

A STUDY OF TRADITIONAL KOREAN RHYTHM AND ITS POTENTIAL
FOR WESTERN ART MUSIC

by

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(Under the Direction of Mark Cedel)

ABSTRACT

Interest in Korean culture is growing worldwide. Even though Korean culture has received limited attention from the world at large, people all over the world are discovering K-culture (an abbreviation for contemporary Korean culture), such as K-pop, K-food, K-dramas, K-movies, and other forms of this subculture.

Traditional Korean culture, especially traditional music, is unique. Traditional Korean music has influenced current Korean cultures in various ways. This traditional music is usually based on traditional Korean rhythms named jangdan. Jangdan is a distinctive rhythmic form. Conductors who conduct these types of music must have basic understanding of jangdan. Jangdan can then be used as an essential element in music of the Western tradition, just as folk music and rhythms are used in Western music.

Musicians interested in these special rhythms are on the rise. Composers are writing music with the elements of jangdan and performers are playing it. This document will explore ways for both conductors and performers to understand and faithfully present this music in performance.

INDEX WORDS: Jangdan, Traditional Korean Music, Traditional Korean Rhythm,
Gutgeori, Semachi, Jungmori, Jungjungmori, Jajinmori, Hwimori,
Eonmory, Janggu, Pansori

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DEDICATION

I appreciate God for helping me complete this DMA. Moreover, I have many thanks to my mentor, Mark Cedel, my wife, Seon Yeong, and my daughters, Zion and Reion.

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CHAPTER 1

INTRODUCTION

A. Overview

Many composers have wanted to create new musical languages. Since the late 18th century, Western composers have been interested in the mysterious Eastern culture. They have composed music based on this Eastern culture, such as *Scheherazade* Op. 35, composed by Nikolai Rimsky-Korsakov¹, and *Madama Butterfly*, composed by Giacomo Puccini². Music with oriental characteristics is now a part of the universal repertoire, and music scholars continue to study it.

All music has essential elements such as melody, harmony, and rhythm. Pentatonic scales can be characteristics of traditional music. Many countries utilize these scales. Although tonalities or scales can represent characteristics of ethnic music, rhythm

¹ Nikolai Rimsky-Korsakov is a Russian composer and one of The Russian Five. Marina Frolova-Walker and Mark Humphreys, "Rimsky-Korsakov, Nikolay Andreyevich," *Grove Music Online*, (2001): Accessed 19 Jan. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-60000202252>.

² Giacomo Puccini is an Italian opera composer. Gabriella Biagi Ravenni, "Puccini, Giacomo (i)," *Grove Music Online*, (2001): Accessed 19 Jan. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278243>.

is often a unique characteristic of this music often. There have been various attempts to compose music derived from cultural rhythms found in the folk songs or dance music of various musical cultures. Examples of this practice are mazurkas³, polonaise⁴, tarantella⁵, etc.

It is important for musicians to know about the unique characteristics when performing these types of music. For example, conductors should be aware of the mazurka's typical feature, "the basic mazurka rhythm shifts the accent to the weak beats

³ Polish folk dance from the Mazovia region. Triple meters became dominant in Polish folk music in the 17th and 18th centuries.

Stephen Downes, "Mazurka," *Grove Music Online*, (2001): Accessed 13 Jan. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018193>.

⁴ A Polish dance. These dances, in triple meter and built from short phrases without upbeats, were performed at weddings and other festivals with regional variations of character, tempo and function.

Stephen Downes, "Polonaise." *Grove Music Online*, (2001): Accessed 14 Jan. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022035>.

⁵ A folkdance of southern Italy also used in art music. It derives its name from Taranto (the ancient Tarantum) in Apulia. Occasionally the onlookers sing during the dance, usually a regularly phrased tune in 3/8 or 6/8 that alternates between major and minor mode and gradually increases in speed.

Erich Schwandt, "Tarantella," *Grove Music Online*, (2001): Accessed 14 Jan. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027507>.

of the bar within a triple meter.”⁶ This could be useful when conducting a work like Mazurka in G major for orchestra Op. 18 by Alexander Glazunov (1865 ~ 1936).⁷ If a conductor does not know about the accented weak beats, they cannot express naturally the characteristics of the music naturally.

Traditional Korean music is unique. The music is usually played by traditional Korean instruments such as Haegŭm⁸, Piri⁹, Janggu (an hourglass-shaped drum). The music also has its own rhythms called *jangdan*. Jangdan is defined as “a generic term for the rhythms (or rhythm patterns), the beat and rhythm formed over a set unit of time

⁶ Stephen Downes, "Mazurka." *Grove Music Online*, (2001): Accessed 13 Jan. 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018193>.

⁷ Boris Schwarz, "Glazunov, Aleksandr Konstantinovich," *Grove Music Online*, (2001): Accessed 14 Jan. 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011266>.

⁸ Two-string spike fiddle of Korea (hae:name of a Tatar tribe; gŭm: string instrument)

Robert C Provine, "Haegŭm." *Grove Music Online*. 2001; Accessed 12 Apr. 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048366>.

⁹ Small, cylindrical double-reed pipe of Korea. There are three main types: hyang-p'iri, se-p'iri, and tang-p'iri.

Robert C Provine, "P'iri." *Grove Music Online*. 2001; Accessed 12 Apr. 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048371>.

in the music performed in traditional Korean folk plays.”¹⁰ Jangdan patterns connect to human emotions. Because of this, the tempo of jangdan can change dramatically.

Many composers, such as Korean composers Isang Yun (1917 ~ 1995)¹¹ and Jisoo Lee (1981 ~)¹², and American composer, Donald Reid Womack (1966 ~),¹³ are applying traditional Korean music elements to Western music. This new style of music is being heard all over the world.

