A Great Korean Music Pioneer Min-Chong Park: A Performance Guide of His Selected Violin Works

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A GREAT KOREAN MUSIC PIONEER
MIN-CHONG PARK:
A PERFORMANCE GUIDE OF HIS SELECTED VIOLIN WORKS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirement for the degree of
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in

The School of Music

by
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B.A., Kookmin University, 2006
M.M., Temple University, 2009
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ABSTRACT

Min-Chong Park (1918-2006) was one of the most prominent musicians in Korea and was influential internationally as a performer and teacher. As a composer, he left a large output including string works, vocal works, and short pieces for piano. The combination of the traditional and the modern is the most distinctive feature of Park’s compositions. Park applied traditional Korean performance techniques to western instrumental music, especially when writing for string instruments.

The purpose of this research is to provide knowledge of Korean traditional music in selected violin works by Korean composer Min-Chong Park and to bridge the gap between western Classical music and Korean traditional music. I will concentrate on the performance methodology for Park’s violin repertoire, which reflects his enduring interest in Korean philosophy and culture. Park’s music successfully blends Korean traditional folk music and his own personal musical style, which is why it is helpful to the performer to have both sufficient background information about Park’s own musical ideas and thorough knowledge of the characteristics of Korean traditional music. Also, this paper will introduce Korean traditional music and instruments and provide Park’s biographical information.
CHAPTER 1
INTRODUCTION

Background and Significance

Christian missionaries introduced Western music to Korea in the 1880s by disseminating the practice of using hymns for worship.\(^1\) Though the Catholic Church had taken root in Korea at least 100 years earlier than other Christian denominations the common people encountered Western music along with Protestantism through the singing of hymns as part of the church service. Also, the church was the only place where a large group of people could assemble. Therefore, the church and its worship music were at the center of the early stages of Western music in Korea. From this point onwards, Western music spread beyond the church service, and professional concerts became more common in Korea after the 1920s.\(^2\)

Recently, the range of interest in Korean traditional music has been expanding, and the practice of combining Korean traditional music and Western Classical music is also progressing. Min-Chong Park was one of the pioneers of introducing Korean traditional music and techniques to the world and was also at the center of a Korean musical enlightenment. Today, his achievements deserve to be remembered as those of a pioneer in the history of Korean music.


Biography of Min-Chong Park

Min-Chong Park (1918-2006), one of the most important and influential violinists, composers, professors, and conductors in Korea, is considered one of the pioneers of introducing Korean music in Europe and acting as a bridge between Western music and Korean traditional music. Park was born on August 27, 1918 in Gaesung, Korea. At that time, Korea was under the colonial administration of the Empire of Japan and the political situation was unstable. He had begun to learn violin when he was a middle school student and studied with Young-Se Lee (1909-1988), part of the first generation of Korean violinists and teachers who studied abroad.³

Despite his family’s opposition, he moved to Japan in order to continue his violin studies after graduating from Kyung-gi High School in 1936. He entered into the Ueno Music Academy, which later became the Tokyo University of the Arts, and studied violin, counterpoint, and piano. At the time, entering that school as an undergraduate was very difficult, and he was the first and last Korean student to do so. After finishing his undergraduate studies, he continued his graduate studies at the same school until 1942. During his time in Tokyo, he studied with many great teachers including Kawakami, Alexander Yakovlevich Mogilevsky, and Leonid Kreutzer.⁴ He was a remarkable student and his fame spread not only through Korea and Japan, but also China. His colleague, Watanabe, a conductor, said to him, “I changed my major from violin to conducting since I cannot catch up with your playing.”⁵ He was appointed the first Korean faculty member of the school after graduating. As a soloist, he participated in a nationwide performing tour with the Tokyo University of the Arts Orchestra and was featured in

⁴ Park 2007, 16.
radio broadcasts. Moreover, he secured his position as a soloist through many concerts with his friend Ki-sun Yun.\(^6\) As a composer, he composed his first work *Valse* in 1938 and premiered it in 1940. In 1943,\(^7\) he returned to Korea and begun teaching at the Holston Girls’ High School, Ewha Woman’s University, and Seoul National University. As a professor at the Seoul National University, he played a significant role in developing the university’s orchestra. During the Korean War (1950-1953), he led music activities as concertmaster of the Navy Troop Band of Korea, which was established by recruiting young musicians affected by the war. This band contributed to the development of a Korean orchestra and was an ensemble with numerous performing activities.\(^8\) However, he was not satisfied with his position at the time, and he decided to study in France. In 1952, he was admitted into the Conservatoire National Supérieur de la Musique de Paris. He was the first Korean musician who studied in France after the Korean War and became an inspiration to young Korean musicians, since achieving the dream of studying abroad during the War was an unthinkable adventure at that time. Isang Yun, the well-known Korean composer, also decided to study in France in 1954, inspired by Park.\(^9\) Park completed the regular curriculum in two years and graduated in 1954. He became a member of the Orchestra de Paris, making him the first Korean to get an official position in a French orchestra in 1953. He maintained this position for eight years and he also became a member of the Pasdeloup Orchestra in Paris the following year. As a soloist he was very active, performing with the Orchestra de Paris, Radio France, and the Chouteau Orchestra in Salle Gaveau. In 1959,

\(^6\) Park 2007, 16.


\(^8\) Park 2007, 16.

Norwegian broadcasting corporation in Oslo invited him to give a recital with accompanist Rolf Holger, and the recital was broadcast live across the country. It is significant that, for the recital, he performed his Suite no.1, *Seven Korean Folksongs for Violin and Piano* (1958), his own arrangement, in order to introduce Korean traditional folksongs in Europe. It is notable that he was active and successful both as composer and as performer, with the ability to combine the two skills. His performance was also broadcast on many stations such as ORTF in Paris and RIAS in Berlin, and he was invited by many cities to give recitals, including twelve cities in Germany and in New York. He moved from France to Germany, since he became concertmaster of the Westfalen Symphony Orchestra in 1964. He was also appointed as soloist to perform with the WSO and performed under Hubert Reichert in 1966. In 1967 and 1968, he had recitals in the cities of Ireland and Germany. Through his active performances that included works that reflected the austere emotion and ethnicity of Korea, he attempted to introduce Korean music to Europeans. During the time he was active in Europe, in the 1950s and 1960s, the European music field did not easily open its door to foreigners, especially to Asian people, who could not even consider promoting their music overseas. However, his pioneering achievement inspired the dream that young Korean musicians could advance internationally.

