



The *Changdan* is the rhythmic foundation of all traditional Korean music. Every instrumentalist or singer performed based on the *Changdan* same with time signatures in Western music such as 3/4 and 6/8. In ensemble music, the percussionist usually played

⁷¹ Robert C Provine, “Rhythmic Patterns and Form in Korea,” in *Garland Encyclopedia of World Music Volume 7 - East Asia: China, Japan, and Korea*, ed. Yosihiko Tokumaru and Lawrence J. Witzleben (Abingdon: Routledge, 2001), 876.

⁷² Hyunjin Park, “Korean Arirang: History, Genres, and Adaptations in Edward Niednermaier’s “Arirang Variations”” (DMA diss., Arizona State University, 2011), 10.

⁷³ “Janggu,” Jungeup city, accessed February 7, 2021, http://www.jeongeup.go.kr/culture/index.jeongeup?menuCd=DOM_000000608012003006.

the *Changdan* to supply and support the rhythm, as a timpanist in the orchestra would; and in solo vocal music, the *Gosu*, a *Buk* player, supported a vocalist with the *Changdan*. It determines the performance by giving the tempo, the atmosphere, and the sign of the beginning and the end of the song. The duration of one rhythmic pattern decides the foundation and motives of the music.⁷⁴ Although there are numerous types of *Changdan* which exist in Korea, the major types of *Changdan* are *Chinyangjo*, *Chungmori*, *Chungjungmori*, *Chajinmori*, and *Semachi Changdan*. Each *Changdan*'s tempo and rhythm can be flexible depending on the music.

The example below is *Chajinmori Changdan* (Fig. 3). A fast tempo *Changdan*, it uses 12/8 meter in the Western classical music notation system. Due to its fast tempo, *Chajinmori* is often used for music with an agitated mood.⁷⁵ SoonAe Kim also used this *Changdan* in her *kagok* "Four-leaf Clover." She imitated the *Janggu* player plays *Changdan* at the end of the introduction of the *kagok* with two eighth notes.⁷⁶

Figure 3. *Chajinmori Changdan*⁷⁷



Another example is *Semachi Changdan*. *Semachi* is popularly used in traditional

⁷⁴ Provine, "Rhythmic Patterns and Form in Korea." 876.

⁷⁵ *ibid.*, 876-879.

⁷⁶ The further information with the score comparison will be provided in Chapter 3, the performance guide of 'Four-leaf Clover.'

⁷⁷ EunJoo Shin, "*Chajinmori Changdan*," Encyclopedia of Korean Folk Culture, accessed March 10, 2021, <https://folkency.nfm.go.kr/kr/topic/detail/6325>.

Korean folk song (Fig. 4). It is in either 9/8 or 3/4 in the Western notation system.⁷⁸ The 9/8 meter expresses the feeling of traditional Korean folk tune more accurately, but the 3/4 meter is more frequently found. Although both *Chajinmori* and *Semachi Changdan* are in lively rhythmic settings, *Semachi Changdan* has more humorous and lighter sentiments than *Chajinmori Changdan*, which has a more tense or powerful atmosphere such as religious rituals. Hence, this *Changdan* was used in the songs for public entertainment for the lower-class.

Figure 4. *Semachi Changdan*⁷⁹



Each *Changdan* had its unique style and atmosphere, and the repetition of a certain *Changdan* strengthens the character and form of the music. Korean composers including SoonAe Kim applied *Changdan* in *kagok* and made a unique Korean atmosphere that differed from Western art songs. Based on *Changdan*'s triple meters, many Korean composers used 6/8 and 9/8 meters with specific *Changdan* in their songs to make unique and Korean-colored art songs such as "Ballad of the Birds" by DuNam Cho (1912-1984) and "The old traditional garment" by Isang Yun (1917-1995).⁸⁰

⁷⁸ Song-chon Lee, *The Easy Introduction of Korean Traditional Music* (Seoul, Korea: Pungnam publishing, 1994), 100-101.

⁷⁹ *ibid.*

⁸⁰ YunYoung Joo, "Isang Yun's <Traditional Attire>: Study of Actual Meter and Rhythmic Characteristics," *Korean Society for World Music* no.27 (2012): 176.

The Origin of *Kagok*: The Korean Traditional Melodic Elements

Beyond the use of traditional Korean rhythms, Korean composers applied traditional Korean folk tunes in their *kagok* composition in the early twentieth century due to its distinguished and unique style. Traditional Korean folk tunes were popular in the Joseon Dynasty, even before western music was introduced into the nation in the nineteenth century. They were classified into two types of music depending on the status of the listeners: court music, or *Jeongak*, which means literally ‘right (or proper) music,’ and folk music, or *Minyo* and *P’ansori*.

Traditionally, *Jeongak* includes both instrumental and vocal music, which were part of the culture of the upper-class of the Joseon society.⁸¹ As *Jeongak* (or *chǒngak*) was only performed in the palace, most of the public would never listen to these melodies in their daily lives.⁸² On the other hand, *Minyo* and *P’ansori* were performed and enjoyed by the middle and lower-class people. *P’ansori*, a narrative song genre, was performed dramatically by a vocalist, accompanied by a *Buk*. This genre is also known as Korean folk opera. Built from the word *P’an*, meaning “open space,” and *sori*, meaning “singing” or “sound,” the term *P’ansori* itself is a reference to the markets, public squares, and other such open venues where performances initially took place. As it was performed in public spaces, the middle and lower-class people could easily be exposed to the music and become familiar with it. A *P’ansori* singer uses a combination of song,

⁸¹ Dae-haeng Kim, *Classical Poetic Songs of Korea* Vol.6 (Seoul: Ewha Womans University Press, 2009): 128.

⁸² Robert C Provine, “Court Music and *Chǒngak*,” in *Garland Encyclopedia of World Music Volume 7 - East Asia: China, Japan, and Korea*, ed. Yosihiko Tokumaru and Lawrence J. Witzleben (Abingdon: Routledge, 2001), 900-905.

narration, and dramatic gestures to tell a story.⁸³ Meanwhile, the drummer supports the singer with the appropriate *Changdan* setting for each song. This helps both the performers and audiences engage with the music more deeply. A considerable amount of improvised interaction occurs between the drummer and the vocalist throughout the performance. *Minyo* is another popular song genre in Korean traditional folk music. The Korean word *Minyo* means “people’s song.” The “people” referred to in this context are primarily the uneducated lower-class people. As Joseon was an agricultural society, most Korean people were farmers, and they sang as part of their everyday lives. During the Joseon dynasty, the upper-class had enormous interaction with upper-class Chinese people. As a result, the court music was affected by the Chinese culture. In contrast, lower-class people and their musical styles were not influenced by Chinese or other cultures. Consequently, Korean folk songs were better preserved by lower-class people, who became the most genuine representatives of authentic Korean culture.

Due to its distinguished and unique style, *Minyo* provided the main musical elements for Korean composers in their *kagok* composition in the early twentieth century. For instance, the most famous Korean folk tune, *Arirang*, was integrated into *kagok*. *Arirang* is based on *Semachi Changdan* and the Korean pentatonic scale. The original *Arirang* from the Kyung-gi province was modified into different styles when delivered to other provinces in Korea. *Arirang* was sung for any occasion to express their genuine feeling of sorrow, pleasure, or anguish. Thousands of *Arirang* had been sung all over Korea; thus, for the Korean people, *Arirang* is connected to a childhood memory and has

⁸³ Virginia Gorlinski, “*P’ansori*,” Encyclopædia Britannica, Inc., accessed February 7, 2021, <https://www.britannica.com/art/pansori>.

a nationalistic meaning. Many composers used *Arirang* tunes in their *kagok*, such as New *Arirang* by DongJin Kim, and *Ari-arirang* by JeongJun Ahn. SoonAe Kim also partially used the motive of *Arirang* in her *kagok* “Spinning Wheel.” Her *kagok* “Song of April” is also well-known as one of her folkloric *kagok*, based on the traditional pentatonic scale used in *Minyo*.

The Four Stages of the Development of *Kagok*

As mentioned in the Christianity section, Western-style music in Korea began with the arrival of the Christian missionaries and the Christian hymn in 1885. Western-style Korean music was developed and adjusted depending on its specific purposes. Their development took place in four stages, and here is the chart of them below (Table 1).⁸⁴

⁸⁴ Park, “A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012,” 25-26.

Table 1. The Four Stages of the Development of Korean Music

Stages	Purpose	description
1	Evangelizing	Christian hymns maintained in original musical structure but translated into Korean text for purposes of evangelizing Korean people
2	Enlightenment	Familiar Christian hymns were used with Korean lyrics but altered for educational, political, or enlightening purposes by young intellectuals
3	Patriotism & Entertainment	A new art song form <i>Chang-ga</i> was invented in 1896, which is an early model of Korean art song, <i>kagok</i> . Its text implied the encouragement of devotion to Korea, and it was forthright without any metaphor.
4	Pleasure	A unique Korean art song genre, <i>kagok</i> , was a hybrid genre which is a combination between Western musical structure and traditional Korean musical elements such as folk tune and <i>Changdan</i> . These are sophisticated, solo-oriented, and newly created art songs.

The earliest purpose of Western music in Korea was ‘Evangelizing.’ When Christianity came to the country, its appearance was very unexpected to Korean people. Since Christian belief was considerably different from the Korean people’s normalized ideology of Confucianism, the foreign religion was considered an inappropriate heresy. Western-style music introduced by the missionaries at first was passively embraced by Korean people. For the Korean people, who used the traditional pentatonic scale, the Western melodic scale was too foreign, and the use of English was unnecessary. Thus, American missionaries and Korean scholars had to find a more convincing way to approach Korean people; they translated the English lyrics of hymn into Korean text to familiarize it for the people. Korean composers and Western missionaries substituted the

text without substantial changes to the music. They kept the text setting of Korean classical poetry's standard three-four or four-four syllabic settings, which means each segment is divided into every three or four syllables. The poem below is an example of Korean classical poetry: *The Twelve Poems of Dosan* written by Yi Hwang (1501–1570), a philosopher and writer in Joseon (Fig. 5).

Figure 5. Poem No. 5 of the *Twelve Poems of Dosan* written by Yi Hwang⁸⁵

청산(靑山)는/엇데하야/만고(萬古)에/프르르며/
 유수(流水)는/엇데하야/주야(晝夜)에/긋디아니논고/
 우리도/그치디마라/만고상청(萬古常靑)/호리라/

According to the text alignment, the poetry consisted of three lines. It is divided into three-four-three-four at the first line, three-four-three-six at the second line, and three-five-four-three at the last line. The letters in the parenthesis are Chinese, as Joseon classical poetry was influenced by Chinese poetry. In the Joseon Dynasty, most poems had the simple three-four or four-four segment structure, and each of them consisted of less than six syllables. This alignment of the text was quite familiar to the Korean people when they looked at the poem or song. Therefore, missionaries and Korean scholars translated the English hymns into the 4-4 syllabic poetic structure to make them more familiar and appealing to the Korean people. They applied the Korean translated text to the hymn in strophic form, a repeated verse form and one of the essential characteristics

⁸⁵ Hae-Choon Ryoo, "The enjoyment of way on *Si-jo* and *Ga-sa* in Joseon Dynasty," *Sijohak nonchong* 44 (2016): 174.

of the Western hymn. A well-known Christian hymn “Amazing Grace” (1779), written by the English poet and Anglican clergyman John Newton (1725–1807) is an example of strophic form; the same music is sung for each of the four verses of the poem. A Korean version of the well-known hymn “Jesus loves me” is excellent example of the Korean approach to performing a hymn. The photocopy of the music shows below is the hymn in a Korean translation by the missionary Underwood in 1894 (Fig. 6).⁸⁶ In the example below, the first line is ‘예수 나를/ 사랑하오/ 성경에/ 말씀일세//.’ The poetic setting is divided into the 4-4 Korean poetic syllable structure. In comparison with the original English version, which goes to 4-3-4-3 (Jesus loves me/ this I know/ for the Bible/ tells me so//, the Korean version had slight adjustments in the text placement. For example, it needed to be put two syllables in one beat in measure 2 such as ‘사랑하오(sa.rang.hao)’ instead of ‘사랑하오(sa.rang.ha.o)’ Also, the Korean text is divided into two like ‘성경에/ 말씀일세(sung.kyung.eh / mal.sseum.il.sheh),’ but the text was placed ‘성경에 말(sung.kyung.eh / mal)’ at measure 3 and ‘씀일세(sseum.il.sheh)’ at measure 4 to fit in the musical structure. These adjustments were the best way to keep both the musical structure and the meaning of the text and helped Korean people understand the text well.

⁸⁶ Choi, “Hymns of Praise edited by H. G. Underwood.”

Figure 6. Hymn: ‘Jesus loves me’ Translated by H. G. Underwood ⁸⁷

21. JESUS LOVES ME. 7a. *Jesus loves me this I know.*

에수나를 사랑함으로 정경여말씀일새 어민은히
 입자요 예수가 피로 샅대 예수날 사랑함으로
 예수날 사랑함으로 예수날 사랑함으로 정경여말씀일새

○ 彌 三 十 一 耶 蘇 愛 我

一 예수나를 사랑함으로 정경여말씀일새
 예수날 사랑함으로
 어민은히 입자요
 예수가 피로 샅대

二 그 입자도 내가 샅대
 내가 사랑함으로
 정경여말씀일새

三 예수나를 사랑함으로
 그 입자도 내가 샅대
 어민은히 입자요
 예수가 피로 샅대

四 내가 사랑함으로
 정경여말씀일새

五 예수나를 사랑함으로
 정경여말씀일새

六 예수 사랑함으로
 정경여말씀일새

二十

Underwood also applied the strophic form in this hymn, as seen at the bottom of the page. From the right side to the left, the five verses lyrics are written in order. After learning sixteen measures of the hymn melody, Korean people applied the Korean texts with five verses. This effort was appreciated by the Korean people, who were able to approach the new music style more comfortably and even became familiar enough with it to perform it.⁸⁸

The second stage of the development of Western music in Korea started at this point with the purpose of ‘Enlightenment.’ After they were familiarized with Christian hymns and Western-style music, the Korean people transformed the music to make it more relevant for their own purpose. They used Christian hymn melodies to set secular texts with themes such as love, friendship, family, and national pride. The most popular

⁸⁷ Igeun Yu, *The Photoprint Version of Hymn of Praise by H.G. Underwood* (Seoul: Hanaro Media, 1994).

⁸⁸ Shin, “The Influence of Protestant Hymn on the Formation and Development of Korean Art Song,” 115.

topic was patriotism, usually created by young, enlightened intellectuals. It was considered a new sophisticated song and rapidly became popular among the younger generation.

The popularity of the Christian hymn with secular texts among Korean society was naturally connected to the third stage of the *kagok*'s development, which involved 'Patriotism' and 'Entertainment.' It hugely influenced the invention of the new art song genre *chang-ga* in 1896. Most of *chang-ga*'s text implied the love and faithfulness for one's country, and it was written without any metaphor forthrightly, unlike other artistic poems. The early *Chang-ga* generally relied on existing Western-style songs such as hymns or Western folk songs. *Chang-ga* was used for school songs or military songs and published through religious magazines, newspapers, and scholarly journals.⁸⁹ As soon as educational institutes chose *chang-ga* as an official subject in 1906, Korean people adapted more rapidly to Western music.⁹⁰ The new genre was well-received publicly as folk songs because the music and the lyrics reflected the Korean spirit and portrayed a sense of culture and heritage. *Chang-ga* contributed to Korean people becoming inspired by their nationalism through the music and its text, and Korean people became more accustomed to Western-style music. During the 1920s, *chang-ga* gradually evolved into *kagok*.

The fourth stage was most likely for 'entertainment' purposes, and *kagok* was the main medium for this period. Even though there were multiple similarities between *chang-ga* and *kagok*, such as Korean texts reflecting anti-Japanese sentiment, and

⁸⁹ Kyungsoo Park, "*Chang-ga*," Encyclopedia of Korean Folk Culture, accessed March 22, 2021, <https://folkency.nfm.go.kr/kr/topic/detail/997>.

⁹⁰ Korean Creative Content Academy, "The progression of Music Education in Korea."

traditional musical elements such as rhythms (*Changdan*) and folk tunes, there were also differences between them.

First, the origin of the melodies was different between the two genres. *Chang-ga*'s melodies were generally coming from the existing Christian hymn melodies or Western European folk songs taught by the missionaries. On the other hand, the *kagok*'s melodies were entirely original music created specifically by Korean composers. The lyrics of the *kagok* were much more artistic and metaphoric compared to the straightforward *Chang-ga* text. For example, there was a *Chang-ga*, "A young boy song" (no.11 of *Aegug chang-ga*), with music by SangJun Lee and lyrics by Changho Ahn in 1916, and a *kagok* "Wishing to return," with music by Dongjin Kim and lyrics by EunSang Lee in 1933. Both songs portrayed the text of Korean nationalism and Anti-Japanese oppression. However, their approach to the text setting were completely different. The *Chang-ga* "A young boy song" starts with the straightforward text, 'Strong young boy, let us fight for Korean independence.'⁹¹ This sentence has quite explicit messages in it, which directly stands for the encouragement of the loyalty to their country. On the other hand, the *kagok* "Wishing to return" with music by Dongjin Kim and lyrics by EunSang Lee from 1933 states, 'My hometown, the southern blue sea, in mind, I can imagine the blue waves / How can I forget the gentle home waves? No, never, never, never, I cannot, even in my dream, / Now the seagulls are flying, and I wish to return to home.'⁹² This text did not reveal the direct anti-Japanese sentiment but used metaphors, which indirectly show the will of resistance and longing for the homeland. Korean listeners, who knew the societal

⁹¹Bohi G. Ban, "A Musical Studies on 1910s Overseas Korean's "Aegug Changga"(1916) of Honolulu, Hawaii," *The Oriental Studies* 78 (January 2020): 192.

⁹² Dongjin Kim "Wishing to Return," 1933. Translated by Yijeong Yun, (2021).

circumstances during the period, could therefore clearly understand the metaphors. Moreover, *kagok* composers started to apply more natural phrasing without employing a fixed 4-4, traditional poetic meter, which was still used in *chang-ga* composition. *Kagok*'s invention was a more sophisticated and developed stage of Korean art song.

