SEO-KWANG (A RAY OF HOPE): INSPIRATION IN KOREAN CRISIS AND THE INFLUENCE OF KOREAN TRADITIONAL MUSIC

DOCUMENT

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By

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ABSTRACT

The inspiration for Seo-Kwang (A Ray of Hope) was a rapid series of adverse events occurring in Korea from 1995 to 96. During this short period, there were a number of tragedies, both human and moral: the collapse of a department store, the sinking of an excursion ship, and the collapse of a huge bridge, as well as the jailing of two previous presidents. Hundreds of people were killed in terrible accidents, lives lost not by natural disaster, but due to the human failings of greed, corruption, neglect and failure to comply with regulations.

Because of the subject matter that inspired this composition, this piece is written partially in Korean style. Currently, many Korean composers are interested in the combination of Korean tradition and western tradition. Among the composers, Chung-Gil Kim has been particularly successful in using that combination. Among Chung-Gil Kim's works, Choo Cho Moon for eight performers is highly regarded as a successful use of Korean material with western compositional techniques. There are two modes in Korean traditional
music, the Pyeong mode and the Gye Myeon mode. Chung-Gil Kim essentially used the Peong mode in Choo Cho Moon; the Gye-Myeon mode is used in Seo-Kwang.

Korean traditional music is divided into two large classes. One is called Jeong-Ak, the music used by royalty. The other is Min Sok Ak. Min Sok Ak was used only for commoners or lowly people. Min Sok Ak has several different rhythmic patterns. From among those rhythmic patterns, I chose Joong Mo Ri and used it in Seo-Kwang with slight changes.

The Kkwaenggwari, one of the Korean traditional percussion instruments, is used in Seo-Kwang. The Kkwaenggwari is treated as a very important instrument in the ‘Nong-Ak’, which is the typical music of Korean peasants. The instrument plays a very important role in the ‘Sa Mul No Ri’, a Korean traditional percussion quartet.
Dedicated to the the victims, 
and the families of victims 
of the cruel accidents in Korea in 1995-96
ACKNOWLEDGMENTS

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Finally, I want to convey sincere appreciation to all of my Korean family, and I would like to thank my Korean parents, Eui-Soon & Ma-Kyoung Kim for their encouragement and financial support.
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Anthology of Scores from the 1991 C.M.S.S. Composition Competition.
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Gyeok-Lang (Raging Waves) (1998) for flute, clarinet, viola, and violoncello
The 30th Seoul Music Festival
Anthology of Scores from the 1998 Music Festival. Seoul, Korea

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CHAPTER I

INTRODUCTION

1) Seo-Kwang, background

*Seo-Kwang (A Ray of Hope)* is a piece for orchestra composed between 1996 and 97. It was written in response to a rapid series of adverse events occurring in Korea from 1995 to 96. During this short period of time, there were a number of tragedies, both human and moral: the collapse of a department store, the sinking of an excursion ship, and the collapse of a huge bridge, as well as the jailing of two previous presidents. Hundreds of people were killed in these accidents, lives lost not by natural disaster, but due to the human failings of greed, corruption, neglect and failure to comply with regulations. The nation suffered not only needless loss of many of its people, but also the disgrace of respected persons and loss of trust in its leadership. This piece represents the
turning point of a country at its low point, and its eventual rise to an ideal nation. Therefore, the mood of this piece moves from tragic to hopeful.

2) Recent compositional style in Korea, and an example

Because of the subject matter that inspired this composition, this piece is written partially in Korean style. Recently, many Korean composers have been trying to combine traditional Korean and western music in their compositions. In addition, they have tried to combine Korean traditional instruments with western instruments in a single composition. In another innovative effort, some Korean composers who usually write western music have used only Korean instruments rather than western instruments. Here is a noteworthy example. Chung-Gil Kim (1934), one of the most famous western music composers in Korea, uses only Korean instruments in Choo-Cho Moon (1979), one of his representative compositions. This composition will be discussed in the following pages.