In 1970 Park returned to Korea and became the Dean of the Music Department of Kyung Hee University. He led the Seoul Philharmonic Orchestra as a conductor in 1971, which was his first performance after his return to Korea. In 1972 he returned to Seoul National University and retired in 1983. While he served as a professor, he formed a string quartet and served as the first violinist. The intense activities of his piano trio with his colleagues, cellist Bong-Cho Jeon (1919-2002) and pianist Jin-Woo Jeong (1928-), contributed greatly to the development of

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10 Han 2003, 89.
Also, he continued his musical activities as soloist and conductor, and performed with Seoul Philharmonic Orchestra, Daegu Philharmonic Orchestra and Pusan Philharmonic Orchestra, and gave many recitals. Even though his active performance career as soloist ended with his retirement, he continued his activities as educator and became president of the Korean Music Society. He organized the Madri Chamber Orchestra in 1983 and served as its conductor and director.\textsuperscript{12}

Late in his career Park received many awards, including the Korea Art Academy Award (1980), Korea Culture and Arts Award (1981), Musician of the Year Award (1984), Monthly Publication Music Award (1987), Bogwan Culture Medal (1987), Public Music Award (1994), and 3.1 Culture Award (1998). He also was interested in the development of new repertoire, and he composed and arranged many violin works. Besides arranging violin works, he composed many other works including three vocal suites, Suite no.2 for Violin (or cello) and Piano, short pieces for piano, and a Duo for Violin and Cello (or viola). He applied Korean traditional rhythms and melodies in his works, which is the most distinctive feature of his compositions. He passed away in 2006. He was an outstanding performer and one of the pioneers in Korean music history. As a first generation Korean violinist and educator, he educated many excellent musicians and influenced them in their solo performances and ensembles. Also he contributed much to introducing Korean music into Europe. Even though he did not produce abundantly and diversely for varied instrumentation, his works are marked by his unique compositional style that combines Korean traditional techniques into Western music, and are valuable in the history of Korean music.

\textsuperscript{11} Han 2003, 90.

\textsuperscript{12} Han 2003, 91.
CHAPTER 2
INTRODUCTION TO KOREAN MUSIC

Music in Korea has existed since ancient times, however no one knows its exact origin. However, the term *Gugak* has been used to refer to Korean traditional music since the 1500s. According to recent historians, the definition of *Gugak* is “that unique Korean music or Korean classical music,”\(^{13}\) and “Korean traditional music composed for Korean instruments such as *Geomungo, Gayageum, and Piri.*”\(^{14}\) Throughout history, the definition has changed slightly to have different meanings in each period, and *Gugak* itself is not an exception. However, *Gugak* can definitely be taken to mean Korean traditional music, in both its modern and historical forms.

**Genre**

According to the long history of Korean music, traditional music can be categorized many ways, according purpose, audience, and historical origin. In the beginning of the Chosun dynasty (1392-1897), Korean traditional music was classified into two categories: court music, for nobility and the royal court, and folk music. Court music specifically was divided further into three categories: *A-ak, Dang-ak, and Hyang-ak.*\(^{15}\) It was also divided into two different categories by Korean musicologist Hye-Gu Lee as *Chung-ak* and *Minsog-ak.* In the following paragraphs I will explain A-ak, Chung-ak, and Minsog-ak.

---


I. A-ak (아악)

*A-ak* is originally from the Song dynasty of China and refers to court music. The broad term refers to all court music genres including ritual and banquet music. It was introduced in 1116 in Korea, and King Sejong of the Chosun Dynasty reestablished and revived it with Park Yeon, a music theorist. Simplicity, tranquility, and emotional restraint are general features of *A-ak*. *A-ak* is classified into three categories. The first is *Chereak*, which is the ritual music in court. The second one is *Chwita*, processional music for the king. The last one is *Yeonleak*, banquet music at court. *Dang-ak* is the term for all Chinese music imported from the Tang Dynasty (618-907 CE) to Korea. In contrast, the term *Hyang-ak* contains a combination of native Korean music and some Chinese music.

II. Chung-ak (정악)

*Chung-ak* is a different kind of court music from the Chosun Dynasty for the aristocracy and intellectuals. *Chung-ak* is elegant, lengthy, and restrained in a slow tempo. It is divided into instrumental chamber music and vocal music. *Yongsan Hoesang* is the most representative chamber music work and contains nine movements without any break. Vocal music is divided into three different types: *Gagok* (song cycle), *Kasa* (narrative song), and *Sijo* (lyric song).

III. Minsog-ak (민속악)

In contrast with *Chung-ak, Minsog-ak* means folk music for the general population and the lower classes. The expression of human emotions such as joy, sadness, and happiness was emphasized. Therefore, general features of *Minsog-ak* include faster tempi and sentimental,
unrestrained, straightforward melodies. There are four representative types of *Minsog-ak*: *pansori* (narrative song), *minyo* (regional folk song), *nong-ak* (farmer’s percussion bands), and *sanjo* (solo instrumental music).

A characteristic common to most of the vocal and instrumental genres in Korean traditional music is the frequent repetition or variation of small motives woven together through melismas. Park focused on *Minsog-ak*, especially *minyo* (folk song), in his works, along with dotted rhythms, pulsed rhythmic patterns, and expressions of emotion.

**Melody**

Korean traditional music uses twelve notes in one octave divided by half steps, similar to the chromatic scale of Western music, a collection of tones called *Yul*. Each of the twelve tones is called as follows: Hwang-Jong, Tae-Ryo, Tae-Joo, Hyup-Jong, Ko-Sun, Joong-Ryo, Yoo-Bin, Im-Jong, Yi-Chic, Nam-Ryo, Moo-Yeok, Eung-Jong, and Chung-hwang-Jong. Even though the *Yul* system is similar to the scale system of Western music, the twelve *Yuls’* first note, *Hwang*, could be C or Eb, depending on the different instruments or genres according to different tuning schemes and figure 2-1 and 2 shows of these two *Yul* systems.

Figure. 2-1 The twelve *Yul*: Hwang=C

---

According to the Akhakkwebeom, the modes of Korean music are divided into two types, based on a pentatonic scale system: Pyong-Jo and Kyemyon-Jo. As shown in figure 2-3, the Pyong-Jo, which consists of five tones with intervals of a major second, minor third, major second, and major second, expresses the moods of joy and calm and can be seen as similar to the major tonality in Western music. A vibration on the first note, called Yo-sung, and downward curve on the second and fifth notes, called Tae-sung, are general performance features of Pyong-Jo.

The Kyemyon-Jo, which consists of five tones with intervals of a minor third, major second, major second, and minor third, expresses the mood of sadness or tragedy and is similar

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18 Lee 2004, 33.

19 A treatise on Korean music theory compiled in the late fifteenth century.

20 Lee 2004, 77.
to the minor scale. A heavy vibrato on the first note and downward curve on the fourth note are the main features. Since the late eighteenth century, three or four notes have been frequently used, rather than five notes and figure 2-4a, b and c show three different note scales.