Kagok became a specific, recognized genre when the first *kagok* “*Bongseonhwa* (Garden Balsam)” was composed by Nanpa Hong (1897-1941) in 1925. Even though several Korean art songs were composed previously, this song is considered the first Korean art song since it had a newly composed melody based on the Western diatonic scale with original Korean lyrics. The most significant change in this song compared to the *Chang-ga* compositions before the 1920s is the connection between text and melody. Even though “*Bongseonhwa*” still practiced four-four syllabic setting, the text delivery is colloquial and natural. Another crucial aspect of this song is that it contains many metaphors. The composer and poet artistically describe the process of the blooming of the garden balsam. In the poem, the beautiful flower lived through pleasant moments in summer, but it is now struggling to survive in winter, and there is an earnest wish for the flower's survival at the end. This poem contains metaphors of wishing for Korean independence. The composer organized this poem in three verses and artistically composed this song with the desperate will to fight for Korea's freedom against Japanese oppression (1910-1945). This song became a cornerstone of the *kagok*'s role as a nationalistic tool, and many later composers practiced this style. The following text is the original text and English translation of “*Bongseonhwa*” (Fig. 7).

Figure 7. Text of the First *Kagok* “*Bongseonhwa*” by Nanpa Hong (1925)⁹³

1. 울밑에선 봉선화야 / 네 모양이 처량하다 길고 긴 날 여름철에 /
아름답게 꽃 필 적에 어여쁜신 아가씨들 / 너를 반겨 놀았도다.
2. 어연간에 여름가고 / 가을바람 솔솔 불어 아름다운 꽃송이를 /
모질게도 침노하니 낙화로다 늙어졌다 / 네 모양이 처량하다.
3. 북풍한설 찬바람에 / 네 형체가 없어져도 평화로운 꿈을 꾸는 /
너의 혼이 예있나니 화창스런 봄바람에 / 환생키를 바라노라.

1. You beautiful Garden Balsam, beneath the pond, you look solely.
Throughout the long summer when you bloom,
Beautiful ladies happily enjoyed your beauty.
2. Summer went by, when Autumn came, Harsh wind made your untainted petals fall.
Fallen blossom, you look miserable.
3. Even though the harsh wind is cruel to you, your peaceful soul is untouchable.
Wish you reborn when spring breeze comes by.

Kagok was also developed with influences from German *Lieder*. During the period of Japanese oppression (1910-1945), German *Lieder* was introduced to the nation with Japanese translation.⁹⁴ After the Korean independence from Japanese rule in 1945, many young Korean musicians studied in Japan and, upon return to Korea, practiced the German musical style. Since Korean culture had been affected by Japanese culture during the Japanese colonial period, the young composers reorganized to remove Japanese influence in *kagok* and modernized it with more sophisticated and technical harmonies after 1945, when Korea was freed from the oppression. However, at the same time, they never forgot to preserve their own cultural heritage. The composers kept traditional

⁹³ Nanpa Hong “Bongseonhwa,” 1925. Translated by YiJeong Yun (2021).

⁹⁴ Kim, *The Sound of the Song over the Flowers of the Castle*, 49.

Korean musical factors in their compositions, such as Korean pentatonic scale, folk tunes, traditional rhythmic patterns, and Korean poems. Finally, *kagok* became a well-developed and unique Korean art song genre in the 1930s. The young composers' interest in *kagok* was maintained until the 1950s when other large-scale instrumental music genres became popular among Korean composers.

SoonAe Kim's Enthusiasm for *Kagok*

Like other young composers, SoonAe Kim kept an eye on the beginning and development of *kagok*. SoonAe Kim's first attempt at composing *kagok* was in 1938 when she was a college student as it was easy to learn and experience the new song genre.⁹⁵ Her enthusiasm for *kagok* composition continued until she died in 2007. From the 1950s to 1960s, orchestral music was popular among Korean composers. On the other hand, SoonAe Kim mostly focused on the *kagok* genre, even though she was skilled enough to compose "large scale" music. Dr. Kim already had many experiences with western music composition. For example, after SoonAe Kim studied composition in Korea (1939), she studied a wide range of Western styles from 16th-century counterpoint to modern orchestral music with Alan Hovhaness at Eastman School of Music (1957). Alan Hovhaness supported SoonAe Kim's study of Eastern music in the west and inspired musical ideas to develop her Korean Western-style compositions. She also studied with Max Deutsch, a student of Arnold Schoenberg, when she was in Paris (1961). Dr. Kim composed fifteen orchestral pieces, including an atonal four-movement

⁹⁵ KyungChan Min, "Four-leaf clover," Encyclopedia of Korean Culture, last modified 1995. <http://encykorea.aks.ac.kr/Contents/Item/E0012619>.

symphony with her UNESCO scholarship in Paris (1961-1962) under Max Deutsch's guidance. It was apparent she was ready to compose various musical genres. There was a boom of chamber music and large-scale instrumental music composition among Western-style composers in Korea. While other composers were focused on large scale orchestral music, what drew Dr. Kim to the art song genre?

First, she was fascinated by the delicacy of metaphoric poems. SoonAe Kim had multiple chances to interact with other artists and intellectuals, especially poets, during wartime in the 1950s.⁹⁶ She was extremely interested in combining sophisticated texts with simplistic art song melodies. She thought *kagok* was a simple yet powerful genre. Her passion for poetry was confirmed with an honorary Ph.D. in Korean Literature. Sometimes SoonAe Kim wrote her own poems for *kagok*. She also chose various poems for her songs from a broad range of topics regardless of specific rules or ideology.⁹⁷ Her *kagok* were well-received publicly as the music and lyrics reflected the Korean spirit and portrayed a sense of culture and heritage.

Second, SoonAe Kim was an audience-friendly composer. She valued communicating with the listeners who did not have a musical background and tried to be socially interactive with the public with her music. She firmly believed that her music could encourage Korean people to overcome the hardships of the time and enlighten their thoughts on nationalism. She desired to reinforce the national identity of other Korean people, as well as herself, and provided stability in an unstable society.

She always appreciated the opportunity to compose a song to encourage people's

⁹⁶ Chae, "Kim SoonAe's *Kagok*: Searching for 'Originality', 65.

⁹⁷ *ibid.*,75.

patriotism. For instance, she published a song “March 1st Song” for the Korean independence movement.⁹⁸ There was a significant independence movement in Korean society on March 1, 1919. It is called the March 1st Movement, also called *Samil* Independence Movement.⁹⁹ This movement included a series of demonstrations for Korean national independence from Japan that began on March 1, 1919, in the Korean capital city of Gyeongseong, Seoul in the present day, and soon spread throughout the country. Before the Japanese suppressed the movement twelve months later, approximately 2,000,000 Korean people had participated in more than 1,500 demonstrations. However, the publishing of compositions or art during this time was controlled by the Japanese government, and Korean artists and musicians were not allowed to write any pieces of anti-Japanese sentiment. Consequently, the songs written for the Korean independence movement had been maintained as unpublished compositions until the Japanese oppression was over. SoonAe Kim finally published the piece “March 1st Song” right after Korea became independent in 1946 which is almost thirty years after the March 1st movement. This song was composed as a three-part choir song for women with the text written by JongHwa Park. SoonAe Kim composed this song when she was a teacher in Kyung-gi Women’s High School, and it was the first Korean composition with music by a female composer and performance by the Korea’s only female chorus. This song premiered with approximately 500 female students in February 1946 and was broadcast to encourage Korean patriotism. As shown in the first

⁹⁸ SangHyun Park, “a discovery of the 3.1 song, the first independence movement song after the Korea’s National Liberation Day,” *YeonHap Press*, December 6, 2018, <https://n.news.naver.com/article/001/0010509185?lfrom=kakao>.

⁹⁹ Britannica, T. Editors of Encyclopaedia. “March First Movement,” *Encyclopedia Britannica*, last modified February 22, 2021, <https://www.britannica.com/event/March-First-Movement>.

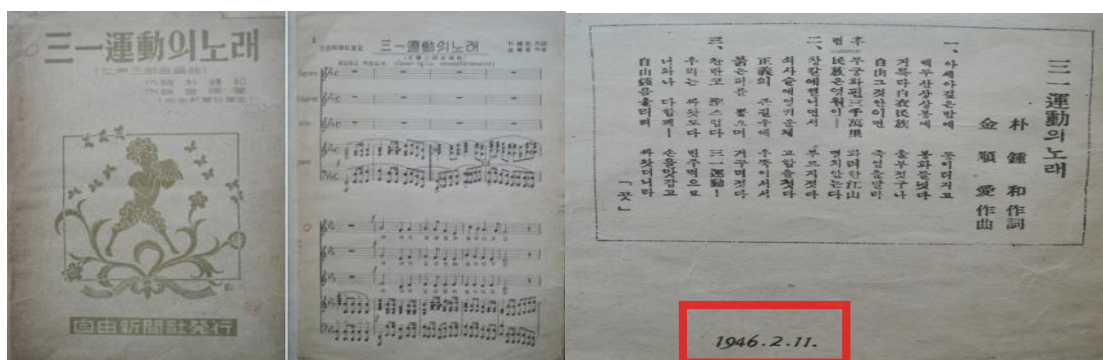
and last page of the original score below, the published date is February 11, 1946 (Fig. 8), which indicated SoonAe Kim's music was the earliest composition written for the movement in 1946.¹⁰⁰

Some musicologists say that she did not encourage patriotism directly for the greater public, which is not true. She might not be a representative independence activist who resisted by force. However, she strongly encouraged Korean pride through her music just as Giuseppe Verdi (October 1813 - January 1901), a nineteenth-century Italian opera composer, did for Italy. Among the twenty-six operas Verdi composed, multiple operas such as *Nabucco* (1842) and *Ernani and Attila* (1844) mention the war, and his music inspired the desire for the united Italy. When Verdi's *Nabucco* premiered in Milan, Italy existed as a group of geographically adjacent kingdoms and territories, and it was hard to unite them in any way other than the common language. When the Italian people listened to the chorus of the Hebrew slaves singing '*Va, pensiero,*' it gave poignant voice to their longing for the promised land and inspired the Italian people's long-frustrated desires of one united country.¹⁰¹ Just as Verdi influenced Italian nationalism, SoonAe Kim also encouraged Korean patriotism with her music and should be considered a nationalist.

¹⁰⁰ Park, "a discovery of the 3.1 song, the first independence movement song after the Korea's National Liberation Day."

¹⁰¹ "How Giuseppe Verdi's music helped bring Italy together," *BBC Culture*, accessed February 7, 2021, <https://www.bbc.com/culture/article/20131002-verdi-when-music-meets-politics> .

Figure 8. The Photocopy of the Original Score of the “3.1 Song”¹⁰²



SoonAe Kim’s patriotic activity did not end with just one composition. She always strove to encourage students and soldiers, who were suffering from the oppression period and the never-ending war time in Korea through music as an art song composer and educator. For example, she composed a song “The Academy Song” to cheer up the Korean soldiers’ spirits in the Busan refugee camp. The song was dedicated to the Korean Military Academy in 1951.¹⁰³ The song had been assigned during the brutal Korean War and it has been embraced until today and continues to stimulate the soldiers’ passion and love for Korea. The Korean military academy invited her and held a ceremony in her retirement year, and student soldiers at the Korean military academy carried the body at her funeral to show their respect and appreciation for her.¹⁰⁴

As a composer who used her composition as a method of nationalism, SoonAe

¹⁰²Park, “a discovery of the 3.1 song, the first independence movement song after the Korea’s National Liberation Day”.

¹⁰³ “Academy Song,” Korean Military Academy, <https://english.kma.ac.kr/>

¹⁰⁴ Chang, “Composer SoonAe Kim.”

Kim always aimed for the modernization of *kagok* instead of Westernization of it.

Ethnomusicologist Bruno Nettl mentioned the differences between Westernization and

Modernization in his article.¹⁰⁵ He mentioned that:

“Westernization is a society that absorbs and changes their traditional music in the direction of Western music and its elements that they consider being central to it regardless of whether these features are compatible with society’s traditional music. On the other hand, Modernization is non-central, yet compatible foreign elements have been adopted in the society.”¹⁰⁶

SoonAe Kim was aware of the risks of reckless adoption of foreign culture and aimed for an ideal coexistence of foreign and Korean musical elements in her *kagok*. SoonAe Kim always persisted in using Korean poems in her art songs and never forgot to embrace her country’s unique culture and beauty. She tried to bring the deeper values of musical arts from both west to east and east to west. It is essential to know that she was not a musician who wrote music for solely entertainment purposes, but a cultural nationalist who valued her national heritage and encouraged the whole country with her composition.

¹⁰⁵ Bruno Nettl, “Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts,” *Ethnomusicology* 22, no. 1 (1978): 134.

¹⁰⁶ *ibid.*

CHAPTER 3

HANGEUL AND SOONAE KIM'S KAGOK

Characteristics of the Korean Language

Hangeul

Because SoonAe Kim composed her music using Korean poems, a basic understanding of *Hangeul*, or Korean Phonetic Alphabet, and its principle are essential to understanding her *kagok*. This chapter will serve as a performance guide of SoonAe Kim's *kagok* to aid in the pronunciation of the *Hangeul* using the International Phonetic Alphabet (IPA), which has been proven as an effective transcription system for singers globally.

The original name of *Hangeul* is *Hunminjeongeum*, which is also the title of the guidebook for this Korean alphabet, promulgated in 1446.¹⁰⁷ At this time, Korean phonetic alphabets did not exist. In the Joseon Empire, the upper-class used Chinese characters. However, many lower-class Koreans were illiterate, as they had no chance to learn the complicated Chinese characters. Sejong the Great felt sympathy for the lower-class people and invented simpler and more accessible letters compared to the Chinese characters.

Hangeul visually reflects the mechanism of sound in human speech organs such as the face, mouth, and lips. In other words, each letter has a unique written feature demonstrating its shape and sound. Thanks to this language system, people learn Korean

¹⁰⁷ National Institute of the Korean Language, *Hunminjeongeum: Written plainly so as to be understood by everyone* (Seoul: Treebook, 2008), 73.

diction much easier when they know the principle of *Hangeul*.¹⁰⁸ This fifteenth-century invention has drawn special attention from linguists globally, as it deals with both phonetics and phonology in a way that Western countries did not establish until the late nineteenth century by European linguists.¹⁰⁹ Even though *Hangeul* has a precise system for notating Korean pronunciation, non-Korean musicians who are unfamiliar with the Korean writing system are sometimes hindered from learning Korean music.

The Consonants in *Hangeul*

According to modern *Hangeul* orthography, there are fourteen basic consonants and five compound consonants formed by combining the basic letters. The charts below show the elemental and compound *Hangeul* consonants based on the information of National Institute of Korean Language (Table 2).¹¹⁰

Table 2. Korean Basic and Compound Consonants and IPA (Nineteen Letters)

Basic Consonants				Compound Consonants			
Letter	Name	IPA	English Equivalent	Letter	Name	IPA	Italian Equivalent
ㄱ	<i>giyeok</i>	[g / k]	God	ㄲ	<i>ssang-giyeok</i>	[k*]	Ecco
ㄴ	<i>nieun</i>	[n]	Noun	ㄸ	<i>ssang-digeut</i>	[t*]	Tutti
ㄷ	<i>digeut</i>	[d / t]	Duck	ㅃ	<i>ssang-bieup</i>	[p*]	Appoggio
ㄹ	<i>rieul</i>	[r]	Water	ㅆ	<i>ssang-siot</i>	[s*]	Stesso
ㅁ	<i>mieum</i>	[m]	Mother	ㅉ	<i>ssang-jieut</i>	[ts*]	Mezzo

¹⁰⁸ Sooyeon Lee, “A study of Korean diction for choral conductors using the principles of the Korean writing system” (D.M.A diss., University of Alabama, 2017), 2.

¹⁰⁹ Jaewon Ban, Jungyun Huh, *Hangeul Invention Principles and Reuse of Old Characters* (Seoul: Youngnak, 2007), 13.

¹¹⁰ National Institute of Korean Language, “Individual Letters of Hangeul and Its Principles,” last modified January 2008, https://www.korean.go.kr/front_eng/main.do.

ㅂ	<i>bieup</i>	[b / p]	Boy				
ㅅ	<i>siot</i>	[s]	Savior				
ㅇ	<i>ieung</i>	[silent / ŋ]	Living				
ㅈ	<i>jieut</i>	[ts / dz]	Jealousy				
ㅊ	<i>chieut</i>	[tʰ]	Cello				
ㅋ	<i>kieuk</i>	[kʰ]	Carrot				
ㅌ	<i>tieut</i>	[tʰ]	Table				
ㅍ	<i>pieup</i>	[pʰ]	Paper				
ㅎ	<i>hieut</i>	[h]	Halo				

First, the modern *Hangeul* orthography, based on the five consonants (ㄱ, ㄴ, ㅁ, ㅅ, and ㅇ), that were invented in the fifteenth century, is almost a visual drawing by looking at the shape of the human speech organs, and plays a central role in correctly pronouncing the consonant. ㄱ (*giyeok*) is the shape of the back of the tongue when it touches the soft palate. It makes [g/k] sounds like the English word **God**. ㄴ (*nieun*) is the shape of the tip of the tongue touching the ridge behind the teeth on the roof of the mouth. It creates an [n] sound similar to English word *Name* but less nasal. ㅁ (*mieum*) is the shape of the lips firmly closed and then opened. It sounds like [m] as in the English word *Mother* but less nasal. ㅅ (*siot*) is the shape of the space between the teeth. It makes [s] sound like the English word *Space*. ㅇ (*ieung*) is the shape of the opened glottis. It becomes silence as initial-consonant like German *h*, and it creates [ŋ] sounds like the English word *Sing* as final-consonant. The following illustration shows the principle of *Hangeul*'s basic vowels and their articulation places (Fig. 9).