¹⁰. Hyejung Im, “Encyclopedia of Korean Folkore – Jangdan,” *National Folk Museum of Korea*, (2001).

¹¹. Yun's fundamental aim as a composer was to develop Korean music through Western means, combining East Asian performing practice with European instruments, and expressing an Asian imagination in contemporary Western musical terms.

H. Kunz. "Yun, Isang." *Grove Music Online*, (2001), Accessed 22 Dec. 2022.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030747>.

¹². Jisoo Lee is an authentic Korean composer. His music expresses Korean sensibility and the intense Korean emotion, Han 한, using Western composition technique.

Jung Choi and Yoon Joo Hwang, “Korean Composer Jisoo Lee’s Bring Me Home Trio for Oboe, Bassoon and Piano,” *The College Music Society*, (2021)

¹³. Donald Reid Womack is the composer of more than 100 works for orchestra, chamber ensembles, solo instruments, chorus and voice, including nearly 60 works for Korean, Japanese and Chinese instruments.

B. The Objectives of Study

The purpose of this lecture recital and document is to introduce and explain the use of the various types of jangdan. Traditional jangdan can be divided according to how it is used in music, such as court music and traditional folk music. It can be difficult to apply jangdan in court music because it may not follow traditional Western music rhythmic organization. Therefore, only folk music that uses jangdan will be studied.

Each jangdan has its own tempo and musical characteristics. Musicians need to understand and know these when studying and performing music that uses jangdan. Performers will be informed of the basics of jangdan by reading this document. Furthermore, it can provide composers with a basic guide when using elements jangdan in their composition.

Only recently have several composers created Western-style orchestral works based on jangdan. Since there are but a few such works, it is impossible to give numerous examples of jangdan in Western orchestral music. Furthermore, current literature only explains traditional Korean music but does not address how elements of Korean music, such as jangdan, can be incorporated into Western music.

This study will also describe Janggu, a traditional Korean percussion instrument. This drum is significant both in the history of traditional Korean music and in understanding jangdan. Lastly, this document will examine examples of jangdan in Western orchestral music.

CHAPTER 2

THE BASIC OF CONCEPTS OF JANGDAN

A. What is Jangdan?

Jangdan is a compound word made of two words, Jand (long) and Dan(short). Jangdan, long and short rhythmic patterns, are repeatedly played by Korean percussion instruments, usually Janggu. There is much variety in the types of jandan. Each jangdan is to be explored in detail in the third chapter, “The Function of each Jangdan.”

Each jangdan can inform like a conductor in Korean folk music and *Pansori* defined as “Korean operatic form probably dating from the early 18th century”¹⁴ since it indicates its own tempo and musical expressions. One specific example, Gutgeori jangdan is cheerful and exciting, and it can have a range of MM. 80 ~ 90, and sometimes 60 - 70. Each jangdan can inform performers how to perform the music. Therefore, it is essential for Western conductors to understand the characteristics of each jangdan.

¹⁴. "P'ansori." *Grove Music Online*, (2001), Accessed 30 Jan. 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020828>

B. Representative Rhythmic Instruments for Jangdan, Janggu

Those pictures are Janggu. (Figure 2.1). Janggu is one of the most commonly used Korean instruments to play jangdan since approximately the year 1000 AD. Janggu has two ends, and each end has a different sound. The left end called *gungpyeon* is made of thick leather. The right end named by *yeolpyeon* has a lighter and higher sound. (Figure 2.2). It was used for both *Hyang-ak*¹⁵ (Korean indigenous music) and *Dang-ak*¹⁶ (music from China) during the Goryeo Dynasty (918 – 1392).¹⁷

¹⁵. The terms of Hyang-ak and Dang-ak, mostly used in court banquet and ceremony, refer to the origin of the music. The term, Hyang-ak, literally meaning ‘local music’.

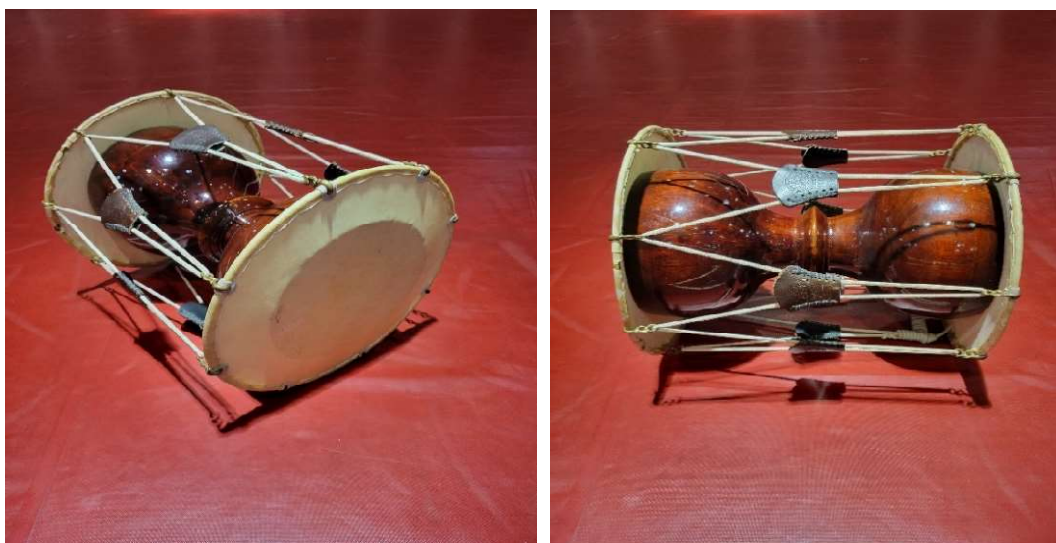
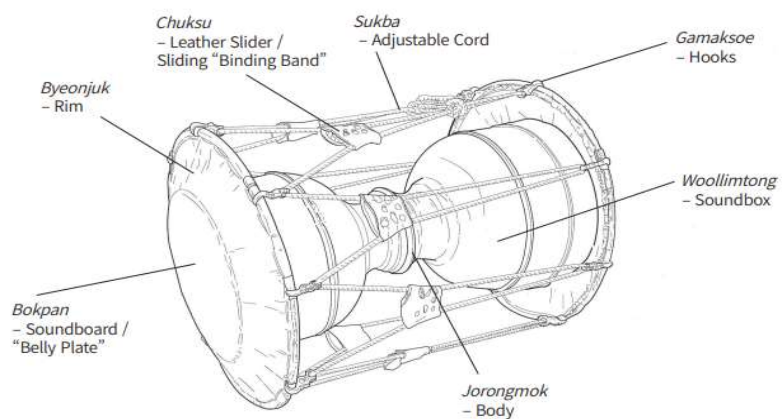
Inhwa So. “Theoretical Perspectives on Korean Traditional Music An Introduction: Hyand-ak and Dang-ak”, *The National Center Traditional Performing Arts*, (2002)