Figure. 2-4 Kyemyon-Jo\(^{21}\) a) five-note scale b) four-note scale c) three-note scale

Rhythm

A unique rhythmic pattern, the Jangdan meaning of long and short, is basic organizational elements of Korean music. The rhythmic patterns are usually played using two different drum sounds and the main instruments are an hourglass drum (Janggo) and a barrel drum (Buk). The Janggo is generally used for sanjo (solo instrumental music), minyo (regional

\(^{21}\) Lee 2004, 79.
folk songs) and other folk music. The *Buk* is used for *pansori* (narrative song) and *nongak* (farmer’s percussion bands). The *Janggo* is played with a wooden stick in the right hand and with the palm of the left hand. The name of the left side is *Buk-pyeon*, called *Kung* as an oral sound. The name for the right side is *Che-pyeon*, called *Ttok* as an oral sound. Figure 2-5 shows performance method of *Janggo*.

---

![Table and Diagram]

<table>
<thead>
<tr>
<th>Goo-eum (oral sound)</th>
<th>Symbol</th>
<th>Western Music Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Hap-jangdan</em></td>
<td><em>Dung</em></td>
<td>![Symbol]</td>
</tr>
<tr>
<td><em>Buk-Pyeon</em></td>
<td><em>Kung</em></td>
<td>![Symbol]</td>
</tr>
<tr>
<td><em>Che-Pyeon</em></td>
<td><em>Ki-Duk</em></td>
<td>![Symbol]</td>
</tr>
<tr>
<td><em>The-ru-ru-ru</em></td>
<td></td>
<td>![Symbol]</td>
</tr>
</tbody>
</table>

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*Figure. 2-5 performance method of *Janggo*[^22]*

There are four basic performance techniques of Janggo: Ssang, Pyon, Ko and Yo. The Ssang or Hap-jangdan is played with both the left hand and the right hand together. The technique of Ko is playing with only the left hand, and Pyon and Yo are playing only with the right hand with a wooden stick. The Janggo can play various Jangdan and can be used in various Jangdan, not only the simple rhythmic patterns but also for very complicated rhythmic patterns, by applying the four basic techniques.  

Generally, Jangdan is divided into two types: Chong-Ak Jangdan, used in Korean traditional court music, and Minsok Jangdan, used in folk music. Chong-Ak Jangdan is mostly slow, with long sequences of beats, and simple, with a basic pattern with almost no ornamentation from beginning to end. On the other hand, Minsok Jangdan has a variety of rhythm changes in basic patterns and short and complicated sequences, from a very slow tempo to a fast tempo. Generally, Jangdan is in a triple meter, or group of three beats, and duple meters are rarely used.

As shown in figure 2-6a, the slowest pattern of Jangdan is Jinyangjo and it is used in sanjo and pansori. The Jinyangjo has one basic unit having six beats with a triple subdivision in 18/8. Four units, Ki, Kyoung, Kul, and Hae, comprise one complete Jinyangjo.

In a slightly faster tempo than Jinyangjo, Joongmori and it can be grouped into four units of three with duple subdivision in 12/4. Joongjoongmori in 12/8 is grouped into four units with triple subdivision. Each Jangdan has a specific tempo and its own characteristics. More examples of Jangdan are as follows below in figure 2-4b, c, d, e, and f ordered by tempo:

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23 Lee 2004, 93-94.
Figure. 2-6 a) Jinyangjo b) Joongmori c) Joongjoongmori d) Jajinmori e) Danmori f) Kootguri
Chuimsae, an exclamation of the percussionist, is one of the characteristic features of Jangdan. The percussionist makes exclamations at the end of a passage or during pansori such as “eolsigi” or “jalhanda,” meaning “great job” or “good” in order to focus attention on the music and add an amusement.24

**Ornament**

Ornamentation is one of the important techniques in Korean traditional music. The Sigimsae, literally meaning “living tone,” is one of the essential performance techniques of Korean traditional instruments. It includes various embellishment motions for given notes. Because Korean traditional music emphasizes the melodic line rather than harmony or counterpoint, notes performed using a unique technique such as a Sigimsae are very special. The Sigimsae is classified into two categories: Nong-hyun (for string music) and Yosung (for vocal and wind music). Because Park’s works are almost all for string instruments, I will concentrate on Nong-hyun. Nong-hyun literally means “playing with strings,” and includes a diversity of Korean string instrument techniques, especially left hand techniques. It can resemble a combination of vibrato, glissando, and portamento in Western music. By comparison to Western vibrato, the vibration of Nong-hyun is wider, slower and deeper and as a result, expresses a more rounded and warmer sound.

In Korean traditional music, Nong-hyun has three types of patterns: Jeonseong, Chooseong and Toeseong. Jeonseong for string instruments implies vibrating the strings in order to make a solid sound instantaneously through pressing and releasing a string once on short notes that is within one beat. It is similar to appoggiatura in Western music, since it sometimes begins

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24 Lee 2004, 93.
on a high note with heavy vibrato and descends to a low note with small vibrato. Chooseong is an ascending glissando, and Toeseong is similar to a descending glissando or portamento with a half step or a whole step. While Chooseong and Toeseong are used both for instrumental and for vocal music, Jeonseong is a special technique only for string instruments, such as Gayageum and Gomungo. ²⁵

Due to the ornamental techniques, Korean traditional instruments produce deep, rounded and vibrant sounds. Another characteristic of Korean traditional music is the unique style of each performance, through a variety of ways of embellishing the main note before and after and emphasizing the improvisatory skills of performer. Figure 2-7a and b show various ways of embellishing the main note before and after.

Figure. 2-7 a) Prefix Sigimsae

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b) Suffix Sigimsae\textsuperscript{26}

\textbf{Instruments}

Korean traditional instruments such as strings, woodwinds, and percussion have a variety of kinds of performance techniques and shapes. Generally, Korean traditional instruments are classified into two categories by their origins: Dangaki and Hyangaki. Instruments of Dangaki originated in China and were transformed for Korean traditional music, and Hyangaki refers to instruments that originated in Korea. Because Park focused on composing and arranging his works for string instruments, I will present the five most popular Korean traditional string instruments: Ajaeng, Haegeum, Gayageum, Yanggeum and Gomungo. Ajaeng and Hageumare performed with bow. Gomungo and Yanggeum are played with a small stick. Gayageum is played using the fingers to control and adjust its strings.

