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A CONDUCTOR'S GUIDE AND ANALYSIS TO KOREAN TRADITIONAL CHORAL
MUSIC TECHNIQUES IN *CREO* BY HYOWON WOO

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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Abstract

The music of Korean choral composer Hyowon Woo (b.1974) is known throughout the world. Woo's oratorio, *Creo* was commissioned for Dr. Hakwon Yoon and the Incheon City Chorale, and was premiered in 2012 in Incheon, South Korea. *Creo*, which means "Create," is an oratorio composed of 11 movements. The Latin text used by Woo is based on the first chapter of Genesis, the first book of the Bible. *Creo* is an outstanding example of Woo's compositional style. The combination of traditional Korean music and Western music elements in her choral work, *Creo*, has created a new musical genre.

This dissertation will explore the compositional background of *Creo* wherein are combined characteristic elements of both East Asian and Western music. By way of examining *Creo*, Korean choral music in general will be treated from a historical and stylistic perspective. It is interesting to note that Woo used Korean traditional elements of vocal style, scale, texture, and structure, in addition to variety of choral composition techniques. In particular, the combination of Latin text and instruments depicts scenes in Genesis, such as the light and the darkness, the firmament, the earth and plants, the firmament of heaven, the seasons, the living and moving creatures, and the story of Adam and Eve. Text painting, and Korean traditional instruments play a very important role in expressing the beauty and sound of Korea.

Since the beginning of the twenty-first century, Korean choral music enjoyed a dramatic expansion in terms of quantity and quality. Nevertheless, resources for Western conductors of Korean choral music remains limited, thus hindering a wider international reception of this distinctive and engaging music. This document is written with the goal of providing the necessary historical and stylistic information that will give conductors an understanding to perform Hyowon Woo's *Creo* to the highest possible artistic standard.

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Chapter 1: Introduction

1. The Introduction and Development of Western Music in Korea

In the mid- nineteenth century, Western powers advanced to East Asia, establishing new colonies and attempting to secure natural resources with markets for their products. Due to the invasion of Western imperialists, Korea's neighboring countries such as China and Japan were forced to open their port. By the nineteenth century, many Western ships appeared on the coastlines of Korea and began to demand opening of the port for trade. Coerced by Western powers, Korea eventually acceded to the open-door policy and had the first opportunity to encounter Western music through military band performances by the other countries.¹

Daegeon Kim (1822-1846) was the first Korean to receive Western music education. He learned Gregorian chant while studying theology to become a priest in Macau. According to "The History of the Catholic Church in Korea" written by French priest Claude Charles Dallet (1829-1878), foreign martyrs sang hymns before they were executed in 1866. This infers that Western music was popularized mainly by Catholics in Korea by the late nineteenth century when Western music began to spread in earnest. Unfortunately, hymns were not much known to the common people.²

On November 26, 1883, the naval military band of the German Leipzig fleet held the first performance in Seoul. During this period, '*Hansungsunbo*'³ introduced Western music culture and instruments, and through the Treaty of Friendship and Commerce between the Great Britain and Korea, trading companies began to distribute musical instruments and other foreign goods.

¹ Chun, In-Pyong. "*New Korean Music History*." Seoul: Contemporary Music Publication, 2000. 319

² Min, Kyung-Chan. "*History of Korean Modern Music*." Seoul: Duri Media Publication, 2006. 20

³ A modern Korean newspaper

In 1885, Christianity began to spread throughout Korea by American missionaries, mainly Henry G. Appenzella and Horace G. Underwood. What they brought was a portable organ to teach hymns, which the common people sang along. This was the beginning of Western music in Korea. Since the foreign missionaries were not professional musicians, however, they could not provide professional Western music education to Koreans.⁴

In 1900, Franz Eckert (1852-1916), who majored in composition in Germany and taught the military band in Japan for 20 years, was invited as a conductor for the Korean Emperor Brass Orchestra. Eckert taught music theory, music techniques, and instruments for six hours every day, which helped the Korean military band familiarize with the basic theory of Western music.⁵ As the first professional musician to teach Western music in Korea, Franz Eckert played a crucial role in introducing and establishing Western music education system in Korea.⁶

The acceptance of Western music by the Korean Emperor Brass Orchestra brought various Western music genres into Korea. The orchestra held a civic concert every Thursday, arousing the general public's interest in Western music. With instrumentations consisted of woodwinds, brasses, and percussion, the orchestra performed overtures, suites, waltzes, art songs, marches, etc. This western-style Korean band marked several turning points in the history of Korean modern music. First, it inspired the establishment of Western music in Korea by incorporating musical techniques such as performance practice, composition, and music theory. In addition, various genres of music began to be played by combining Western music with

⁴ Lee, Sera. *"The influences of Yangakdae on the process of adopting and spreading Western music in Korea."* The Academic of Korean Studies. 2008. 1-3

⁵ Min, Kyung-Chan. *"History of Korean Modern Music."* Seoul: Duri Media Publication, 2006. 38

⁶ Cheo, Chong-dae. *"Concert at Pagoda Park"*. Accessed March 15, 2022.
http://www.koreatimes.co.kr/www/opinion/2020/10/162_277548.html

Korean traditional music, producing various prominent Korean professional musicians of western style from then.