¹⁶. Dang-ak means music of Chinese origin of general, with the exception of sacrificial music (Chinese a-ak) though it literally means music of the Dang (Tang) dynasty.

Inhwa So. “Theoretical Perspectives on Korean Traditional Music An Introduction: Hyand-ak and Dang-ak”, *The National Center Traditional Performing Arts*, (2002)

¹⁷. Inhwa So. “Theoretical Perspectives on Korean Traditional Music An Introduction: Percussion Instruments”, *The National Center Traditional Performing Arts*, (2002)

(Figure 2.1) Janggu

(Figure 2.2) Name of Structural Elements of Janggu¹⁸

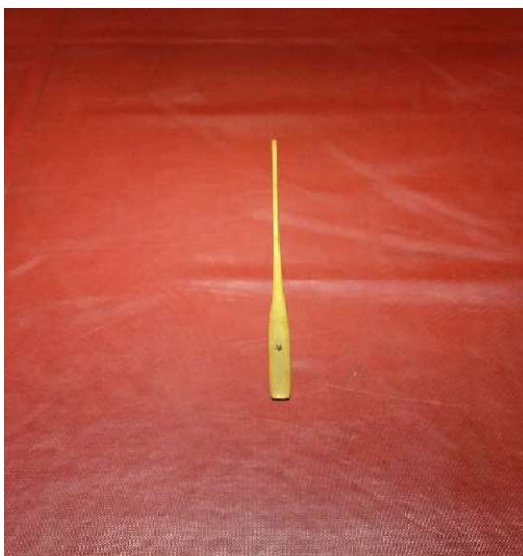
¹⁸. Gyeong-hwa Yu. "Traditional Korean Instruments: A Practical Guide for Composers 2," *The National Center Traditional Performing Arts*, (2020): 232.

There are two ways to play Janggu with mallets or a hand. The left mallet is known as *gungchae*, (Figure 2.3) while the right is named *yeolchae*. (Figure 2.4). It can be played using mallets in both hands or just right hand. The right hand always plays with a mallet, *yeolchae*. The left hand can play with a mallet, *gungchae*, or a bare hand.

(Figure 2.3) Gungchae and how to hold it



(Figure 2.4) Yeolchae and how to hold it



When the greatest degree of projection is needed, two mallets are required.

(Figure 2.5) One mallet is often used for soft music such as vocal music. (Figure 2.6)

(Figure 2.5) A seated Janggu player using yeolchae and a hand



(Figure 2.6) A standing Janggu player with yeolchae and gungchae



Janggu can come in different sizes. For example, farmers' band music, *A-ak*¹⁹ and *Jeong-ak*²⁰ are accompanied by a large size Janggu. A smaller drum can be used by individuals or smaller ensembles. This can enable a performer to dance and play at the same time. Gyeong-hwa Yu explains the importance of Janggu in this way:

“Janggu extensively used in traditional genres including court music and folk music as well as religious music. This instrument is not simply used for accompaniment because it does take a conductor's role that dynamically leads the flow of musical pieces.”²¹

C. Traditional Notation of Jangdan and Its Interpretation

Jangdan has its own traditional notation, and it is still used by performers today. Its notation is different from Western notation. The jangdan system of notation makes use of five symbols: \oplus , \ominus , \mathbf{I} , \mathbf{i} , and $\mathbf{\ddot{I}}$. Each symbol has its own name which is called *Guum* that replicates the sound of each Janggu when performed. When notated,

¹⁹. A-ak is usually court music, literally meaning "elegant" music.

Inhwa So. “Theoretical Perspectives on Korean Traditional Music An Introduction: A-ak and Royal Shrine Music”, *The National Center Traditional Performing Arts*, (2002)











²⁰. Jeong-ak refers to music of the scholar-literati.



Inhwa So. “Theoretical Perspectives on Korean Traditional Music An Introduction: Hyang-ak and Dang-ak. *The National Center Traditional Performing Arts* (2002)



²¹. Gyeong-hwa Yu. “Traditional Korean Instruments: A Practical Guide for Composers 2. *The National Center Traditional Performing Arts* (2020): 233.



each jangdan has a distinctive rhythmic pattern. This pattern can vary in tempo (Figure 2.7).