\textsuperscript{26} Son 1996,68.
I. Ajaeng

The Ajaeng has two different types and it is divided by size of instrument: Dae-Ajaeng (JoengakAjaeng) and So-Ajaeng (Sanjo- Ajaeng). The prefixes Dae means “big” and So means “small,” referring to the size of the instruments. The two Ajaengs have different features, the different number of strings being one of them. Dae-Ajaeng has seven strings, and So-Ajaeng has ten strings. Also, the register of So-Ajaeng is one octave higher than Dae-Ajaeng. Generally, the range of the Dae-Ajaeng is from Ab2 to Bb3 and the So-Ajaeng is from G2 to A4. Ajeang, especially Dae-Ajaeng, belong to the lower pitch instruments among, and it is an essential instrument for a full-size ensemble. Originally, Ajaeng produces sound by playing the seven silk strings with a bow made of peeled forsythia wood. Thus, its sound is stronger, tougher, and a more solemn tone compared to the bow with horsehair.27 Figure 2-8a and b show Dae-Ajaeng and So-Ajaeng.

Figure. 2-8 a) Dae-Ajaeng28

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II. Haegeum

The Haegeum is used for both court music and folk music. During the Koryo Dynasty (918-1392), the Haegeum was introduced from China (Dangaki), and it became one of the most popular string instruments. Haegeum has two strings tuned approximately a perfect fifth apart. As shown in figure 2-9, it does not have a fingerboard and produces sound by rubbing the bow between two strings. The performer plays by pulling strings with the left hand to adjust pitch and repeatedly pressing and releasing strings slightly or deeply. These playing methods of Haegeum make it easier to freely express the Nong-hyun technique. Haegeum is the only instrument that has all eight types of sounds, since it is made from eight materials: gold, rock, silk thread,

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bamboo, ground, soil, leather, and wood. Thus, Haegeum plays a significant role in large orchestral ensembles, dance music accompaniment, and wind ensembles due to its various tone colors. The sound of Haegeum is similar to a muted violin: soft, light, high, and with a voice-like range. Among the many kinds of Korean traditional instruments, Haegeum is one of very few instruments that use a bow. Moreover, it is a fundamental bowed instrument because it plays the main themes for many Korean traditional music ensembles, as opposed to wind instruments, which usually play main themes in Korean traditional music.

Figure. 2-9 Haegeum

31 Lee 2004, 223.
32 Lee 2004, 224.
III. Gayageum

The *Gayageum* is the most popular string instrument and is used in almost any genre of Korean traditional music. According to *Samgugsaki* (1145), the *Gayageum* was firstmade by King Gasil of the Gaya Dynasty and it belongs to a *Hyangaki*. It was developed by Wooreuk, who was court musician in the Gaya and Silla Dynasties.\(^{35}\) The name of the *Gayageum* is a combination of two words: “Gaya” points to its origins in the Gaya confederacy (c.42-532C.E.) and “geum” means “stringed instrument” in Chinese.

The *Gayageum* is divided into two types by size, register, shape and purpose: *Chung-ak Gayageum*, also called *Beopgeum* or *Poongryu Gayageum*, and *Sanjo Gayageum*.\(^{36}\) The *Chung-ak Gayageum* is usually used for full orchestras or ensembles, and its characteristics are a wide register and gaps between strings. According to the development of folk song in the late Choseon Dynasty (1392-1897), *Sanjo Gayageum* for solo performance thrived because of its smaller body and a narrower register, which facilitated playing the fast passages of folk music for which it is primarily used.

The *Gayageum* consists of Paulownia wood, a tree native to East Asia, twelve zither strings, and a movable bridge. The method of playing *Chung-ak Gayageum* is pushing and flicking the string with the fingers, while *Sanjo Gayageum* is performed by finger plucking and flicking. Furthermore, twelve strings help to produce a variety of vibrato and ornaments by staying loose when the player pulls and presses the string with the left hand and plucks the strings with the fingers of the right hand. The register of the *Chung-ak Gayageum* is from Eb2 to

\(^{35}\) Lee 2004, 222.

\(^{36}\) Lee 2004, 224
Ab4 and Sanjo Gayageum’s register spans from G2 to D5. Because the sound of Gayageum is light and beautiful, it is referred to as the more feminine instrument.37

Recently more modernized Gayageums38 are also used, with the two traditional types of Gayageum, in order to obtain various tone colors and a wider register. Through the modernizing, it is able to make use of Western techniques and has more capabilities.39 Figure 2-10 shows Sanjo Gayageum.

Figure 2-10 Sanjo Gayageum40

IV. Gomungo

The Gomungo is a representative Korean traditional instrument from Koguryo (B.C 37-A.D. 668). According to the Samgusaki (1145), someone from the Qin Dynasty in China (B.C

37 Lee 2004, 226.

38 Modernized Gayageums made in order to use of contemporary Korean music with seventeen or twenty-one strings.


sent the Chilhyungeum, which is a traditional Chinese string instrument, to the Koguryo and Wang-Sanak.\textsuperscript{41} Koguryo musicians produced the new instrument the Gomungo, to fit with Koguryo music, keeping the original shape of chilhyungeum.

As shown in figure 2-11, Gomungo has six strings made of twisted silk thread and a short bamboo stick. Like the Gayageum, the body of Gomungo also is made of Paulownia wood. The method of Gomungo performance is plucking strings with a stick, producing a fast string sound. Another performance method is pushing the strings with the fingers and then shaking them to express Nong-hyun or vibrato. Through the microtones that are generated by tension of the left hand on the strings, it produces a deep and heavy sound. Because of these tone colors, Gomungo is referred to as the masculine instrument.\textsuperscript{42} Gomungo is primarily used in full orchestra and small chamber ensembles as a lower pitched instrument, and its range is from Bb2 to Bb5.

Figure. 2-11 Gomungo\textsuperscript{43}

\textsuperscript{41} He was maker and performer of Gomungo in Koguryo.

\textsuperscript{42} Lee 2004, 227.

V. Yanggeum

As shown in figure 2-12, the Yanggeum, which has a trapezoid shape, is divided into three parts: left, right and center, with two bridges as a center that supports strings. It consists of fourteen sets of four steel wires. Clear and light tone colors are characteristic features of the Yanggeum.44 Because the player produces sound by hitting the tightly fixed strings with two sticks, it cannot express Nong-hyun. Thus, a tremolo technique produced by rolling the sticks is notable performance technique.45 The Yanggeum is usually played in a small ensemble or duet with a Danso, which is one of the Korean traditional woodwind instruments, since the volume is very soft. The register of the Yanggeum is from E3b to Ab5.

Figure 2-12 Yanggeum46

CHAPTER 3
PERFORMANCE METHODOLOGY

This chapter explores two of Park’s compositions, selected from the violin works *Suite No. 1* and *Impromptus Pentatoniques* for violin solo. These two works are representative of his works for violin. In this chapter, I will examine and explain how Park uses Korean traditional elements and changes to imitate Korean musical timbres for violin through performance techniques provided in the previous chapter.