In 1911, soon after Korea was annexed by Japan, the Chosun Traditional Music Training Center was established. It taught students pump organ, violin, and music theory and supported the creation and edition of sheet music. After producing the third cohort of graduates by 1914, the Center did not any receive financial support and thus struggled to properly maintain its educational activities. However, thanks to the musicians graduated from the Center, Western musical activities continued in Korea. On May 4, 1920, the first Western music concert was held in Korea as a solo recital by Japanese soprano Yanagi Kaneko (1892-1984). After, other foreign performances by violinists Fritz Kreisler (1875-1962), Jascha Heifetz (1901-1987), and Efrem Zimbalist (1889-1985) took place in Korea actively during 1923.⁷

In October 1945, after the Korean Peninsula was liberated from the Japanese colonial rule, the Korea Symphony Orchestra was founded by Je-Myeong Hyun (1902-1960), a composer and conductor. Although the orchestra was unfortunately disbanded despite having 26 concerts, it was re-established as the Seoul Philharmonic in 1947 only to be dissolved again due to the Korean War. After that, concerts of the Naval Symphony Orchestra and Army Symphony Orchestra continued, and they were reorganized into the National Symphony Orchestra in 1971. Since 1974, symphony orchestras have been founded in other cities in Korea. Daegu City Symphony Orchestra and Busan City Symphony Orchestra held active concerts in 1976. Moreover, Leonard Bernstein (1918-1990), an American composer and conductor, performed

⁷ Kim, Youngcheol. *Chrysler and Heifetz captured citizens in Gyeongseong, 1923*. Accessed March 15, 2022. http://web.archive.org/web/20150117140455/http://senior.chosun.com/site/data/html_dir/2012/01/25/2012012565000.html.

Shostakovich Symphony No. 5 with the New York Philharmonic for the opening of the Sejong Art Center in 1978.⁸ Thanks to steady financial support from the Korean government and local governments, there are now 30 public symphony orchestras and 71 private symphony orchestras in South Korea.⁹

2. Development of Korean Choral Music

The dissemination of hymns in the 1880s by missionaries Henry G. Appenzella and Horace G. Underwood played a vital role in the development of Korean choral music. In 1884, Appenzeller published a four-part hymn, '*Chanyang-ga*,' which became the first western music score in Korea (Figure 1.2.1).¹⁰ The first choral education in Korea began in 1885 at Baejae Hakdang, as the missionaries taught students to sing published hymns. This led choral education to be offered by Ewha Hakdang (1886) and Yeonghwa Girls' School (1892). From 1900, students received choral lessons in churches and schools, and Ewha Women's Choir became the first Korean women's choir in 1909.

In-sik Kim (1885-1962), the first professional musician and music instructor in Korea, studied composition, vocal music, trumpet, organ, and music theory. He translated *Hallelujah* by George F. Handel, and *Ave Maria*, and *Serenade* by Franz Schubert from English to Korean and created the staff notations of Korean traditional music such as '*Yeongsanhoesang*'¹¹ and '*Yeominrak*.'¹² As the trailblazer in Korean modern music, Kim emphasized the necessity of

⁸ Na, Sangmin. *Since 1978*. Accessed March 15, 2022. <http://sejong3.thenextpaper.com/2018/03/since-1978-%EA%B7%B8%EB%95%8C-%EA%B7%B8-%EA%B3%B5%EC%97%B0/>.

⁹ Kim, Minji. "*Research in management system improvement plan for municipal symphony orchestra*." MM diss., Dongguk University. 2013. 5.

¹⁰ Min, Kyung-Chan. "*History of Korean Modern Music*." Seoul: Duri Media Publication, 2006. 29

¹¹ *Yeongsanhoesang* is a Korean court music repertoire originated from Buddhist music.

¹² *Yeominrak* is a song about the Chinese characters of *Yongbieocheon-ga*, which has been created by Sejong the Great.

Korean-style music combining traditional Korean music with Western music. He influenced his disciple Sang-jun Lee (1884-1939) and Nan-pa Hong (1898-1941), a conductor and composer, who made significant contributed to Korean vocal music.¹³

Figure 1.2.1. The first four-part hymn in Korea, *Chanyang-ga*

The image shows a page from a hymn book. On the left, the title '찬양가' (Chanyang-ga) is written in large, bold Korean characters. To its left, vertical text reads '기독교회삼년감오' (Christian Church 3rd Anniversary) and '예수성교회당간' (Christ Church). To its right, vertical text reads '구세주강심일천팔백구십삼년' (1893). On the right side of the page, there is a musical score for '21. JESUS LOVES ME. 7s.' with the English title 'Jesus loves me this I know.' and Korean lyrics. The score includes a chorus section. Below the score, there are numbered lyrics in Korean and English, and a page number '二十' (20) at the bottom right.

During the Japanese colonial occupation on the Korean Peninsula from 1910 to 1945, many historical buildings and cultural heritages of Korea were destroyed. Imperial Japan even prohibited the use of Korean language and coerced Koreans to change their full names to Japanese. Although cultural and artistic activities were very limited under the Japanese rule, the Kyungung Children's Academy Choir, founded in 1933 by Nan-pa Hong performed the first Korean choral music. In addition, Soongsil College acted as a cultural pioneer through activities

¹³ Min, Kyung-Chan. "History of Korean Modern Music." Seoul: Duri Media Publication, 2006. 71

such as music, literature, physical training, and agricultural enlightenment and served as the core site to organize Korean independence movements for bands, choirs, and orchestras from around 1910.¹⁴

After the National Liberation of Korea in 1945, Korean oratorio choir was founded in 1945 by conductor Tae-Jun Park (1900-1986), who performed large-scale oratorio choral works such as G. F. Handel's '*Messiah*,' F. Haydn's '*The Seasons*,' and J. S. Bach's '*Mass in B minor*.' Various other choirs were founded including Sungjong Choir by conductor Sang-soo Kwak (1923-2013) in 1947, Pilgrim Choir by conductor Donghoon Lee (1922-1974) which performed for the U.S. forces Korea in 1948, and Goryeo Choir by conductor Heung-ryeol Lee (1909-1980) in 1950, and they mainly performed church music. Although most choir performances were suspended due to the outbreak of the Korean War in 1950, Saeng-ryeo Kim (1912-1995) founded the Naval Jeongak Choir to perform Korean popular music and military songs.¹⁵

Daehan Choir, founded in 1953 by Un-young Na (1922-1993) after the Korean War, took the lead in promoting choral music by performing Korean choral works and various opera pieces. The oldest Korean Men's Choir was founded in 1958 by Colonel Hugo Goetz, the Lieutenant of the U.S. Forces Korea.¹⁶

In addition, the World Vision Children's Choir, founded on August 20, 1960 by the World Christian Missionary Society, was composed of students with musical talent among war orphans. Led by composer and conductor Jang, Su-cheol (1917-1966), they contributed to music missions and fundraising for war orphans as well as toured in Canada and 73 cities in the United

¹⁴ Chung, Kyeong-Eun. "*Foundation of the Republic of Korea and Careers of the Christian Musicians*." Korea Presbyterian Journal of Theology Vol. 45 No. 2 (2013. 6), 171-197

¹⁵ Koo, Chun. "*A Study of Music History in Korean Choral Music*." DMA diss., Gwangju University. 2013. 73.