Figure 9. Articulation Places of the Basic Consonants of *Hangeul* ¹¹¹



According to *Hunminjeongeum*, other consonants were made on the basis of these five letters above. For example, consonants ㄷ (*digeut*, [d]) and ㄴ (*nieun*, [n]) are both pronounced using the same speech organ at the exact location where the ridge behind the teeth on the roof of the mouth is, while ㄷ makes stronger sound than ㄴ. Based on this rule, the letter for ㄷ [d/t] was made by adding one more stroke above to the letter for ㄴ [n]. This principle is also applied to the relationship between ‘ㄱ to ㅋ,’ ‘ㄴ to ㄷ,’ ‘ㄴ to ㄷ,’ or ‘ㅇ to ㆁ.’ The following figures show the principle of adding strokes among letters and their IPA (Fig. 10 and 11). As seen from the principle below, similarly shaped consonants start with the same physical places of articulation. The difference between them is the aspiration that occurred while releasing air through sound. As it is shown below (Fig. 10), adding one stroke to the plain letter which is a voiced sound makes it the letter for the corresponding partially devoiced and aspirated sound. For instance, ㄱ [g/k] is a plain consonant, and when the short stroke is added to the same letter, it becomes

¹¹¹ “Learning Korean,” Ministry of Culture, Sports and Tourism of Korea, accessed February 9, 2021, https://www.mcst.go.kr/usr/child/s_culture/korean/koreanEdu.jsp.

ㅋ [k^h] which is slightly devoiced and aspirated when air is released through the sound.

However, both letters are created at the same place of articulation.

Figure 10. The Principle of Adding Strokes to Increase Intensity and Aspiration¹¹²

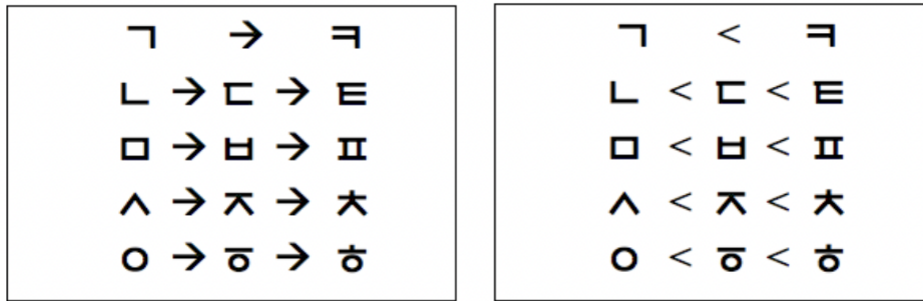


Figure 11. The Principles of Korean Basic Consonants and IPA

Letters [IPA]					
ㄱ	[g/k]	→	ㅋ	[k ^h]	
ㄴ	[n]	→	ㄷ	[d/t]	→ ㅌ [t ^h]
ㅁ	[m]	→	ㅂ	[b/p]	→ ㅍ [p ^h]
ㅅ	[s]	→	ㅆ	[dz/ts]	→ ㅊ [ts ^h]
ㅇ	[silent/ŋ]	→	ㅎ	[h]	

Combining two identical basic consonants together side by side creates the letter for a harder sound much like the Italian *t* and *c* as in ‘*tornami*’ and ‘*caro*.’¹¹³ For instance, ㄱ [g/k], ㄷ [t], ㅂ [b/p], ㅅ [s], and ㅆ [dz/ts] are plain sounds; these letters can be doubled

¹¹² Lee, “A study of Korean diction for choral conductors using the principles of the Korean writing system,” 62.

¹¹³ National Institute of Korean Language, “Individual Letters of Hangeul and Its Principles.”

in intensity and written twice and become ㅃ[k*/kk]¹¹⁴, ㅆ[t*/tt], ㅍ[p*/pp], ㅈ[s*/ss], and ㅊ[ts*/tsts]. Additionally, the plain consonants can combine with other consonants to make double consonant letters such as ㄱㅅ, ㄴㅇ, ㄷㅇ, ㄷㅈ, ㄷㅊ, ㄷㅌ, ㄷㄹ, ㄷㅍ, ㄷㅈ, and ㅈㅅ. Note that these double consonants are only used as final consonants.

The vowels in *Hangeul*

The vowels in *Hangeul* are based on three principal letters: ㆍ, —, and ㅣ. The letter ㆍ symbolizes the round shape of the sky, — reflects the land, and ㅣ describes the upright shape of humans. In Asian philosophy, these three materials are considered to be the fundamental factors of the world.¹¹⁵ The ㆍ is switched to a short stroke (-) when combined with another vowel and is not used individually in the modern *Hangeul* system. Combining two elements out of these three characters produced the basic four vowels: ㅏ [a], ㅑ [ʌ], ㅓ [o], and ㅕ [u]. These vowels also exist with the double short stroke as ㅘ, ㅙ, ㅛ, and ㅜ. Each of ㅘ, ㅙ, ㅛ, and ㅜ has the same structure of each of ㅏ, ㅑ, ㅓ, and ㅕ, but has an added extra short stroke. The added extra stroke on the vowel works as a glide, like [j]. The [j] sound attached in front of each letter like ‘short stroke [j] + ㅏ [a] = ㅘ [ja]’ or ‘short stroke [j] + ㅑ [ʌ] = ㅙ [jʌ].’ Other letters for compound vowels were made by linking each letter with one of the four basic vowels. For instance, ㅓ and ㅏ combine to make ㅗ, and following the corresponding rule, ㅕ and ㅑ connect to be ㅛ.

¹¹⁴ [*] : Korean compound consonant have intensified sounds like [gg], [dd]. In this paper the hard sound will be written as [*] sign.

¹¹⁵ National Institute of Korean Language, “Individual Letters of Hangeul and Its Principles.”

The same rule is applied to other compound vowels. Based on this rule, the ten basic vowels and eleven compound vowels are created as the chart below shows (Table 3).

Table 3. Basic and Compound Vowels and IPA (Twenty-one Letters)¹¹⁶

Basic Vowels				Compound Vowels				
Letter	Name	IPA	English Equivalent	Letter	Name	Principle	IPA	English Equivalent
ㅏ	<i>a</i>	[a]	Father	ㅑ	<i>ae</i>	ㅏ + ㅣ	[ɛ]	Apple
ㅓ	<i>ya</i>	[ja]	Yard	ㅕ	<i>yae</i>	ㅓ + ㅣ	[jɛ]	Yale
ㅗ	<i>eo</i>	[ʌ]	Father	ㅛ	<i>e</i>	ㅗ + ㅣ	[e]	Aim
ㅜ	<i>yeo</i>	[jʌ]	Yonder	ㅠ	<i>ye</i>	ㅜ + ㅣ	[je]	Yellow
ㅛ	<i>o</i>	[o]	Boat	ㅜ	<i>wa</i>	ㅛ + ㅏ	[wa]	What
ㅠ	<i>yo</i>	[jo]	Yogurt	ㅠ	<i>wae</i>	ㅛ + ㅓ	[wɛ]	When
ㅜ	<i>u</i>	[u]	Cook	ㅠ	<i>oe</i>	ㅜ + ㅏ	[ø]	Weather
ㅠ	<i>yu</i>	[ju]	You	ㅠ	<i>wo</i>	ㅠ + ㅗ	[wʌ]	World
ㅡ	<i>eu</i>	[ü]	Hello	ㅠ	<i>we</i>	ㅠ + ㅜ	[we]	Whale
ㅣ	<i>i</i>	[i]	Key	ㅠ	<i>wi</i>	ㅠ + ㅣ	[wi]	We
				ㅟ	<i>ui</i>	ㅡ + ㅣ	[üj] or [e]	Aim

The Structure of *Hangeul*

With the proper use of *Hangeul*, a combination of a consonant and a vowel makes each syllable. Each syllable must consist of at least one consonant and one vowel, and the consonant always initiates, while the vowel follows. Also, the final consonant is located below, not next to the character. Based on this rule, there are three possible different shapes of syllables. The first syllable shape is formed with the initial consonant and the

¹¹⁶ National Institute of Korean Language, “Individual Letters of Hangeul and Its Principles.”

vertical vowel next to it, such as 나 and 너 (Table 4). The second syllable shape has the initial consonant with the horizontally placed vowel, like 코 and 무 (Table 5). The third shape is the initial consonant with a following vertical or horizontal vowel and one more final consonant below them like 방 and 응. For example, the spelling of the last name of SoonAe Kim is 김 [gim]. The first consonant ㄱ [g] initiates the syllable, the vertical vowel ㅣ [i] follows, and the last consonant ㅁ [m] is located below (Table 6-1, 2).¹¹⁷

Table 4. The Combination of a Consonant + a Vertical Vowel

Word (C+V)	Consonant	Vowel
나 [na]	ㄴ [n]	ㅏ [a]
너 [nʌ]	ㄴ [n]	ㅓ [ʌ]

Table 5. The Combination of a Consonant + a Horizontal Vowel

Word (C+V)	코 [k ^h o]	무 [mu]
Consonant	ㅋ [k ^h]	ㅁ [m]
Vowel	ㅏ [o]	ㅜ [u]

Table 6-1. The Combination of a Consonant + a Vertical Vowel + Final Consonant

Word (C+V)	Consonant	Vowel
김	ㄱ [g]	ㅣ [i]
Consonant	ㅁ [m]	

¹¹⁷ Ahyoung Jeong, “Korean diction for singers” (D.M. diss., Indiana University, 2020), 2-3.

Table 6-2. The Combination of a Consonant + a Horizontal Vowel + Final Consonant

Word (C+V + C)	목
Consonant	ㅁ [m]
Vowel	ㅓ [o]
Consonant	ㅍ [k]

Intonation

One of the distinguishing features of the standard Korean language is that there is no fixed intonation on any syllable, unlike in most other Western or Asian languages. For example, Chinese characters have four tones: flat tone (\bar{a}), rising tone (\acute{a}), dip tone (\check{a}), and falling tone (\grave{a}). The intonation of the character can change the meaning of the word. Unlike Chinese, there are no specific rules of accent or intonation on any letter in the Korean language. It is somewhat similar to French, which also has no stress within the words. Korean people variously stress syllables depending on the contexts and the information that a speaker especially wants to deliver. Instead of putting stress on specific syllables, Korean people may maintain sound slightly longer on the first syllables of important nouns or adverbs to emphasize or exaggerate a speaker's intention depending on the situation and speakers. However, most likely, there is no stressed sound in singing. Therefore, singers need to speak or sing each word with no stress nor accent, giving each syllable balance equally.¹¹⁸

¹¹⁸ Yohan Kim, "A Korean Art Song Anthology" (D.M.A.diss., University of Wisconsin-Madison, 2014), 7.

Korean IPA

Consonants

Korean consonants are used as initial and/or final consonants within a syllable. Each consonant can be divided based on five places of articulation: bilabial (created when air is released through closed lips and opens the lips), dental (made when the tongue touches the roof of the mouth behind the teeth), palatal (presented when the blade of the tongue touches between teeth ridge and the hard palate), velar (produced when the back of the tongue blade touches the soft palate), and glottal (pronounced by leaving the vocal folds open without any specific articulator constricting above the vocal folds).

Korean consonants' primary distinction systems are also decided by two factors: the degree of aspiration of releasing air through sound or tenseness (hardness) of the place of articulation. Based on these rules, the consonants are divided into three types: lax (plain or loose), aspirated, and hard contrast.¹¹⁹ These three types of consonants are produced in the same articulation space or manner, without huge differences in the vibration of the vocal folds.¹²⁰ In most other languages, such as English and Chinese, the consonants are classified by voiced or unvoiced sounds depending on the vibration of the vocal folds, particularly for plosive and fricative consonants.¹²¹ However, this is not the case in Korean pronunciation. For example, In English, *p* is an unvoiced consonant that does not require vibration of the vocal folds; and *b* is a voiced one that requires vibration of the vocal folds. However, both *p* and *b* are in a pair as they share the same articulation

¹¹⁹ Jiyoung Shin, *Understanding Speech Sounds, Revised version* (Seoul, Korea: Hankookmunhwasa, 2015), 89.

¹²⁰ Lee, "A study of Korean diction for choral conductors using the principles of the Korean writing system," 51.

¹²¹ Shin, *Understanding Speech Sounds*, 87.

places and directions, such as [p] and [b] as ‘*pave* [peiv]’ and ‘*babe* [beib].’ Under this rule, the unvoiced *k* and voiced *g* are a pair that share the same articulation spot and direction, such as [k] and [g] as ‘*cold* [koʊld]’ and ‘*gold* [goʊld].’¹²² Even though the Korean consonants’ primary distinction systems are not divided by voiced and unvoiced sound, the consonants may be distinguished by voiced and slightly devoiced sounds to the western ear and professionally trained singers. To be specific, the plain consonant can be heard as a more voiced sound than the latter two types of consonants. The aspirated consonants can be heard as partially devoiced because it makes an aspirated sound with the release of air through sound. The hard consonants can be heard as tensed sounds as they occur at specific places of articulation, such as the larynx or lips.

In this section, three types of consonants (lax, aspirated, and hard) will be introduced based on the distinction of the five places of articulation with multiple example words from SoonAe Kim’s *kagok*. To distinguish the three types of Korean consonant sounds, three particular IPA signs will be applied in this paper. First, the lax (plain) sound will be written as regular IPA sign such as [p], [t], and [k]. The aspirated consonant will be written with ‘h’ on the letter like [p^h], [t^h], and [k^h]. Finally, the hard sound will be written with the ‘*’ sign on the letter such as [p*], [t*], and [k*].

Bilabial Consonants: ㅍ, ㅂ, ㅃ, ㅄ

Bilabial consonants are created when air is released through closed lips and opens

¹²² Lee, “A study of Korean diction for choral conductors using the principles of the Korean writing system,” 51.

the lips, such as the *b* or *p* sound in English.¹²³ In the Korean language, there are four bilabial consonants: ㅁ [m], ㅂ [b/p], ㅃ [p^h], and ㅄ [p*]. The ㅂ , ㅃ , and ㅄ sounds are made when the air passes through the lips, while ㅁ sound is created when the air moves through the nose, in the same way as in English.¹²⁴

Table 7. ㅁ [m], ㅂ [b/p], ㅃ [p^h], ㅄ [p*] IPA

Consonant	Word	IPA	Meaning
ㅁ [m]	마음	[ma.ũm]	heart
ㅂ [b] / [p]	빛나다	[bit.na.da]	shine
	집	[tsip]	home
ㅃ [p ^h]	아픔	[a.p ^h ũm]	agony
	포개다	[p ^h o.gɛ.da]	cover
ㅄ [p*]	기쁨	[gi p*ũm]	green

ㅁ [m] is one of the basic characters of *Hangeul*, which imitates the shape of the mouth. This nasal consonant is made with closed lips and simultaneously expelling the air through the nose with a high-located soft palate.¹²⁵ It makes the [m] sound, but it is slightly more devoiced than the [m] sound in English. Due to this, some English speakers say that it sounds like *b*. However, it still uses the nasal cavity, unlike *b*.

ㅂ [b/p] can create voiced and unvoiced sounds, which means it either can be

¹²³ Jeong, “Korean diction for singers,” 5.

¹²⁴ Sigyun Park, *Korean Phonation Education Theory* (Seoul: Korean Culture Company, 2013), 72-73.

¹²⁵ Lee, “A study of Korean diction for choral conductors using the principles of the Korean writing system,” 54.

pronounced [b] or [p], depending on its usage. It usually makes a [b] sound when it works as a syllable-initial and [p] when it works as a final consonant.

Compared to the ㅂ consonant, ㅃ [p^h] is more aspirated and needs a longer voice onset time which means the time between the start of the consonant and the start of vibration in the vocal tract.¹²⁶ ㅃ is always an unvoiced consonant, which means it is not affected by the vocal folds' action.

The ㅃ [b*] consonant is unaspirated compared to the previous two letters, ㅂ and ㅃ. Some IPA charts use a 'double p' sign as it is a combination of two plain ㅂ consonants. To make the ㅃ sound, it starts with the lips firmly closed and then pops the lips open at once. The sound is similar to Italian [p] sounds, such as *preghiera* or *prego*.

Dental Consonants : ㄷ, ㅌ, ㄸ, ㄴ, ㄹ, ㅅ, ㅆ

Dental consonants, ㄷ [d/t], ㅌ [t^h], ㄸ [t*], ㄴ [n], ㄹ [l/r], are made when the tip of the tongue touches the roof of the mouth, just behind the top front teeth.¹²⁷ On the other hand, ㅅ [s], ㅆ [s*] are made when the tip of the tongue lightly touches the back of the bottom teeth, unlike the [s] sound in English. The English [s] sound is made with the tongue touches behind top teeth.

¹²⁶ Jeong, "Korean diction for singers," 6.

¹²⁷ *ibid.*, 9.

Table 8. ㄷ [d/t], ㅌ [tʰ], ㅌ [t*], ㄴ [n], ㄹ [l/ r], ㅅ [s], ㅆ [s*] IPA

Consonant	Word	IPA	Meaning
ㄷ [d] / [t]	그대	[gũ.dɛ]	you
	받다	[bat.da]	receive
ㅌ [tʰ]	토끼	[tʰo.k*i]	rabbit
ㅌ [t*]	뜰	[t*ũl]	yard
ㄴ [n]	하늘	[ha.nũl]	sky
ㄹ [l] / [r]	클로버	[kʰl.lo.bʌ]	clover
	부드런	[bu.dũ.rʌn]	smooth
ㅅ [s]	사랑	[sa.raŋ]	heart
	근심	[gũn.sim]	worry
ㅆ [s*]	그대 있음에	[gũ.de it.s*ũ.mɛ]	Because of you

ㄷ [d/t] sounds similar to [d] when it is an initial consonant, and similar to [t] when it is a final consonant or connected with the next syllable. This consonant is created by laying the tongue right behind the upper front teeth, instead of putting it at the ridge on the roof of the mouth, and then gently flicking the tongue.

ㅌ [tʰ] starts at the same place as the ㄷ consonant but with more intensity and a stronger hissing sound. It is almost the same as the English *t* sound, but more aspirated.

ㅌ [t*] is one of the tense consonants like ㅌ, which was mentioned in an earlier section. Its pronunciation is relatively similar to Italian double *t* sound like *Vittoria*.