**Suite No.1, Seven Korean Folksongs for Violin and Piano**

Min-Chong Park’s *Suite No. 1* is a collection of seven songs based on Korean traditional folksongs. It was composed in 1958, and the composer performed it when he was in Europe. In this chapter, I will provide general information for each original folksong, since every movement is based on folksongs and he applied folk elements. Also, I will provide comments on performance methodology for performers who want to play this piece.

I. Chant de Cultivateur (*Nongbooga*)

The *Nongbooga* (Farmer’s song) is a work-related folk song from Jeonrado (a province of southwest Korea) and the most famous one Park used. While simple, naïve, and plain are the general characteristics of a farmer’s song, the farmer’s song of Jeonrado is dance-like, pleasant, and refined. There are two types of farmer’s songs according to the tempo: *Nongbooga* (slow) with the *Joongmori* rhythmic pattern, and *JajinNongbooga* (fast), with the *Kootguri* rhythmic pattern. Park used the *Jajin Nongbooga*, thus it is charming and dance-like in character. Also, *Nongbooga* is usually formed by call-and-response, and it is strophic. The most distinguished feature of this song is the use of the semi–tone pentatonic scale, containing the pitches A, B, C,
D, E, and F, since it is quite rare for Korean folk songs to use the scale. However, it is considered to be mostly a pentatonic system because F is used only once with a short duration.

The first movement of this suite, *Nongbooga* contains four sections and is a modified variation form. It begins with twelve bars of introduction. In the introduction, Park established a strong rhythmic profile, and the other three sections are variations of the folksong. Park made this song more energetic and lively compared to simple original folksongs by using Western music techniques such as staccati, arpeggiated figures, artificial harmonics, more accents, and sudden change from pizzicato to arco.

As shown in example 3-1, this movement is entirely based on the strongly accented *Kootguri* rhythmic pattern in both piano and violin parts, and thus the dance-like feeling is one of its most important features. Usually, the first beat has a strong accent in Korean traditional music, and *Kootguri* is especially dance-like, therefore performers have to emphasize the first note and even sustain it a little longer.

Example 3-1 *Suite No. 1* movement I: mm. 21-24, strong *Kootguri* rhythmic pattern and traditional *Kootguri* rhythmic patterns (Figure. 2-6f)
In the piano part, Park highlighted the *Kootguri* rhythmic pattern more, through quick dotted notes, which resemble the traditional accompaniment of *Janggo*. Therefore, the pianist should express the features of *Janggo*, which produces a dry and penetrating sound by beating the right side of the head of the *Janggo* with a wooden stick.

Generally, a syncopated rhythmic pattern is one of the common features in Korean traditional music, and Park used strong off-beat accents on the second and fifth beats in several places and example 3-2a and b show places of strong off-beat accents.

Example. 3-2a *Suite No. 1* movement I: mm. 12, mm. 59 and mm. 60, strong off-beat accent on the second beat

Example. 3-2b *Suite No. 1* movement I: mm. 47 and mm. 54-55, strong off-beat accent on the fifth beat

He also applied the pizzicato technique in many instances, and it should be similar to the sound of *Gayageum*. As I mentioned before, *Gayageum* is played by using the fingers, without
any bow or stick, and the vibrato of Gayageum is very wide, almost covering the range of a whole step. Thus, I would recommend vibrating wider and faster, but less than a whole step in range, and playing close to the bridge in order to imitate the sound of the Gayageum. Park also used harmonics in m. 42 to 47, attempting to express the sound of laborers whistling when at work.

II. L’Oiseau bleu (Parang-sae)

The Parang-sae (blue bird), a simple song for children, is originated in an important historical event of Korea. In 1894, the Dong-Hak\(^\text{47}\) Peasant Revolution started, by believers and farmers, with the goal of dislodging the Japanese army and corrupt officials.\(^\text{48}\) Although the exact date of composition is unknown, this song, a chamyo, or political folksong of the Revolution is most notable for praising Bong-Jun Jeong, a leader of the Dong-Hak revolution.\(^\text{49}\) This is usually sung without accompaniment and is based on a three-tone scale: G, C, and D. Its use of 5/4 meter is rare in Korean folksongs.

Park arranged this song by applying various embellishing methods, such as harmonics, pizzicatos with grace notes, and rapid sixteenth- and thirty-second notes. As I mentioned in Chapter 2, the use of ornaments is one of the crucial techniques of Korean traditional music. Many notes are often surrounded by various embellishing gestures that can be understood as Sigimsae in Korean music. Example 3-3 shows Sigimsae in the second movement of his Suite no.1.

\(^{47}\) In 1860s, Je-Woo Choi established Dong-Hak, new religion in Korea. It is a combination of folk religion, Confucianism, Buddhism, and Taoism.


Park also imitates the sound of the *Gayageum* and *Janggo* by using musical gestures idiomatic to these instruments. One of them is typical for *Gayageum* performance, and is the technique for embellishing by adding a single or double grace note. As shown example 3-3, the pizzicatos of the violin part are embellished with quick grace notes and a type of *Nong-hyun* technique, which sounds like a *portamento*, used after the suffix *Sigimsae*. The eighth-note figure in the piano part, mm. 23-26, alternates the left and right hands, imitating the *Janggo* sound of striking the left and right sides of the drum heads. Thus, I would be best for the accompanist to play this section short and dry, to sound like a percussion instrument.

While the original folksong is in 5/4, Park’s arrangement is combination of 5/4 and 4/4. By combining the 4/4 meter with the original 5/4 meter, in an alternating pattern, the internal accents form metrical groups of 3 beats, followed by 2 beats, followed by 4 beats. The resulting rhythmical pattern, together with the missing beat in 4/4 bars, and the sixteenth rest, make the phrase shorter. All these aspects in turn create the feeling that the music is constantly pushing ahead, keeping it alive.
III. Chant de Yang-san (Yang-san-do)

The Yang-san-do, a favorite folksong in central Korea, is an example of Kyunggiminyo (folksong of Kyunggi the central province of Korea). The joyful and optimistic Kyunggiminyo contains the areas of Seoul, Kyunggi, and part of Chungchungdo (middle province of Korea). Since most of Kyunggiminyos have a melody in the Pyong-jo scale, which is similar to the scale of Western tonality, the sound is clear, tender and cheerful. Representative Kyunggiminyos are Arirang, Long Arirang, and Yang-san-do. As one of the representative folksongs of Kyunggiminyo, it is one of the work songs that are composed using call-and response. This popular song is still sung frequently by modern Koreans. It is based on a pentatonic scale consisting of E, G, A, C, and D.