(Figure 2.7) The symbols of jangdan



Jangdan Symbols	Name (Guum)	Rendering	Technique
	Deong		<ul style="list-style-type: none"> ● Play with both hands ● It is possible to use two mallets or just yeolchae
	Kung		<ul style="list-style-type: none"> ● Play with only left hand, using gungchae or a just left hand
	Deok		<ul style="list-style-type: none"> ● Play with only right hand, using yeolchae
	Gideok		<ul style="list-style-type: none"> ● Play with only right, using yeolchae
	Du-ru-ru-ru		<ul style="list-style-type: none"> ● Play with only right, using yeolchae

The symbol, , is called *Deong* and always has two parts. The two parts are notated with opposing stems like this .

Next is the symbol, , known as *Kung*. It is notated with stems going down . This also indicates that the player uses the left hand.

The symbol, , is known as *Deok* . It is always notated with stems going up and played by the right hand with a mallet called *yeolchae*.

Gideok, , is also always notated with stems going up and played by the right hand. *Gideok* resembles grace notes in Western notation .

Lastly, the symbol, , is called *Du-ru-ru-ru* and can be notated by . When this *jangdan* is executed, the result is not four rhythmically even notes. It is similar to the ricochet stroke used by Western string instruments.

CHAPTER 3

THE FUNCTION OF EACH JANGDAN

Jangdan used in traditional Korean folk music can be divided into two types, Korean folk music (Figure 3.1) and Pansori. (Figure 3.2). Exciting Gutgeori and Semachi jangdan are commonly used for Korean folk music. Jungmormi, Jungjungmori, Jajinmori, Hwimori, and Eonmori jangdan are used for Pansori.

(Figure 3.1) Jangdan used in Korean folk music

Name of Jangdan	Meter	Tempo	Description
Gutgeori jangdan	Compound Quadruple Meter (12/8)	♩. = 80 ~ 90	<ul style="list-style-type: none"> ● Cheerful and exciting rhythm ● Derived from shamanism²²
Semachi jangdan	Compound Triple Meter (9/8)	♩. = 90 ~ 110	<ul style="list-style-type: none"> ● Thrilling rhythm ● Derived from agricultural musical works

²². A religion practiced by indigenous peoples of far northern Europe and Siberia that is characterized by belief in an unseen world of gods, demons, and ancestral spirits responsive only to the shamans.

(Figure 3.2) Jangdan used in Pansori

Name of Jangdan	Meter	Tempo	Description
Jungmori jangdan	Compound Quadruple Meter (12/4)	$\text{♩} = 60 \sim 80$	<ul style="list-style-type: none"> ● The most basic jangdan (the basic form of Jungjungmori and Jainmori) ● Used to develop lyrical stories
Jungjungmori jangdan	Compound Quadruple Meter (12/8)	$\text{♩} = 80 \sim 96$	<ul style="list-style-type: none"> ● Modified from Jungmori Jangdan ● Faster than Jungmori Jangdan ● Used for dancing scenes
Jainmori jangdan	Compound Quadruple Meter (12/8)	$\text{♩} = 96 \sim 108$	<ul style="list-style-type: none"> ● Faster than Jungmori Jangdan ● Used for dramatic and tense moments
Hwimori jangdan	Simple Quadruple Meter (4/4)	$\text{♩} = 116 \sim 144$	<ul style="list-style-type: none"> ● The fastest tempo ● Only use simple meter ● Used to create urgency or climax.
Eonmori jangdan	Asymmetrical Duple Meter (10/8)	$\text{♩} = 180 \sim 210$	<ul style="list-style-type: none"> ● Only used with asymmetrical meter ● Always division of (3+2+3+2) ● Used for mysterious characters

A. Jangdan used in Korean Folk Music

- 1) Gutgeori Jangdan
 - a. The Meaning of Gutgeori

In the opinion of the Encyclopedia of Korean Folklore, the word *gut* is defined as “a point of encounter between humans and divinity, the staging of which requires a human who commissions it; a deity who receives it; and a shaman who is the medium.”²³ Thus, Gutgeori jangdan starts from shamanism. Gut is a belief in praying to certain gods practiced in certain Korean folk cultures. Some Koreans prayed for what they want, such as wishing for a good crop and personal health. Shamans are acting as a medium. They sing and dance as a way to communicate with the gods. Their ceremonial song and dance are often based on Gutgeori jangdan.²⁴

The cheerful and exciting Gutgeori jangdan appears often in Korean folk music. Thus, it is used both as a term for traditional Korean music and spiritual acts for Gut.²⁵ It often appears in its basic rhythmic form in orchestral music.

²³. Byong Won Lee, “Korean Musicology Series 1. Music of Korea.” *The National Gugak Center* (2007): 6.

²⁴. Byong Won Lee, “Korean Musicology Series 1. Music of Korea.” *The National Gugak Center* (2007): 159.

²⁵. Man-young Hahn. “The Origin of Korean Music.” *The World of Music* 27, no. 2 (1985): 17. <http://www.jstor.org/stable/43562695>.

(Figure 3.5) Improvised Gutgeori jangdan (2)

⊙	⊙	⊙		○		○	
Dung	Dung	Dung	Duk	Kung	Duk	Kung	Duk

As noted earlier, the symbol, $\frac{1}{16}$, is not rhythmically even 16th notes ♪♪♪♪ , so that musical flow in music is important. The 2nd beat in the 4th measure usually can be emphasized along with musical phrases. When the beat is accented, it is usually played by *Deok*, |. Regardless of the chosen tempo, it is always felt in four main beats. *The Beautiful Country* for voice and orchestra composed by Tae Soo Han is an example of Western style music composed with Gutgeori jangdan. (Ex.1). In the four following musical examples, the first two steps will express traditional Western notation and the third step will explain Gutgeori jangdan for Western percussion players.

