AN ANALYSIS OF JUNG SUN PARK’S MISSA BREVIS ‘PSALLENTES’ WITH GUIDELINES FOR PERFORMANCE

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DISSERTATION

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ABSTRACT

In the 20th century, although choral music was written by various Korean composers, most pieces required instrumental accompaniment, and very few were intended for a cappella chorus. A widely respected composer in Korea, Jung Sun Park is well known for incorporating elements of traditional Korean music into his a cappella works. Although numerous studies of Park’s choral music have been done in the past, many of them are for musicians who already have prior experience or knowledge of traditional Korean music. Very little literature has appeared which can benefit those who lack an understanding of indigenous Korean music. This thesis provides an analysis of Park’s Missa Brevis “Psallentes” from within that framework.

Chapter 1 discusses the background of Jung Sun Park, with a focus on his choral works and his compositional styles. Chapter 2 provides guidelines for understanding the elements of traditional Korean Music, including jangdan, jo, and sikimsae, offering essential background for non-Korean musicians who wish to understand Park’s choral works. Chapter 3 consists of a movement-to-movement analysis of Park’s Missa Brevis “Psallentes.” An appendix includes a glossary of traditional Korean musical terms.
Dedicated to the Almighty God who gives me strength.
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INTRODUCTION

A long tradition of using monophonic melodies in traditional vocal and instrumental music existed in Korea until western musical influences entered the country about 120 years ago. The Koreans first learned hymn singing from Christian missionaries: they started by singing monophonic hymn tunes; they then gradually adopted music written or arranged for multiple voices. Choral music understood broadly as vocal music written for two or more independent parts has only about fifty years of history in Korea. The academies established by Christian missionaries played a key role in the dissemination and education of western music in the country.¹

In the 20th century, although choral music was written by various Korean composers, most pieces required instrumental accompaniment, and very few were intended for a cappella chorus. A widely respected composer in Korea, Jung Sun Park is well known for incorporating elements of traditional Korean music into his a cappella works. My first encounter of Park’s choral music was in a 1998 performance of his Four Mountain Songs,² a work written for a cappella female chorus. The work was performed by the Seoul Ladies’ Singers, under the baton of its permanent director Dr. Hak Won Yoon. Subsequently I worked with Dr. Yoon for four years. During that time I had the opportunity to perform several choral pieces by Park, and that led to an increased interest in his music. In this document, I will focus on his Missa Brevis “Psallentes,” an a cappella piece for women’s voices.

² Jung Sun Park’s Four Mountain Songs is written for a cappella female choir and was premiered by the Seoul Ladies’ Singers on October 10th 1995. The work has four individual sections: Sanyoohwa (1995), Samsoo-Kapsan (1995), San (1995), and Chungsan Byoulgok (1990).
Although numerous studies of Park’s choral music have been done in the past, many of them are for musicians who already have prior experience or knowledge of traditional Korean music. Very little literature has appeared which can benefit those who lack an understanding of indigenous Korean music. In this document, I provide an analysis of Park’s Missa Brevis “Psallentes” from within that framework. I will examine the work in the context of his other choral pieces, and outline aspects of traditional Korean musical elements that are present in the work for choral conductors who choose to program this music, and provide performance guidelines.

Chapter 1 discusses the background of Jung Sun Park, with a focus on his choral works and his compositional styles. Chapter 2 provides guidelines for understanding the elements of traditional Korean Music. This will provide essential background for non-Korean musicians who wish to understand Park’s choral works. Lastly, Chapter 3 is devoted to an analysis of Park’s Missa Brevis “Psallentes.”

It is my hope that this research will contribute to a greater understanding of Park’s choral works and will foster more performances of his music outside Korea.
CHAPTER 1: THE COMPOSER

1.1 The Musical Background of Jung Sun Park

Jung Sun Park was born in 1945 in the small town of Wonjoo City in the region of Gangwon Do, Korea. During his childhood, he was surrounded by nature, in particular, where sky, mountains, and water meet. As a youngster, he learned numerous folk songs first-hand from his family, friends, and elderly people, and those influences shaped his development as a composer. Remembering his childhood, he said:

“Music is composed with composers’ [sic] imaginations. My musical sources are all memories from my childhood. These memories make my music more natural and spiritually rich.”

Although his parents had no musical training, they often sang during long days of hard work in the fields. Early in his childhood Park internalized a large repertoire of work songs and folksongs. Raised in a Christian family, he was also exposed to a wide range of Western sacred choral music. Despite his interest in music at an early age, he did not receive any formal musical education. He was self-taught on the piano and music theory, and was also an active participant.

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3 Sung Ug Choh, “A Study of Selected Choral Compositions Based on Korean Traditional Children’s Songs by Jung Sun Park” (D.M.A. diss., University of Arizona, 2007), 14. Choh had a phone interview with the composer in May 2004.
in his high school and church choirs. At the age of sixteen, his talent was recognized by the
Wonjoo Jaeil Presbyterian Church, which appointed him as its choir director.⁴

Park received his formal composition training at Hanyang University in Seoul, and
pursued further studies at the Eastman School of Music and the Catholic University of America
in the United States. He has spent most of his career at Dankook University in Seoul, Korea, where he is currently Professor Emeritus of Composition in the College of Music.

An active and prolific composer, Park is a member of the Contemporary Music Society in
Seoul, the Asian Composers League, and the International Society for Contemporary Music. His
compositions have been performed in many major cities, including Taipei, Tokyo, Paris,
Helsinki, and St. Petersburg, as well as in numerous venues throughout Australia, Canada, and
the United States. His choral compositions have seen performed at The World Choral
Symposium (Sydney, 1996), The Asia South Pacific Symposium on Choral Music (Singapore,
2001), The World Choral Symposium (Minneapolis, 2002), and The Alliance World Festival of
Women’s Singing (Salt Lake City, 2004).⁵

As a composer, Park has won a number of awards, including the “Best Musician of the
Year” in 1990, sponsored by the Association of Korean Musicians, and the Korean National

⁴ Changeun Im, “An Approach to the Analytical Study of Jung-Sun Park’s Choral Work: Arirang Mass” (D.M.A.
diss., University of Texas, 2006), 5-6. Im had an interview with the composer on June 23, 2002.
⁵ Preface to Four Mountain Songs for Female Choir, by Jung Sun Park (Seoul: D.J. Music Publishing Co., 1996).
Composer’s Prize in 1998. In 2002, he served as an adjudicator for the World Choir Olympics held in Busan, South Korea.

1.2 Park’s Choral Works

Having a strong interest in writing for vocal ensembles, Park has written more than 100 choral pieces. His passion and love of choral music is discussed by Changeun Im, who wrote a dissertation on Park’s *Arirang Mass*:

“First, as a church choir conductor he had many opportunities to study choral works, and as a result he developed a deep understanding and appreciation for choral music. Secondly, he believes that human emotion is most effectively expressed through singing, without the supportive vehicle of musical instruments. Lastly, he says that singers and audiences can most easily and effectively feel the composer’s intention through choral music.”