¹⁶ *Ibid.*, 74.

States in October 1961. World Vision Children's Choir successfully completed tour concerts, performing in 104 cities in 14 countries throughout the United States, Europe, and Southeast Asia from February until October 1962, singing over 400 songs to an audience of more than 500,000 people. In 1970, Hakwon Yoon (1938-) assumed the leader of the World Vision Children's Choir, contributing to the worldwide circulation of Korean culture and Korean traditional music.¹⁷

In May 1974, the National Chorus of Korea was established to support the development of Korean choral music by pursuing higher professionalism and artistry. Made up of only professional vocalists, it appointed Young-su Na (1938-) as the first conductor. The National Chorus of Korea focused on creating and distributing Korean art songs and folk songs, as well as introducing and exchanging Korean traditional choral music through world concert tours, and later became a model for professional choirs in Korea.¹⁸ On April 14, 1978, the second professional choir, the Seoul Metropolitan Chorus, was founded with the opening of the Sejong Center for the Performing Arts.¹⁹

Table 1.1.1. List of Professional Choirs in South Korea

No.	Professional Choirs
1	The National Chorus of Korea
2	Andong City Choir
3	Ansan City Choir
4	Anyang City Chorus
5	Asan City Choir
6	Bucheon Civic Chorale

¹⁷ *Encyclopedia of Korean Culture*. "Worldvision Choir." Accessed March 15, 2022. <http://encykorea.aks.ac.kr/Contents/Item/E0040970>

¹⁸ Koo, *A Study of Music History in Korean Choral Music*. 73.

¹⁹ Seoul Art Group. Accessed March 15, 2022. <https://www.sjartgroups.or.kr/sjartgroups/main/contents.do?menuNo=300019>

7	Busan Metropolitan Chorus
8	Camerata Vocale Daejeon
9	Changwon City Chorale
10	Cheonan City Chorale
11	Chuncheon Civic Chorale
12	Chungju City Choir
13	Daegu City Choir
14	Dangjin City Chorale
15	Dongducheon City Choir
16	Donghae City Choir
17	Gangneung City Choir
18	Gimcheon City Choir
19	Gimhae City Choir
20	Gimpo City Women's Choir
21	Ginje City Choir
22	Gongju City Choir
23	Goyang Civic Choir
24	Gumi City Choir
25	Gunpo City Women's Choir
26	Gunsan City Chorale
27	Guri City Choir
28	Gwacheon Women's Choir
29	Gwangju City Choir
30	Gwangmyung City Choir
31	Gwangyang City Choir
32	Gyeongju City Chorus
33	Gyeongsan City Choir
34	Hanam City Choir
35	Iksan Civic Choir
36	Incheon City Chorale
37	Jeju Chorus
38	Jeju Provincial Seogwipo Chorale
39	Jeongup Civic Choir
40	Jeonju Civic Chorale
41	Mokpo City Choir
42	Mungyeong City Choir
43	Naju City Choir
44	Namwon City Choir
45	Namyangju City Choir
46	Nonsan City Choir
47	Paju City Choir
48	Pohang City Chorale
49	Samcheok City Choir

50	Seongnam City Chorus
51	Seoul Metropolitan Chorus
52	Siheung City Chorale
53	Sokcho City Choir
54	Suncheon City Choir
55	Suwon City Chorale
56	Uijeongbu City Choir
57	Ulsan Metropolitan Chorus
58	Wonju Civic Chorale
59	Yangju City Choir
60	Yongsan City Chorale
61	Yeosu Civic Choir
62	Yong-In City Choir

In short, the dissemination of hymns by American missionaries marked a watershed start point of Korean choral music. Various choral activities that emerged with music schools are now booming with professional choirs, private choirs, and church choirs. Choral music was sometimes used for policy purposes by the Korean government, contributing to global cultural exchange and promotion of Korean traditional music through choral music. Currently, there are more than 60 professional choir groups under the financial support of the government and local governments, with over 1000 non-profit choirs operating in South Korea.²⁰

²⁰ Cho, Younghee. *"A Study on the Repertorie of Korea Choral Music."* Ph.D diss., Yeungnam University. 2021. 23

Chapter 2: Composer Hyowon Woo

1. Biography

A native of Seoul, Korea, Hyowon Woo is one of the frontrunners in making Korean choral music known throughout the world. Born in Seoul in 1974 as the daughter of an oriental painter father and a pianist mother, Woo was naturally introduced to fine art and music. She learned the piano from an early age and once dreamed of becoming an art designer. Her younger brother, Woo, Guk-won (b. 1976), is also a famous painter in South Korea.²¹ With talent in both aesthetics and music, Woo studied Bachelor of Music in Composition at Sungshin Women's University.

Dr. Hakwon Yoon (b. 1938), a renowned conductor and the music director of Incheon City Chorale, was instrumental in making Woo's choral works more diverse and creative. Her works were vital in connecting Korean and Western music, and she raised Korean chorus to new heights by suggesting a new direction for Korean contemporary music. Dr. Yoon and Woo pursue three themes of Korean choral music: Koreanization, globalization, and modernization. Their goal is to support people around the world to sympathize with and easily access Korean choral music. Upon graduation from Sungshin Women's University, Woo started her career as a full-time composer for the Seoul Ladies Singers in 1996. In 1999, she joined the Incheon City Chorale, one of the leading professional choirs in the nation, as a full-time composer and continued working there for sixteen years until 2014.²²

Woo has also taken the lead in the development of new genres such as spatial music (*Me-Na-Ri*), Musical Oratorio (*Moses*), Choral Pansori (*Sugung-ga*), and Choral Documentary (*Oh!*

²¹ Interview with the composer on August 25, 2021.