As it was explained in the principle of *Hangeul*, ㄴ [n] occurs the tip of the tongue touching the alveolar ridge behind the teeth on the roof of the mouth. It is a nasal consonant like an English [n] sound. However, it is placed lower, flatter, and less nasal

than the English one. This consonant needs extra preparation to perform it accurately. Singers should prepare to articulate the [n] sound before the beat starts. Otherwise, the consonant sound can be vague or cause delays of the singing vocal line.

ㄹ [l/ r] is a liquid consonant, which is in between the [l] sound and the flipped *r* sound [r] in Spanish. This consonant is not rolled at all in the Korean language. It is articulated using the wide space of the tongue front and flipped once on the alveolar ridge.¹²⁸ It also can be described as the unstressed *t* sound, found in the English word *water*.¹²⁹ When this consonant is located at the end of a word or before another consonant, it is pronounced as [l].

ㅅ [s] is similar to English *s* sound but much smoother and darker. Unlike English [s], Korean ㅅ is made when the air moves through the mouth, and the tongue touches the back of the bottom teeth. This process occurs in the lower and flat position of the middle of the tongue.

ㅆ [s*] is another tense consonant. The Korean ㅆ sound is most similar to English words finishing and starting on *s* like *sun*, or *mass*.

Palatal consonants: 스, 에스, ㅆ

Palatal consonants are presented when the blade of the tongue touches between

¹²⁸ Peter Ladefoged N., "Phonetics," Encyclopedia Britannica, last modified August 21, 2014, <https://www.britannica.com/science/phonetics>.

¹²⁹ Jeong, "Korean diction for singers," 12.

teeth ridge and the hard palate. There are three palatal consonants in Korean. They are located further forward than palatal consonant sounds in English: [tʃ] and [dʒ].¹³⁰ Due to this fact, they are considered to be alveolo-palatal consonants.

Table 9. 스[ts/dz], ㅌ[ts^h], ㅍ[ts*] IPA

Consonant	Word	IPA	meaning
스 [ts] / [dz]	조용한	[tso.yo.han]	silent
	맞아주다	[ma.dza.dzu.da]	greet
ㅌ [ts ^h]	빛	[bits ^h]	light
ㅍ [ts*]	반짝이다	[ban.ts*ak.i.da]	shimmer

스[ts] is pronounced when the air is temporarily stopped and then quickly released through a narrowed space between tongue and the hard palate. This letter sounds closer to [dz] when it is connecting two vowels or after consonants.¹³¹

ㅌ[ts^h] is more aspirated than the 스 sound. It is almost identical to the English *ch* sound, but lip protrusion should be eliminated from it.¹³²

ㅍ[ts*] is similar to 스, but with more tightness of the tongue and the pharyngeal muscles. It is similar to Italian *z* sound *pizza*.

Velar consonants: ㄱ, ㅋ, ㆁ, ㅇ

Velar is from the word *Velum*, which is a scientific term for the soft palate. Thus,

¹³⁰ Jeong, "Korean diction for singers," 13-14.

¹³¹ *ibid.*

¹³² *ibid.*

velar consonants are produced when the back of the tongue blade touches the soft palate.¹³³ Korean velar consonants consist of ㄱ [g], ㅋ [k^h], ㆁ [g*], and ㅇ [ŋ]. The first three are plosive consonants in which the vocal tract is blocked so that all airflow ceases. ㅇ, on the other hand, is more like nasal consonant.

Table 10. ㄱ [g], ㅋ [k^h], ㆁ [k*], ㅇ [silent/ ŋ], ㅇ [h] IPA

Consonant	Word	IPA	meaning
ㄱ [g] / [k]	그대	[gŭ.dɛ]	you
ㅋ [k ^h]	크다	[k ^h ŭ.da]	big
ㆁ [k*]	꽃	[k*ot]	light
ㅇ [silent] / [ŋ]	음악	[ŭ.mak]	shimmer
	방	[baŋ]	room
ㅇ [h]	행복	[heŋ.bok]	happiness

ㄱ [g/k] is pronounced when the tongue touches the soft palate. This consonant sound is entirely blocking the airflow when it is produced. The pronunciation of this letter lies in between [g] and [k] with less aspirations. In this paper, ㄱ will be synonymous with the [g] sound.

ㅋ [k^h] is identical to English [k] sound, as in carrot. This consonant needs a generous amount of aspiration.

ㆁ [k*] is a tense sound like the Italian [k]. The vocal folds are firmly closed, which causes complete restriction of airflow.¹³⁴

¹³³ Jeong, "Korean diction for singers," 15.

¹³⁴ *ibid.*, 16.

ㅇ as an initial consonant is similar to the German *h* in projecting the vowel that follows it. When a word starts with ㅇ, the consonant becomes a silent filler and emphasizes the vowel behind. If this consonant works as a final consonant, it becomes the [ŋ] sound.

The Glottal Consonant: ㅇ

The glottal consonant is pronounced by leaving the vocal folds opened without engaging any specific articulator above the vocal folds, and it helps the air to flow freely through the mouth without any disturbance.¹³⁵ There is only one glottal sound in Korean, which is ㅇ. It sounds like English *h* like *happy*.

Table 11. Primary Distinction System of Korean Consonants¹³⁶

Place of Articulation Manner of Articulation		Bilabial	Dental	Palatal	Velar	Glottal
		Plosive	Lax	ㅂ [b/p]	ㄷ [d/t]	
Aspirated	ㅃ [p ^h]		ㄸ [t ^h]		ㅋ [k ^h]	
Hard	ㅍ [p*]		ㅌ [t*]		ㆁ [k*]	
Affricate	Lax			ㅈ [dz/ts]		
	Aspirated			ㅊ [ts ^h]		
	Hard			ㅉ [ts*]		
Fricative	Lax		ㅅ [s]			ㅎ [h]
	Hard		ㅆ [s*]			
Resonance	Nasal	ㅁ [m]	ㄴ [n]		ㅇ [silent/ŋ]	
	Approximant		ㄹ [ɾ]			

¹³⁵ Jeong, “Korean diction for singers,” 16.

¹³⁶ “Hangeul Romanization and IPA Transcription,” Korean Art Song Research Institute, last modified on January 7, 2013, <http://koreartsong.com/?p=463>.

Performance Suggestion

According to the Tables and explanations above, the nineteen Korean consonants can be described in the IPA table mentioned before (Table 11). The chart is reorganized for singers based on the information of Korean Art Song Research Institute. The singers who perform Korean art song should understand the Korean consonants' primary distinction systems. Otherwise, there can be confusion among words of similar pronunciation with a different meaning. For instance of the letter “ㄷ [t^h]” and “ㄸ [t*]” in dental consonants, 타 다 [t^ha.da] means ‘to ride’ and 따 다 [t*a.da] means ‘to crop.’ Those two words look similar, but the meanings are entirely different. So, it is advised to make a more aspirated sound for the first word 타 다 [t^ha.da], and a more intensified (harder) sound for the second word 따 다 [t*a.da]. For precise delivery of the lyrics, the singer should be cautious about these characteristics of the language.

Vowels

Korean vowels can be divided into pure vowels and diphthongs. A diphthong is a gliding speech sound varying continuously in phonetic quality but held to be a single sound or phoneme and identified by its apparent beginning and ending sound, as the [oi] sound of *toy* or *boil*. Each vowel has a different place of articulation. The following IPA of Korean vowels chart is made by linguist Ji-hyung Kim.¹³⁷ His chart describes the shape of the tongue inside of the mouth. The left side is the mouth-front, and the right side is the back of the mouth. As seen in the below, this chart includes the central vowels:

¹³⁷ JiHyung Kim, “An Education Plan for Korean Alphabet and Pronunciation Using the Invention of Principle of *Hunminjeongeum*,” *The Society of Korean Language and Literature* 147 (2007): 221-58.

—[i̥], ɿ [ʌ], and ㅏ [a], and the height of the tongue is divided explicitly into half-high and half-low (Table 12).

Table 12. IPA of Korean Vowels¹³⁸

	Front		Central		Back	
	Unrounded	Rounded	Unrounded	Rounded	Unrounded	Rounded
High (closed)	ㅣ [i]	ㅟ [y]	ㅡ [i̥] ¹³⁹			ㅜ [u]
Half-high (Half-closed)	ㅓ [e]	ㅛ [ø]				ㅝ [o]
Half-low (half-opened)	ㅑ [ɛ]		ㅓ [ʌ]			
Low (Opened)			ㅏ [a]			

Pure Vowels: ㅏ, ㅓ, ㅑ, ㅜ, ㅝ, ㅡ, ㅣ, ㅟ, ㅛ

Korean pure vowels are straightforward to learn and pronounce for most speakers. However, Korean vowels can be tricky for singers to make stable and resonant as they have the darker and deeper places of articulation compared to other European languages such as Italian. Thus, singers should find adjustments to make the sound brighter and more resonant when they perform.

¹³⁸ Lee, “A study of Korean diction for choral conductors using the principles of the Korean writing system,” 28.

¹³⁹ [i̥] in this chart corresponds to [ü].

Table 13. Vowel Structure and IPA of Basic *Hangeul*

Letter	IPA	Similarity
ㅏ	[a]	English <i>a</i>
ㅓ	[ʌ]	[ɔ]
ㅗ	[o]	Italian <i>o</i>
ㅜ	[u]	English <i>u</i>
ㅡ	[ǔ]	Spread [u]
ㅣ	[i]	Italian <i>i</i>
ㅝ	[ɛ]	English [ɛ]
ㅞ	[e]	open [e]

ㅏ [a] is similar to the English vowel such as *father*. The tongue is in a lower and central position and the mouth is opened vertically with untensed corners at the lips. For this vowel, singers should drop their jaw without any tension and create vertical space. As this vowel is articulated in a darker and deeper place, it is recommended for singers to raise their soft palate higher to make the space inside of the mouth larger, to make a forward resonance, and not to disturb the sound and air flow.

ㅓ [ʌ] is located slightly higher than the [ɔ] sound and lower than the [o] sound. This vowel should be pronounced with enough vertical room in the mouth and with a raised soft palate; otherwise, it can be confused with the ㅡ [ǔ] vowel, which is horizontally spread.¹⁴⁰

ㅗ [o] vowel is identical to the Italian [o] vowel. It is created with the lip

¹⁴⁰ Jeong, “Korean diction for singers,” 24.

protrusion. Because its articulation point is far back and mid-high, the tongue may cover or block the open throat and the vocal tract. In this case, putting the tongue and jaw in an [e] position and pushing the lips gently forward like an [o] shape can be effective.

ㅓ [u] is similar to the English [u] sound with a little less tension at lips. For this vowel, the lips make a horizontal oval shape.

The next vowel is —[ǔ]. Most non-Korean people confuse ㅓ[u] and —[ǔ] due to their similarity. Thus, it is important to note that the —[ǔ] sound is more spread and flatter than ㅓ. The lip shape is horizontal and unrounded, and the mouth is nearly closed. This pronunciation often causes a lack of resonance or shallow sound due to its flattened shape. It is recommended for better sound delivery to collect the lips slightly forward like French schwa [ə] and raise the soft palate, especially in the high range.¹⁴¹

ㅣ [i] is relatively similar to Italian [i] sound with a slightly higher and closed position. To pronounce this is vowel, maintain the position for the — sound and then firmly push the tip of the tongue behind the lower teeth. It is beneficial to maintain a vertical space inside the mouth to create a richer sound and assimilate with other vowels.

ㅓ [ɛ] is similar to the English [ɛ] sound, as *said*. Although the tongue position of this vowel is mid-low, it is not beneficial for singers to push the tongue lower position because it may cause tension in the jaw muscles. Thus, instead of pushing the tongue down, it is better to open the jaw slightly more than the [e] sound below.¹⁴²

ㅓ [e] is similar to English [e]. However, in the modern Korean language, the

¹⁴¹ Jeong, “Korean diction for singers,” 24.

¹⁴² Lee, “A study of Korean diction for choral conductors using the principles of the Korean writing system,” 32.

distinction between the ㅟ and ㅠ vowels is ambiguous. To create this vowel, make the [i] position and then lower the jaw and open the mouth slightly. To avoid making [e:] sound too closed, it is advised to make sufficient space between upper and lower molars.

Compound Vowels with [j] Glide Construction: ㅟ, ㅠ, ㅢ, ㅣ, ㅤ, ㅥ, ㅦ, ㅧ, ㅨ

Table 14. Structure and IPA for Compound Vowels with [j] Glide in *Hangeul*

Letter	IPA	Composition
ㅟ	[j]+[a]	ㅣ + ㅏ
ㅠ	[j]+[ɛ]	ㅣ + ㅓ
ㅢ	[j]+[ʌ]	ㅣ + ㅕ
ㅣ	[j]+[e]	ㅣ + ㅗ
ㅤ	[j]+[o]	ㅣ + ㅛ
ㅥ	[j]+[u]	ㅣ + ㅠ
ㅦ	[ʊ]+[j] or [ɛ]	ㅡ + ㅣ

Each of the compound vowels (ㅟ, ㅠ, ㅢ, ㅣ, ㅤ, ㅥ, ㅦ, ㅧ) have the same structure and pronunciation of each of pure vowels (ㅏ, ㅓ, ㅕ, ㅗ, ㅛ, ㅝ, ㅟ), except that the extra ㅊ is added on them. The pure vowels with this dot become compound vowels with the diphthongs [j] glide (semi-vowel) attached in front of the syllables. The shape of the vocal tract is the same with [i] sound; however, it is held very short since the [j] is a gliding sound. This principle holds true for all vowels except for the ㅦ vowel. The vowel ㅦ is the only off-glide diphthong, in which the glide goes behind the plain vowel (Table 14). The ㅦ vowel is used most often in a word such as ‘~으,’ a combination with the

consonant ㅇ, which means ‘of’ in Korean. When used with this meaning, it is located between two words, and it becomes [ɛ] sound.

Compound Vowels with [w] Glide Constructions: ㅘ, ㅙ, ㅚ, ㅛ, ㅜ, ㅠ

Table 15. Structure and IPA for Compound Vowels with [w] Glide in *Hangeul*¹⁴³

Letter	IPA	Composition
ㅘ	[w]+[a]	ㅊ+ㅏ
ㅙ	[w]+[ʌ]	ㅊ+ㅓ
ㅚ	[w]+[ɛ]	ㅊ+ㅞ
ㅛ	[w]+[e]	ㅊ+ㅟ
ㅜ	[ø]	ㅊ+ㅛ
ㅠ	[y]	ㅊ+ㅠ

The last six compound vowels below are made by linking each letter with a [w] diphthong. [w] is a voiced labial-velar approximant, formed with rounded lips and the back of the tongue placed near the soft palate area. The position of the vocal tract is the same as [u] but is only held momentarily.¹⁴⁴ As shown in the [j] glide, the [w] glide is attached in front of the plain vowels. The [w] sound is created from the ㅊ or ㅊ vowels. For instance, ㅊ and ㅏ combine to make ㅘ, and following the corresponding rule, ㅊ and ㅓ connect to create ㅙ. The same rule applies to ㅊ, ㅞ, ㅟ, ㅛ, ㅜ, and ㅠ.

¹⁴³ Lee, “A study of Korean diction for choral conductors using the principles of the Korean writing system,” 42.

¹⁴⁴ *ibid.*

Performance Suggestions

Speaking the basic Korean vowels is straightforward and simple. Thus, in spoken Korean, it is easy to follow the rules and create the appropriate sounds. However, as most of the sounds are located in darker and lower articulation places than other Western languages, it makes it difficult for singers to sing with resonant and bright placement. Hence, it is crucial to find resonance with slight position adjustments, such as making the resonating space more vertical. Specifically, when a singer pronounces the vowel [ũ], the inside of the mouth should be vertical with a highly lifted soft palate, even though the original spoken vowel is spread. The [ε] vowel can also be difficult to sing due to its lower tongue placement. Because of this, it may cause tension in the tongue and jaw area. Thus, instead of pushing the tongue down, it is advised to open the jaw slightly more. Furthermore, it is essential to follow the Korean IPA and recorded videos to achieve authentic Korean vowels, instead of assimilating the Korean letters to the characters in other languages.

Musical Analysis for SoonAe Kim's *Kagok*

Since composing her first *kagok* in 1938, SoonAe Kim composed more than 100 *kagok* over the span of approximately seventy years of her musical career. She was one of only a few females among the first and second generations of Western-style Korean-composers. Even though she composed Western-style music, SoonAe Kim was always aware of the risks of reckless adoption of foreign culture and aimed for an ideal coexistence of foreign and Korean musical elements in her *kagok*. In her autobiography, she wrote that non-western people are easily westernized; when they stay abroad, they

lose their national identity and the values of their own culture. However, SoonAe Kim was proud to maintain her own cultural heritage while simultaneously absorbing new ideas from other cultures. She suggested this was the right direction for modernization. Also, SoonAe Kim encouraged Korean musicians to be active in both Asian and Western classical music's mutual influences and development. SoonAe Kim always persisted in using Korean poems in her art songs and never forgot to embrace Korea's unique culture and beauty. Dr. Kim tried to bring the deeper values of the musical arts both West to East and East to West. She was not a musician who wrote music for only entertainment purposes but a cultural nationalist who appreciated her national heritage. She encouraged the Korean people to feel courage and optimism for the country's painful societal circumstances through her compositions. SoonAe Kim composed the three *kagok* included below, which reflect the influences from the external factors mentioned in Chapter Two.

The first *kagok* is "Four-leaf Clover" (1938). This song is her earliest *kagok*, which was composed when she was at Ewha Womans University. Because she wrote not only the music but also the lyrics for this song, the music expresses the pleasant and bright text very well. After she hung out with her friends in the clover garden in the music school's backyard, she composed this song. The text of this *kagok* is about the happiness of youth and innocent pleasure. The second song, "Song of April" (1953) with lyrics by MokWol Kim, was composed right after the Korean War ended. SoonAe Kim was in the most tragic period of her life. Her husband had disappeared, and her country had been destroyed due to the war. However, the music has a pleasant atmosphere and positive sentiment, reflected also with the bright text. Even though SoonAe Kim was in a

depressing situation, she never directly revealed the emotion in the text and music, but rather cheered up and encouraged both herself and other people with her composition. The last song, “Because of your presence” (1964), is the latest composition among SoonAe Kim’s three *kagok* in this paper. She wrote this song with longing for her husband. Her art songs are usually composed in a positive and cheerful atmosphere. However, this song is more sorrowful and calmer than her other *kagok*. The poem by NamJo Kim is about pursuing a pleasant and desirable presence while overcoming loneliness and exhaustion, something to which SoonAe Kim could certainly relate.