His major sacred choral works, which all incorporate traditional folk tunes, include the *Inchon Mass* (1996), cantata *Heaven’s Gates are Opened* (2001), *Missa Brevis “Arirang”* (2003), and *Missa Brevis “Psallentes”* (2003). Folk elements can also be found in many of his other compositions, including *Six Pieces Based on Korean Folk Tunes*, and *Three Choral Pieces Based on Folk Tunes from the Period of Koryo [Bang A Taryeong, Sa Mo Gog Ga Si Ri]* (1999).

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6 Ibid.
7 Mi-Young Yoon, “An Analysis Study on the Three Choral Pieces” (Master’s Thesis, Dankook University, 2004), 4-6.
8 Im, 7.
9 The *Inchon Mass* was premiered by the Incheon City Chorale on April 19th, 1996.
Park also has a particular interest in using traditional Korean children’s songs in his music. Examples include *Hide and Go Seek* [Sum Bag Ggog Jil], *How Far Did We Come?* [Euh Di Gga Ji Wan Ni], *Number Song* [Su Ja Pul Ri], and *Mom and Sister* [Eum Ma Ya Nu Na Ya], which are part of a larger collection titled *Children’s Old Tunes*. Also drawn on traditional Korean children’s songs, his collection *Three Choral Pieces on Traditional Korean Themes* (1995), containing *Lullaby*, *Rope Skipping Song*, and *Eul-Le-Kol-Ra-Ri*, is arranged for both male and mixed choirs.


1.3 Park’s Compositional Style

Although many Korean composers, especially those who have received education in North America and Europe, have adopted Western ideas in their music, they often incorporate traditional Korean musical elements in their compositions.12 Similar to his fellow composers,

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11 Choh, “A Study of Selected Choral Compositions Based on Korean Traditional Children’s Songs By Jung Sun Park,” 16.
Jung Sun Park uses Korean folk melodies in numerous of his choral works. Many of his musical ideas come from nature and his roots in his hometown region. The sounds of nature that he heard in his childhood, such as blowing wind, pouring rain, running water, and bird calls, are all important sources of his inspiration.

In his choral works, Park also displays a love for children’s songs. Following the period of Japanese colonialism (1910-45), children’s songs gained much popularity in Korea, which helped its citizens to reclaim hope and dreams in their children. This repertoire with bright and cheerful lyrics plays a strong influence in Park’s choral music.13

Despite the strong presence of traditional Korean melodies and rhythms, Western musical elements are also used in Park’s choral music. Examples can be found in three of his Missae breves, Inchon Mass, Arirang Mass, and Psallentes Mass, which contain materials derived from traditional Korean musical elements within the structure of the Mass.

Other features of Park’s Missae breves include: the use of Korean folk melodies in the soprano or tenor parts while the alto and bass voices are filled with ostinato patterns; the use of an increasing number of distinct vocal lines for the phrase “Dona nobis pacem” in Agnus Dei, underscoring the plea for peace; the use of call and response patterns; and the use of pentatonic melodic materials.

13 Choh, 11.
Park’s fusion of Western and Korean musical and choral traditions has received a wide reception and appreciation in Korea where he is recognized as a leading choral composer of his generation.
CHAPTER 2: GUIDELINES FOR UNDERSTANDING KOREAN FOLK MUSIC

Jung Sun Park composes his music using Western staff notation without any indication of the traditional Korean musical elements used. For the musicians who do not have a background in traditional Korean music, they may find it difficult to identify and interpret the folk elements. This chapter serves as a brief guide to the principles of Korean folk music, and it will prepare the reader for a better understanding of my analysis of Park’s Missa Brevis “Psallentes” in the next chapter.

Three important elements in Korean folk music will be introduced. First, I will discuss the common rhythmic patterns, jangdan, some of which are quite complex. Second, the concept of modes, jo, will be covered, in conjunction with discussion of the folk songs, minyo, of different regions in Korea. Lastly I will deal with ornamentation, sikimsae, an important feature found in Park’s Missa Brevis “Psallentes.”

2.1. Jangdan

Jangdan literally means “long-short.” It refers to the varied and flexible treatment of basic rhythmic patterns. While the rhythmic patterns are clearly understood by the performers and audience with a background of Korean folk music, these patterns are also articulated in performance by percussion instruments, such as janggu and kkwaenggwari.¹⁴ Musicians who do not have prior knowledge of traditional Korean rhythmic patterns are advised to follow the

¹⁴ Both janggu and kkwaenggwari are traditional Korean percussion instruments. Janggu is a double-headed drum. Kkwaenggwari is a small flat gong.
percussion line. In Park's Missa Brevis "Psallentes," fragments of jangdan are used.

Figure 1: Janggu (left) and Kkwaenggwari (right) Played by Traditional Korean Musicians

There are many rhythmic patterns in Korean folk music, and the scholar Inpyung Chun has provided a chart of four jangdan that are commonly found in janggu music. From the slowest to the fastest, they are chungmorì, chungjungmorì, chajinmorì, and gutguri (Example 1). These patterns can all be loosely described as a group of twelve eighth or quarter notes. Different names are given to these patterns depending on their tempi and groupings. The chungmorì pattern is performed at a moderate tempo with an accent on the subdivision of the bar, for example, ♩♩♩♩♩♩. The chungjungmorì pattern is in a lively tempo notated in a compound quadruple meter. The chajinmorì pattern is also performed at a quick tempo, normally in compound quadruple meter. The lively gutguri pattern is similar to chungjungmorì, in which the second half shows an almost identical repetition of the first, for example, ♩♩♫♩♫♩♫♩♫♩.

16 Inpyung Chun is a scholar specializes in the study of music theory in traditional Korean music. He is Professor of Korean Music at Chung-Ang University in Seoul.
Example 1: A Chart of Four Jangdan Patterns: Chungmori, Chungjungmori, Chajinmori, and Gutguri

Internal rhythmic grouping of jangdan can vary greatly. Example 2 illustrates how a series of twelve notes can be grouped in various ways: it can be in four equal groups of three; or it can be in two groups of three followed by three groups of two; or it can be in three groups of two followed by two groups of three; or it can be in six equal groups of two; it can also begin and end with a group of three with three groups of two in the middle.

17 Inpyung Chun, History and Theory of Korean Rhythmic Modes (Jangdan) (Seoul: Chung-Ang University Press, 2005), 552.
Example 2: The Possible Internal Groupings of *Jangdan*

| 3 + 3 + 3 + 3 | ♪♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩ zaman |
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There is a high degree of flexibility and improvisation in the performance of *jandan* in traditional Korean music. Example 3 shows the general pattern of *chungmori* and several possible variations performed on percussion instruments. The upper line shows rhythms played by the right hand; the lower line shows rhythms played by the left.

Example 3: The General Pattern of *Chungmori* and Several Possible Variations

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*Chungmori* (*♩ = ca. 84-92*)

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In general, duple rhythms are rarely found in traditional Korean music, while triple rhythms are very common. Occasionally, duple and triple rhythms are juxtaposed in a compound meter.