²² Interview with the composer on August 25, 2021.

Incheon!). She has also presented a new direction for Korean church music by composing sacred choral pieces with deep inspiration and creative ideas, and she has made great contributions to the making of original music for children's and women's chorales.

Woo's choral works have been performed on the world stage, including at the Asia Youth Choir in 2002, World Youth Choir (IFCM) in 2009, and American Choral Directors Association (ACDA) in 2009. Multiple professional choirs such as the UNT Concert Choir, Concordia Choir, Seattle Pro Musica, LA Master Chorale, Kansas City Choir, and Phoenix Choir have performed her work. One of the most noteworthy performances of Woo's works was presented by the Incheon City Chorale during the ACDA National Convention in Oklahoma in 2009. The chorale performed *Me-Na-Ri* and *Pal So-Seong*, and received much praise and standing ovations.

Woo's highly acclaimed works have been introduced to professional choirs in the United States and around the world. Soon, choral composers and conductors began to note Korean choral music, impressed by the level of Korean choral music that was performed at international choral competitions and conferences. The International Federation for Choral Music (IFCM) and multiple choral journals have put the spotlight on Hyowon Woo as a leading composer of Korea and Asia.

Woo expanded her research on spatial music with the University of Michigan Choir while serving as a visiting professor there from 2015 to 2017. She was commissioned by Dr. Jerry Blackstone, an assistant Professor of Conducting at the University of Michigan, and composed *Requiem Aeternam* in 2017 which was premiered by the University of Michigan Chamber Choir at the school's Museum of Art. Her experimental challenges to spatial music were successful.

Woo became a full-time composer at the National Chorus of Korea in 2018, and her music style gradually shifted to suit large-scale orchestra and chorus. Dr. Eui-Joong Yoon, an art director of the National Chorus of Korea, attempted to create a new style of choral works that combined Korean traditional style and western musical style with Woo.

Presently, Woo serves as the Dean of Korea Choral Composition Academy, an institution where professional composers compose and research choral music. In addition, Woo is working as a full-time composer at the National Chorus of Korea while teaching and researching at the Seoul Theological University, Hansei University, and the Chorus Center in Korea. With her passion for the globalization of Korean choral music, she continues to experiment with music to create new and unique sounds to mesmerize the world.

2. Musical Style

Hyowon Woo is one of the most notable choral composers with a wide spectrum of choral music. She has composed diverse repertoires, ranging from choral anthems, unaccompanied choral works, and large-scale cantatas and oratorios. Woo's early works mostly consist of choral anthems and unaccompanied choral pieces. While in Zion Choir led by Dr. Hakwon Yoon at Younknak Church during college, Woo was encouraged by Dr. Yoon to compose choral anthems.²³ She mainly used Korean traditional rhythms based on 6/8 and harmony stressing perfect fourth and fifth in her anthems, which were performed in the church several times. Their sounds are full of energy and majesty.

While working as a full-time composer for Seoul Ladies Singers and Incheon City Chorale, Woo composed several a cappella songs and arranged Korean traditional music. She

²³ Interview with the composer on August 25, 2021.

has presented new colors of choral songs including Korean traditional melody, harmony, and rhythm mixed with Western music elements. Her choral works are more lyrical and emotional, and sometimes strongly express the contrast between sections. By publishing her choral works on Chorus Center Press, Woo continually attempts at new challenges for a new style of choral music.

The ACDA National Convention in Oklahoma in 2009 became a valuable opportunity for Woo to promote her choral music globally. The Incheon City Chorale performed *Me-Na-Ri*, her representative choral song for spatial music, and *Pal-So-Seong* (Eight Laughing Voices) for unaccompanied mixed chorus.

Me-Na-Ri is an interesting piece because while it is written for three choirs and a solo voice, it is an arrangement of *Nodongyo* (Labor Song)²⁴, a traditional Korean song. It well conveys the characteristics of Korean choral music by expressing the rhythm and melody of *Nodongyo* with *buk* and *jing*, which are Korean percussion instruments. The choir is divided into three groups to create a triangular formation with the audience in the center to hear the stereo sound, and it fills the entire performance hall with choral sounds as each of the three groups sing different dynamics and harmony.²⁵ All three choirs and the soloist sing as they move with the audience sitting in the middle, who hear different overtones and different sound balance depending on where they sit. This piece also moves from one setting to another in many ways. From the audience's point of view, it is like watching a central stage in which the audience is a moving around and is like a non-traditional performance with the choir standing still and singing on the same spot. This piece begins with sounds in different places moving to the center and

²⁴ A Korean folk song by people while working

²⁵ Byun, Hyokyung. "New Korean Voices: Three Female Composers and Their Works." DMA Dissertation. University of Washington, 2021. 48.

moving again at the end. The combination of the triple choir texture, the moving soloist, shifting lights, and the constantly changing movements throughout the piece presents both the singers and audience with something highly unusual.

Woo's other major unaccompanied choral work, *Pal-So-Seong* expresses various human emotions through eight laughing sounds. Her choral music features relatively simple rhythms, lyrics, and harmony that allow performers to sing easily. Woo creates her own unique style of choral music by inserting musical elements to evoke sympathy from people all over the world.