A recent popular compositional style is to apply traditional Korean melodies produced by Korean pentatonic mode to the Korean instrument without changing the scale or adding any note to the scale, as is typical of Korean music. In the case of Seo-Kwang, the only existing Korean traditional percussion instrument, which is called Kkwaenggwari', is used in the main
climax of the composition, and no Korean melodic instrument is used in this piece. Therefore, a melody in the Korean pentatonic scale is not used in this composition. Rather, some specific intervals (minor third and major second, which are the characteristic intervals of the pentatonic scale) instead of the whole pentatonic scale are used and repeated many times to emphasize the Korean flavor.
CHAPTER II

DESCRIPTION OF KOREAN SITUATION IN 1995-96
IN THE FIRST HALF OF SEO-KWANG

This piece is divided into seven sections: a short introduction, section I
(tragic and chaotic state), section II (sacrifice), section III (Dawn of a Better Time
- sub climax), section IV (conversion - main climax), section V (rebuilding) and a
coda (rebirth) (Table 2.1). The first half of this piece includes an introduction,
section I, section II, and section III. Section IV, section V and a coda comprise
the second half of Seo-Kwang.
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Table 2.1: Arrangement of sections

Basically, this composition was written with a main melodic line which consists of a nine-note collection (Figure 2.1).

![Main melodic line](image)

Figure 2.1: Main melodic line
This tone series dominates the melodic line of the whole piece. However, the entire melody of nine notes appears through the whole piece only twice in the closing section. Just after the melodic line appears in the alto flute in measures 167-172 (Figure 2.2), it appears in the cello and double bass with doubling in measures 171-179 (Figure 2.3). A part of the main melodic line, three or four notes extracted from the nine note series, is used in each section.

Figure 2.2: Appearance of the main melodic line in the alto flute
Figure 2. 3: Appearance of the main melodic line in the cello and double bass

1) Introduction

Two important things are introduced in this relatively short introduction, which is five measures long (m.m. 1-m.m. 5). One is a chord which consists of the three notes remaining after the nine note series is excluded from the twelve
note octave and which is comprised of a perfect fourth upon an augment fourth (Figure 2. 4). The chord, repeated twice, is focused with brilliant sharpness the first time and heavy sharpness the second time. The chord and tone-cluster dominate most of the harmony of this piece.

![Musical notation](image)

**Figure 2. 4:** The chord comprised a perfect fourth and an augment fourth

The other is a progression of the first four notes of the nine note series. The progression is presented three times. It is shown in the first and second violins with a very delicate glissando in measures 1-2 again in measures 3-4. It appears in the bass clarinet in different pitches and with a different form the third time in measures 5-6 (Figure 2. 5).
Figure 2.5: Appearance of the first four note collection in the bass clarinet

The first progression in violin with glissando the first time starts with the violins together on G, and then divides into four notes in measures 1-2. This progression describes the beginning of the dissociation of Korean consciousness. The occurrence of the progression presents the idea that everyone was cooperative at first, and then the people experienced disunity. The second progression in measures 3-4 describes the phenomenon that everyone tries to make himself look bigger (Figure 2.6).
Figure 2.6: Progression of the first four note collection in the violin

2) Section 1 (Tragic and Chaotic State)

The lack of stability and growing sense of instability in Korea are described in this section (m.m. 6-m.m. 45) through several musical elements, which will be mentioned below.
First, broken chords with very fast and complicated rhythmic figures are played by flutes and clarinets. The broken chords are formed from the chord stated in the introduction. These figures represent the emergence of the idea that the Korean people are struggling to correct habitual problems which have been the cause of the tragedies and unfortunate political situations.

Second, reiteration of notes, used for a very important motivic idea in the third section, is first introduced in the first section by only a few repetitions. The idea of repeated notes is used in this section with a totally different purpose than in the third section. The repetition in this section portrays the dissociation of Korean consciousness; however, the many repetitions in the third section are used to represent attempts to achieve unity.