Although Park does not use any specific traditional jangdan in his Missa Brevis “Psallentes,” there are references to other traditional Korean rhythms and their variants that involve a mixture of duple and triple groupings. I will explain this in the next chapter.

From a conducting point of view, besides understanding the principles of jangdan, it is also important to know the concept of heung. Similar to the meaning of excitement in English, an intrinsic sense of joy is generally present in Korean folk music. Korean folk dancers express heung through body movements that utilize specific postures and gestures, especially with their shoulders and knees. When dealing with music imbedded with Korean folk rhythms, I recommend that the conductor must approach with triple rhythms in a different way. It is important not to accentuate the beginning of the rhythmic group of three notes. Instead of gesturing down, I recommend that the conductor utilizes upward gesture for the first two beats in the rhythmic group and then complete the grouping with a downward gesture. (Example 4).
Example 4: Suggestion on Conducting Triple Rhythms in Traditional Korean Music

Up beat: down beat = 2:1 = ♬ ♬ ♬

2.2 Jo

Jo refers to the concept of modes used in traditional Korean music. This concept was strongly influenced by the concept of tiao in Chinese music; it is also similar to cho in Japanese music and raga in Indian music. In general, all Korean modes share these characteristics: 1) they are all pentatonic scales; 2) they all contain two pairs of major 2nds; 3) half-step intervals are not used; 4) the only intervals used are major 2nd, minor 3rd, major 3rd, perfect 4th, and perfect 5th; and 5) each mode is named after its main pitches.

Two Korean modes resemble the Western major and minor modes. The pyeong-jo, or the "sol mode," is similar to the major mode. On a fixed “do” system, the five notes are so, la, do, re, and fa. The kemyeon-jo, or the “la mode,” is similar the minor mode. The notes of this jo are la, do, re, mi, and sol.\(^\text{20}\)


\(^{20}\) Choh, 16.
Example 5: The *Pyeong-Jo and Kemyeon-Jo* in Western Notation

![Pyeong-Jo](image1)

![Kemyeon-Jo](image2)

Modes are used in and are closely related to Korean folksongs categorized as *minyo*. Each region has its own *minyo* or collection of distinctive rhythmic patterns and melodic modes. The singing techniques of various regional *minyo* differ from region to region. Figure 2 shows a map of Korea divided into eight regions: Gyeonggi, Gangwon, Chungcheong, Gyeongsang, Jeolla, Hwanghae, Pyeongan, and Hamgyeong. In general, there are four categories of regional folk songs in these eight regions: 1) *Gyeonggi minyo*, folk songs from the Gyeonggi Province (marked as “A” on the map); 2) *Namdo minyo*, folk songs from the Southern areas, Jeolla and Chungcheong (marked as “E” and “C”); 3) *Seodo minyo*, folk songs from the Northwest areas, Hwanghae and Pyeongan (marked as “F” and “G”); and 4) *Dongbu minyo*, folk songs from the Eastern areas, Gangwon, Gyeongsang, and Hamgyeong (marked as “B,” “D,” and “H”).

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21 *Grove Music Online*, s.v. “Korea.”
Gyeonggi minyo are the folk songs from the central region, the province of Gyeonggi, where Seoul, the capital of South Korea, is located. The mode commonly found in the folk songs of this area is called *gyeong tori* (Example 6). The five notes of this mode are sol, la, do, re, and mi, with sol and do as the main pitches. (The *gyeong tori* is parallel to the D pentatonic scale which consists of re, mi, sol, la, and ti; these notes are used as elements of quartal harmony in Park’s *Missa Brevis “Psallentes.”*) The major 2\textsuperscript{nd} intervals between sol and la, and do and re, appear frequently in *Gyeonggi minyo*. Generally speaking, folk songs from this region have well-defined phrase shape; the melodies are simple, cheerful, and happy; fast *jangdan* such as *gutguri* are commonly used. The representative songs of *Gyeonggi minyo* include *Arirang*, *Nyriria*, *Hangangsoo Taryung*, and *Kyungbokgung Taryung*.\(^\text{23}\)


Example 6: *Gyeong Tori* and Its Appearance in *Arirang*\(^{24}\)

*Gyeong Tori*

\[\text{Music notation}\]

*Arirang*

\[\text{Music notation}\]

Namdo minyo are the folk songs from the Southern provinces, including Jeolla and Chungcheong. The mode commonly found in the folk songs of these areas is called *yukjabaegi tori* (Example 7). It comprises of the pitches mi, sol, la, ti, and do, with mi and la as the main notes. The pitch mi is often sung with vibrato; and the pitch sol is rarely used. The interval of perfect 4\(^{th}\) between mi and la appears frequently in *Namdo minyo*. Many folk songs from these areas require dramatic expression and a harsh vocal style. The slow songs that utilize *yukjabaegi tori* generally express sad emotions, while the fast ones are rather cheerful. The representative

\(^{24}\)Kim, Eunhae, 28. *Arirang* is probably the most popular Korean folksong. Its text describes aspects of typical Korean sentimental emotions, including love, spite, and sadness.
Namdo minyo include Yukjabaegi, Gaeguri Taryung, KangKangSulrae, Nongbuga, and Jindo Arirang.\(^{25}\)

Example 7: Yukjabaegi Tori and Jindo Arirang\(^{26}\)

Yukjabaegi Tori

Jindo Arirang

Seodo minyo are the folk songs from the Northwestern provinces, including Hwanghae and Pyeongan. In contrast to the folk songs of the other regions, Seodo minyo generally have a high tessitura and complex melodic lines. They also require frequent use of vibrato and nasal resonance. The mode commonly used is called susimga tori (Example 8). It comprises of the notes la, do, re, mi, and sol, with re, mi, and la as the main pitches. The pitch mi is normally sung with vibrato. Descending perfect 5ths are often found in cadences. The representative Seodo minyo include Singosan Taryung, Monggumpo Taryung, Jajinyumbul, and Sanyumbul.\(^{27}\)

\(^{25}\) Kim, Eunhae, 29.
\(^{26}\) For a complete transcription of Jindo Arirang, please visit this website: [http://blog.naver.com/PostView.nhn?blogId=soldomi777&logNo=50105651832&redirect=Dlog&widgetTypeCall=true](http://blog.naver.com/PostView.nhn?blogId=soldomi777&logNo=50105651832&redirect=Dlog&widgetTypeCall=true), accessed May 23, 2013.
\(^{27}\) Kim, Eunhae, 31.
Example 8: *Susimga Tori* and *Monggumpo Taryung*  

**Susimga Tori**

![Musical notation for Susimga Tori]

**Monggumpo Taryung**

![Musical notation for Monggumpo Taryung]

*Dongbu minyo* are the folk songs from the Eastern provinces, including Gangwon, Gyeongsang, and Hamgyeong that are located along the Taebacm mountain range. In general, *Gangwon minyo* have a simple and affective character of sadness; *Gyeongsang minyo* frequently use fast *jangdan* that express happiness and require strong intonation; *Hamgyeong minyo* often evoke sadness.