Serving as a full-time composer for Incheon City Chorale and the National Chorus of Korea, Woo composes Korean folk music and large-scale oratorios and cantatas for chorus and orchestras. *Creo*, commissioned by Incheon City Chorale, is the first large-scale oratorio that she ventured in 2012. Woo used Latin text for people all over the world to sing easily along with Korean traditional instruments, Western orchestra, and *jeong-ga*, a Korean traditional vocal genre, to create a Korean musical version of the *Book of Genesis* for oratorio. She especially uses various Korean percussion instruments and depicts onomatopoeia such as nature and objects through contemporary musical techniques. Moreover, by transforming the form of Requiem mass, Woo composed two creative cantatas for chorus and orchestra, *Dance of the Moon* (2018) and *Ari* (2020), which were commissioned by the National Chorus of Korea. Woo expresses music native to Korea through Korean traditional and Western instruments, using Korean historical elements. She also focuses on transforming and developing human emotions she wants to express into Korean music through various instruments.

In 2021, Woo's musical challenge continued. Recently, she composed *Song of Separation* with *RabidAnce*, a classical crossover vocal group made up of professional vocalists. The song is a folk music style blending Korean traditional poetry and contemporary popular music. In

addition, she composed *The Song of the Millennium*, which was written by South Korean critic and novelist Lee, O-Young. This musical work was premiered at the Haeoreum Grand Theater by the National Orchestra of Korea. Woo's various musical attempts have continuously gained popularity among the public, with her musical spectrum steadily expanding.

Chapter 3: Korean Traditional Instruments and Vocal

1. *Jeong-ga*

The Korean representative vocal music genres are *pansori*, *jeong-ga*, and *beompae*. These three genres embody different elements such as social and cultural backgrounds, literary meaning, emotions, vocal techniques, and music aesthetics, representing the diversity of Korean traditional music culture. *Gagok*, *Gasa*, and *Sijo*, the classical Korean vocal music, are collectively called *jeong-ga*, which was considered “noble and elegant songs” and sung by literary men according to Korean literature. *Pansori* was a song for the common people to enjoy.

Jeong-ga contributed to cultivating the philosophy and aesthetics of *pungryu* through restrained emotional expressions and refined and elegant melodies. Unlike *pansori* which was sung for pleasure by ordinary people, *jeong-ga* has a slow tempo and strict performance practice. Therefore, *jeong-ga* reflected the worldview of the aristocratic intellectuals of the traditional Korean society and contributed to enriching Korean traditional music performances.

Vocal Technique of *Jeong-ga*

The basic vocal technique in *jeong-ga* is the use of abdominal breathing: Sit neatly, tighten your spine, and take a deep breath down to your lower abdomen. After breathing from the lower abdomen, open your chest wide, inhale as much as possible and exhale slowly while controlling the intensity. It is similar to a typical classical vocalization.

Singing *jeong-ga* requires an advanced, complex technique such as *sigimsae*. Professional *jeong-ga* singers alternately use inner voice, fine voice, and falsetto. Female singers mainly use falsetto to beautifully express high sounds, while male singers sing using their chest, head voices, and the back of their necks for a powerful sound and consistent tonal color. This is

not a vertical singing, but a strong pressing sound. In *jeong-ga*, vibrato expression slightly varies depending on *Ujo* and *Gyemyeonjo*, which are Korean melodic scales. *Ujo* produces a heavy and quiet sound with a wide vibrato, while *Gyemyeonjo* produces a soft and narrow vibrato.

2. *Daegeum*

An instrument made of bamboo, the *daegeum* is one of the most representative woodwind instruments in Korea. One of the first written accounts of the instrument dates back to the late seventh century, which quotes an individual saying that the sound of a bamboo flute can solve all the worries and concerns of the nation.²⁶ The bamboo's sound expresses the majestic and elegant melody of nature's breath, containing the inner soul rather than the exterior. The *daegeum* is divided into three categories: the *jeongak daegeum*, the *sanjo daegeum*, and the *gaeryang daegeum* (Figure 3.1.1). Traditionally, the *jeongak daegeum* was used for court music and music for the noble class, while the *sanjo daegeum* was mainly used for folk music in *Creo*. In the twentieth century, with the increasing convergence between Western music and Korean traditional music, a new kind of *daegeum* was created. This new line of *daegeum* is called the *gaeryang* (Korean word for “modernized”) *daegeum*. Whereas the traditional *jeongak daegeum* had difficulties in resolving the pitch differences between Western and Korean traditional music, *gaeryang daegeum* solves this issue since it is made to accommodate the Western scale.

The tone and pitch of each *daegeum* depends on the size and thickness of the bamboo used in creating the instrument. Therefore, *daegeum* must be played very carefully to produce the correct pitch and the original sound. The pitch of the *daegeum* can be adjusted by closing and opening the six holes on the body, and the performer can also change the pitch by controlling the

²⁶ Kim, Hee-Jung. “Korean traditional instrument *Daegeum* method introduction to *Daegeum* for Foreigners.” Seoul: Minsokwon, 2016. 13.

breathing through the embouchure.²⁷ This playing method is generally similar to that of the flute, but the *daegeum* is much heavier and has a deeper sound. In addition, the player can create vibratos by controlling their breathing and rocking the instrument up and down.²⁸

As described above, the *daegeum* is a traditional Korean woodwind instrument with a beautiful sound that can harmonize well with Western music. Especially, the sound of *Cheong* in the *daegeum* is unique and special. Hyowon Woo expresses sounds and emotions that are uniquely Korean by using the *daegeum* in *Creo*.

Figure 3.1.1. Types of *Daegeum*



Scale of *Daegeum*

There are twelve tones in Korean traditional music, which are called “*Yulmyeong*.” The *daegeum* consists of eight tones from the chromatic twelve-tone scale (Figure 3.1.2). The range of *jeonggak daegeum* is as follows.

²⁷ Jeon, Ji-Young. “*Jeongak Daegeum*.” Seoul: National Intangible Heritage Center. 2018. 53

²⁸ Kim, *Korean traditional instrument Daegeum method introduction to Daegeum for Foreigners*. 23.