Third, an emphatic interval which is a minor third appears many times throughout on various kinds of instruments: timpani, bass clarinet, flute, violin and percussion. This interval is one of the important motivic ideas with the minor third in the third section.

Fourth, four chromatic notes in a descending melodic line appear in the horns. This line is derived from the four notes at the beginning of this piece by changing the order of the notes.

Finally, a thick chord, which is created by means of a tone cluster at the end of this section, gives a foreshadowing of the possibility of a bright future for Korea. The significant chord is continuously accomplished by repeated notes in the woodwinds. The repetition of these notes also connects the main motivic rhythmic pattern to the third section as well.
3) Section 2 (Sacrifice)

This section (m.m. 45-m.m. 68) is accompanied by softly repeated notes in two muted horns, a trumpet with harmon mute, two trumpets with cup mute, and the harmonics in violin and viola. The group of these instruments continuously plays the same pitch with rhythmic complicity, presenting the background of the harmony to the point that it is felt to be tedious. The progression of harmony is present in the chord which was introduced in the beginning of this piece, and the addition of another chord of the same intervals on a different pitch is added on to previous chord. This tedious progression suggests that the people who silently go about their work without restlessness of mind, doing their best in their positions, are sacrificing themselves for their country.

In the end of this section, the *alla guitara* technique in violin and viola with pizzicato in cello and double bass is used to suggest the Korean plucked string instruments, such as the Ga Ya Kum and the Geo Moon Go.
CHAPTER 3

TRADITIONAL KOREAN MUSIC ELEMENTS IN THE SECOND HALF OF SEO-KWANG

1) Section 3 (Dawn of Better Times - Sub Climax)

This section (m.m. 69-m.m. 105) has two main motivic ideas, which are derived from the first four note collection of the main melodic line (Figure 3.1).

Figure 3.1: First four note collection of the main melodic line
The first motivic idea plays a role as the main melodic line; the second motivic idea serves as an accompaniment (Figure 3.2).

The first four note collection of the main melodic line

![First Four Note Collection](image1)

The first motive

![First Motive](image2)

The second motive

![Second Motive](image3)

Figure 3.2: The two motivic ideas, which are derived from the first four note collection of the main melodic line.

The first four note collection has three components: 1. minor third down, 2. major second up, and 3. minor second down. Both of the motives in this section start by descending to the third interval in the first step; however, they progress...
differently in the second step. The first motive skips the second step and goes down a minor third, and then a minor second. The second motive takes the first and second steps; however, it goes in the opposite direction in the second step. It first goes down a minor third, and then up a major second from the major second lower pitch.

A Korean melodic line is formed in one of the two traditional Korean modes, which are classified according to the tonic. One is the Pyeong mode, and the other is the Gye-Myeon mode (Figure 3.3).

![The Pyeong mode](image)

![The Gye-Myeon mode](image)

Figure 3.3: The Pyeong mode and the Gye-Myeon mode

Both are based on the penta-tonic scale. The notes in the Korean penta-tonic scale are called Goong, Sang, Gak, Chee and Woo in Korean. In the case that C is treated as the tonic, C is referred to as Goong, D as Sang, E as Gak, G as Chee, and A as Woo. There are five modes in traditional Chinese music (Figure 3.4).
These five modes are called the Goong mode, Sang mode, Gak mode, Chee mode and Woo mode according to the tonic. For example, if the tonic of the mode is Goong, it is called the Goong mode. The Korean Pyeong mode is the same as the Chinese Chee mode, and the Korean Gye-Myeon mode is the same as the Chinese Woo mode.¹

Figure 3. 4: The five traditional Chinese modes

Currently, many Korean composers are interested in the combination of Korean tradition and western tradition. Chung-Gil Kim is one of the most successful of the composers who have attempted to combine Korean music and western music. Among his works, *Choo Cho Moon* for eight performers is highly regarded as a successful use of Korean material. Chung-Gil Kim essentially used the Korean traditional mode, but he used western music techniques as well, for instance, the aleatoric technique, minimalism, and arch structure. Kim used eight Korean traditional instruments, and he did not use any western instruments in this piece. He chose the Dae-Gum, the Hoon, the Dan-So and the Pi-Ri as wind instruments, and he used the Yang-Gum, the Ah-Jaeng and the Hea-Gum as string instruments, and the Jing as the percussion instrument. He used arch structure for the dynamic progression, which progresses from **ppp** to **fff**, and then back to **ppp** through the entire piece (Figure 3. 5).²