The mode commonly used in *Dongbu minyo* is called *maenari tori* (Example 9). Also known as the E pentatonic scale, it comprises of the notes mi, sol, la, do, and re, with mi, la, and

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28 Kim, Eunhae, 32.
do as the main pitches. The final note of a phrase is usually la or mi, and the pitch mi is normally sung with vibrato. Frequently used in Korean Buddhist music, the *maenari tori* has a long history which can be traced back to the Silla Dynasty. \(^{30}\) Originated in India, the mode was transmitted from China after about 780 A.D. \(^{31}\) After the unification of The Three Kingdoms of Korea, the *maenari tori* continued to find its place in the folksongs of the Eastern provinces. The city of Wonju where Jung Sun Park grew up is located in the Gangwondo Province, which explains his love and frequent use of *maenari tori* in his music.

Example 9: *Maenari Tori and Jungsun Arirang* \(^{32}\)

*Maenari Tori*

![Maenari Tori](image)

*Jungsun Arirang*

![Jungsun Arirang](image)

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\(^{30}\) Silla was established in 57 B.C. and conquered the two other Korean Kingdoms, Goguryeo and Baekje, in 668 A.D. After the unification, the arts flourished and Buddhism became a significant part of the Silla culture.

\(^{31}\) Inpyung Chun, *The Music of Asia* (Seoul: Council for Asian Musicology, 2005), 262-264. The Indians called the mode as *panchama*; the Chinese called the mode as *Bansubjo*.

\(^{32}\) Kim, Eunhae, 33.
The representative *Dongbu minyo* include *Milyang Arirang* from the Gyeongsang Province, *Jungsun Arirang* from the Gangwon Province, and *Singosan Tarung* from the Hamgyeong Province.\(^{33}\)

### 2.3 Sikimsae

*Sikimsae*, is a very important aspect in the performance of traditional Korean music, and it refers to a particular kind of flexibility in tone.\(^{34}\) While there are different performing techniques of *sikimsae* in traditional Korean vocal and instrumental music, I will focus mainly on those related to the piece I will analyze in my paper.

There are five types of *sikimsae* as transcribed in Example 10. *Chunsung* (marked as a) means a trill. *Pyungsung* (marked as b) is a stable sound with no vibrato while embracing a subtle tension. *Chusung* (marked as c) is a sound ending with a half step or whole step above the main note. *Toesung* (marked as d) is a sound ending with a half step or whole step below the main note. *Yosung* (marked as e) means shaking or vibrating, and is similar to the tremolo in Western music. The intervallic range of vibrato can be as wide as a major 3\(^{rd}\).

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\(^{33}\) Kim, Eunhae, 32.

\(^{34}\) Han Bum Seo, *Introduction of Traditional Korean Music* (Seoul: Taelim Press, 2009), 60.
Example 10: Five Types of Sikimsae

Traditional Korean music is divided into two large categories: court music *cheong-ak*, and folk music *minsok-ak*. *Cheong-ak* often requires the narrower types of *yosung* in performance, while *minsok-ak* requires the wider types. When *yosung* is carried out by a player, the vibrato is achieved through the shaking of the instrument; when *yosung* is carried out by a singer, the effect is achieved through the shaking of the head. In the case of *yosung* being carried out by a choir, one is expected to see all singers shake their heads uniformly.

Example 11 shows the five discussed types of *sikimsae* used in the Gloria of Jung Sun Park’s *Missa Brevis “Psallentes.”* It is the conductor’s task to carefully lead and manage the execution of different types of *sikimsae*. Related concerns include the duration of the main notes, the timing of getting in and out of the main notes, dynamics control, and speed control.

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36 Kim, Eunhae, 34.
Example 11: Types of *Sikimsae* used in the Gloria of Jung Sun Park’s *Missa Brevis “Psallentes”*

In order to understand better the essence of Korean folk music, it is also important for the performer to grasp the concept of *han*, which refers to the feelings of oppression, isolation, resentment, and lamentation due to geographical, political, economical, or cultural limitations. *Han* can be expressed individually, for example, when someone suffers from the loss of a loved one; it can also be expressed collectively, for example, when the country suffered from the Japanese occupation. Numerous Korean folk songs subtly express this emotion.\(^{37}\)

\(^{37}\) Im, 36-37.
CHAPTER 3: ANALYSIS OF MISSA BREVIS “PSALLENTES”

This chapter provides an analysis of Jung Sun Park’s Missa Brevis “Psallentes.” With the title referring to “those who sing,” the work is written for women’s a cappella choir of four voices: Soprano I, Soprano II, Alto I, and Alto II; the composer also published an alternate version for a men’s choir of four voices: Tenor I, Tenor II, Bass I, and Bass II. Using the liturgical Latin text, the work has five movements: Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei. The Credo is omitted. In my analysis, I will discuss each movement, and comment on aspects of structure, textures, melodic elements, harmonic materials, rhythmic patterns, and text.

3.1 Kyrie

Structure and Textures

In the first movement of most Western settings of the Ordinary of the Mass, the Kyrie is usually divided into three sections following the ternary structure of the text: Kyrie eleison; Christe eleison; Kyrie eleison. There, a common way to clearly define the sections is through the use of contrasting tempi. In Missa Brevis “Psallentes,” Park does not require a change of tempo in the transition from the Kyrie to the Christe (Example 12).
Example 12: The Transition from the Kyrie to the Christe, mm. 22-26

At the return of the Kyrie in m. 48, the composer indicates a tempo change from $\text{♩}=66$ to $\text{♩}=72$ (Figure 3). In addition, a double bar line is used to separate the Christe from the second Kyrie. The latter tempo also serves as the tempo of the introduction of the movement which lasts for only six measures. There, the four voices are introduced one by one individually in the following order: Soprano II, Soprano I, Alto I, and Alto II. The brief introduction concludes with a fermata and a double bar line.

Figure 3: The Use of Tempi in the Kyrie

<table>
<thead>
<tr>
<th>mm. 1-6</th>
<th>$\text{♩}=72$</th>
<th>Kyrie eleison</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 7-47</td>
<td>$\text{♩}=66$</td>
<td>Kyrie eleison – Christe eleison</td>
</tr>
<tr>
<td>mm. 48-81</td>
<td>$\text{♩}=72$</td>
<td>Kyrie eleison</td>
</tr>
</tbody>
</table>
Several types of textures are used in this movement. First, imitative polyphonic texture is found in the second Kyrie in mm. 48-63 (Example 13), which creates a thick texture. Second, the call and response texture appears frequently in the movement. Influenced by traditional Korean folk singing *nodong yo*, this device begins with a voice or a group singing a phrase, followed by an immediate response from another group. Examples can be found in mm. 32-47, where there is a frequent alternation between “calls” sung by only two voices and “responses” sung by all the four voices. In mm. 64-70, the call and response pattern begins with Soprano I singing a melody, followed by the three other voices answering in homorhythmic style. In mm. 71-72, the “call” is sung by Alto II, followed by the three other voices answering in homorhythmic style. The call and response texture is also found in other movements of the Mass.
Example 13: Call and Response in mm. 44-45 and Imitative Entries in mm. 48-56

Call and Response

Imitative entries
Homophonic textures dominate the Christe section. It is used not only in the “response” phrases discussed above, but also in other places to develop phrase structures. For example, in mm. 22-25, the F minor phrase begins with Soprano II and Alto I singing very softly which then builds to a forceful statement of Christe in m. 26 sung by all the voices homophonically (Example 12).