The third movement of this suite consists of two sections, and it is through-composed. Although the rhythmic pattern of this movement is based on the traditional Korean rhythmic pattern Semachi in 9/8, Park applied rhythmic changes to the original folksong: as shown in example 3-4, he used the Semachi rhythmic pattern only twice in mm. 4-5 of the violin part, and in mm. 12-13 of the piano part in the introduction. Moreover, he often employed off-beat accents on the eighth-note alone, or on the second and eighth beats, while the accents of the Semachi rhythmic pattern are primarily located on the first and eighth beats. Park attempted to strengthen the lively and light dance-like mood of this song through frequent use of accents on the off-beats in the Semachi rhythmic pattern.

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50 Lee 2006, 67.
Example. 3-4 Suite No. 1 movement III mm. 12-13, 16, 21, 24, 28, accents that evoke Semachi rhythmic pattern.

Park asks for this part to be played on the G-string for violin, and I would recommend imitating the Gummungo, which has a dark and sorrowful sound. Thus, performers should consider making a heavy sound with a very wide vibrato. As shown in example 3-5, Park applied many kinds of ornaments, or Sigimsae. As already mentioned, Korean traditional music is based on the melody rather than on harmonic structures or counterpoint, so embellishments are essential in Korean traditional music.
Example. 3-5 Suite No.1 movement III mm. 18-25, showing Sigimsae

IV. La Rivière Fatale (Nodul Kangbyun)

Generally, Shin-minyo (new folksong) is a song that borrows the format of a much older song. The indigenous new song is in the style and form of original folksongs; Korean people refer to these new songs, mainly composed between 1920 and 1930, as folksongs (minyo). Nodul Kangbyun is one of the Shin-minyo, and it is a lyrical song about the Han River. The first theme of this song is similar to the beginning of Arirang. Among the seven original folksongs, this is the longest one and has a rondo-like structure. This song is based on the anhemitonic pentatonic scale of G, A, C, D, and E and on the Semachi rhythmic pattern.

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In this movement, Park states the melody of the entire original folksong in the violin part and the rhythmic accompaniment in the piano. This movement begins with a two-measure introduction with a strong *Semachi* rhythmic pattern in the piano part. Also, Park used various techniques to vary and ornament the simple melodic line, such as using an octave higher range in the violin, strongly articulated *Semachi* rhythmic patterns, and a variety of embellishments and extra trills. Especially, I want to recommend imitating the sound of the *Haegeum* for the section that contains the melodic line an octave higher. As mentioned in Chapter 2, *Haegeum* is a high-pitched Korean instrument, and its dynamic range is limited (it is usually soft). Since the movement’s pitch range is very high and dynamic, and gradually gets softer from mm. 28 to the end, performers should consider playing with a soft and light sound, with varied tone colors and a decrescendo. As shown in figure 3-1, Park uses the *Semachi* rhythmic pattern in 3/4 as in movement III rather than in 9/8 in this movement. For twenty two measures, Park applies a strong *Semachi* rhythmic pattern and its variations. Later, he provides freer rhythms, often imitating and ornamenting the rhythms of the folksong. As shown in figure 3-2, the rhythmic pattern is varied in various ways; example 3-6 shows of the *Sigimsae* that Park applies to the tune.

Figure. 3-1 Traditional *Semachi* rhythmic pattern in 3/4 meter
Figure 3-2 Modified *Semachi* patterns.

Example 3-6 *Suite No. 1* movement IV mm. 11-15, showing *Sigimsae*
V. Regardes-Moi (*Milyang-Arirang*)

The *Milyang-Arirang* is one of the most famous *Arirang* songs. This folk song belongs to *Dongbuminyo*, which includes the provinces of Kangwondo, Hamkyungdo, and part of Kyungsando. Milyang, a small town, is located in the Kyungsangdo province in southeastern Korea. *Kyungsandominyo* like the *Milyang-Arirang*, use many fast rhythmic patterns such as *Semachi, Jajinmori*, and *Danmori*; thus it is very exciting and pleasant. Since each part of the region has its own repertoire of *Arirang* songs melodic and features are unique to each province. The *Milyang-Arirang* is derived from the legend of Arang, who was the only daughter of Milyang’s mayor. She died to defend her chastity.\(^{52}\) While the story is a tragedy, the music consists of light, joyful, dance-like characteristics. This folksong is primarily based on the *Semachi* rhythmic pattern, plus the repetition and alternation of two contrasting rhythmic patterns such as a dotted eighth-note followed by a sixteenth-note and its retrograde rhythmic pattern in the melodic line. This song is joyful, cheerful, and carefree because of those rhythmic patterns. Also, the folksong is composed of an anhemitonic pentatonic scale on E, G, A, C, and D.

The *Milyang-Arirang* by Park is divided into three sections, marked by a key change. The first section consists of a nine-bar introduction, which provides the strongly articulated *Semachi* rhythmic pattern in the piano in order to set the mood for the entrance of the violin with the main melody in the remaining ten bars. In the second section from mm. 20, the articulation of the rhythmic pattern is diminished, but returns strongly in the third section (mm. 38 ff). In the entire movement, the piano plays the role of *Janggo*, thus the accents should be placed on the

\(^{52}\) Lee 2006, 202.
first beat and dotted rhythms should be emphasized as in the previous movement. However, the tempo of this movement is much faster, so the pianist should create a joyful and exciting mood.

Park imitates the timbre of traditional Korean string instruments, especially the Gayageum with strong dynamics and Haegeum with soft dynamics. In this movement, pizzicato appears as in other movements. The pizzicato of the Gayageum is similar to the that of the violin with regard to sound and playing method in that the string is plucked by the right hand and the left hand adjusts pitch and vibrating and expresses glissandi for both instruments. Only the basic concept is similar however, since these instruments are very different. While in general violin pizzicatos are executed either by plucking strings with the index finger of the right hand, or (for the “Bartók pizzicato”) with the nail, the Gayageum has more than ten different types of performance techniques for the right hand. The role of each finger is different as each finger makes a unique sound. For example, the sound made by one of the techniques is similar to the double-tonguing sound of wind instruments. Moreover, several other techniques including nail plucking, harmonics and con sordino are similar to those of Western string instruments. Because the Gayageum has a longer and larger body and thicker strings than the violin, the pizzicatos of Gayageum are closer to the double bass than the violin. Therefore, I would recommend having a wider and heavier vibrato to make a similar sound.

VI. Chant de Mong-Gum-po (Mong-Gum-potaryoung)

The song, also called Jansangot by the native singers, belongs to the Seodomingyo style which derives from areas of Hwanghaedo and Pyongando (northwest Korea now located in

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North Korea). Compared to the other areas’ folksongs, *Seodominyo* is hard to sing because of its development of vibration techniques and various exquisite ornaments.\(^{54}\) This song is based on the *Joongmori* rhythmic pattern and comprises pentatonic scales including pitches A, C, D, E, and G.