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² Chung-Gil Kim, Chung-Gill Kim, His World of Music (Soo Moon Dang Company, 1994) p. 10
Figure 3.5: Dynamic progression and the appearance of the Jing

Kim classified the instruments into two categories by their characteristics: the feminine and delicate, and the masculine and majestic. This composition is divided into three sections, and the order of the entrance and cessation of each instrument is formed by the category classifications. In the first section, the masculine instruments enter by turn after the feminine instruments have entered first by turn. All eight instruments play together in the second section, and this can be recognized by the appearance of the Jing, which plays an important role as the only percussion instrument and appears only once in the climax. The method and purpose of using the Jing is same as the method and purpose of the Kkwaenggwari in Seo-Kwang. In Seo-Kwang, the Kkwaenggwari appears only once in the climax as well. It represents sacrifice to change Korean despair into a hopeful future. Because after it appears, a resolution of conflict. In Choo Cho Moon, each instrument ceases by turn in the opposite order to the order used as
the order of entrance. The order of entrance is: 1. Yang-Gum, 2. Hoon, 3. Dan-So, 4. Ah-Jaeng, 5. Hea-Kum, 6. Dae-Gum, 7. Pi-Ri 8. Jing. The composer used a mirror form, a symmetrical form with opposite order of entrance and cessation (Figure 3. 6).

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<td>3. Dan-So</td>
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<td>4. Ah-Jaeng</td>
<td></td>
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<tr>
<td>5. Hea-Kum</td>
<td></td>
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<tr>
<td>6. Dae-Gum</td>
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<tr>
<td>7. Pi-Ri</td>
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<td>8. Jing</td>
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Figure 3. 6: Order of entrance and cessation

Kim used Pyeong mode, which has Eb as a tonic, in this piece (Figure 3.7). Among the five notes of the Pyeong mode, he treats Eb and Bb as auxiliary notes, and the three notes remaining are treated as important notes. Especially, F and C play roles as the center tone throughout this piece.³

³ Kim, p.11-12
Figure 3. 7: The Pyeong mode in Choo Cho Moon

*Choo Cho Moon* is highly a respected composition that most agree sets a standard for successful combination of Korean traditional and western music. This composition has enjoyed great success world-wide, and has received impressive critical reviews. In *Choo Cho Moon*, the composer’s view was different from those of other previous composers. The previous composers added Korean traditional materials to western music; however, Chung-Gil Kim added ideas of western music to Korean tradition. As it were, he treated ideas of Korean traditional music as the foundation of his compositional idea. As mentioned above, *Choo Cho Moon* is written using the aleatoric technique, with all instruments’ parts on only one page (Figure 3. 8), like Karlheinz Stockhausen’s *Klavierstück XI* (1956). However, there is a difference of compositional ideas between *Choo Cho Moon* and *Klavierstück XI*. *Klavierstück XI* is composed with complexity, but the *Choo Cho Moon* is focused on simplicity.
Figure 3. 8: A full score of Choo Cho Moon
In order to express a Korean flavor, two intervals, the minor third and major second, are continuously repeated with strong accents throughout this section of *Seo-Kwang*. These two intervals are decorated by repetition of notes. The Korean Gye-Myeon mode, which is discussed above, is used with transposition in this section. There are two main instrument streams in this section. One is played on two flutes and piccolo, and the other on three trumpets. The group of flutes plays mainly Bb, G and F, and then the group of trumpets plays Eb, C and Bb. All of these notes belong to the Gye-Myeon mode, which is under the tonic C (Figure 3.9).