**Melodic Materials**

*Missa Brevis “Psallentes”* shows the influence of traditional Korean folk songs, a repertoire that focuses much on melodic content. The Kyrie begins with Soprano II singing a melody derived from *kemyeon-jo*, a pentatonic scale that is similar to the la-pentatonic scale (Example 14). Commonly used to express sadness, the *kemyeon-jo* here is based on the pitch F. In the entire movement, the composer uses mainly the five notes from the mode, F, Ab, Bb, C, and Eb, with the occasional addition of other pitches, such as G in mm. 13 and 15, and Db in m. 30.\(^{38}\)

Example 14: The F-Based *Kemyeon-Jo* used in the Kyrie

\[\text{\includegraphics[width=0.5\textwidth]{image.png}}\]

The Kyrie also displays references to *maenari tori*, a mode commonly used in the folk songs of the Eastern provinces where the composer grew up. The five notes of the mode are mi, 

\(^{38}\) Ibid.
sol, la, do, and re (Example 15). The interval of perfect 4th (between mi and la) is often found in ascending melodies that use *maenari tori*, while the intervals of major 2nd (between la and sol) and minor 3rd (between sol and mi) are commonly found in melodies that descend. Example 16 shows references of the *maenari tori* in the Kyrie.

Example 15: *Maenari Tori*

Mi-La (P4): Ascending melody

La-Sol Mi (M2-m3): Descending melody

Example 16: References of *Maenari Tori* in Kyrie, mm. 10-11

Harmony

In general, traditional Korean music emphasizes melodic and rhythmic elements and less so on harmonic element. In Park's work, functional harmony plays a less significant structural role. In his Kyrie, he uses harmony to support melodic materials. In his Kyrie, Park uses harmony to support melodic materials. For example, in mm. 7-18, he uses repeated chords

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39 For more information please refer to p.19-20 of this document.
comprised of the notes F, Bb, and C in Soprano II and Alto I, to support the melodies sung by the outer voices (Example 18). Part of a quartal harmony, these notes are arranged in first inversion and display the intervals of major 2\textsuperscript{nd} and perfect 4\textsuperscript{th}, showing reference to traditional Korean music. In m.11, the juxtaposition of the quartal harmonic notes in the inner voices and the melodic notes in the outer form an F major 4\textsuperscript{th} suspension chord. That does not resolve in traditional harmonic fashion. The text *Kyrie eleison* is sung by the inner voices a total of seven times in this passage.

Example 17: The Use of Inverted Quartal Harmony in the Inner Voices, mm. 7-11

The chordal texture is used at the end of the movement, which concludes with a C major chord. The composer describes the chord as the most perfect harmony in the world.\textsuperscript{40}

\textsuperscript{40} Information obtained from the author’s interview with the composer in March, 2012.
Rhythms

In the Kyrie, rhythmic imitation usually comes with melodic imitation, as seen in Example 13. Homorhythmic patterns frequently appear in the “response” phrases, such as in mm. 33 and 37. Ostinato rhythmic patterns are used for the 3-note quartal harmony in mm. 7-19, as seen in Example 17.

Text

Both the movement and the entire work should be performed with attention to word stress; this is contrary to the Korean language which has no tones and no stressed syllables. The word eleison, which is used many times in the Kyrie (mm. 33, 37, 41-42, 66, 75, 78-79), should be pronounced as “eh-LEH-ee-sohn.” It is important to keep the last syllable light and short.

3.2 Gloria

Structure and Textures

The Gloria movement in the classical Western missa brevis often has three broad sections using the tempo scheme of fast–slow–fast. In Jung Sun Park’s setting of the Gloria, he uses only one tempo change, switching from $J=84$ to $J=104$ in m. 6 after the first phrase Gloria in excelsis Deo. This is parallel to the six-bar introduction in the Kyrie. He uses double bar lines, different
meters, and key changes to separate textual sections. This movement uses an alternation of duple and triple meters (Figure 4).

**Figure 4: The Use of Meters in the Gloria**

| Section 1 | mm.1-11 | Gloria in excelsis Deo  
|           | mm.12-40 | Et in terra  
| Section 2 | mm.41-73 | Domine Deus  
| Section 3 | mm.74-113 | Qui tollis Peccata mundi  
| Section 4 | mm.114-157 | Quoniam tu solus  

Section 1 (mm.1-40) begins with the text *Gloria in excelsis Deo* sung by a solo soprano in the 3/4 meter. While the solo introduction refers to the phrase being sung by the priest in an actual church service, it is also similar to the performance of the Korean *pansori.* A change of meter to 4/4 occurs in m. 12.

Two types of textures are used in Section 1 (Example 18). The first type begins with one voice singing the main melody; the other voices soon join in with supported harmonies presented homorhythmically. In Korean, this texture is called *sunhoochang,* which literally means one person sings first and the others follow. An example can be found in mm. 6-11. The second type

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41 *Pansori* is a genre of traditional Korean solo epic songs.  
42 *Sunhoochang* is one of the most popular singing formats in Korea.
begins with two voices singing in unison, followed by two other voices answering with the same or different text. This texture is called Kyowhanchang. An example can be found in mm. 17-20.

Example 18: Two Types of Textures Used in Section 1, Sunhoochang and Kyowhanchang

Sunhoochang

Kyowhanchang

Im, 37.
Section 2 (mm.41-73) begins with the text *Domine Deus*. The meter changes back to 3/4 in m. 41, reflecting a similar shift in meter that Park uses in the Gloria of his *Arirang Mass*. In this section, more vivid melodies are found in the two soprano parts, where traditional Korean ornaments *chunsung* (mm. 41, 42, 45, 52, and 53) and *toesung* (mm. 43 and 46) are used; the lower parts tend to be more stable. The climax of this section is built from mm. 64-67, where the voices enter one by one, strengthening the A minor harmony that sustains through m. 73.

Example 19: The Increase of Textural Density in mm. 64-66

Section 3 (mm.74-113) begins with the text *Qui tollis peccata mundi* with a return of the 4/4 meter. The call and response device is used, where Alto II sings a melody, followed by a “response” from the three other parts (Example 20). In measure 96, the main melody is sung by Soprano I with an accompaniment of long notes hummed by the lower parts.
Section 4 (mm.114-157) begins with the text *Quoniam tu solus*. The composer keeps the 4/4 meter from the previous section. Nevertheless, a sudden dynamic change occurs in m. 114 where the choir is divided into two groups singing in forte. A full homophonic texture dominates the section from m. 123 through the end of movement. The *Amen* section starts from m. 144 where Soprano I sings the melody and the lower parts provide harmonic support.