Park arranged this movement as a continuous variation form by using fragments of the original folksong. In this movement, the full folksong is not provided in any section because of the fragmentary method of expression. As shown in example 3-7a and b, most parts of the original folksong appear from mm. 15 to 22 and the rest appears in variation from mm. 30 to 35. Park ornaments this movement in various ways such as artificial harmonics, single or double grace notes, double stops, and trills.

This movement is especially unique since he did not apply the traditional *Joongmori* rhythmic pattern in the accompaniment, while he normally uses traditional rhythmic patterns for accompanying each song. Example 3-8 shows Park’s application of variation techniques *Joongmori* rhythmic pattern and traditional *Joongmori* rhythmic pattern.

As shown in example 3-9, although he only marked glissandi in m. 3, I recommend playing glissandi (a frequent expressive technique of Korean traditional string instruments, specifically as the *Sigimsae*) to imitate the sound of *Gayageum*.

\(^{54}\) Lee 2006, 67.
Example 3-7a *Suite No.1* movement IV mm. 15-22, appearing original folksong
Example 3-7b *Suite No.1* movement IV mm. 30-35, the rest appears in variation
Example 3-8 Suite No.1 movement IV mm. 32-32, mm. 36-37, and mm. 8-9, Park’s application of variation techniques Joongmori rhythmic pattern vs. traditional Joongmori rhythmic pattern (Figure. 2-6b)

Example 3-9 Suite No.1 movement IV mm.3, Nong-hyun technique effect of glissandi
VII. Arirang

The Arirang is the most representative and symbolic of all Korean folksongs. The lyrics of this ethnic song were handed down by tradition from ancient times. In 1896, it was written down by American missionary H.B. Hilbert, and the English lyrics appeared under the title “Korea Vocal Music” in the magazine Korea Repository.\(^{55}\) Arirang is widely considered the only song from the Kyunggido region of central Korea (where Seoul, the capital city, is located) to have spread throughout the country. Thus there are countless Arirangs in Korea using melodic or lyric variations. There are Arirangs in other provinces: Kangwon Arirang, Milyang Arirang, Long Arirang, and New Arirang, for example. The lyrics express the sweetness and bitterness of love, despairing over the country’s ruination, and anti-Japanese sentiment. This song has a sorrowful and melancholy tune in a slow 3/4 meter and is definitely the most well known Korean historical song.\(^{56}\)

A simple and lyrical melody is the most representative characteristic of Arirang, and this feature is strengthened through small intervals and simple rhythms in the melody. This song is comprised of the anhemitonic pentatonic scale G, A, C, D and E and the Korean traditional Semachi rhythmic pattern. Even though it consists of a simple and plain melody, the sound is made even more energetic with the Semachi rhythmic pattern.

Park’s Arirang contains a theme and two variations. In the introduction, the Semachi rhythmic pattern is introduced by the piano and it builds the mood for the entrance of the folksong melody. As shown in example 3-10, Park uses artificial harmonics in the violin part, as it probably imitates the sound of birds singing in the distance. In mm.9-24, Park presents the

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\(^{55}\) Son 2002,290.

entire folksong theme in the violin, with minor embellishments of melody and rhythm. The first variation starts at a lower dynamics, and then the piano and violin exchange themes, and the violin accompanies the piano theme through more rhythmic changes based on Semachi rhythm pattern. Park includes a short cadenza in order to build up to the climax of this movement and then returns to the harmonics part of the introduction to prepare Variation II. In the last section, Park uses a faster tempo, louder dynamics, and strongly articulated rhythmic patterns in the piano.

Example 3-10 Suite No.1 movement VII mm.1-4, artificial harmonics imitating the sound of bird

While the original folksong is simple and sorrowful, Park makes more energetic and dance-like mood in this movement through continuous use of the Semachi rhythmic pattern with strong accents and alterations. When the theme appears, I would recommend playing with much wider vibratos and more legato than other movements. Also, it accents on dotted eighth-notes should be emphasized when the violin accompanies the piano theme.

Impromptus Pentatoniques for Violin Solo

Min-Chong Park composed Impromptus Pentatoniques for Violin Solo in 1979. It was premiered in 1983 in Seoul, Korea. This piece comprises five continuous movements, performed
without pauses among each movement. In this piece, he combines techniques of Western music and Korean traditional music including rhythm, melody, and embellishments as well as some brief improvisational passages. I will explore his compositional style based on Korean traditional elements and Western music techniques and provide performance recommendations for performers.

I. Andante Energico

The first movement of this piece is based on the *Kyemyon-Jo* scale (B, D, E, G, and A), and is divided into three sections by rhythmic and melodic changes. As shown in example 3-12, Park applies a call-and-response texture, which is usually used in Korean folk songs, such as the farmer’s song, children’s song, or strophic songs, to the opening of this movement.\(^{57}\) This pattern of call-and-response repeats (mm. 17-mm. 32) two octaves higher and occurs several more times.

In the second section, Park emphasizes a more pulsing rhythmic pattern with double, triple or quadruple stops, with more of a melodic line compared to the other two sections. As shown in figure 3-3 and Example 3-11, he employs the *Mihwanyip* and *Sehwanyip* rhythmic pattern of the *Yongsan Hoesang*, which is the most representative chamber work of *Chung-ak*.

\[\frac{6}{4}\]

-\(\text{Mihwanyip and Sehwanyip rhythmic patterns}\)

\(^{57}\) Lee 2004, 92.
Park ornaments this movement with a variety of embellishments, or Sigimsae since the main melody exhibits the simplicity characteristic of Korean traditional music, which is based on elaboration of a melodic line rather than on harmony or counterpoint. He uses the Nong-hyun technique in this movement to imitate the sound of the Gayageum. As shown in example 3-13, he applied two types of Nong-hyun; Chooseong and Toeseong. As mentioned above, the vibrato of Gayageum is much heavier and slower than vibrato of western instruments, and I would recommend performing Nong-hyun techniques with slow glissandi and vibrato.
Example. 3-13 *Impromptus Pentatoniques* movement I mm. 5-6 and mm. 31, showing *Nong-hyun*

II. Andante Grazioso

The second movement is highly ornamented through a diversity of *Sigimsae*. While the first movement is serious, this movement has a convivial mood and an ornate surface, despite its slow tempo. As shown in example 3-14a, b and c, Park uses two different kinds of *Nong-hyun*, *Chooseong* and *Toeseong* as in the first movement.

Example. 3-14a *Impromptus Pentatoniques* movement II mm.2 and mm.31 showing *Toeseong*

Example. 3-14b *Impromptus Pentatoniques* movement II mm.7 and mm.21-22 showing *Chooseong*
Example. 3-14c Impromptus Pentatoniques movement II mm. 23 and mm. 38, the combination of Sigimsae and Nong-hyun

Park combines Western and Korean traditional techniques in this piece. In this movement, he uses a thematic progression of intervals. As shown in example 3-15, the beginning of this movement progresses from a combination of major sixths, perfect fourths and major tenths and major thirds, diminished fifths and minor sevenths. As shown in example 3-16, the movement fades into the next movement with a peaceful atmosphere through the use of a higher register, a slight change such a fifth higher range from the beginning, and harmonics technique.