![Musical notation](image)

Figure 3.9: The Gye-Myeon mode in *Seo-Kwang*
2) Section IV (Conversion - Main Climax)

Korea has been an agricultural country since time immemorial. Therefore, the typical music of Korean peasants, called ‘Nong-Ak’, originated naturally to encourage peasants or to acknowledge their efforts. This music mainly consists of several percussion instruments, for example, the Kkwaenggwari, the Jing, the Jang-Go, the Buk, the Bup-Go, the Na-Bal, and the Ja Ba Ra. Among those, the Jing (a large gong), the Buk (a barrel drum), the Jan-Go (a double-headed drum), and the Kkwaenggwari (a small gong) were selected to establish a percussion quartet which has been called ‘Sa Mul No Ri’ since 1978. Deok-Soo Kim, Yong-Bae Kim, and two more people established an ensemble group of traditional Korean percussion instruments, and the group was called ‘Sa Mul No Ri’, hence the birth of the name for this ensemble of instruments. As this type of group was duplicated, this particular group was called ‘Deok-Soo Kim and his ‘Sa Mul No Ri’. Since they established the group, many other ensemble groups have been produced, and the ‘Sa Mul No Ri’ has become popular.  

Each province in Korea has its own characteristic rhythms and variations on methods of performance. For example, the Kkwaenggwari rhythms are well developed in Kyoung-Ki and Choong-Chung provinces. On the other hand, the

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5 The Korean Traditional Performing Arts Center, A Selection of Korean Traditional Music (Ji-Gu Recording Company, 1991) p.11
Jan-Go rhythms are well developed in the southwest area and the Buk rhythms in the southeast area.

The rhythms which the ‘Sa Mul No Ri’ group plays are originally from the ‘Nong-Ak’ tradition. The ensemble group can play indoors or outdoors, sitting or standing. The performance of extremely complicated rhythms played while moving, dancing wildly, or running is exceptionally difficult; however, it is certainly very exiting. The performance of the ‘Sa Mul No Ri’ group is very enthusiastic, energetic and dynamic. In fact, every performer is usually drenched with perspiration after a performance. Even though the performers are exhausted, the performance brings to the audience both a strong impression and, paradoxically, a refreshing satisfaction.

The climax of the performance is staged through a dialogue between two Kkwaenggwaris, the most important instruments of this ensemble. The reason the Kkwaenggvari is so important is the fact that it is a leading instrument, not only in ‘Sa Mul No Ri’ but also in ‘Nong-Ak’. Therefore, the performer who plays the Kkwaenggvari takes on the very important role of the leader of the rhythmic patterns and gives the cues like a conductor or the first violin performer in a string quartet. This is one of the reasons the Kkwaenggvari was chosen as the leading instrument in the main climax in the composition of Seo-Kwang. In addition, the sound of the Kkwaenggvari is very unique, bright and loud; therefore, the sound definitely can be heard through the full orchestra’s sound. Furthermore, it is the best instrument to match the mood of this section.
In this section (m.m. 106-m.m. 156), the Kkwaenggwari plays an important role similar to its role in ‘Sa Mui No Ri’ or ‘Nong-Ak’. It generates the main climax, which is a turning point from tragic to hopeful. In addition, the Kkwaenggwari plays the main rhythmic pattern, which is a standard rhythm in this climax, and controls the tempo’s accelerando and ritardando through repetition of this same rhythmic pattern.