Example 1: Tae Soo Han, *The Beautiful Country*, mm 7-10 (author's reduction)

2) Semachi Jangdan

a. The Meaning of Semachi

The word, Semachi, is derived from two separate Korean words. 'Se' means three in Korean while '*machi*' means hit in traditional Korean music, '*machi*'. Here, 'hit' means that percussionists play by hitting their instruments. Therefore, Semachi means hitting three times.

While Gutgeori jangdan was used only for the shaman's ritual, Semachi jangdan was originally used for agricultural musical works. The exciting Semachi jangdan encouraged people to work harder and enjoy their work.²⁶ This rhythmic pattern has frequently been used in Korean folk music. Its meaning has become a standard term in traditional Korean music.

b. The Basic Form and Notation

Semachi jangdan is based on compound triple meter. It can be notated in 9/8 meter with three main beats. The tempo of Semachi jangdan is usually ♩. = 90 ~ 110. (Figure 3.6). *Milyang Arirang*, one of the representative Korean folk songs, composed by Hee Jo Kim is an example of Western style music composed with Semachi jangdan. (Ex.2).

²⁶. Hae-sook Kim. "Korean Folk Songs Reinterpreted", *The National Gugak Center* (2017): 12-13.

(Figure 3.6) Semachi jangdan

⊙		⊙		⊙		⊙	
Dung		Dung		Duk		Kung	Duk

Example 2: Hee Jo Kim, *Milyang Arirang*, mm 21-28

B. Jangdan used in Pansori

1) Jungmori jangdan

a. The Meaning of Jungmori

Jungmori jangdan is the root jangdan used in Pansori. Other jangdan such as Jungjungmori jangdan, Jainmori jangdan, and Hwimori jangdan are modified from Jungmori jangdan. It is mainly used in scenes that have a sad feeling. Jungmori jangdan can be a singular movement of a larger work such as Sanjo which is literally meaning “scattered melodies”, is solo instrument music and one of the most popular genres of Korean music.²⁷

b. The Basic Form and Notation

Jungmori jangdan is based on compound quadruple meter, and it can be notated in 12/4 meter. Since this jangdan is usually used in lyrical parts of Pansori, its tempo range can be between, $\text{♩} = 60 \sim 80$ and it can be conducted in 12 beats. Traditionally, the 9th beat is usually accented. (Figure 3.7).

(Figure 3.7) Jungmori jangdan

⊙			○		!		○		○		○		!				
Dung		Duk	Kung		Duk	Duk	Kung		Kung		Duk		Kung		Duk	Duk	Duk

²⁷. Yong-Shil Lee. “Sanjo”, *The National Center Traditional Performing Arts* (2009): 1.

2) Jungjungmori Jangdan

a. The Meaning of Jungjungmori

Jungjungmori jangdan is derived from Jungmori jangdan. Its characteristic is usually light, and it is used in dancing scenes.

b. The Basic Form and Notation

Jungjungmori jangdan is based on compound quadruple meter, and it can be notated in 12/8 meter. (Figure 3.8). The basic form of Jungjungmori jangdan is similar to Jungmori jangdan. It is simplified to be played faster than Jungmori jangdan. The tempo of the Jungjungmori jangdan is usually ♩. = 80 ~ 96. It should be conducted in 4 beats and the 9th beat also needs to be emphasized like Jungmori jangdan.

(Figure 3.8) Jungjungmori jangdan

⊙			○			○	○		○		○
Dung		Duk	Kung	Duk	Duk	Kung	Kung	Duk	Kung		Kung

3) Jajinmori Jangdan

a. The Meaning of Jajinmori

The name of Jajinmori can mean urging or hurrying. Jajinmori jangdan is also derived from Jungmori jangdan. It is usually used in dramatic and urgent sections.

b. The Basic Form and Notation

Jajinmori jangdan is based on compound quadruple meter, and it can be notated in 12/8 meter. Its rhythmic pattern is simpler than Jungjungmori jangdan. The tempo is faster than Jungjungmori jangdan, $J. = 96 \sim 108$. (Figure 3.9).

(Figure 3.9). Jajinmori jangdan

⊙			○			○		○		
Dung		Duk	Kung	Duk		Kung	Duk	Kung	Duk	

The music, *Concerto for Samulnori Shin-modeum*, 3rd movement, composed by Bum-Hun Park, represents the Western style music composed with Jungmori jangdan. (Ex.3). The music is performed with Samulnori, four Korean percussion instruments, along with a traditional Western orchestra.

(Example. 3). Bum-Hun Park, *Concerto for Samulnori Shin-modeum*, 3rd movement

The image shows a musical score for piano and Samulnori. The piano part is in 3/4 time, marked 'f'. The Samulnori part is a single line with rhythmic notation and a 'Solo Variation' section.

4) Hwimori Jangdan

a. The Meaning of Hwimori

Hwimori means turbulent. Sometimes, it can also be called Danmori. Hwimori jangdan is the fastest jangdan. It is usually used in dramatic urgent and busy scenes.

b. The Basic Form

Hwimori jangdan is based on simple quadruple meter, and it can be notated in 4/4 meter. Its tempo is usually ♩ = 116 ~ 144. Depending on the speed, it is negotiable to conduct in two or four. (Figure 3.10)

(Figure 3.10) Hwimori jangdan

The image shows musical notation for Hwimori jangdan in 4/4 time. Below the notation is a table with symbols and names for the notes.