Example 3-15 Impromptus Pentatoniques movement II mm. 1-8, harmonic progression
III. Moderato Rustica

The third movement comprises seven times of four-measure phrases in 3/4 and is the shortest movement in this piece. Example 3-17 shows the Joongmori rhythmic pattern appears after five measures of introduction, which is a rhythmic pattern in a moderate tempo and pizzicato imitating the plucking sounds of the Gayageum and Gomungo. Also, he employs a fragment of the melody of Arirang, a Korean folksong borrowed from his Suite No.1 and example 3-19a and b show of this. As shown in example 3-18a and b, Park uses a combination of techniques of Korean and Western origin in this section; Nong-hyun techniques, Chooseong and Toeseong and technique equivalent to pedal tone in Western technique, G and D. In this movement, Park does not use many Sigimsae. This movement ends with a reintroduction of the beginning section and Chooseong with double stops.

Example. 3-17 Traditional Joongmori (Figure. 2-6b) vs. Impromptus Pentatoniques movement III mm. 6-9
Example 3-17 Continued

Example. 3-18a Impromptus Pentatoniques movement III mm.22 and mm. 28, showing Toeseong

Example. 3-18b Impromptus Pentatoniques movement III mm.35-36, showing Choosung
Example 3-19a Quotation of *Arirang* from *Suite No. 1* VII in mm. 9-16

Example 3-19b *Impromptus Pentatoniques* movement III mm. 22-29, variation of the original folksong melody with pedal tone
IV. Andantino Lamentando

The introduction of the fourth movement begins with perfect fifth double stops, attacked *forte* and released *poco ritardando* and *diminuendo*. As shown in example 3-20, this introduction links to the first section using the call-and-response technique. Also this section is very melodic, imitating the sound of the *Gayageum*. It also uses *Nong-hyun* techniques such as *Chooseong* and *Toeseong*.

Example. 3-20 *Impromptus Pentatoniques* movement IV mm. 5-6 and mm. 7-8, Call-and-Response

The strong double stops of the introduction repeat once more as a transition to the second section. While the first section is very melodic, the second section changes to 9/8 and is based on the *Semachi* pattern and example 3-21 shows Park’s version of the *Semachi* pattern. In this section, Park applied various combinations of embellishments of Korean and Western techniques including *Sigimsae*, harmonics, descending half-step double stops with *spiccato* and *Yosung* (one of the *Nong-hyun* techniques).

Example. 3-21 Traditional *Semachi* vs. *Impromptus Pentatoniques* movement IV mm. 23-24, Park’s version
Example 3-21 Continued

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\end{music}} \]

V. Allegro Scherzando

The last movement of this piece is the most brilliant with a fast tempo. Park applied many ornaments including *Sigimsae* and *Nong-hyun*, double stops, rhythmic changes, trills and harmonics. Park reflects the *Sanjo* style in for this movement. *Sanjo* is a style of Korean solo instrumental music originating from *Sinawi*\(^{58}\) and *Pansori*.\(^{59}\) The *Sanjo* consists of various modes such as *Pyong-jo*, *Kyemyo-Jo*, and *Woo-jo*. The most remarkable feature is the tempo change, beginning with a quite slow tempo, gradually speeding up, and then finishing with a quite fast tempo. In *Sanjo* performers demonstrate their technique and musicality.\(^{60}\) This movement is also freer in tempo, full of *fermatas*, breathing marks, *ritardando*, and caesuras. As shown in example 3-22, the section after the repeat sign brings variety to rhythmic changes based on the Korean traditional rhythmic pattern, *Danmori*. As I mentioned, Korean traditional rhythmic patterns usually have an accent on the first beat, thus the first beat of every two measures should be emphasized. From m.34, Park shows another rhythmic change, which is syncopation. The syncopation is one of the fundamental elements of Korean traditional music especially folksongs.

\(^{58}\) The improvisator ensemble piece based on shamanism music.

\(^{59}\) Lee 2004, 148.

\(^{60}\) Lee 2004, 148.
Example. 3-22 Traditional *Danmori* (Figure.2-6e) vs. *Impromptus Pentatoniques* movement V mm. 23-26, Park’s modified version
In this treatise I have sought to introduce the great Korean violinist and composer Min-Chong Park and explored his two compositions, *Suite No. 1* and *Impromptus Pentatoniques*. I have provided the viewpoint of the performer, offering elements of Korean traditional music to help with the understanding of his fundamental musical ideas, and a guide to imitating the timbre from Korean traditional instruments on the violin.

Although Korean traditional music has a long history, it is not as well known in the Western countries, compared to other non-Western classic music, such as Chinese, Japanese or Indian music. In this respect, Park’s violin works are significant, since he uses rhythmic patterns, melodies, and unique timbres that can only be found in Korean traditional music. Also, he blends Korean and Western techniques, ways, and sounds of instruments. One hindrance to the dissemination of Korean traditional music outside Korea is that its elements have not been organized systematically to facilitate a better understanding. In the 1990s, many people began to perform Korean traditional music that had been forgotten, and ordinary people in Korea took an active interest in Korean traditional music. Nowadays, a large number of crossover genres that combine elements of Korean and Western are composed and performed. Twentieth-century music uses various experimental elements. In terms of diversity of music, introducing Korean music into the world that was forgotten due to indifference is a very meaningful and valuable endeavor.

Min-Chong Park was one of the pioneers who introduced Korean traditional music into Europe through performance and compositions. He is one of the most prominent Korean musicians and was influential internationally as a performer and teacher. Also, he played a
significant role in developing Korean Classical music, being part of the first generation of Korean Classical musicians. Thus, there is no doubt he deserves respect, praise, and be remembered by all Korean classical musicians.


Dear Ms. Sin-Myung Min

This letter is to confirm that you do have the permission to include our publication as musical example in your treatise. It refers the works by Min-Chong Park Suite No.1 Seven Korean Folksongs for violin and piano and Impromptus Permanenques for violin solo.

Sincerely,

SooMoonDang
Director Youngsun Choi
13/October, 2014
VITA

Violinist Sin Myung Min was born in Daegu, Korea in 1982. Ms. Min holds a Bachelor of Music degree from Kookmin University in Korea in 2006. She was scholarship recipient at the Kookmin University from 2002-2005. She earned the Master of music degree from Temple University where she studied with Helen Kwalwasser. Ms. Min continued her studies with Lin He at Louisiana State University, pursuing her doctoral degree. She will receive the degree of Doctor of Musical Arts at the December 2014.