SoonAe Kim’s music was welcomed and enjoyed by Korean audiences because she always used Korean poems, which imply pain, pleasure, desire, and other common emotions in Korean society as well as being in their native language. Moreover, SoonAe Kim consistently applied Korean traditional musical elements and the stories of Korean daily life in her songs, which was well-received by the public. Thus, it is crucial for singers and musicians who perform SoonAe Kim’s repertoire to understand not only musical characteristics but also the historical and societal context reflected in her music.

네 잎 클로버 / “Four-leaf Clover” / [Ne.ip^h.kũl.lo.bʌ] (1938)

SoonAe Kim’s first attempt at composing *kagok* was in 1938 when she was nineteen years old. As soon as the *kagok* form was created and introduced to the musicians in Gyeongseong, the capital city, SoonAe Kim became interested in it like many other young composers. Because she studied composition at the university, it was easy for her to learn and experience the new song genre. SoonAe Kim wrote this song,

“Four-leaf Clover”, in just one day, as she mentioned in her 1976 *Kyunghyang Press* interview. She stated:

“The backyard of Ewha Music School was full of clover plants. Most students used to stay there, sing a song, and look for four-leaf clover during break time. The day I composed this *kagok*, I also hung out with my friend in the backyard and looked for the four-leaf clover. When I returned to the practice room, I suddenly got an idea for the melody and the lyrics. I roughly drew the melody on the staff paper and finished it at home that night. Which means it took just one day to complete the composition of this song.”

“Four-leaf Clover” is set in 6/8 rhythm and G Major. It is a through-composed song consisting of one verse. This composition includes public-friendly elements such as simplistic melody lines with bright G Major harmonies and easily accessible text with daily life topics. During this early period of her career, SoonAe Kim focused her composition of basic tonal harmonic music with the expression of the lyrical Korean poem. “Four-leaf clover” is divided into two parts: A and repeated A (A’), with a short piano interlude. The introduction starts with the continuous sixteenth notes for four measures. The right hand introduces the first vocal melody line during this introduction, leading into the vocal part smoothly. At the end of the introduction, the right and left hand of the piano part join completely in unison at measure 4. This complete unison gives off unified militaristic nuance, which would make sense as an influence on SoonAe Kim due to Korea’s societal situation. The unison finishes with two grand accented eighth-note chords, which reminds one of playing *Chajinmori Changdan* with *Janggu* (Fig. 12).

Figure 12. Comparison of Introduction Rhythms and *Chajinmori Changdan* ¹⁴⁵



After the climax in the A section (measure 34-36), SoonAe Kim arranged chromatic descending lines and completely removed piano accompaniment for three measures to emphasize the vocal line and leave an aftertaste of the joyful atmosphere of the climax (Fig. 13).

Figure 13. Complete Absence of Piano Part



SoonAe Kim used multiple colorful chords and interesting harmonies throughout this song. When she composed her early *kagok*, she started studying piano and composition more in-depth in college with composer SeHyung Kim’s guidance. Since

¹⁴⁵ Shin, “*Chajinmori Changdan*.”

SeHyung Kim recently came back to Korea after earning his degree in composition in the United States, SoonAe Kim was able to learn the latest and more developed western musical knowledge such as counterpoint and applied these new techniques to this song. When the A section ends, the composer placed four measures of interlude that have a similar melody to the introduction. After the interlude, the vocal line enters as the A' section with a slight variation of the A section to maximize the pleasant sentiments. In this section, the excitement of the text is reflected musically with accent marks and sustained high notes (measure 48-58) (Fig. 14).

Figure 14. Accent Marks and Sustained High Notes

50

The image displays a musical score for a song, featuring a vocal line and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are in Korean: '로우 버 아 - 씬 음 과 사 랑 의' and '영 - 혼 아 - 빛 - 나'. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). Two specific areas are highlighted with red boxes: the first box is around the vocal line in measures 48-51, showing notes with accent marks (>) and a sustained high note; the second box is around the vocal line in measures 52-55, showing a long, sustained high note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

The combination of song and text is outstanding, as SoonAe Kim wrote both the music and lyrics herself. The composer used the word-painting technique in this song. Word-painting is a composition technique that reflects the literal meaning of a song's lyrics or story elements in programmatic music. She uses an ascending line with repeated eighth notes pattern toward the word *Sky* in measure 7 (Fig. 15).

5 Figure 15. Word Painting: Ascending Line toward the Word “Sky”

The figure shows a musical score with three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The lyrics are '저 녀늘 빛나 는' followed by '하늘' and 'Sky'. A red arrow points from the 'mf' dynamic marking to the 'f' dynamic marking above the final note of the ascending eighth-note pattern. A red box highlights the lyrics '하늘' and the English translation 'Sky'.

The composer also set arpeggio patterns with various dynamics in the piano part throughout the song, which reminds the listener of the image of the spring breeze. The arpeggio setting is similar to Franz Schubert's compositional style, which is shown in his *Lieder* “An die Mond” and “Die Forelle.” Schubert's *Lieder* are considered the epitome of German *Lieder*, and it seems SoonAe Kim also was significantly influenced by his style. Moreover, she set significant nouns in high ranges with long notes to emphasize and color of the words, such as ‘Sky (measure 7),’ ‘Four-leaf clover (measure 18-19),’ ‘My love (measure 24-25)’ and ‘My soul(measure 53).’ The influence of Schubert is also shown in the chord settings with the use of major and minor subdominant chords to show color changes depending on the atmosphere of the text. For example, at measure 14, when the lyrics say ‘푸르른 숲에 누워서 (*lying in the green forest*),’ which gives a

peaceful sentiment, she used a C major chord. Following in measure 16, when the lyrics change to *헤치는 나의 두 손길* (*looking for four-leaf clovers*), which gives desperate and nervous emotions, the composer set it with c minor chords (Fig. 16).

Figure 16. Word Painting: Major and Minor Chord Changes

lying in the green forest (Major)

looking for four-leaf clover (Minor)

Since this song was composed in the early period of her composition career, it shows the purest and the most natural atmosphere. Even though there were not many complicated or experimental harmonies in this song, she used her music and text to express her pleasant emotions with simple and straightforward harmonies. SoonAe Kim composed both the music and the text. Thus, their combination is well-harmonized, and the meaning of the song is clearly expressed and delivered, especially with the word-painting. This music perfectly represents the early period of *kagok* and shows the beauty

of them. For example, it gives off the pastoral and folkloric sentiment, which was one of the most significant *kagok* characteristics in the early period. SoonAe Kim also assembled the juxtaposition of beautiful melody throughout the song with militaristic or march-like patterns amidst the flowing lines. It shows how societal events such as war, militaristic circumstances affected the Korean musicians and their compositions. Her music was not just an art song but also a shred of cultural evidence that shows Korean peoples' lives, giving it importance within not only the Korean musical canon, but the art song canon as a whole.

4 월 의 노래 / Song of April / [sa.wal.e.no.re] (1953)

One of SoonAe Kim's biggest goals of writing *kagok* was cheering up and encouraging people to overcome their hardship with her music. She was concerned with alleviating the despair of soldiers and students since she was a life-long educator. One of her *kagok*, "4 월 의 노래 (Song of April)," was composed for students, which she wrote for the celebration of launching the magazine, *HakSaeng-Gye* (magazine for students), in 1953. She dedicated the song to them because the magazine shared her perspective, aiming to give hope to students in despair. She composed this song when she came back to Seoul, right after the war ended in 1953. Although she had to write this song in a desolate room without a glimpse of sunlight, she eagerly looked forward to a better and more stable life. She imagined the shimmering and splendid spring day of her country. Her earnest optimism is reflected in the music with the use of the major key. This song also implies her desire for the safe return of her husband, who was kidnapped and taken to North Korea by the North Korean army several years before.

SoonAe Kim used more developed and sophisticated harmonies in this song compared to her earlier *kagok* “Four-leaf clover.” She was influenced by two external factors, and it affected her composition style. First, her husband Hyung-ro Kim was the biggest influence. After she got married, she learned various musical ideas from her husband, a bass-baritone who studied Japan for decades. Since Hyung-ro Kim loved to sing with SoonAe Kim at the piano, she was exposed to many European art songs and opera arias. It affected the piano parts in her *kagok* during this period, which were stronger and more noticeable than her early *kagok*. Another factor is the unexpected separation from her husband. This sorrowful experience brought deeper and darker sentiments to her music. She was also able to empathize with other Koreans’ depressing daily lives and healed them with her music.

The music is set to text by male poet Mokwol Park (1916-1978). He was one of the most famous and influential Korean poets and scholars. The poet focused on children’s poems during his early period, and he was highly influenced by childhood topics and folkloric themes. Thus, his poems were often pastoral, peaceful, and involving nature. The poem “Song of April” has a sense of communion with nature. The poet wrote this poem on one splendid day in April to cheer up young students in Korea right after the Korean War. The poem describes a person sitting down beneath a magnolia tree near a port and reading the novel *The Sorrows of Young Werther* by Goethe, which was one of the most popular novels among Korean students back then. Even though the person is alone at the port, where no one looks for her, she was happily amused by the beautiful and pleasing spring. When the poet wrote this poem, he was a schoolteacher in Ewha Womans High School, which is in the same foundation as Ewha Womans University.

According to his interview with the *Kyunghyang* press in 1976, he stated that he had imagined that the Korean people escaped from the difficult post-war situation and heavy atmosphere when he wrote this poem. He also mentioned that he was inspired by the young female students who read the books under the shade of trees in the school garden. Even though it is ambiguous whether SoonAe Kim and Mokwol Park knew each other before this collaboration or not, they were both appointed as a composer and a poet upon *HakSaeng-Gye*'s request to make a *kagok*. As both were teachers who truly wanted to cheer up young students in Korea, who in turn were affected due to the depressed society right after the Korean war, they decided to create a song together with this poem.

The song consists of lyrical melodies and western-style harmonic ideas and movement. It is set in E flat major, with a 3/4 meter and ABA' form. The song is in strophic form, where the two verses have the same melodic structure. Even though the poem generally sounds mostly positive and pastoral, it also implies the underlying despair or sadness. For instance, the person in the poem seems somewhat freed and pleasant. However, reading the book *Werther*, which is a tragic story, and staying at a port by her/himself without anybody sounds lonely and sad at the same time. SoonAe Kim slightly added the sentiment in the *kagok* from Mokwol Park's poem by placing numerous uncommon chord progressions from major to minor and minor to major throughout the song and expressed the two sides of the poem. It implies the co-existence of multiple sentiments with the diversified musical setting, such as an unexpected usage of the E flat augmented chord at the climax(measure 19) and the sudden entrance of G flat that becomes G natural at the postlude (measures 29,30). It seems she wanted to express both the pleasant feeling of the return of spring and the tearful sentiment of the

Korean people's exhaustion during the post-war situation. SoonAe Kim empathized with Korean people's experiences and tried to cheer up and comfort Korean people in despair with this considerate musical setting.

In this *kagok*, the Korean traditional pentatonic scale (e^b, f, g, b^b, and c) was significantly used throughout the song to give a folkloric atmosphere. For example, from the beginning of vocal melody until the climax, only pentatonic scales were used in the vocal line. Especially, in measure 5, SoonAe Kim put the note 'C,' one of the Korean traditional pentatonic notes, which is the vi⁶ chord in the E flat Major scale, to give a sense of folkloric tunes without distracting the entire harmonic structure (Fig. 17). This chord (vi⁶) is also the relative minor chord, which could be the composer's intention of showing the Korean people's underlying hopelessness. Moreover, SoonAe Kim set both vocal and piano lines in unison to emphasize and give great support to the vocal line. Concurrently, she considered the pianist as another soloist in this *kagok*. She put the sophisticated counterpoint between voice and piano considerably to express colorful harmonization throughout the song.

Figure 17. Usage of the Korean Pentatonic Scale in "Song of April"

5

1. 목련 꽃 그늘 아래서 베르테르의 편지 읽노라 구름
2. 목련 꽃 그늘 아래서 긴 사연의 편지 쓰노라 클로

Chord symbols: Eb: I, vi⁶ I

In the introduction (measure 1- 4), the piano begins with the first two notes of the vocal line (g-bb), and it is modified to (g-f#-bb) (Fig. 18). This modification creates abnormal harmonies at the second beat of measure 2, which is augmented sixth chord. This chord gives strange and gloomy sentiment in the middle of E-flat major flow in the introduction. It seems SoonAe Kim wanted to express carefully the underlying torment of her and other Korean people who suffered from the post-war situation. She placed this odd but sensual chord during the middle of a bright and optimistic melody line and expressed multiple emotions in the introduction. At measure 2, it partially plays a motive of the climax (e^b- e^b- e^b) (measure 18-19), and it is solved with I₄⁶ (Fig. 18).

Figure 18. Partial Motive of the Climax in the Introduction

The figure displays a musical score for a piano introduction and a vocal line. The piano part is in 3/4 time, E-flat major, and marked 'Moderato'. The vocal line is in 3/4 time, E-flat major, and marked 'f'. The piano part begins with a circled '1' above the first measure. The first two notes of the piano part are circled in red and labeled 'g - b^b' and 'g - f[#] - b^b'. The second measure of the piano part is circled in red and labeled 'IV₄⁶'. The piano part continues with a circled '17' above the first measure of the vocal line. The vocal line begins with the lyrics '타 보 노 라' and continues with '돌 아 온 사 월 은 생 명'. The piano part is annotated with 'Eb:', 'I', 'V⁺', 'IV₄⁶', and 'I₄⁶'. The piano part is annotated with 'f' and 'f'.

After that, the vocal line starts with simple and lower notes to create a calm, lyrical atmosphere. Simultaneously, the piano part plays in unison and supports the vocal lines with a slight arpeggio embellishment at the end of each phrase (e.g., measure 5, 8,

and 11-12). Especially at measures 11 and 12, when the lyrics mention *piri*, the Korean flute, SoonAe Kim describes the Korean *piri* sound by using the pentatonic scale at the piano part (Fig. 19). This word-painting technique helps to unify the vocal line and the piano line well together and also gives a folkloric sentiment in this *kagok*. In the orchestral version, this part is played by the woodwind instrument such as clarinet or flute, depending on its arrangement.

Figure 19. *Piri* Sound Using the Pentatonic Scale in the Piano Part

The image shows a musical score for a vocal piece. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A box labeled '9' is in the top left corner. The lyrics are in Korean: '꽃 피는 언덕에서 피리를 부노라' and '아 -'. The piano part features a pentatonic scale in the right hand, highlighted with a red box. The score is marked with 'f' and 'p' dynamics.

Also, when at measure 16, she made a cadence with vi^6 chord, which contains the note 'C,' which is an essential note in the traditional pentatonic scale (Fig. 20). SoonAe Kim also put tenuto signs on both hands at the note 'C.' Tenuto makes to hold or sustain a note for its full length. Thus, listeners can clearly hear the folkloric note at the cadence.

Figure 20. The Note ‘C’ and Tenuto: Emphasis of Folkloric Note

The image shows a musical score for a song. At the top left, there is a box containing the number '14'. The score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The vocal line has lyrics in Korean: '와 와 이 름 없 는 향 구 에 서 배 들 깊 은 산 골 나 무 아 래 서 별 을'. The piano part features a melody with a tenuto mark over a note. A red rectangular box highlights a specific note in the piano part, which is a C note. The score includes dynamic markings like 'pp' and various musical notations such as notes, rests, and slurs.

At the climax, where spring is praised in the refrain section (measure 18-21), SoonAe Kim put longer dotted rhythms and the highest notes to emphasize the melody, full of excitement. SoonAe Kim applied the dotted rhythms from the partial motive of *Gutgeori Changdan* (♪♪♪ ♪♪♪) (Fig. 21). Simultaneously, the piano part supports the elevation of emotions with the repetition of triplets. The triplets were not often used in *kagok* compositions when she composed this song. However, SoonAe Kim has naturally been exposed to the German lieder such as Schubert’s “*Erlkönig*” thanks to her husband, who influenced by German lieder. It seems as though she wanted to put both Korean folkloric elements and the developed Western musical elements in her song simultaneously at the climax which represents the whole song. She always aimed for the modernization of *kagok* and an ideal coexistence of foreign and Korean musical elements in her music. Additionally, she used the E-flat augmented chords, the third chord, and the secondary chord at the piano part instead of using standard E flat Major chords to express complexity of co-existence of the two opposite emotions: excitement and despair. The

rhythmic and melodic equipment in this climax gives a sense of grand scale of music and militaristic and religious music.

Figure 21. Climax and its Chord Progression
Gutgeori Changdan

E^{b+} III V/V (9)

After the climax, SoonAe Kim gradually calmed it down with a *piano* dynamic and descending melodic line at measures 24-28. At this melodic line, she applied more word painting at measures 24-28 (Fig. 22). When the lyrics say ‘a shimmering, splendid season’ the melody slightly ascends to the high range with major harmonic setting, and when the lyrics suddenly change to a ‘tearful, colorful’ season,’ the melody line descends to the lowest range of this song, following with augmented chords setting. She composed the piano part following the vocal line and placed $g\sharp$ and $g\flat$ at the postlude (measure 28-29), which is connected to the descending vocal line (measure 24-27). This melancholy harmonic pattern was rarely found in the *kagok* during the period. It seems she was perhaps affected by the European art song, such as French melodies that were sung by Hyung-ro Kim. SoonAe Kim placed the melancholic and uncommon harmonies at the beginning and the end of the song to remind us of the dual-emotions in this song (Fig. 22). The tonic minor sixth chord at measure 29 is somewhat reminiscent of the nineteenth

century American ultra-romantic compositional style, which was practiced by the American composer Edward MacDowell and others. SoonAe Kim may have been exposed to and influenced by this style while studying with her professor Se-Hyung Kim, who studied in the United States. It is possible she heard this style from visiting Christian missionaries or the American army. The alternating major and minor give a feeling of mixed emotions.