⊙			○		○			
Dung		Duk	Duk		Kung	Duk	Kung	

The music, *Concerto for Samulnori Shin-modeum*, 3rd movement, composed by Bum-Hun Park, represents the Western style music composed with Hwimori jangdan. (Ex.4).

Example 4. Bum-Hun Park, *Concerto for Samulnori Shin-modeum*, 3rd movement, mm.146-150

5) Eonmori Jangdan

a. The Meaning of Eonmori

Eonmori can mean irregular, not even or uniform. Like Hwimori jangdan, the tempo is also fast. This irregular rhythm is usually used to introduce of mysterious characters.

b. The Basic Form

Eonmori jangdan is based on asymmetrical duple meter, and it is the only jangdan not using symmetrical meter. It can be notated in both in 10/8 meter and 5/8 meter. However, 10/8 meter notation is more accurate because it is easier to indicate the

accented 8th beat that usually needs to be emphasized. When notated in 10/8, it is conducted in 4 beats (3 + 2 + 3+ 2), and. Its tempo is very rapid, marking usually ♩ = 180~210. (Figure 3.11)

(Figure 3.11) Eonmori jangdan

⊖		○	○		○
Dung	Duk	Kung	Kung	Duk	Kung

CHAPTER 4

SUMMARIES, CONCLUSIONS, AND RECOMMENDATIONS

Rhythm is one of the most important elements in music. Traditional Korean music has a unique rhythm called jangdan. This rhythm can be more applicable to Western music, creating its own unique sounds and character.

Composers throughout the world are becoming more interested in traditional Korean music. They are trying to compose music with traditional Korean musical elements. However, it is difficult to find Western style music composed with jangdan. The reason may be that there is a lack of information about jangdan. When composers and performers learn about jangdan, they will be able to use it in their music. This document and lecture recital will be a resource to learn about jangdan. Furthermore, an accurate understanding of jangdan will enable performers to express the characteristics of these types of music.

This document will provide information and serve as the starting point to perform and research jangdan in the future.

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APPEXDIX A

Recording

Bum-Hun Park, *Concerto for Samulnori Shin-modeum*, 3rd movement

Conductor: Pyeongkang Park

Orchestra: Atlanta Sinfonia

Samul-nori: The Korean Culture Center in Atlanta

https://www.youtube.com/watch?v=Luld6OyKszw&list=PLUxRsMKq_2peYP8LDAtoM3K5v4o-FKqvu&index=7

APPEXDIX B

Script to Lecture Recital

(Slide 1) Welcome

Good after noon. I am honored to have my lecture recital with you all.

(Slide 2) Introduction

Interest in Korean culture is growing worldwide. Traditional Korean culture has received a limited attention from the world at large. People all over the world are discovering K-culture (an abbreviation for contemporary Korean culture), such as K-pop, K-food, K-dramas, K-movies, and other forms of this subculture.

Traditional Korean culture, especially traditional music, is unique. Traditional Korean music has influenced current Korean cultures in various ways. This traditional music is usually based on traditional Korean rhythms named jangdan. Jangdan is a distinctive and attractive rhythmic form. Contemporary conductors who conduct these types of music must have basic understanding of jangdan. Jangdan can be used as an essential element in Western music, just as folk music and rhythms are used in Western music.

Musicians interested in these special rhythms are on the increase. Composers are writing music with the elements of jangdan and performers are playing it. We will explore ways for both conductors and performers to understand and faithfully present this music in performance.

(Slide 3) Pictures Nikolai Rimsky-Korsakov and Giacomo Puccini

Many composers have wanted to create new musical languages. Since the late 18th century, Western composers have been interested in the mysterious Eastern culture. They have composed music based on this Eastern culture, such as *Scheherazade Op.*

35, composed by Nikolai Rimsky-Korsakov (March 1844 – June 1908), and *Madama Butterfly*, composed by Giacomo Puccini (December 1858 – November 1924). Music with oriental characteristics is now a part of the universal repertoire, and music scholars continue to study it.

All music has essential elements such as melody, harmony, and rhythm.

Pentatonic scales can be characteristics of traditional music. Many countries utilize these scales. Although tonalities or scales can represent characteristics of ethnic music, rhythm is often a unique characteristic of this music often. There have been various attempts to compose music derived from cultural rhythms found in folk songs or dance music. Examples of this derivation are Mazurkas, Polonaise, Tarantella, etc.

It is important for musicians to know about these characteristics when performing these types of music. For example, conductors should be aware of the mazurka's typical feature, "the basic mazurka rhythm shifts the accent to the weak beats of the bar within a triple meter." This could be useful when conducting a work like Mazurka in G major for orchestra Op. 18 by Alexander Glazunov (1865 ~ 1936). If a conductor does not know about the accented weak beats, they cannot express naturally the characteristics of the music naturally.

(Slide 4) Jangdan definition

Traditional Korean music has its unique rhythms called *jangdan*. Jangdan is defined as "a generic term for the rhythms (or rhythm patterns), the beat and rhythm formed over a set unit of time in the music performed in traditional Korean folk plays.

Many composers, such as Korean composers Isang Yun (1917 ~ 1995) and Jisoo Lee (1981 ~), and American composer, Donald Reid Womack (1966 ~) are applying traditional Korean music elements to Western music.

(Slide 5) The Objective of Study

The need for a lecture recital and document is to introduce and explain the use of the various types of jangdan. Traditional jangdan can be divided according to how it is used in music, such as court music and traditional folk music. It can be difficult to apply jangdan in court music because it may not follow traditional Western music rhythmic organization. Therefore, only folk music that uses jangdan will be studied.

Each jangdan has its own tempo and musical characteristics. Musicians need to understand and know these when studying and performing music that uses jangdan. Performers will be informed of the basics of jangdan by reading this document. Furthermore, it can provide composers with a basic guide when using elements jangdan in their composition.