Tuning the *Daegeum*

The most important part that determines the pitch of a woodwind instrument is the distance between an embouchure and finger holes, and the distance between a hole and a hole. The *daegeum* is made of an embouchure (*chwigu*), a membrane hole (*cheonggong*), six finger holes (*jigong*), and a pitch balancing hole (*chilseonggong*). *Cheonggong* is used only for the tone of the *daegeum*. (Figure 3.1.3)

Figure 3.1.2. The Pitch Range of *Jeongguk Daegeum*

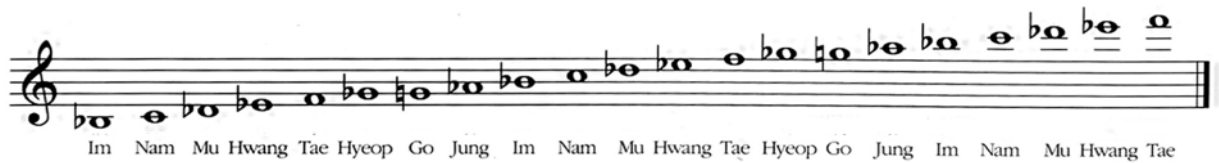


Figure 3.1.3. The Structure of *Jeongguk Daegeum*



The *daegeum* is made by cutting and shaving old bamboo, *hwangjuk*, or firm bamboo, *ssanggoljuk*. The flute consists of a head joint, a body, and a foot joint, which the flutist can tune by adjusting the length of the head joint. However, it is impossible to tune the *daegeum* exactly because it is hand-made with a single body by cutting and shaving bamboo. In addition, since

bamboo varies in size, thickness, and the quality inside the wood, intricate work is required to create the *daegeum* with an accurate pitch.

Due to the different interval and tone system from Western equal temperament, Korean traditional music has a fluid structure in which the pitch changes by the performance technique and the emotional expression. To solve these problems, *gaeryang daegeum* was made, which has a pitch close to the equal temperament. Although it is still difficult to tune the pitch of Korean traditional instruments and to Western instruments, it is not impossible to perform them together.

3. *Ta-ak* (non-pitched percussion instruments)

Jang-gu

The *jang-gu* is a representative percussion instrument widely used in Korean traditional music. It is made by digging out the insides of a paulownia on both sides, shaving the middle, putting leather on both sides, and tightening the strings. The two leather sides of the *jang-gu* have different sounds. The side with the lower sound is called *Gungpyeon*, which is played with the left hand, while the other side with the higher sound is called *Chaepyeon* and is played with the right hand. As a percussion instrument for rhythm, the *jang-gu* is most often used for percussion accompaniment in Korean music.

Figure 3.2.1. Korean Percussion Instrument, *Jang-gu*



Jwa-jong

Jwa-jong is a traditional Korean percussion instrument shaped like a large bowl made of brass (Figure 3.2.1). It is used to signal the beginning and the end when reading a sutra-chant and performing various ceremonies in Buddhism.

Figure 3.2.2. Korean Percussion Instrument, *Jwa-jong*



Jung-ju

Jung-ju is a traditional Korean percussion instrument often used in Shamanic music in the southern region of the Korean Peninsula. *Jung-ju* looks similar to *jwa-jong* but has a brighter and clearer sound and is widely used in modern musical works (Figure 3.2.2).

Figure 3.2.3. Korean Percussion Instrument, *Jung-ju*



Jing

Jing is a percussion instrument made by melting brass and pouring it into a round bowl-shaped mold. This musical instrument belongs to the same family as a *gong*. Sizes vary, ranging from approximately 21cm to 50cm in diameter (Figure 3.2.3). *Jing* is bigger and thicker, and the sound is deeper and wider than a *gong*. A *jing* has a different depth of sound from the center to the edge. A stick is usually made by winding the cloth on the end of a long wooden stick. A *jing* can be played with the right hand while its volume is adjusted with the left hand, and it can be performed while moving as well. A *jing* is used as an important instrument in folk music, court music, shaman music, and Buddhist music.

Figure 3.2.4. Korean Percussion Instrument, *Jing*



Modeum-buk

A *buk* has a long history as a Korean percussion instrument and is equivalent to a “drum.” A *buk* is used in folk music, Buddhist music, shaman music, and court music. *Modeum-buk* is made of two to four buks. It is made of a thick pine wooden barrel covered with leather on both sides which is then cut and shaved into a cylindrical shape (Figure 3.2.4). In general, percussionists play one or two buks by striking with two wooden sticks. They can also adjust the volume and speed very dramatically.

Figure 3.2.5. Korean Percussion Instrument, *Modeum-buk*



Mulbagaji

The *mulbagaji* is a Korean percussion instrument, made of a clay pot and a gourd. A percussionist puts the gourd upside down in a clay pot half-filled with water and hits the gourd with a bamboo stick to play rhythms. In old days, common people played the *mulbagaji* for rhythm while dancing and singing. In modern music, the *mulbagaji* is used for various rhythms and sound expressions.

Figure 3.2.6. Korean Percussion Instrument, *Mulbagaji*



Chapter 4: Conducting Guide and Musical Analysis of *Creo*

Creo

A representative work of Hyowon Woo, *Creo* was composed in 2012 and premiered by the Incheon City Chorale on October 11, 2012 at the Incheon Art Center. Presenting a new vision for Korean choral music, this work was again performed by the Incheon City Chorale at the LG Art Center in 2014 with a video production of the creation process. *Creo* drew the attention of foreign conductors since it was written in Latin for people in the West to read easily. Manhattan Chorale premiered *Creo* at the Kaufman Music Center in New York, United States in October 2016, conducted by Craig Arnold, and Choeur Nicolas de Grigny premiered the piece in Europe in November 2016 at Le Conservatoire de Reims, conducted by conductor Jean-Marie Puissant. (Figure 4.1.1)

Figure 4.1.1. Premiere Concert Posters of *Creo* in Korea, United States and France



The overall structure of *Creo* is divided into three parts: pre-creation (movements 1-3), the creation process (movements 4-9), and post-creation (movements 10-11). Woo divided *Creo* into three parts to describe in detail the overall process and the mood of the creation.