Figure 22. Word Painting and the Interlude

The image shows a musical score for a song. At the top left, a box contains the number '22'. The score is divided into two systems. The first system contains the vocal line and the piano accompaniment. The vocal line has lyrics in Korean: '을 밝-혀 든 다 빛나 는 꿈의계절 아 눈물 어린무-지개'. Above the vocal line, there are two annotations: 'a shimmering, splendid season' and 'tearful, colorful season'. The piano accompaniment has dynamic markings 'mp' and 'p'. Red arrows point from the annotations to specific notes in the piano part. The second system shows an interlude with the lyrics '계 절 아'. Two red boxes highlight specific notes in the piano part of the interlude.

When SoonAe Kim composed this song, she was still in the despair from the unexpected separation from her husband. She intensely focused on composition every night to avoid facing the loneliness of being alone, and it ironically helped to upgrade the musicality and skills in her compositions. Thus, her compositions during the post-war contained bolder and more interesting harmonies with various emotions than the last

piece, “Four-leaf Clover,” which was thoroughly pure and pleasant. She truly believed her music could heal Korean people’s minds same as she overcame her agony with her music. She composed both cheerful major harmonies and sorrowful minor chords in her *kagok* to empathize with Korean people’s underlying torments. Encouraging people to overcome their hardship with her music, which was one of her biggest goals, was realized via this *kagok* “Song of April.”

그대 있음에 / Because of Your Presence / [gŭ.dɛ.it.ts*ŭ.mɛ] (1964)

In the winter of 1963, upon the request of the Korean press, SoonAe Kim composed this song. Even though she wrote this song to celebrate the new year, this song has a longing sentiment. According to Ewha Womans University’s article, SoonAe Kim composed this song longing for her husband to return.¹⁴⁶ Ever since her husband had been kidnapped by the North Korean soldiers, she had waited for his return. After a lengthy study abroad, she moved back to the house in Seoul where she had lived with her husband for a mere four years of marriage before his kidnapping. She waited for him for several decades at their house, though it was not certain that he would ever return.

This poem is written by the female poet Namjo Kim. She was highly influenced by her religion, Catholicism. She is well known in Korea as ‘the poet of love,’ as she often wrote about love and life in her poems. In this poem, Namjo Kim describes pursuing a pleasant and desirable existence by overcoming loneliness and exhaustion. The most prominent characteristic of this poem is that the poetic object is ambiguous,

¹⁴⁶ Ewha Womans University, “SoonAe Kim, the first female composer who loved her faith.”

meaning it could be a person or place or something else. The poet intentionally did not select a poetic object. Thus, many interpretations are possible depending on the reader's perspectives. Some people say that this is a religious poem, and others say it is about longing and appreciation for a lover.

“Because of your presence” is in 4/4 meter and is in AB and shortened A’ form. SoonAe Kim responded to the poet’s intention of ambiguity with the chord setting at the beginning of the song. SoonAe Kim set the vi chord in F Major as the initial chord of the song to make the introduction vague and ambiguous. The vi chord is not used for the introduction often as it is not a clear major chord. The vi chord gives the tonic of d minor mood, even though it was set in F major (Fig. 23). Throughout the song, she consistently gives a sense of F Major and d minor keys simultaneously until the end to amplify the ambiguity. This technique was often shown in her other *kagok* during this period such as “When the twilight gets darker (1958).”¹⁴⁷ The introduction finishes with the I chord of F Major at measure 4. The F Major modulates to A Minor at measure 11 when the texts imply loneliness and then returns to F Major at measure 18 (Fig. 24). The A section uses non-diatonic chords during modulations from F Major to A minor and back to F Major.

Figure 23. Chord at the Beginning of the Introduction



¹⁴⁷ Chae, “Kim Soon-Ae’s Kagok: Searching for ‘Originality’,” 73-74.

Figure 24. Harmonic Modification from F Major to A Minor

FM: vi I₄⁶ iii₆
 am: i⁶ iv I₄⁶ V₇ i

In this song, SoonAe Kim maximizes her desperate longing with the highest sustained note and quickly moving harmonic progressions (Fig. 25). After the sustained note, the text 그리움이여 (Oh, I miss you) is set three times with slight variations at measure 17-20. Even though there is no repetition of texts in the original poem, SoonAe Kim set the repetitions to emphasize and express it in multiple ways. The first 그리움이여 starts in a low range—this is a preparation for the second. The second one is an octave higher than the first one — this is an explosion of the yearning sentiment. Finally, it is finished with the third repetition of the text with the use of ritardando and a fermata — this calms the emotion. SoonAe Kim placed each 그리움이여 differently to emphasize the desperate and lonesome feeling of the speaker. After the fermata at measure 20, the repeated A section begins. Like the A section, this section also uses multiple non-diatonic chords and secondary chords, which gives a mood of ambiguity.¹⁴⁸

¹⁴⁸ HyeJin Kim “A Study on Relation between Poem and Music Found in Korean Modern Lyric Songs” (Master dissertation, Pai Chai University, 2016), 37.

Figure 25. The Sustained Note at the Climax and Repetitions of 그리움 이여

13 1st : Preparation 2nd : Explosion

16 3rd : Calming down

이 - 오 오 그리움 이 여 그리움 이 여 그리움 이 여
 이 - 오 오 그리움 이 여 그리움 이 여 그리움 이 여
 이 - 오 오 그리움 이 여 그리움 이 여 그리움 이 여

rit. *pp* *a tempo* *mf*

Instead of using dotted rhythms and traditional pentatonic scales, which she often used to emphasize the music and text, she built up the climax starting from measures 8 through 10 with the jazz-reminiscent harmonic settings with multiple chromatic accidentals, which remind one of George Gershwin’s compositional style (Fig. 26). These romantic chord progressions reflect the influences of American Jazz and pop culture in SoonAe Kim’s composition. Again, she may have been affected by her studies in the United States or the cultural influences of the American soldiers and people who lived in Korea during the early twentieth century.

Figure 26. Jazz-like Harmonic Settings (Gershwin's Influence)

7

러 - 손 잡 게 하 라 - 큰 기쁨 과 - 조 용 한
어 - 그 빛 에 살 게 해 사 는 것 에 - 외 롭 고

10

갈 망 이 그 때 그 때 있 음 에 그 때 있 음 에
고 단 함 그 때 그 때 있 음 에 그 때 있 음 에

cresc. *p* *pp*

It also shows how much she grew up as a composer during the period between the “Song of April” and “Because of Your Presence.” After she composed the “Song of April,” she moved to the United States and Europe to study. It seems she was naturally kept a distance from Korean societal circumstances and easily absorbed new culture; it was revealed in her music less usage of the old technique she used to use before. Moreover, she studied at Eastman School of Music with Alan Hovhaness (1957), and she learned from Max Deutsch (1961), who was a student of Schoenberg, during her study in Europe and was influenced greatly by them. She learned sophisticated modern musical techniques such as atonal music and developed her compositions with new musical ideas.

The most significant characteristic during the period SoonAe Kim wrote this song was the “complexity” harmonically and technically. Instead of using dotted rhythms and pentatonic scales, which gave a militaristic and march-like sentiment, she applied the advanced and contemporary techniques that she learned from studying abroad to her composition. However, SoonAe Kim was aware of the risk of the incautious acceptance of foreign materials. Thus, she looked for a way to keep both Western and Korean material in her music. After she went back to Korea, she applied the advanced modern composition style to her music combined with the Korean folkloric elements, instead of focusing on one aspect only. The piano part also took an independent role since this period, and sometimes it led the vocal line with complex technique and fast passages. This experimental composition, that Korean composers rarely followed, created her unique compositional style. It was not just reckless Westernization nor conservative ultranationalism. She found the balance between two different music styles: Western (European) and Western-style music in Korea. She upgraded herself as a composer through her international studies and pursued her own modernized musical style. The song “Because of your presence” is a perfect example of her developed composition style.

Conclusion

SoonAe Kim, one of only a few females among the early generation of Western-music composers in Korea, lived as a life-long musician for approximately seventy years and composed numerous *kagok* throughout her musical career. SoonAe Kim became a witness to the history of *kagok* and made an outstanding contribution to establishing

kagok as one of the most important genres in Korean music. Even though she composed Western-style music, SoonAe Kim was always aware of the importance of maintaining her own cultural heritage. She never lost her national identity and the values of her own culture while simultaneously absorbing new ideas from other cultures. She always aimed for an ideal coexistence of Western and Korean musical elements in her *kagok*. As a result, her *kagok* always contained both Western musical structures, Korean traditional musical elements, and texts which talked about the daily life of Korean people.

SoonAe Kim pursued a professional career during the early period of Western music in Korea. During this period, there were not many resources and examples of Western classical music to practice. Therefore, she became a role model to future Korean female musicians who followed in her career footsteps. Dr. Kim was generous to support and encourage Korean musicians, especially fellow females, as well as anyone who needed her help. She used her eloquent writing and speech to speak up for professional female musicians in Korea. In Korea, she could be equated to a figure such as Nadia Boulanger, who also worked for many talented, though not famous, musicians in her generation. SoonAe Kim was recognized in Korea as the most significant first-generation composer. However, her music has yet to be seriously studied by the international musical community, and she has unfortunately and unnecessarily been pushed aside in most studies about other prominent, mostly male, composers in Korea.

One of the main purposes of this paper is to introduce SoonAe Kim's beautiful *kagok* and encourage their inclusion in the international art song canon. Her music is presented through the research on SoonAe Kim's life as a professional female composer and how the three external factors (Christianity, The Korean War, and *Kagok*)

contributed to her professional musical identity. Additionally, the performance guides for three of her *kagok* with an accompanying IPA recording allow the Korean language and art song form to become accessible internationally. Even though the *kagok* she composed are still loved in Korea, there have not been many chances for them to be performed by non-Korean singers and musicians due to the unfamiliarity of the Korean language and foreign pronunciation. However, it will be deplorable if SoonAe Kim's music and life are not studied due to language restriction. Musicians today can still learn many lessons from her life as a musician and a professional woman. She was not a musician who wrote music for only entertainment purposes but a cultural nationalist who appreciated her national heritage. SoonAe Kim's music and life should be studied more and appreciated by future generations all over the world. I firmly believe her music can make a great impression and warmly encourage audiences throughout the world who are in despair, despite the language barrier, just as her music helped the Korean people who suffered from their country's painful societal circumstances to move forward.

Following this research, I suggest further studies of the second and third generations of Korean female composers. During SoonAe Kim's life as an educator, she trained countless younger composers and musicians. Because of her passionate and diligent character and her modernized compositional style, her students and younger generation composers were highly influenced by her. For instance, renowned composer YoungJa Lee (b. 1931), an expert in Modern Classical Music, studied in Paris and the United States, following SoonAe Kim's career path. She was inspired by SoonAe Kim's enthusiasm for *kagok* and especially liked NamJo Kim's poems, whose text "Because of Your Presence" was set by SoonAe Kim. YoungJa Lee also set thirteen *kagok* with

Namjo Kim's poems and held a recital '*Devant le miroir du temps* (In front of the mirror of time)' to dedicate the songs to the poet. Another Korean female composer, SeongHee Hong (b. 1939), was inspired by SoonAe Kim's nationalistic compositional style and composed song sets "The Sound of the Floating Autumn Leaves (1990)" and "The Grief of the Sea(1990)." Since the music of these composers is also being recognized globally, it would be interesting to research their lives and careers, and the influence of SoonAe Kim on their music. Additionally, it is suggested to further study SoonAe Kim's other numerous *kagok* not mentioned in this paper. Even though she composed almost one hundred *kagok*, only three were studied in this paper; there are still ninety-seven *kagok* available to be studied and performed.

My aim for this research is that it serves as a guide for a deeper understanding of *kagok* and provides proper helpful resources for the singers in other parts of the world who may not be familiar with Korean music or the Korean language who want to study and perform SoonAe Kim's music. Through the universal language of music and human emotions described in the texts used in SoonAe Kim's *kagok*, it is my hope that my research on *kagok*, and more specifically, SoonAe Kim's *kagok*, will find a place in the Western classical music canon.

CHAPTER 4

PERFORMANCE GUIDE

IPA/Translations of SoonAe Kim's *Kagok*

“Four-leaf Clover” (1938)

Hangeul	저녁놀	빛나는	하늘	젊음의	하늘은
IPA	[tsʌ.njʌk.nol	bin.na.nŭn	ha.nŭl	tsʌl.mŭ.me	ha.nŭ.lŭn]
Romanization	Jeo-nyeong-nol	bin-na-neun	ha-neul	jeol-meum-ui	ha-neul-leun
Word-to-word	sunset	shimmering	sky	of-youth	sky
Poetic Translation	<i>The evening glow of the sun, the sky of youth,</i>				

Hangeul	부드런	미소	흐르는	희망의	젊은	날
IPA	[bu.dŭ.rʌn	mi.so	hŭ.rŭ.nŭn	hŭj.maŋ.e	tsʌl.mŭn	nal]
Romanization	bu-deu-leon	mi-so	heu-reu-neun	hui-mang-ui	jeol-meun	nal
Word-to-word	gentle	smile	flowing	hopeful	youthful	day
Poetic Translation	<i>the hopeful and youthful day with a gentle smile</i>					

Hangeul	푸르른	숲에	누워서	헤치는	나의	두손길
IPA	[pʰu.rŭ.rŭn	su.pʰe	nu.wʌ.sʌ	he.tsʰi.nŭn	na.e	du.so:n.gil]
Romanization	pu-leu-leun	sup-e	nu-wo-seo	he-chi-neun	na-ui	du-son-gil
Word-to-word	green	forest	lay down	looking for	my	hands
Poetic Translation	<i>lying in the green forest, looking for four-leaf clovers</i>					

Hangeul	행복의	네잎	클로버	반기며	맞아준다
IPA	[hɛ:ŋ.bok.e	ne.ipʰ	kʰŭ:l.lo.bʌ	ban.gi.mjʌ	ma.dza.dzu:n.da]
Romanization	haeng-bok-e	ne-ip	keul-lo-beo	ban-gi-myeo	ma-za jun-da
Word-to-word	delightful	four-leaf clover	welcoming me		
Poetic Translation	<i>delightful four-leaf clovers, you happily greet me.</i>				

Hangeul	오	아름다운	클로버	내 사랑
IPA	[o	a.rŭm.da.un	kʰŭ:l.lo.bʌ	nɛ.sa.rʌŋ]
Romanization	o	a-leum-da-un	keul-lo-beo	nae sa-lang
Word-to-word	o	beautiful	clover	my love
Poetic Translation	<i>Oh, the dearest beautiful clovers, My love,</i>			

Hangeul	오	참된	행복	내게	속삭여	주노나
IPA	[o	tsʰam.døn	hɛ:ŋ.bok	nɛ.ge	so:k.sa.gjʌ	tsu.no.na]
Romanization	o	cham-doen	haeng-bok	nae-ge	sok-sak-yeo	ju-nu-na
Word-to-word	o	sincere	happiness	to me	whisper	give
Poetic Translation	<i>Oh, you whisper to me the sincere happiness</i>					

Hangeul 나 드리네 이 클로버 내 사랑 받으라
 IPA [na dŭ.ri.ne i kʰũ:l.lo.bʌ nɛ.sa. raŋ ba.dũ.ra]
 Romanization na deu-li-ne i keul-lo-beo nae sa-lang bat-eu-la
 Word-to-word I give the clover my love receive
 Poetic Translation *I give you my love, clover, please take it*

Hangeul 오 아름다운 클로버 그 행복 속삭여
 IPA [o a.rũm.da.un kʰũ:l.lo.bʌ gũ hɛ:ŋ.bok. so:k.sa.gjʌ]
 Romanization o a-leum-da-un keul-lo-beo geu haeng-bok sok-sak-yeo
 Word-to-word o beautiful clover the happiness whisper
 Poetic Translation *Oh, beautiful clover, whispering the happiness*

Hangeul 노을에 물든 반달 고요한 미소에
 IPA [no.ũ.le mul.dũn ba:n.da:l go.jo.ha:n mi.so.e]
 Romanization no-eul-e mul-deun ban-dal go-yo-han mi-so-e
 Word-to-word sunset be colored halfmoon silent smile
 Poetic Translation *The half-moon colored by Sunset silently smiles,*

Hangeul 녹음은 춤춘다
 IPA [no.gũ.mũ:n tshum.tshun.da]
 Romanization nok-eum-eun chum-chun-da
 Word-to-word green forest dance
 Poetic Translation *The green forest dances*

Hangeul 정열의 날개 꿈에 어리어
 IPA [tsʌŋ.jʌ.le nal.gɛ k*u.me ʌ.ri.ʌ]
 Romanization Jeong-yeol-ui nal-gae kkum-e eo-li-eo
 Word-to-word passionate wings in dream glimmer
 Poetic Translation *Those wings dance passionate glimmering in its dream*

Hangeul 아, 행복의 네잎 클로버
 IPA [a hɛ:ŋ.bok.e ne.ipʰ kʰũ:l.lo.bʌ]
 Romanization a haeng-bok-ui ne-ip keul-lo-beo
 Word-to-word ah delightful four-leaf clover
 Poetic Translation *Ah, delightful four-leaf clover,*

Hangeul 아, 사랑과 젊음의 영혼아 빛나라
 IPA [a sa. raŋ.gwa tsʌl.mũ.me jʌŋ.ho.na bin.na.ra]
 Romanization a sa-lang-gwa jeom-eum-ui yeong-hon-a bit-na-la
 Word-to-word ah love- and youthful soul be sparkle
 Poetic Translation *Ah, you adorable and youthful soul, sparkle !*

Song of April (1953)

Verse 1)