Only recently have several composers created Western-style orchestral works based on jangdan. Since there are but a few such works, it is impossible to give numerous examples of jangdan in Western orchestral music. Furthermore, current literature only explains traditional Korean music but does not address how elements of Korean music, such as jangdan, can be incorporated into Western music.

This study will also describe Janggu, a traditional Korean percussion instrument. Jangdan is frequently played by this drum. Lastly, this document will examine examples of jangdan in Western orchestral music.

(Slide 6) What is Jangdan?

Jangdan is a compound word made of two words, Jand (long) and Dan(short). Jangdan, long and short rhythmic patterns, are repeatedly played by Korean percussion instruments, usually Janggu. There is a variety of jandan. Each jangdan is to be explored in detail in the third chapter, The Function of Each Jangdan.

Each jangdan can inform a conductor in Korean folk music and *Pansori* defined as “Korean operatic form probably dating from the early 18th century” since it indicates its own tempo and musical expressions.

(Slide 7) Gutgeori Jangdan

One specific example, Gutgeori jangdan is cheerful and exciting, and it can have a metronome marking range between of (80 ~ 90), and sometimes (60 ~ 70). Each jangdan can inform performers how to perform the music. Therefore, it is essential for Western conductors to understand the characteristics of each jangdan.

(Slide 8) Janggu

Janggu, an hourglass-shaped drum, is significant both in the history of traditional Korean music and in understanding jangdan. Janggu is one of the most commonly used Korean instruments to play jangdan since approximately the year 1000 AD. It was used for both *Hyang-ak* (Korean indigenous music) and *Dang-ak* (music from China) during *Goryeo Dynasty* (918 – 1392).

(Slide 9) Name of Structural Elements of Janggu

Janggu has two ends, and each end has a different sound. The left end called *gungpyeon* is made of thick leather. The right end named by *yeolpyeon* has a lighter and higher sound.

(Slide 10) Janggu sticks, Gungchae and Yeolchae

There are two ways to play Janggu with mallets or a hand. The left mallet is known as *gungchae*, (Figure 2.3) while the right is named *yeolchae*. (Figure 2.4). It can be played using mallets in both hands or just right hand. The right hand always plays with a mallet, *yeolchae*. The left hand can play with a mallet, *gungchae*, or a bare hand.

(Slide 11) Seated and standing Janggu players

When the greatest degree of projection is needed, two mallets are required. One mallet is often used for soft music such as vocal music.



Janggu can come in different sizes. For example, farmers' band music, *A-ak* and *Jeong-ak* are accompanied by a large size Janggu. A smaller drum can be used by individuals or smaller ensembles. This can enable a performer to dance and play at the same time. Gyeong-hwa Yu explains the importance of Janggu in this way:



Janggu extensively used in traditional genres including court music and folk music as well as religious music. This instrument is not simply used for accompaniment because it does take a conductor's role that dynamically leads the flow of musical pieces.



(Slide 11) The Symbols of Jangdan



Jangdan has its own traditional notation, and it is still used by performers today. Its notation is different from Western notation. The jangdan system of notation includes these five symbols such as \oplus , \circ , \mid , $\dot{\mid}$, and $\ddot{\mid}$. Each symbol has its own name which is called *Guum* that replicates the sound of each Janggu when spoken or performed. When notated, each jangdan has a distinctive rhythmic pattern. This pattern can vary in tempo.

The symbol, \oplus , is called *Deong* and always has two parts. The two parts are notated with opposing stems like $\frac{\downarrow}{\uparrow}$.

Next is the symbol, , known as *Kung*. It is notated with stems going down . This also indicates the player uses the left hand.

The symbol, , is known as *Deok* . It is always notated with stamps going up and played by the right hand with a mallet called yeolchae.

Gideok, , is also always notated with stamps going up and played by the right hand. The name of is *Gideok*, and its Western notation resembles grace notes .

Lastly, the symbol, , is called *Du-ru-ru-ru* and can be notated by . When this jangdan is executed, the result is not four rhythmically even notes. It is similar to the ricochet stroke used by Western string instruments.

(Slide 11) The function of each jangdan

Jangdan used in traditional Korean folk music can be divided into two types, Korean folk music and Pansori.

(Slide 12) Gutgeori Jangdan




In the opinion of the Encyclopedia of Korean Folklore, the word *gut* is defined as “a point of encounter between humans and divinity, the staging of which requires a human who commissions it; a deity who receives it; and a shaman who is the medium.” Thus, Gutgeori jangdan starts from shamanism, that is ‘a religion practiced by indigenous peoples of far northern Europe and Siberia that is characterized by belief in an unseen world of gods, demons, and ancestral spirits responsive only to the shamans.’

Gut is a belief that is prayed to Gods by Korean folk cultures. Some Koreans prayed for what they want, such as wishing for a good crop and personal health. Shamans are acting as a medium. They sing and dance as a way to communicate with the Gods. Their ceremonial song and dance are often based on Gutgeori jangdan.

The cheerful and exciting Gutgeori jangdan appears often in Korean folk music. Thus, it is used both as a term for traditional Korean music and spiritual acts for Gut. It often appears in its basic rhythmic form in orchestral music.

Gutgeori jangdan is based on compound quadruple meter. Gutgeori jangdan can be notated in 12/8 meter with four main beats and characterized by a repeated structure between the first two main beats and two remaining beats. The tempo of the Gutgeori rhythm is usually ♩. = 80 ~ 90, but sometimes can be slower at ♩. = 60 ~ 70.