**Melodic Materials**

As in the Kyrie, the Gloria uses material from the *maenari tori*. This first appears in the soprano solo at the beginning of the movement; it is also frequently used in Soprano I and Soprano II throughout the movement. Examples can be found in mm. 19, 23, and 25-26 (Example 21). In addition, the composer also uses various forms of *menarijo* in the main melody (Example 22).
Example 21: *Maenari Tori* used in the Gloria

Example 22: Appearances of *Maenari Tori* mm.19 and mm. 25-26

**Harmony**

The Gloria is the longest movement in the *Missa Brevis “Psallentes.”* The composer frequently uses intervals of major 3\(^\text{rd}\) and minor 3\(^\text{rd}\) in his harmonies. The harmonic rhythms are rather slow in most part of the movement, except in two places: in mm. 59-63, he uses an unexpected progression Dm-Edim-EM-AM-AM7-DM, which takes the music to a climax on the words *Jesu Christe*; in mm. 152-157, he uses the progression Dm-FM-Dm-AM-FM-Dm7 to conclude the movement.
Rhythms

In mm. 30-31, Soprano I is supported by a series of homorhythmic chords in the lower three parts (Example 23). Set to the word gratias, which means “thank you,” a fragmented jangdan rhythm appears twenty-two times in mm. 30-40 in the lower voices; this ostinato rhythm can be traced to the central rhythmic gesture of the gutguri jangdan. The composer explains that he uses dotted rhythms intentionally to highlight the meaning of the word.\(^\text{44}\) The fragmented jangdan rhythm appears again in mm. 100-102, this time set to the word suscipe, which means “receive our prayer,” with the use of longer note values and soft dynamics (Example 24).

Example 23: Jangdan-like Rhythms in mm. 30-31

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\(^\text{44}\) Information obtained through the author’s interview with the composer in March 2012.
Example 24: The Appearance of the Fragmented *Jangdan* Rhythm

Example 25: Homorhythmic and Syllabic Treatment of the word *Miserere*

In mm. 89-90 and 109-110, the composer uses a homorhythmic and syllabic treatment to emphasize the word *Miserere*, which means “have mercy.” Accompanied by simple harmony, this pounding effect makes reference to short, repetitive folk rhythms performed on traditional Korean percussion instruments.
In mm. 6-7, although the composer puts an accent on every syllable of the word “Gloria,” the word should be pronounced as “GLo-ree-ah,” with more emphasis given to the first syllable. In mm. 18, 20, 22, and 24, the word “Benedicimus” should be pronounced as “beh-neh-DEE-chee-moos,” with an accent on the third syllable. In m. 50, despite the fact that the word “coelestis” is set to three quarter notes, the stress should be on the second syllable. In mm. 68-69, the word “Filius” should be pronounced as “FEE-lee-uhs,” with an accent on the first syllable. For the words “miserere nobis” in mm. 81-95, accents should be placed on the third syllable of the former and the first of the latter. In mm. 126-130, for the phrase “cum sancto spiritus,” accent is on the syllables “sane” and “spi.”

3.3 Sanctus

Structure

The Sanctus movement is highly homophonic. The text of the Sanctus is relatively short in comparison to those of the other movements. The text setting in this movement is generally syllabic, and the composer uses a slightly altered text shown as follows (Figure 4).
The movement can be divided into three clear sections, each in a different meter. Section 1 (mm.1-28) begins with the word Sanctus. It starts with a loud dynamics in 4/4 meter. The text setting is mostly syllabic, especially on the word “Sanctus,” which means “holy.” There are two patterns used to begin new phrases in this section (Example 26). The first one can be found in m. 1 and m. 10, where the voices enter one by one at the distance of a quarter note; the composer also uses this pattern in the Sanctus of his *Inchon Mass* and *Arirang Mass*. The second pattern can be found in m. 19 and 23, where Alto II enters first and the other voices enter in the second half of the measure.
Example 26: Two Patterns of Starting New Phrases in Section 1

Section 2 (mm. 29-74) starts with the text *pleni sunt*. This section is composed in a 3/4 meter and displays use of call and response, as seen in mm. 63-68, where the answering voices form an interval of perfect 5\textsuperscript{th} (Example 27). Imitative texture can be found in mm. 45-48 and mm. 55-60.
Example 27: Call and Response Pattern in mm. 63-68

Section 3 (mm.75-92) begins with the text *hosanna in excelsis*. The composer uses the “Omnibus” idea to conclude the movement triumphantly (Example 28). Tension is built through a series of chromatic chords from m. 81 with the voice of Soprano I rising more or less chromatically and with the voice of Alto II descending in the same manner. The repetition of the word *hosanna*, an overall crescendo, and the use of extended tertian harmony in m. 88 also contribute to the climax towards the end of the movement.

45 “The Omnibus, a coloristic sequential succession of chords traditionally used to harmonize a nonfunctional chromatic bass line, is also a chromatically saturated chord succession.” Stefan Kostka and Dorothy Payne, *Tonal Harmony: With An Introduction To Twentieth-Century Music*, 5th ed. (Boston: McGraw-Hill, 2004), 455-457.
Example 28: The Omnibus Effect concluding the Sanctus

Similar to the Sanctus of Park’s *Inchon Mass* and *Arirang Mass*, no specific mode or scale is associated with the Sanctus of *Missa Brevis “Psallentes.”* The composer focuses mainly on harmonic and rhythmic materials in this movement.

**Melodic Materials**
Harmony

Special harmonic elements used in this movement include quartal harmony and extended tertian harmony. In mm. 13 and 17, the chords comprised of the pitches B, E, and A, and A, D, and G respectively each contain two pairs of perfect 4 th intervals (Example 29).

Example 29: Quartal Harmony in mm. 13 and 17

A-D-G

B-E-A

The composer also uses quartal harmony containing five pitches occasionally. For example, on the last beat of m. 48, the chord comprised of the notes of the D pentatonic scale, B, E, A, D, and G, is created through a process of pitch accumulation in the three previous measures (Example 30).
In mm. 19-28, the composer uses two pedal tones in Alto II, E in the four-bar phrase in mm. 19-22, and D in the six-bar phrase in mm. 23-28, to support a series of major and minor 3rd chords in root position and first inversion (Am-GM-BbM-Am-GM-Am-Dm-Am-CM-BbM-Am-Gm-Am-FM-Dm-FM) in the upper parts (Example 31). The use of pedal tones helps to sustain tension during the harmonic progressions. Section 1 concludes quietly in m. 28.
Another instance of five-note quartal harmony can be found in m. 60 (Example 33). The notes of the D pentatonic scale, B, E, A, D, and G, accumulate one by one from the lowest voice to the highest in mm. 55-60 through a series of imitative entries at the distance of a perfect 4th. After the climax in mm. 60-62, the line *Sanctus Dominus Deus Sabaoth* is repeated.
Example 32: The Formation of the Five-Note Quartal Harmony in m. 60-62

Harmony containing five pitches: (B), E, A, D, and G

As noted in my earlier discussion of the “Omnibus effect,” extended tertian harmony is used in m. 88, where the chord comprises of the pitches D, F#, A, C#, and E# (F) (Example 28).