Hangeul

IPA	[mo:k.rjʌ:n.k*o:tʰ]	그늘	아래서
Romanization	mok-lyeon-kkot	geu-neul	a-lae-seo
Word-to-word	Magnolia	shade	beneath
Poetic Translation	<i>Beneath the Magnolia tree</i>		

Hangeul

IPA	[be.rũ.tʰe.rũ.e]	편지	읽노라
Romanization	be-leu-te-leu-ui	pyeon-jil	ik-no-la-
Word-to-word	Werther	letter	read
Poetic Translation	<i>I read the letter of Werther</i>		

Hangeul

IPA	[gu.rũ:m.k*o:tʰ]	피는	언덕에서
Romanization	gu-leum kkot	pi-neun	ʌn.dʌk.e.sʌ]
Word-to-word	flower of the clouds.	bloom	eon-deok-e-seo
Poetic Translation	<i>Under the flower of the clouds,</i>		

Hangeul

IPA	[pʰi.ri.rũ:l]	부노라
Romanization	Pi-li-leul	bu-no-la-
Word-to-word	Piri	play
Poetic Translation	<i>I play the Piri(the Korean flute).</i>	

Hangeul

IPA	[a	멀리	떠나와
Romanization	a	meol-li	tʰʌ.na.wa]
Word-to-word	ah,	far away	leave
Poetic Translation	<i>I left far away from the homeland,</i>		

Hangeul

IPA	[i.rũ:m.ʌp.nũn	항구에서	배를	타노라
Romanization	i-leum-eob-neun	hang-gu-e-seo	bae-leul	tʰa.no.ra]
Word-to-word	anonymous	at a port	the boat	get on
Poetic Translation	<i>at a port that no one looks for, getting on a boat.</i>			

Hangeul

IPA	[do.la.on	4월은
Romanization	dol-a-on	sa.wʌ.rũ:n]
Word-to-word	returned	April
Poetic Translation	<i>Ah! Returned April,</i>	

Hangeul	생명의	등불을	밝혀 든다
IPA	[sɛ:ŋ.mjʌ:ŋ.e	dũ:ŋ.bu.rũl	ba:l.kʰjʌ.dũ:n.da]
Romanization	saeng-myeong-ui	deung-bul-eul	bak-hyeo-deun-da
Word-to-word	of-lives	lights	light up
Poetic Translation	<i>lights up for the new lives</i>		

Hangeul	빛나는	꿈의	계절아
IPA	[bi:n.na.nũn	k*ũ.me	gje.dzʌ.ra]
Romanization	bit-na-neun	kkum-ui	gye-jeol-a
Word-to-word	shimmering	splendid	season
Poetic Translation	<i>What a shimmering, splendid season,</i>		

Hangeul	눈물 어린	무지개	계절아
IPA	[nu:n.mu.lʌ.rin	mu.dzi.gɛ	gje.dzʌ.ra]
Romanization	nun-mul-eo-rin	mu-ji-gae	gye-jeol-a
Word-to-word	tearful	rainbow	season
Poetic Translation	<i>What a tearful, colorful season!</i>		

Verse 2)

Hangeul	목련꽃	그늘	아래서
IPA	[mo:k.rjʌ:n.k*otʰ	gũ.nũl	a.rɛ.sʌ]
Romanization	Mok-lyeon-kkot	geu-neul	a-lae-seo
Word-to-word	Magnolia	shade	beneath
Poetic Translation	<i>Beneath the Magnolia tree</i>		

Hangeul	긴 사연의	편지	쓰노라
IPA	[gi:n.sa.jʌ.ne	pʰjʌ:n.jil	s*ũ.no.ra]
Romanization	Gin sa-yeon-ui	pyeon-jil	sseu-no-la
Word-to-word	long story	letter	write
Poetic Translation	<i>I write the letter of a long story.</i>		

Hangeul	클로버	피는	언덕에서
IPA	[kʰũ:l.lo.bʌ	pʰi.nũ:n	ʌ:n.dʌ.ke.sʌ]
Romanization	Keul-lo-beo	pi-neun	eon-deok-e-seo
Word-to-word	Clover	bloom	on a hill
Poetic Translation	<i>on a hill with clover blossoms,</i>		

Hangeul	휘파람	부노라
IPA	[hy.pʰa.ra:m	bu.no.ra]
Romanization	Hwi-pa-lam	bu-no-la
Word-to-word	whistles	blow
Poetic Translation	<i>I blow whistles.</i>	

Hangeul 아, 멀리 떠나와
 IPA [a mʌl.li t*ʌ.na.wa]
 Romanization a meol-li tteo-na-wa
 Word-to-word ah, far away leave
 Poetic Translation *I left far away from the homeland,*

Hangeul 깊은 산골 나무 아래서
 IPA [gi.p^hũn sa:n.g*ol na.mu a.rɛ.sʌ]
 Romanization gip-eun san-gol na-mu a-lae-seo
 Word-to-word deep forest tree beneath
 Poetic Translation *beneath the tree in the deepen forest,*

Hangeul 별을 보노라
 IPA [bjʌ.rũl bo.no.ra]
 Romanization byeol-eul bo-no-la
 Word-to-word Stars look at
 Poetic Translation *looking at the stars.*

Hangeul 돌아 온 4 월은
 IPA [do.la.on sa.wʌ.rũ:n]
 Romanization dol-a-on sa-wol-eun
 Word-to-word returned April
 Poetic Translation *Ah! Returned April,*

Hangeul 생명의 등불을 밝혀 든다
 IPA [sɛ:ŋ.mjʌ:ŋ.e dũ:ŋ.b*u.rũl. ba:l.k^hjʌ.dũ:n.da]
 Romanization saeng-myeong-ui deung-bul-eul bak-hyeo-deun-da
 Word-to-word of-lives lights light up
 Poetic Translation *lights up for the new lives*

Hangeul 빛나는 꿈의 계절아
 IPA [bi:n.na.nũn k*ũ.me gje.dzʌ.ra]
 Romanization bit-na-neun kkum-ui gye-jeol-a
 Word-to-word shimmering splendid season
 Poetic Translation *What a shimmering, splendid season,*

Hangeul 눈물 어린 무지개 계절아
 IPA [nu:n.mu.lʌ.rin mu.dzi.gɛ gje.dzʌ.ra
 Romanization nun-mul-eo-rin mu-ji-gae gye-jeol-a
 Word-to-word tearful rainbow season
 Poetic Translation *What a tearful, colorful season!*

Because of Your Presence (1964)

Verse 1)

Hangeul	그대의	근심	있는	곳에
IPA	[gũ.dɛ.ɛ	gũ:n.sim	i:t.nũn	go.se]
Romanization	Geu-dae-eh	geun-shim	it-nun	go-seh
Word-to-word	your	agony	there is	at the place
Poetic Translation	<i>Where you are in the midst of agony,</i>			

Hangeul	나를	불러	손 잡게	하라
IPA	[na.rũ:l	bu:l.lʌ	so:n.dza:p.ge	ha.ra]
Romanization	na-reul	bool-leo	son-japghe	hara
Word-to-word	me	call	hold hand	let
Poetic Translation	<i>let me be in touch with you.</i>			

Hangeul	큰	기쁨과	조용한	갈망이
IPA	[k ^h ũ:n	gi.p*ũ:m.gwa.	tso.joŋ.han	ga:l.maŋ.i]
Romanization	keun	gi-ppeum-gwa	jo-yong-han	gal-mang-i
Word-to-word	great	delight - and	quiet	desire
Poetic Translation	<i>Great delight and quiet desire</i>			

Hangeul	그대	있음에	내 맘에	자라거늘
IPA	[gũ.de	i.s*ũ.me	nɛ.ma.me	tsa.ra.gʌ.nũ:l]
Romanization	geu-dae	it-eum-e	nae mam-e	ja-la-geo-neul
Word-to-word	Because of your presence		in my heart	Grow up
Poetic Translation	<i>Grow inside me in your presence.</i>			

Hangeul	오	그리움이여
IPA	[o	gũ.ri.u.mi.jʌ]
Romanization	oh	geu-li-um-i-yeo
Word-to-word	oh,	Yearning
Poetic Translation	<i>Oh, I miss you,</i>	

Hangeul	그대	있음에	내가	있네
IPA	[gũ.de	i.s*ũ.me	nɛ.ga	i:n.ne]
Romanization	geu-dae	it-eum-e	nae-ga	it-ne
Word-to-word	Because of your presence		I am	exist
Poetic Translation	<i>In your presence, I exist.</i>			

Hangeul	나를	불러	손 잡게	해
IPA	[na.rũ:l	bu:l.lʌ	so:n.dza:p.ge	he]
Romanization	na-reul	bool-leo	sonjapghe	he
Word-to-word	me	call	hold hand	let
Poetic Translation	<i>So, let me be in touch with you.</i>			

Verse 2)

Hangeul	그대의	사랑	문을	열 때
IPA	[gũ.dɛ.ɛ	sa.ra:ŋ	mu.nŭl	jʌ:l. t*ɛ]
Romanization	geu-dae-ui	sa-lang	mun-eul	yeol-ttae
Word-to-word	your	love	door	when it opened
Poetic Translation	<i>When your love opens the door,</i>			

Hangeul	내가	있어	그 빛에	살게 해
IPA	[nɛ.ga	i.s*ʌ	gũ.bi.ts ^h e	sa:l.ge.hɛ]
Romanization	nae-ga	it-eo	geu bit-e	sal-ge-hae
Word-to-word	I	exist	the light	live in
Poetic Translation	<i>I can exist in its light.</i>			

Hangeul	사는 것의	외롭고	고단한
IPA	[sa.nũ:n.gʌ.sɛ	ø.ro:p.go	go.dan.ha:n]
Romanization	sa-neun-geot-e	oe-lob-go	go-dan-han
Word-to-word	to live	lonely	troublesome
Poetic Translation	<i>To live is lonely and troublesome,</i>		

Hangeul	그대	있음에,	사랑의	뜻을	배우니
IPA	[gũ.dɛ	i.s*ũ.me	sa.raŋ.ɛ	t*ũ.sũ:l	bɛ.u.ni]
Romanization	geu-dae	it-eum-e	sa-lam-ui	tteut-eul.	bae-u-ni
Word-to-word	Because of your presence	of love	meaning	learn	
Poetic Translation	<i>But I can learn the meaning of love in your presence.</i>				

Hangeul	오	그리움	이여
IPA	[o	gũ.ri.u:m	i.jʌ]
Romanization	oh	geu-li-um	i-yeo
Word-to-word	oh,	missed	one (person)
Poetic Translation	<i>Oh, my love,</i>		

Hangeul	그대	있음에	내가	있네
IPA	[gũ.dɛ	i.s*ũ.me	nɛ.ga	i:n.ne]
Romanization	geu-dae	it-eum-e	nae-ga	it-ne
Word-to-word	Because of your presence	I am	exist	
Poetic Translation	<i>In your presence, I exist.</i>			

Hangeul	나를	불러	그 빛에	살게 해
IPA	[na.rũ:l	bul.lʌ	gũ. bi.ts ^h e	sal.ge. hɛ]
Romanization	na-reul	bool-leo	geu bit-e	sal-ge- hae
Word-to-word	me	call		
Poetic Translation	<i>So, let me live in your light.</i>			

Performance Suggestion

As one may notice in the three *kagok* discussed in this paper, the Korean language has many final consonants that separate each syllable and disturb the vowel connection between each syllable, such as ‘악 기 [ak.ki]’ and ‘받 칩 [baɫ.tsʰim].’ Because of this, the vocal line is easily disrupted by the syllable-finals between each letter. Therefore, it is advised to maintain the vowels as long as possible before pronouncing the final consonant. For instance, in “Because of your presence,” it is recommended that the word **근 심** (measure 5) be pronounced with the longer vowel like ‘gŭ:n.sim,’ instead of short ‘ŭ’ like ‘gŭn.sim.’ Also, it is better to pronounce the first two vowels in the word **손 잡 게 해** (measure 23) as [so:n.dza:p.ge.he] instead of [son.dzap.ge.he]. This adjustment will help to make a connected vocal line and assimilate each vowel naturally. Additionally, even though most Korean vowels are closed when spoken, it is hard to maintain the closed vowel in a high range. Thus, some vowels in the IPA guides were modified to more open positions for better and easier sound delivery and resonance. For example, in “Song of April,” the downbeat of measure 9 is [k*ot], which means flower. Even though the official IPA is [o] in the word, it should be pronounced as [k*ɔt]. This adjustment will help to present a brighter and clearer sound.

Video Links of the IPA Recordings

The IPA videos are accessible with the links below. The YouTube links include the English subtitles with IPA. **Please make sure to turn on the subtitle.** You can find the subtitle option at the setting, located in the upper right corner in the mobile app or the bottom right corner in the PC version.

Consonants : https://youtu.be/Gi1VQ6_SFHo

Vowels : <https://youtu.be/xt2i7pOdyAE>

“Four-leaf Clover” : <https://youtu.be/2sgdp5sAft0>

“Song of April” : <https://youtu.be/jmkK0P115jU>

“Because of Your Presence” : <https://youtu.be/F8soYtzXOgE>

Score of Four-leaf Clover (1938)

네 잎 클로우버

김 순애 작사
김 순애 작곡

Allegro

저 녀늘 빛나는

하 락 젊 음의 하 락 은 - 로 동

부 드 런 미 - 소 호 르 는 희 망 의 젊 은

날 푸 르 른 숲 에 누 워 서
 날 푸 르 른 숲 에 누 워 서

헤 치 는 나 의 두 손 길 행 복 의 네 앞
 헤 치 는 나 의 두 손 길 행 복 의 네 앞

클로 우 버 반 기 며 맞 아 준 다 - 오
 클로 우 버 반 기 며 맞 아 준 다 - 오

아 름 다 운 클로 우 버 내 사 랑 내 사
 아 름 다 운 클로 우 버 내 사 랑 내 사

랑 - 오 참 된 행 복 내 게 속

삭 여 주 누 나 나 드 리 네 앞

향 기 내 사 랑 반 으 라 - 오

아 름 다 운 클 로 우 버 그 행 복 속 삭 여

76

mf

노을에 물 - 든

p

반 달 고요한 미 소 에 -

f

f

누 음 은 춤 춘 다 짐 의 날 개 꿈 에 어 리

p rit.

f a tempo

어 아 아 행 부 의 네 앞 클

f a tempo

로우 파 아 - 씬 음 과 사 랑 의
영 - 한 아 - 빛 - 나
라

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The voice part consists of three lines of lyrics. The piano accompaniment includes various textures, such as arpeggiated chords and sustained chords, with dynamic markings like *f*, *ff*, and *fff*. The score is presented on a light blue background with some faint, illegible markings.

Score of Song of April (1953)

사월의 노래

박 목월 작사
김 순애 작곡

Moderato

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

1. 목련 꽃 그늘아래서 베르테르의 편지 읽노라 구름
2. 목련 꽃 그늘아래서 긴 사연의 편지 쓰노라 클로

The first system of the song features a vocal line with two verses and a piano accompaniment. The vocal line is written in a single staff, and the piano accompaniment is in two staves. The lyrics are: "1. 목련 꽃 그늘아래서 베르테르의 편지 읽노라 구름 / 2. 목련 꽃 그늘아래서 긴 사연의 편지 쓰노라 클로". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

꽃 피는 언덕에서 피리를 부노라 - 아 -
버 피는 언덕에서 휘파람 부노라 - 아 -

The second system continues the vocal and piano accompaniment. The lyrics are: "꽃 피는 언덕에서 피리를 부노라 - 아 - / 버 피는 언덕에서 휘파람 부노라 - 아 -". The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the right hand, while the left hand remains consistent.

멀리 떠나와 이름 없는 항구에서 배를
멀리 떠나와 깊은 산골나무아래서 배를

The final system of the page shows the concluding vocal and piano accompaniment. The lyrics are: "멀리 떠나와 이름 없는 항구에서 배를 / 멀리 떠나와 깊은 산골나무아래서 배를". The piano accompaniment ends with a *pp* (pianissimo) dynamic marking in both hands.

타 보 노 라 돌아 온 사 율 은 생 명

의 등 불 을 밝 - 혀 든 다 빛 나

는 꿈 의 계 절 아 눈 물 어 린 무 - 지 개 계 절

아 -

Score of Because of Your Presence (1964)

38

그대 있음에

김 남조 작사
김 순애 작곡

Moderato

f *espressivo*

rit.

The piano introduction consists of two staves. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics are 'f' and 'espressivo'. The piece concludes with a 'rit.' (ritardando) marking.

1. 그대 의 근 심 - 있 는 곳 에 나 를 불
2. 그대 의 사 랑 - 문 을 열 때 내 가 있

p

a tempo

The first system shows the vocal melody and piano accompaniment for the first two lines of lyrics. The vocal line starts with a half note G4, followed by quarter notes A4 and Bb4. The piano accompaniment is marked 'p' and 'a tempo'.

러 - 손 잡 게 하 라 - 큰 기쁨 과 - 조 용 한
어 - 그 빛 에 살 게 해 사 는 것 에 - 의 뭉 고

pp

p

The second system continues the vocal melody and piano accompaniment. The vocal line is marked 'pp' (pianissimo) and the piano accompaniment is marked 'p'.

갈 망 이 그 대 그 대 있 음 에 그 대 있 음 에
고 단 함 그 대 그 대 있 음 에 그 대 있 음 에

f

cresc.

f

p

pp

The final system shows the vocal melody and piano accompaniment for the last two lines of lyrics. The vocal line is marked 'f' and the piano accompaniment is marked 'cresc.', 'f', 'p', and 'pp'.

내 맘에 자라올 거 - 님
 사람의 뜻을 배우 니

오 - 오
 그리움 이 오 - 그리움
 그리움 이 오 - 그리움

rit. *pp* *a tempo*
 이 - 오 *p* 그리움 이 오 그대있 음 에 - 내 가 있 네 나를 불
 이 - 오 그리움 이 오 그대있 음 에 - 내 가 있 네 나를 불

러 - 손잡 - 게 - 해
 러 - 그 빛에 살게 해

BIBLIOGRAPHY

Ban, Bohi G. "A Musical Studies on 1910s Overseas Korean's "Aegug Changga"(1916) of Honolulu, Hawaii." *The Oriental Studies* no.78 (January 2020): 175-202.