Korean traditional music is subdivided into two large classes. One is called Jeong-Ak, which is the music of royalty. The other is Min Sok Ak, the music of the common people. Generally, Jeong-Ak refers to all music except Min Sok Ak, but a restricted meaning of Jeong-Ak is the music of the aristocratic class rather than the music of royalty. Most of Jeong-Ak’s rhythmic patterns are characterized by long melodic lines and rhythmic patterns with long notes in a slow tempo. Jeong-Ak has been used for events related to the Korean royal court, such as memorial celebrations for previous kings, a coronation ceremony, military events, and the wedding ceremony of a king. Min Sok Ak is music made by commoners or lowly people. In the past, Koreans were divided into four socioeconomic groups: the royal family, the aristocratic class, the commoners, and a lower unclassified group. The lines between the classes were drawn definitely as was the line between their music. Therefore, Min Sok Ak was used only for commoners or lowly people. Much of Min Sok Ak has been

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lost because it had been passed on orally and seldom written as a music score. Jeong-Ak has many kinds of rhythmic patterns, for instance, Tah-Ryeong, Ga-Gok, Chee-Tah, Jeel-Hwa, Ga-Sa, and Si-Jo. Like Jeong-Ak, Min Sok Ak has a number of different rhythmic patterns: Jin-Yang, which is the slowest rhythmic pattern among Min Sok Ak rhythmic patterns, Joong Mo Ri, Joong Joong Mo Ri, Za Zin Mo Ri, Hwi Mo Ri, which is the fastest rhythmic pattern, Goot Geo Ri (1 & 2) and Se Ma Chi (Figure 3. 10).\(^7\)

\(^7\) Seo, p. 38-39
Figure 3. 10: Min Sok Ak rhythmic patterns
From these rhythmic patterns, a part of Joong Mo Ri is used in *Seo-Kwang* with slight changes. A part (three beats) of the original rhythmic pattern is taken first, but the dotted rhythm replaces the first quarter note, which is the first beat of what is taken (Figure 3.11).

Figure 3.11: Method of producing the rhythm of the Kkwaenggwari in Seo-Kwang
The rhythm on three beats was selected because the triple beat rhythmic pattern is one of the most characteristic among the Korean rhythmic patterns. For example, the basis of the Korean rhythmic pattern is totally different from the basis of Japanese rhythmic patterns, which are based on a duple beat rhythm. The Joong Mo Ri, the most popular rhythmic pattern; as a highly amusing rhythm.

3) Section V (Rebuilding)

The fifth section (m.m. 157-m.m. 193), which can be called the closing section, is led by the heavily accented trill of two C flutes and an alto flute with a Shakuhachi-like technique. This technique is used to evoke an impression of Korean music and is reminiscent of Korean wind instruments, such as the Dae-Kum and the Toong-So, which are made of bamboo and are representative Korean traditional woodwinds. These instruments are usually played with a very strong accent, as is the Shakuhachi. The method of playing Korean wind instruments is unique. Two characteristics are essential to this method: one is to play with a very strong accent; and the other is to play with a very rough molto vibrato. Especially, the Dae-Kum or the Toong-So have especially the strong accent and rough vibrato.
The disarrangement of sound which appears in the woodwind instruments in the first section appears again in this section; however, it plays a role as an accompaniment. While the jumbled sound is being played by the woodwinds, the violins, and the violas, the main theme is being performed by the cello and is doubled by the double bass. As mentioned above, the main theme is introduced by the alto flute just before it is performed by the cello and double bass. These are the only two places where the main melodic line, the entire nine notes series, is heard throughout the piece. It symbolizes a strong Korean leader or a preternatural power in the future that will be able to right the wrongs of the past and awake Korea from its despondence. In addition, the melody played by the cellos and double basses leads to a new mood, which represents the awakening of the Korean people to rebuild Korea as an ideal nation in the future. After the melodic line is finished, two timpanists play dynamic rhythms with strong accents. The rhythms lead other instruments which add on to the foundation played by the timpanists.