Rhythms and Text

In this movement, many rhythmic patterns are presented across the barline, resulting in stresses that do not always occur on the downbeat. Although set in 4/4 time, the rhythms used in passages such as mm. 1-28 and 75-92 suggest a triple meter. It is important for the musicians to
recognize the rhythmic patterns while paying attention to the stressed and unstressed syllables in the text. For example, in mm. 1-28, the stress of the word *Sanctus* should always be on the first syllable.

Example 33: Various Rhythmic Patterns in the Sanctus

Finally, the composer frequently uses similar rhythms for repeating the same words. For example, in mm. 55-62, all the imitative voices use the same rhythm for *gloria tua* (Example 32). This clause, which appears throughout mm. 32-62, should be pronounced as “GLO-ree-ah TOO-ah,” with an accent on the first syllables of both words. In mm. 81-85, all voices use the “short-long-long” rhythm to sing the word *hosanna* a total of six times; the stress of the word should be on the second syllable.
3.4 Benedictus

Structure and Textures

Consisting of only 44 measures, the Benedictus is the shortest movement in Missa Brevis “Psallentes.” It begins and finishes with the use of hand-chimes, which helps to create a religious atmosphere. Following the Western music tradition, the text Hosanna in excelsis from Sanctus is repeated after the Benedictus text in mm. 40-44; nevertheless, the composer does not use any borrowed material from the previous movement for the repetition of this text.

This movement is clearly divided into two sections of more or less equal length, separated by a double bar line (Example 34). Section A (mm. 1-21) presents an imitative relation between Sopranos I and II, while the lower voices articulate a repeated “short-short-short-long” rhythm. Marked with unconventional notation, Altos I and II are required to “speak” the assigned pitches set to the word Benedictus, forming an interval of perfect 4th. This vocal technique is similar to that of Sprechstimme created by Arnold Schoenberg, although in this context the singers are required to speak and sing softly throughout.

In contrast, Section B (mm. 22-44) uses a homophonic or homorhythmic texture, the latter refers to all the parts moving together, such as in mm. 28-30 and mm. 36-44.
Example 34: Contrasting Textures in Sections A (Polyphonic) and B (Homophonic)

**Melodic Material**

Similar to the Kyrie and Gloria, this movement also shows references to the *maenari tori.* Examples can be found in Soprano I in m. 2 and 14, where the intervals of major 2\(^\text{nd}\) and minor
third are found in descending melodies, and in m. 5 and 13, where the interval of perfect 4th is found in ascending melodies.

Example 35: The Use of *Maenari Tori* in Benedictus

![Example 35: The Use of *Maenari Tori* in Benedictus](image)

Harmony

As discussed above, the composer places emphasizes on the interval of the perfect 4th between the pitches B and E in the lower voices in Section A. He avoids using 3rds and 6ths, which helps to set an atmosphere suitable for worship. In contrast, Section B contains frequent use of root position major and minor chords, and the harmonic rhythm is rather fast throughout.

Rhythms and Text

Two rhythmic features in this movement have been discussed earlier: the use of a repeated rhythmic pattern in the lower parts of Section A, and the use of homorhythmic texture in Section B. In Section A, the melodies in Sopranos I and II tend to be more elaborate, and the stresses do not often appear on the downbeat. It is important for the musicians to pay particular attention to the phrasing and the appropriate word stress. The stress of the word *Benedictus* should be on the third syllable. As for the clause *qui venit in nomine Domini*, light accents should be placed on the syllables “ve,” “no,” and “Do.”

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46 Commented by the composer during the interview in March 2012.
3.5 Agnus Dei

Structure and Textures

The Agnus Dei contains two sections. Section A (mm. 1-40) contains three statements of the Agnus Dei text, each introduced by a note played by hand chimes (m. 1, m. 11, and mm. 28). Two types of texture are found in this section: homophonic texture, which is used for the second Agnus Dei statement in mm. 11-27, and the call and response pattern sunhoochang that is closely related to the traditional Korean working song Nodong Yo. Examples of sunhoochang can be found in mm. 1-4, mm. 8-10, and mm. 28-33.

Example 36: Examples of Call and Response Pattern Sunhoochang
Section B (mm. 41-76) contains repetition of the text *Dona nobis pacem*, which means “grant us peace;” this line also represents the composer’s own cry for peace. The *sunhoochang* texture can be found in mm. 41-46, where Alto II sings a melody followed by the others answering homorhythmically. The contrast between the calls and the responses is highlighted by the alternation of two meters: the calls are set in 4/4 (mm. 41, 43, and 45); and the responses are set in 5/4 (mm. 42, 44, and 46).

A climax is approached in mm. 52-65. The four-voice choir is divided into seven parts. The melody is in the uppermost voice, while the six lower parts enter one by one in all eighth notes at the distance of a half note, with a gradual crescendo accompanying the growing texture. The composer uses a similar treatment to express his wish for world peace in the final movements of his *Inchon Mass* and *Arirang Mass*.

In mm. 65-76, homophonic and homorhythmic textures are used. The choir resumes its four-voice division in m. 69. The movement, and the Mass as whole, ends quietly.

**Melodic Materials**

Similar to the Kyrie, Gloria, and Benedictus, the Agnus Dei also shows references to the *maenari tori*. Examples can be found in the uppermost voice in mm. 56-63 (Example 37).

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47 Im, 21.
Example 37: Use of *Masenari Tori* in the Agnus Dei

Harmony

The G minor and D major chords are used frequently in this movement. Examples can be found in mm. 3-4, 5-7, and 30-11. In mm. 41-46, the *sunhoochang* texture is accompanied by a sequence of ascending chords in D minor, E minor, and F# minor, at the distance of a major 2\(^{nd}\) (Example 38).
In mm. 52-55, the six lower parts enter one by one in repeated eighth notes. The pitches accumulated at the end of the series in the second half of m. 55 are: G, Bb, D, F, and C. These pitches are part of the G minor 11th chord with the omission of the pitch A.
Example 39: G Minor 11th Chord in m. 55

Rhythms and Text

Although set in 4/4 time, the rhythms used in various passages in Section A imply a conflicting triple meter. Examples can be found in mm. 3-4, mm. 11-13, and mm. 24-27.

Example 40: Triple Rhythms used in mm. 3-4, mm. 11-13, and mm. 24-27.
The clause *Agnus Dei* should be pronounced as “ahn-yoos DAY-ee,” with emphasis given to the first syllable of the second word, which means “God.” As mentioned in my analysis of the Gloria, for the clause *miserere nobis*, stresses should be placed on the third syllable of the first word and on the first syllable of the second word. Finally for the clause *dona nobis pacem*, moderate stresses should be given to the first syllables of all the three words.
CONCLUSION

Being part of the younger Korean generation which received Western musical education, I never paid enough attention to traditional Korean Music before undertaking this project. During the course of my research, I learned several fundamental aspects of Korean folk music, including rhythmic patterns (jangdan), modes (jo), and ornamentation (sikimsae). I believe it is essential to understand these aspects of traditional Korean music in order to analyze Jung Sun Park’s Missa Brevis “Psallentes.” I also believe it is important to connect these concepts and theories to the next generation of Korean musicians.