Woo wanted *Creo* to be easily accessible by choral conductors and choirs around the world. However, compared to the actual time taken to compose the entire piece, it took her much longer to study Latin language and divide the text by choosing keywords to represent each movement. This is because the text dictated the theme for each movement which also dictated the instrumentations such as the text order, setting, and the vocal setting. For Woo, Latin was more useful than English because she believed that it was the language that could implicitly describe the Bible in a narrative style. Latin is also relatively easy for choral conductors to teach and for choral members to learn. Woo edited the text written in Latin herself, and with the help of her uncle who studied the bible and theology, she could complete the Latin text in *Creo*.

Woo incorporates both Korean and Western musical elements into *Creo*. She uses the *daegeum*, Korea's major woodwind instrument, Korean percussion instruments, and *jeong-ga*, a Korean vocal music genre. *Pansori* is another Korean vocal genre that a single vocalist sings to tell a story, requires strenuous vocal projection, and produces a very raspy vocal timbre. It is basically the opposite of vocalization used in Western art songs. *Pansori* is very problematic to set with Western instruments because it departs greatly from the tempered pitch. Since *pansori* has softer vocal technique, style, and aesthetic of *jeong-ga* than *pansori* and only uses tension once in a while, it occasionally fits well with a chorus and string orchestra. The combined Latin text and *jeong-ga* delivers a unique musical style, while the combination of the *daegeum*, strings, and Korean percussion instruments play an important role in presenting the new choral music genre. All creation expressed by Korean percussion instruments and Western instruments is

performed with improvisation and text painting techniques. Clay pot and gourd, called *mulbagaji* which are classified as Korean musical instruments, were also used with water to portray the sounds of nature. This is explained in more detail on page 73.

Table 4.1.1. The Structure of *Creo*

Mov.	Texture	Theme		Subtitle	Composition
1	Pre-Creation	<i>In Principio</i>		<i>In Principio creavit Deus</i>	<i>Ta-ak</i> , Percussions, <i>Jeong-ga</i> and Chorus
2		<i>Chaos</i>		<i>Terra inanis et vacua</i>	<i>Daegeum</i> , Horn, <i>Ta-ak</i> , Percussion and Chorus
3		<i>Dixit</i>		<i>Dixit Deus</i>	<i>Daegeum</i> , Horn, Strings and <i>Jeong-ga</i>
4	Creation Process	<i>Creatio</i>	Day 1	<i>Lux et Tenebrae</i>	Percussion, Strings, Soprano solo and Chorus
5			Day 2	<i>Firmamentum</i>	<i>Daegeum</i> , Horn, <i>Ta-ak</i> , Percussions, Strings, and Chorus
6			Day 3	<i>Terra et botanica</i>	Horn in F, Timpani, Temple block, <i>Jang-gu</i> , Piano, Violin I, II, Viola, Cello, Contrabass and Men's chorus
7			Day 4	<i>Luminaria</i>	Percussions, Strings and Chorus
8			Day 5	<i>Piscis et Volatile</i>	<i>Ta-ak</i> , Percussion (Improvisation)
9			Day 6	<i>Animal terra et Homo</i>	<i>Daegeum</i> , Horn, Shofar, <i>Nagak</i> , <i>Ta-ak</i> , Percussions, Strings, Soprano, Tenor solo and Chorus
10	Post-Creation	<i>Requietio</i>	Day 7	<i>Benedictus</i>	<i>Daegeum</i> , <i>Ta-ak</i> , Percussions, Strings, <i>Jeong-ga</i> , and Women's chorus
11		<i>Perfectus</i>		<i>Bona Creo</i>	<i>Daegeum</i> , Horn in F, Timpani, Tam-tam, Piano, Violin I, II, Viola, Cello, Contrabass, <i>Jeong-ga</i> solo and SATB Chorus

1. *Intro + In principio*

Intro

Hyowon Woo inserts an *Intro* before the beginning of the first movement, *In principio*. The *Intro* describes an atmosphere before the book of Genesis 1:1. In the emptiness, the percussionist taps the tam-tam with a rubber stick and fingers. Rubbing the front of the rubber stick against the tam-tam causes irregular bouncing and creates a unique sound, and the front and back sides of the tam-tam are tapped irregularly. This section is an improvisation by a percussionist even though rhythm is on the score. Another percussionist shakes the caxixi to raise the tension (Figure 4.1.2).

Figure 4.1.2. *Intro*, mm. 1-18

Andante *ad lib.*(during 1'-2')

Timpani

Percussion

Tam tam

pp (with Rubber stick) (with fingers)

6 Caxixi Shaker

Timp. *pp* *Glissando*

Perc.

11 *Glissando* *Gliss.* *Glissando* *Glissando* *Glissando*

Timp.

Perc.

15

Timp.

Perc. (with Rubber stick)

In principio

Intro and *In principio* are connected. Cello, contrabass, timpani, and piano continue to play the C note, suggesting that light does not exist yet. Woo mainly uses the perfect fourth and the perfect fifth because Korean traditional music uses pentatonic scales. The sounds of *jung-ju* and *jwa-jong*, which signals the beginning of Korean traditional music, express an oriental mood along with irregular rhythms. Woo sets up the tempo as *andante*, but the regular rhythm is obscured by the free melodic lines of the continuous C and *jeong-ga*. This is similar to the classical recitative style of a cantata or oratorio.

All pitched instruments start with low C note to express the darkness. In measure 2, the *jeong-ga* singer raises and drags the first note with the neck to sing. This is slightly different from glissando, which plays two exact notes of different heights connected, whereas the *jeong-ga* singer uses the neck to sing obscure notes as sliding up (Figure 4.1.3).