Ban, Jaewon and Jungyun Huh. *Hangeul Invention Principles and Reuse of Old Characters*. Seoul: Youngnak, 2007.

BBC, "How Giuseppe Verdi's music helped bring Italy together," *BBC Culture*, accessed February 7, 2021, <https://www.bbc.com/culture/article/20131002-verdi-when-music-meets-politics>.

Berlinger, Joshua, Nick Thompson, and Euan McKirdy. "North and South Korean leaders hold historic summit: Live updates." *CNN*, Last modified June 5, 2018. <https://edition.cnn.com/asia/live-news/north-korea-south-korea-summit-intl/index.html>.

Blakemore, Erin. "How Japan took Control of Korea." *HISTORY*, last modified July 28, 2020. <https://www.history.com/news/japan-colonization-korea>.

Chang, Sa-hun. *The History of Korean Music*. Seoul: Bojinjae, 1974.

Cha, SeHyeon. "The two 3.1 songs that never knew before." *JoongAng Sunday Press*, January 5, 2019. <https://news.joins.com/article/23263641>.

Chang, HyunMi. "Song of April." Encyclopedia of Korean Culture. Last modified 2013. <http://encykorea.aks.ac.kr/Contents/Item/E0072403>.

Chang, EunKyo. "SoonAe Kim, the Composer of 'Song of April'." *Kyunghyang Press*, May 9, 2007. http://news.khan.co.kr/kh_news/khan_art_view.html?artid=200705091804161&code=100402.

Chang, HyeRyung. "Composer SoonAe Kim." *Monthly Music Chunchu* 198, February 2, 2012.

Chae, HyunKyung. "The forgotten first female composer, SoonAe Kim." *Ewha Press*, March 14, 2010. <https://inews.ewha.ac.kr/news/articleView.html?idxno=15306>.

Chae, HyunKyung. "Kim SoonAe's *Kagok*: Searching for 'Originality'." *Music and Culture* 17 (September 2007): 63-94.

Chae, HyunKyung. "Kim SoonAe and the Modern Music History of Korea." *The Society for Korean History Musicology* 41 (2008): 301-33.

Chae, HyunKyung. “[TaeHwa River] Honoring professor SoonAe Kim.” *KyungSang Press*, May 21, 2007. <http://www.ksilbo.co.kr/news/articleView.html?idxno=184714>.

Cho, Kyungwha. “Korean Women’s Voice: The Vocal Music of Young-Ja Lee.” D.M.A. diss., University of Memphis, 2012.

Choi, Sangdo. “A Critical Study on Korean Protestant Christian’s Participation in the Independent Movement during the Japanese Colonial Regime and the Phenomenon of Martyr-Designation/Making: Focused on the Korean Conspiracy Trial, March First Movement, and Shinto-Shrine Controversy.” *Korea Presbyterian Journal of Theology* 49 No. 2 (June 2017): 187-215.

Choi, JaeGun. “Underwood and the Hymn.” *KookMin Press*, August 12, 2014. <http://m.kmib.co.kr/view.asp?arcid=0922758415>.

Choi, JiHyung. “a bittersweet song of hope.” *Korean Arts Center Magazine*, November 1, 2019. <https://m.post.naver.com/viewer/postView.nhn?volumeNo=26686396&memberNo=33166497>.

Choi, Mi-Kyung. “Understanding of Korean War in the ‘Korean History’ Textbook in terms of Social History.” Masters diss., KookMin university, 2014.

Cho, Kyu-ik. “Literature: Translated Hymns’ Influence to the Formation of Chang-ga.” PhD diss., Soongsil University, 2007.

Citron, Marcia J. *Gender and the Musical Canon*. Urbana and Chicago: University of Illinois Press, 2000.

Columbia University. Japanese Colonial Rule (1910-1945).” *Asia for Educator*. Last modified 2021. http://afe.easia.columbia.edu/main_pop/kpct/kp_korea imperialism.htm.

Culture Portal. “SoonAe Kim.” Accessed January 28, 2021. https://www.culture.go.kr/knowledge/encyclopediaView.do?code_value=B&vvm_seq=7981&ccm_code=B012&ccm_subcode=B112#.

Doopedia, “student soldier (*Hagdobyong*).” Accessed February 10, 2021, https://www.doopedia.co.kr/doopedia/master/master.do?_method=view&MAS_IDX=101013000867217.

Britannica, T. Editors of Encyclopaedia. “March First Movement.” *Encyclopedia Britannica*. Last modified February 22, 2021. <https://www.britannica.com/event/March-First-Movement>.

Ewha Womans University. "Founding Spirit & History." Accessed November 22, 2020. <https://www.ewha.ac.kr/ewhaen/intro/foundation.do>.

Ewha Womans University. "SoonAe Kim, The First Female Composer Who Loved Her Faith." Accessed November 22, 2020. https://blog.naver.com/the_ewha/20167037846.

Falck, Robert, Martin Picker. "Contrafactum." Grove Music Online. Accessed Nov 24, 2020. <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.06361>.

Gong, Eun-Ah. "SoonAe Kim's Opera : Vega, oh Vega!" *Journal of Ewha Music Research Institute* 10, no.1 (2006): 33-56.

Gorlinski, Virginia. "P'ansori." Encyclopædia Britannica, Inc. Accessed February 7, 2021. <https://www.britannica.com/art/pansori>.

Harkness, Nicholas Hensley. "The Voices of Seoul: Sound, Body, and Christianity in South Korea." PhD diss., University of Chicago, 2011.

Hong, Jeongdo. "The Composer SeongHee Hong." *JoongAng Press*, March 16, 1967. <https://news.joins.com/article/1110660>.

Hwang, ShinDeok. "How Chosun Women Lived Their Lives?." *Sin-Gajeong Magazine* 4, April, 1933. http://www.eahistory.or.kr/bbs/board.php?bo_table=5_01.

Jeong, Ahyoung. "Korean diction for singers." D.M. diss., Indiana University, 2020.

Joo, YunYoung. "Isang Yun's <Traditional Attire>: Study of Actual Meter and Rhythmic Characteristics." *Korean Society for World Music* no.27 (2012):175-197. DOI:10.17091/kswm.2012..27.5.

Jungeup City. "Janggu." Accessed February 7, 2021. <http://www.jeongeup.go.kr/culture/index.jeongeup?menuCd=DOM000000608012003006>.

Jun, Sun-Ah. *The Phonetics and Phonology of Korean Prosody: Intonational Phonology and Prosodic Structure*. New York: Garland, 1996.

Kim, Dae-haeng. *Classical Poetic Songs of Korea*. Seoul: Ewha Womans University Press, 2009.

Kim, DongKil. "Beneath the Magnolia Tree... I am Missing the Composer,

SoonAe Kim.” *Chosun Press*, June 2, 2018. http://news.chosun.com/site/data/html_dir/2018/06/01/2018060101760.html

Kim, JongTaek. “Name.” Encyclopedia of Korean Culture. Last modified 1995. <http://encykorea.aks.ac.kr/Contents/Item/E0044126>.

Kim, JooSeong. “George Fitch Family’s Support for Independence Movement of Korea.” *Journal of Korean Independence Movement Studies* 57 (February 2017): 153-184.

Kim, SeungTae. “A Study on the Missionaries’ Responses to the March First Independence Movement.” *Journal of Korean Independence Movement Studies* 45, (August 2013): 105-159.

Kim, SoonAe. *The Sound of the Song Over the Flowers of the Castle*. Seoul: BeomSeo Publishing, 1973.

Kim, Yohan. “A Korean Art Song Anthology.” D.M.A. diss., The University of Wisconsin - Madison, 2014.

Ko, Eon-Suk. “The Phonology and Phonetics of Word -Level Prosody and its Interaction with Phrase -Level Prosody: A Study of Korean in Comparison to English.” PhD diss., University of Pennsylvania, 2002.

Kim, JiHyung. “An Education Plan for Korean Alphabet and Pronunciation Using the Invention of Principle of Hunminjeongeum.” *The Society of Korean Language and Literature* 147 (2007): 221 – 258.

Kim, Taewan. “A singing traveler Baritone HyunMyung Oh.” *Monthly Chosun*, October 2007. <https://monthly.chosun.com/client/news/print.asp?ctcd=&nNewsNumb=200710100062>.

Kwon, Min-kyung. “A country's progression into a century of promise: contemporary piano music by Korean composers: including a historical survey of western music in Korea and a catalogue of piano repertoire.” D.M.A. diss., The Juilliard School, 2000.

Korea Creative Content Academy, “The progression of Music education in Korea.” Accessed January 26, 2021. http://www.culturecontent.com/content/contentView.do?search_div_id=CP_THE008&cp_code=cp0443&index_id=cp04430090&content_id=cp044300900001&search_left_menu=3.

Korean Cultural Heritage Administration. “ChanYang-ga (no.478).” Accessed February 1, 2021. http://www.heritage.go.kr/heri/cul/culSelectDetail.do?pageNo=1_1_1_1&ccbCpno=4411104780000.

- Korean Military Academy. "Academy Song." Accessed November 20, 2020. [https:// English.kma.ac.kr/](https://English.kma.ac.kr/)
- Ladefoged, Peter N. "Phonetics." Encyclopedia Britannica. Last modified August 21, 2014. <https://www.britannica.com/science/phonetics>.
- Lee, Chung-myun. *Arirang: Song of Korea*. Seoul: Easy Publishing, 2009.
- Lee, EunHee, Sean Madigan, and Mee-Jeong Park, *An Introduction to Korean Linguistics*. Oxon: Routledge, 22.
- Lee, SangMan. "Chunhyangjeon," Encyclopedia of Korean Culture. Last modified 1995. <http://encykorea.aks.ac.kr/Contents/Item/E0058068#>.
- Lee, Song-chon. *The Easy Introduction of Korean Traditional Music* Seoul: Pungnam publishing, 1994.
- Lee, Sooyeon. "A study of Korean diction for choral conductors using the principles of the Korean writing system" D.M.A diss., University of Alabama, 2017.
- Lee, Yeong-kee. "An Analysis of the Relationship between Korean Art Songs and Traditional Korean Vocal Music: A Unified Concept of Korean Music," PhD diss., New York University, 1989.
- Li, Narangoa, Robert Cribb. *Historical Atlas of Northeast Asia, 1590–2010: Korea, Manchuria, Mongolia, Eastern Siberia*. New York: Columbia University Press, 2014.
- Lim, Hee-kuk. "Establishments of Christian Schools by Korean Churches in the Early 1900's Christian School Establishment Movements by Indigenous Churches." *Korea Presbyterian Journal of Theology* 27 (December 2006): 39-73.
- MAKRI. "6.25 (The Korean War)." last modified 2017. <https://new.mnd.go.kr/mbshome/mbs/withcountryeng/index.jsp>.
- Min, KyungChan. "Four-leaf clover." Encyclopedia of Korean Culture. Last modified 1995. <http://encykorea.aks.ac.kr/Contents/Item/E0012619>.
- Ministry of Culture, Sports and Tourism of Korea. "Learning Korean." Accessed February 9, 2021. https://www.mcst.go.kr/usr/child/s_culture/korean/koreanEdu.jsp.
- National Institute of the Korean Language. *Hunminjeongeum: Written plainly so as to be Understood by Everyone*. Seoul: Treebook, 2008.
- National Institute of Korean Language. "Individual Letters of Hangeul and Its Principles." Last modified January 2008. https://www.korean.go.kr/front_eng/main.do.

Nettl, Bruno. "Some Aspects of the History of World Music in the Twentieth Century: Questions, Problems, and Concepts." *Ethnomusicology* 22, no. 1 (January 1978) :123-36. <https://doi-org.ezproxy1.lib.asu.edu/10.2307/851368>.

Oh, HyunJu. "The Composer YoungJa Lee." *100ssd Press*, November 29, 2013. <http://www.100ssd.co.kr/news/articleView.html?idxno=25197>.

Oh, MoonSeok. "The Formation and Characteristics of Korean Modern Art Song." *Journal of Korean Modern Literature* no.46 (2012): 115-143. DOI:10.35419/kmlit.2012..46.004.

Oh, Seung-Chul. "A Study on the Development and Division of Modern "Enlightenment" Thoughts with a Focus on Radical Reformist Faction and Moderate Reformist Faction." *Korea Association of National Thought* 11, no.2 (2017): 141-168.

Park, Hyunjin. "Korean Arirang: History, Genres, and Adaptations in Edward Niedermaier's "Arirang Variations"" DMA diss., Arizona State University, 2011.

Park, Kyungsoo. "Chang-ga." Encyclopedia of Korean Folk Culture. Accessed March 22, 2021. <https://folkency.nfm.go.kr/kr/topic/detail/997>.

Park, SangHyun. "a discovery of the 3.1 song, the first independence movement song after the Korea's National Liberation Day." *YeonHap Press*, December 6, 2018. <https://n.news.naver.com/article/001/0010509185?lfrom=kakao>.

Park, SeWon. *The Favorite Masterpieces Songbook*. Seoul: SeKwang Music Publishing, 1983.

Park, Sigyun. *Korean Phonation Education Theory*. Seoul: Korean Culture Company, 2013.

Pembroke, Michael. *Korea: Where the American Century Began*. Korea: Hardie Grant Books, 2018.

P. Malm, William. "Korean Music." Published November 19, 2014 at Encyclopædia Britannica, Inc. <https://www.britannica.com/art/Korean-music>.

Provine, Robert C. "Court Music and *Chŏngak*." In *Garland Encyclopedia of World Music Volume 7 - East Asia: China, Japan, and Korea*, ed. Yosihiko Tokumaru and Lawrence J. Witzleben. Abingdon: Routledge, 2001.

Provine, Robert C. "Rhythmic Patterns and Form in Korea." In *Garland Encyclopedia of World Music Volume 7 - East Asia: China, Japan, and Korea*, edited by Yosihiko Tokumaru and Lawrence J. Witzleben, 876-81. Abingdon: Routledge, 2001.

Ryoo, Hae-Choon. "The enjoyment of way on Si-jo and Ga-sa in Joseon Dynasty." *Sijohak nonchong* 44 (January 2016): 165-195.

Shin, EunJoo. "Chajinmori Changdan." Encyclopedia of Korean Folk Culture. Accessed March 10, 2021. <https://folkency.nfm.go.kr/kr/topic/detail/6325>.

Shin, Hye Seung. "The Renewing of Musical Heritage, Creating Musical Culture Contents: "Travelling to Korean Songs in search of Bongseonhwa (Garden Balsam)"." *Music Research Center* 33 (April 2015): 133-58. UCI: G704-001468.2015.33..001.

Shin, Hye Seung. "The Narrative of Sorrow and its Paradox in the Modern Korean Songs of the 1920s." *Journal of Ewha Music Research Institute* 20, no.4 (2016): 1-36. DOI:10.17254/jemri.2016.20.4.001.

Shin, Jiyoung. *Understanding Speech Sounds, Revised version*. Seoul: Hankookmunhwasa, 2015.

Shin, Young Ja. "The Influence of Protestant Hymn on the Formation and Development of Korean Art Song." *The Music Research* 43, no.0 (2009): 109-134. UCI: G704-SER000001499 .2009.43..001.

Son, Insoo. "Ewha Womans School." Encyclopedia of Korean Culture. Accessed January 28, 2021. <http://encykorea.aks.ac.kr/Contents/Item/E0046618>.

Sohn, Ho-Min. *The Korean Language*. Cambridge: Cambridge University Press, 1999.

Suh, Woo-Suk. *Process of Western Music's Infiltration and Development*. Paju:Nanam Publishing, 1988.

Provine, Robert C. "Korea: Music Theory." Grove Music Online. Published online 2001. <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.45812>.

Tick, Judith, Bowers, Jane M. *Women making music: The Western Art Tradition: 1150-1950*. Urbana: University of Illionois Press, 1986.

United Nations. "Resolutions adopted by the Security Council in 1950: S/RES/82." Accessed Feb 3, 2021. <https://www.un.org/securitycouncil/content/resolutions-adopted-security-council-1950>.

Yeon, Jaehoon and Lucien Brown. *Korean: A Comprehensive Grammar*. Oxon: Routledge, 2011.

Yi, YouSun. *A Hundred-Year History of Western Music in Korea*. Seoul: Umak Chunchu-sa, 1985.

Yu Cho, Young-mee. "Korean Phonetics and Phonology." *Oxford Research Encyclopedia of Linguistics* (October 2016). <https://doi.org/10.1093/acrefore/9780199384655.013.176>.

Yu, Igeun. *The Photoprint Version of Hymn of Praise by H.G.Underwood*. Seoul: Hanaro Media, 1994.

Zhang, Eu-Jeong, Hye Seung Shin. "Memory and Commemoration of the March 1st Independence Movement in the Memorial Song." *Music Research Center* vol. 22, no.4 (2018): 7-47. DOI: 10.17254/jemri.2018.22.4.001.

BIOGRAPHICAL SKETCH

Korean mezzo-soprano Yijeong Isabel Yun, is a performer who displays her emotions with her crystal-clear voice and her entire body (Broadway World Arizona, 2019). Before she began her Doctoral studies at Arizona State University under the guidance of Dr. Stephanie Weiss, she successfully received her Master's degree in Voice Performance from Arizona State University in 2018 and graduated with her Bachelor of Music from Ewha Womans University in Seoul, Korea in 2015. While pursuing her doctoral degree, she simultaneously performed on a regular basis. She has been a Principal Artist at UVAA and debuted in the opera *Ariadne Auf Naxos* as Dryade. She also premiered *Cipher* as a soloist with ASU Symphony Orchestra. She was highly acclaimed for her portrayals of The Monitor in *Suor Angelica* and Amastre in *Xerxes* of ASU Music Theatre and Opera productions under the baton of Brian DeMaris. She has worked with prominent directors and conductors such as Anthony Laciura, Dale Dreyfoos, Isaac Hurtado, and Jeffery Meyer. She is a member of Arizona Women's Collaborative, an all-female identifying new works initiative, and enthusiastically collaborates with talented fellow artists and keeps broadening her academic and professional horizons.