Jung Sun Park’s Missa Brevis “Psallentes” is a good example that incorporates elements of Korean folk music into the framework of the Western liturgy of the Mass. The composer expresses his religious faith through juxtaposition of musical elements of the Korean and Western cultures in this composition.

Various textures used in Missa Brevis “Psallentes” are influenced by traditional Korean folk singing, including nodong yo, sunhoochang, and kyowhanchang, which often involve imitation. The contrast of texture is also a key structural component of this piece.

Many melodies used in the Mass are based on the mode maenari tori, which is originated from Park’s hometown in the Eastern region. His folk melodic materials are often accompanied by simple harmony, and occasionally he uses additional pitches to ornament the pentatonic scales.
Written-out sikimsae are used in the piece; the musicians should handle the execution of these ornaments with care.

In general, Park uses mostly simple harmony. He frequently uses quartal harmony whose inversion often results in intervals of major 2\textsuperscript{nd} and perfect 4\textsuperscript{th}, also suggesting influence of Korean folk music. At times he uses quartal pitches as melodic material. He also uses the traditional tonal harmony, including major, minor, and seventh chords, with occasional use of pedal tones.

Park’s rhythmic palette is quite varied. Although he does not use any specific jangdan patterns in the Mass, he uses fragments of them, most of which are presented homorhythmically. He also frequently uses continuous triple rhythms within a duple meter that are presented across the barline; it is necessary for the musicians to recognize these patterns while paying attention to the stressed and unstressed syllables in the text. He utilizes a wide dynamic range, from \textit{ppp} to \textit{fff}, and sudden dynamic contrasts are frequently used in this piece. Finally, he also strives to match the sounds of music to the meaning of the liturgical text.

Park is among the many past and contemporary Western and Korean composers who express nationalism in music, through borrowing folk elements from their countries. In this paper, I have provided an introduction to the basic principles of Korean folk music, which are essential for the musicians who do not have prior experience in the area to understand the composer’s cultural perspectives, and to recognize the musical language used in his \textit{Missa Brevis}.
“Psallentes.” I hope to see more studies and performance of Park’s music outside Korea in the foreseeable future.
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Literature


**Music Editions**


**Personal Communication**

APPENDIX: GLOSSARY OF TRADITIONAL KOREAN MUSICAL TERMS

**Arirang**
Probably the most popular Korean folk song. Its text describes aspects of typical Korean sentimental emotions, including love, spite, and sadness.

**Chajinmori**
A commonly used rhythmic pattern in traditional Korean music. It can be loosely described as a group of twelve eighth notes: [Diagram of eighth note rhythms]. See also *jangdan*.

**Cheong-ak**
Traditional Korean court music.

**Chungmori**
A commonly used rhythmic pattern in traditional Korean music. It can be loosely described as a group of twelve eighth notes: [Diagram of eighth note rhythms]. See also *jangdan*.

**Chunjungmori**
A commonly used rhythmic pattern in traditional Korean music. It can be loosely described as a group of twelve quarter notes: [Diagram of quarter note rhythms]. See also *jangdan*.

**Chunsung**
Refers to a trill in traditional Korean music. See also *sikimsae*.

**Chusung**
Refers to a sound ending with a half step or whole step above the main note. See also *sikimsae*.

**Dongbu minyo**
Korean folk songs from the Eastern areas. See also *minyo*.

**Gutguri**
A commonly used rhythmic pattern in traditional Korean music. It can be loosely described as a group of twelve eighth notes:
Gyeong tori  The mode commonly found in the folk songs of the central region in Korea. See also tori.

Gyeonggi minyo  Folk songs from the Gyeonggi Province. See also minyo.

Han  A concept in Korean culture referring to the feelings of oppression, isolation, resentment, and lamentation.

Jangdan  The term literally means “long-short.” It refers to the varied and flexible treatment of basic rhythmic patterns in traditional Korean music. Four commonly used jangdan patterns, from the slowest to the fastest, are chungmori, chunjungmori, chajinmori, and gutguri.

Janggu  A traditional Korean double-headed drum.

Jo  Refers to the concept of modes used in traditional Korean music. The pyeoug-jo, or the “sol mode,” is similar to the Western major mode. The kemyeon-jo, or the “la mode,” is similar to the Western minor mode.

Kemyeon-Jo  A mode used in traditional Korean music. Also known as the “la mode,” it is similar to the Western minor mode. See also jo.

Kkwaenggwari  A traditional Korean small flat gong.

Kyowhanchang  A type of texture characterized by two voices singing in unison, followed by two other voices answering with the same or different text.

Maenari tori  Refers to the mode commonly found in the folk songs of the Eastern
provinces. See also tori.

**Minsok-ak**  
A term for traditional Korean folk music.

**Minyo**  
A term for Korean folksongs. Each region has its own minyo. In general, there are four categories of regional folk songs: 1) Gyeonggi minyo, folk songs from the Gyeonggi Province; 2) Namdo minyo, folk songs from the Southern areas; 3) Seodo minyo, folk songs from the Northwest areas; and 4) Dongbu minyo, folk songs from the Eastern areas.

**Namdo minyo**  
Refers to the folk songs from the Southern areas. See also minyo.

**Nodong yo**  
A type of texture in traditional Korean folk singing. It begins with a voice or a group singing a phrase, followed by an immediate response from another group.

**Pyeoug-Jo**  
A mode used in traditional Korean music. Also known as the “sol mode,” it is similar to the Western major mode. See also Jo.

**Pyungsung**  
Refers to a stable sound with no vibrato while embracing a subtle tension. See also sikimsae.

**Seodo minyo**  
A term for folk songs from the Northwest areas. See also minyo.

**Sikimsae**  
Refers to a particular kind of flexibility in tone, or ornamentation, in the performance of traditional Korean music. There are five types of sikimsae. 1) **Chunsung** means a trill. 2) **Pyungsung** is a stable sound with no vibrato while embracing a subtle tension. 3) **Chusung** is a sound ending with a half step or whole step above the main note. 4) **Toesung** is a sound ending with a half step or whole step below the main note. 5) **Yosung** means shaking or vibrating, and is similar to the tremolo in Western music. The intervallic range of vibrato can be as wide as a major 3rd.
**Sunhoochang**
A term for call and response pattern in traditional Korean folk singing.

**Susimga tori**
A term for the mode commonly found in the folk songs of the Northwestern provinces. See also *tori*.

**Toesung**
Refers to a sound ending with a half step or whole step below the main note. See also *sikimsae*.

**Tori**
A term for mode or scale. The mode commonly found in the folk songs of the central region is called *gyeong tori*; the mode commonly found in the folk songs of the Southern provinces is called *yukjabaegi tori*; the mode commonly found in the folk songs of the Northwestern provinces is called *susimga tori*; and the mode commonly found in the folk songs of the Eastern provinces is called *maenari tori*.

**Yosung**
Means shaking or vibrating, and is similar to the tremolo in Western music. See also *sikimsae*.

**Yukjabaegi tori**
A term for the mode commonly found in the folk songs of the Southern provinces. See also *tori*.