(Slide 13) Improvised Gutgeori Jangdan

Although Gutgeori jangdan has a basic form, it can be improvised in various ways depending on the performers. In addition, the symbol, , is not rhythmically even 16th notes , so that musical flow in music is important. The 2nd beat in the 4th measure usually can be emphasized along with musical phrases. When the beat is accented, it is usually played by *Deok*, . Regardless of the chosen tempo, it is always felt in four main beats.

(Demonstrate Performance Ex.1) The Beautiful Country, composed by Tae Soo Han

(Slide 15) Semachi Jangdan

The word, Semachi, is derived from two separate Korean words. 'Se' means three in Korean while '*machi*' means hit in traditional Korean music, '*machi*'. Here, 'hit' means that percussionists play by hitting their instruments. Therefore, Semachi means hitting three times.

While Gutgeori jangdan was used only for the shaman's ritual, Semachi jangdan was originally used for agricultural musical works. The exciting Semachi jangdan encouraged people to work harder and enjoy their work. This rhythmic pattern has frequently been used in Korean folk music. Its meaning has become a standard term in traditional Korean music.

Semachi jangdan is based on compound triple meter. It can be notated in 9/8 meter with three main beats. The tempo of Semachi jangdan is usually ♩. = 90 ~ 110.

Music composed with Semachi jangdan is always conducted in three. In Western music, Semachi jangdan sometimes can be notated in 3/4 meter with triplet subdivisions. When conductors conduct the music composed with jangdan in 3/4 meter, the duple rhythm, ♩, should be performed like swing, jazz 8th notes.

(Demonstrate Performance Ex.2) Milyang Arirang, composed by Hee Jo Kim

(Slide 16) Jungmori Jangdan

Jungmori jangdan is the root jangdan used in Pansori. Other jangdan such as Jungjungmori jangdan, Jajinmori jangdan, and Hwimori jangdan are modified from Jungmori jangdan. It is mainly used in scenes that have a sad feeling. Jungmori jangdan can be a singular movement of a larger work such as Sanjo

Jungmori jangdan is based on compound quadruple meter, and it can be notated in 12/4 meter. Since this jangdan is usually used in lyrical parts of Pansori, its tempo range can be between, $J. = 60 \sim 80$ and can be conducted in 12 beats. Traditionally, the 9th beat is usually accented.

(Slide 17) Jungjungmori Jangdan

Jungjungmori jangdan is derived from Jungmori jangdan. Its characteristic is usually light and used in dancing scenes. Jungjungmori jangdan is based on compound quadruple meter, and it can be notated in 12/8 meter. The basic form of Jungjungmori jangdan is similar to Jungmori jangdan. It is simplified to be played faster than Jungmori jangdan. The tempo of the Jungjungmori jangdan is usually $J. = 80 \sim 96$. It should be conducted in 4 beats and the 9th beat also needs to be emphasized like Jungmori jangdan.

(Slide 18) Jajinmori Jangdan

The name of Jajinmori can mean urging or hurrying. Jajinmori jangdan is also derived from Jungmori jangdan. It is usually used in dramatic and urgent sections. Jajinmori jangdan is based on compound quadruple meter, and it can be notated in 12/8 meter. Its rhythmic pattern is more simplified than Jungjungmori jangdan. The tempo is faster than Jungjungmori jangdan, ♩ = 96 ~ 108.

(Demonstrate Performance Ex.3) Concerto for Samulnori Shin-modeum, 3rd movement, Bum-Hun Park

(Slide 17) Hwimori Jangdan

Hwimori means turbulent. Sometimes, it can also be called Danmori. Hwimori jangdan is the fastest jangdan. It is usually used in dramatic urgent and busy scenes. Hwimori jangdan is based on simple quadruple meter, and it can be notated in 4/4 meter. Its tempo is usually ♩ = 116 ~ 144. Depending on the speed, it is negotiable to conduct in two or four.

(Demonstrate Performance Ex.4) Concerto for Samulnori Shin-modeum, 3rd movement, Bum-Hun Park

(Slide 18) Eonmori Jangdan

Eonmori can mean irregular, not even or uniform. Like Hwimori jangdan, the tempo is also fast. This irregular rhythm is usually used to introduce of mysterious characters. Eonmori jangdan is based on asymmetrical duple meter, and it is the only jangdan not using symmetrical meter. It can be notated in both in 10/8 meter and 5/8 meter. However, 10/8 meter notation is more accurate because it is easier to indicate the accented 8th beat that usually needs to be emphasized. When notated in 10/8, it is conducted in 4 beats (3 + 2 + 3+ 2), and. Its tempo is very rapid, marking usually $\text{♩} = 180 \sim 210$.

(Performance)

1. **The Beautiful Country, composed by Tae Soo Han**
2. **Milyang Arirang, composed by Hee Jo Kim**
3. **Concerto for Samulnori Shin-modeum, 3rd movement, Bum-Hun Park**

(Slide 19) SUMMARIES, CONCLUSIONS, AND RECOMMENDATIONS

Rhythm is one of the most important elements in music. Traditional Korean music has unique rhythmic patterns. Various jangdan have their own patterns and tempo. They can be more applicable to Western music, creating its own unique sounds and character.

Composers throughout the world are becoming more interested in traditional Korean music. They are trying to compose music with traditional Korean musical

elements. However, it is difficult to find Western style music composed with jangdan. The reason may be that there is a lack of information about jangdan. When composers write music with jangdan, they will be able to broaden their musical ideas. This document and lecture recital will be a resource to learn about jangdan. Furthermore, an accurate understanding of each jangdan will enable performers to express the characteristics of these types of music.

It is hoped that this paper will provide clear information and serve as the starting point to perform and research jangdan in the future.