In addition, every low pitched instrument, such as the tuba, the bassoons, the trombones, the bass trombone, the cellos, and the double basses, plays its lowest, or close to its lowest pitch. This figure presents the feature that Koreans start to rebuild Korea from a firm foundation, not like a house of cards. Here especially, in the second half of this section, the efforts and cooperation of many people who would like to rebuild Korea into an ideal nation with one accord are described.
4) Coda (Rebirth)

Finally, this composition is completed by a coda (m.m. 194-m.m. 204), which presents the idea that many people’s hope has been accomplished. In this coda, most motivic ideas reappear on the foundation sound which was built up in the fifth section. This coda starts with a unison on the melodic line, which is the part of the main motivic idea in the third section, played by all instruments except some instruments which are playing harmony. Unison is chosen here to suggest Korean reconciliation and unity. The unison progression is played three times for emphasis, twice on same pitch and then once a half step higher.
CHAPTER IV

CONCLUSION

Korean traditional music has a very long history, and it is worthy of research and development. Therefore, many Korean western music composers have become newly interested in it and to use it in their music. As mentioned above, many Korean western music composers have attempted to use melody in a Korean mode without changing or adding any notes. Some of their compositions seem unnatural because there is too much use of Korean material in their pieces, and some of these compositions are indistinguishable from Korean traditional music. In my opinion, a sharp line has to be drawn between Korean traditional compositions and western music which borrows some Korean traditional materials. The elements of Korean traditional music are just that; they should be used just as musical materials. If a composition is composed
with a melodic line in a Korean mode on Korean traditional instruments, that is just a well-developed Korean contemporary traditional composition composed by Korean traditional music composer. To compose that kind of music is what Korean traditional music composers who compose Korean traditional music do. There is a worse example. Some Korean western music composers use the melodic line of Korean traditional modes in Korean instruments without changing any notes and use western melody of the modern style in western instruments at once in their compositions for a mixed ensemble of Korean and western instruments. The group of Korean instruments is not being played while western instruments are being played; in other words, the both groups usually play alternately. In addition, the Korean instruments’ group plays a Korean melodic line in Korean mode, and the western instruments’ group plays contemporary sound in western style. This suggests someone who wears a tuxedo on the upper part of his body and Han-Bok, which is Korean traditional clothing on the lower part of his body. Korean traditional materials are surely interesting and surely produce an interesting sound. However, if they are used more than enough, the composition sounds artificial. Traditional materials should be used moderately.

As mentioned in the introduction, Seo-Kwang is a lamentation for Korea. When I was trying to sketch my next piece for orchestra, I heard the news of serial tragedies from Korea. I planned to compose with a sorrowful mood
throughout this piece. However, my mind was changed, and I composed with positive emotion.

Therefore, this composition emerged from tragic sound to the final bright and energetic sound. I express my deep sorrow for the victims of the cruel incidents and their families through this piece. In addition, the piece expresses my hope that this kind of tragedy will never happen again, and Korea will arise to be an ideal nation.
BIBLIOGRAPHY


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APPENDIX
SEO-KWANG (A RAY OF HOPE)
SEO-KWANG (A RAY OF HOPE)
FOR
ORCHESTRA

(1996-1997)

By

Bong-Ho Kim
Instrumentation

3 Flutes (3rd doubling Piccolo and Alto Flute)
3 Oboes
3 Clarinets in Bb (3rd doubling Bass Clarinet in Bb)
3 Bassoons
4 Horns in F
3 Trumpets in Bb
3 Tenor Trombones (3rd doubling Bass Trombone)
1 Tuba

Percussion (3 Players):
Anvil
Bass Drum
Brake Drum
Crotale
Glockenspiel
Marimba
Snare Drum
2 Suspended Cymbals (L & M)
Tambourine
Tam Tam (L)
Temple Blocks
Tenor Drums
Thunder Sheet
Triangle
Vibraslap
Whip
Xylophone
Kkwaenggwar (Korean traditional instrument)

Timpani
Harp
Piano
Strings
= Notation =

- Flutt.: Flutter tongue
- ⬆️: Play between the bridge and tailpiece
- Arpeggio upward
- Arpeggio downward
- Barok pizzicato
- ⬆️: Play the highest pitch possible
- ⬇️: Play the lowest pitch possible
- ⬆️: Muted (piano): Play note on keyboard while pressing (with the fleshy part of finger) on the played string between the damper and the bridge.

- : Note group with acci.

- : Note group with ritard.

- : Continue to play as fast as possible until the end of the wavy line