The melody for the *jeong-ga* singer has ornaments. This is called *sigimsae*, which refers to decorated notes in traditional Korean music. It is used not only in *jeong-ga* and *pansori*, but also in wind instruments, such as *daegeum*, and Korean traditional string instruments, *Gayageum* and *Geomungo*. Since its expression determines the musical usage, *sigimsae* plays a key role in Korean traditional music (Figure 4.1.4).

The four-voice chorus sings note C and raises the overall volume, dramatically increasing the tension from measure 12. In measure 20, the chorus part ends with a strong *forte*, heralding *Chaos* through dissonance. The three measures of improvisation between *In principio* and *Chaos* depict an empty and mysterious atmosphere where nothing exists between heaven and earth. This makes Genesis 1:1, which marks the beginning of the Bible, very symbolic (Figure 4.1.5).

Figure 4.1.3. *In principio*, mm. 1-5

Andante

Timpani (B.D.) *pp*

Percussion *pp* (정주, 최종)

Piano *pp*

Solo Jeong-ga **Andante** *pp* freely *p*
 in - - - in -

Violin I **Andante**

Violin II

Viola

Violoncello *pp*

Contrabass *pp*

Figure 4.1.4. *In principio*, Jeong-ga Solo, mm. 17-22

mp

in prin-ci - pi-o - - - crea-vit De-us cae-lum et ter-ram *f*

Intro

- Source: Pre-Creation
- Duration: 1-2 mins
- Orchestration: Tam-tam with fingers and rubber stick, Caxixi Shaker
- Structural Analysis

Section	A						B								C			
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Phraseology	6						8								4			
Meter	4/4																	
Tempo	Improvisation																	
Dynamic	<i>pp</i>						<i>pp</i>											
Tonality	N/A																	
Conducting	N/A																	
Voice	N/A																	
Instrument							C. Shaker											
	Tam-tam																	
Text	N/A																	

In principio

- Source: Genesis 1:1
- Duration: 1' 40"
- Text translation: *In Principio creavit Deus* (In the beginning God created heaven, and earth)
- Orchestration: Bass Drum, *Jung-ju* , *Jwa-jong*, Musical Saw, Piano, Violin I, II , Viola, Cello , and Contrabass, *Jeong-ga* solo and SATB Chorus.
- Structural Analysis

Section	Intro		A									B						
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Phraseology	2		2+2+2+3									1+3+1						
Meter	4/4		4/4															
Tempo	<i>Andante</i>		<i>Freely</i>															
Tonality	cm																	
Dynamic	<i>pp</i>		<i>p</i>									<i>pp p</i>						
Conducting	In 4		In 4									In 4						
<i>Jeong-ga</i>																		
Chorus												SATB						
Text			<i>In principio</i>									<i>In principio</i>						

						: Trans. :
17	18	19	20	21	22	23 24 25
2+4						Ad lib.
<i>mp</i>	<	<i>sfp</i>	<i>fp</i> <			<i>p</i>
In 4						
<i>Creavit Deus caelum et terram</i>						

2. *Chaos*

The second movement, *Chaos*, is scored for choir and orchestra. As the content of Genesis 1:2, it symbolizes darkness, emptiness, and chaos. This movement is AB form, and the improvisation between the first and second movements does not stop and connects to the second movement. It is in c minor and the sound of a musical saw creates fear in the darkness. *Jung-ju*, *jwa-jong*, and *jing* create an oriental sound. The tenors and the basses sing *Terra*, which means earth, and the sopranos and the altos act as instrumental music along with *sigimsae*. The imitation of the chromatic melody and the repeated dynamic changes of the *piano* and *forte* further amplify the tension along with the *accelando*, creating a chaotic atmosphere (Figure 4.2.1).

Woo separates the text of Genesis to create a different text painting effect for women's chorus and men's chorus. The tenors and the basses sing “the earth of chaos” with very low notes of C2 that describes the earth. The bass singing C2 in low bass is semantically important, but not enough to produce an efficient sound. However, the contrabass helps the low bass instead. The tenor’s whispering heralds “chaos” while the sopranos and the altos sing “emptiness.” The women's chorus creates a gloomy atmosphere with Violin II and Viola playing with C-Db notes based on the minor second (Figure 4.2.2).

In Section B, the rhythm changes, the tempo speeds up, and the music moves towards the apex of chaos. The string's fast, repetitive sharp bowings create instability. The unison of the chorus gradually experiences *crescendo* and the sound reaches the climax with *accelerando*. Soprano and tenor progress chromatically upward, and alto and bass progress chromatically downward. Woo repeatedly uses twelve tones to complicate the music. Finally, the chorus sings Chaos with dissonance (Figure 4.2.3).

Figure 4.2.1. *Chaos*, mm. 1-5

Moderato (♩ = 54)

Daegeum

Horn in F

Timpani

Percussion

Piano

Moderato (♩ = 54)

Soprano

Alto

Tenor

Bass

Moderato (♩ = 54)

Violin I

Violin II

Viola

Violoncello

Contrabass

(Musical saw)

p

(정주, 좌중, 정) Jung-ju, Jwa-jong, Jing

p

mp

ter - ra

mp

p

p

p

p

p

Figure 4.2.2. *Chaos*, mm. 31-36

The musical score for "Chaos" (mm. 31-36) includes the following parts and highlights:

- Dageum:** A red box highlights a melodic line starting at measure 31, marked *p*.
- Hn.:** Horn part, mostly rests.
- Timp.:** Timpani part, including a *glissando* effect.
- Perc.:** Percussion part with rhythmic patterns.
- P.f.:** Piano part, featuring a steady accompaniment of quarter notes.
- S. (Soprano):** A blue box highlights a triplet melodic phrase, marked *p* and *mm(O)*.
- A. (Alto):** A blue box highlights a triplet melodic phrase, marked *p* and *mm(O)*.
- T. (Tenor):** A purple box highlights a triplet melodic phrase with the annotation **whispers*.
- B. (Bass):** A green box highlights a melodic line with a long note value.
- Vln. I & II:** Violin parts with blue boxes highlighting specific melodic phrases.
- Vla.:** Viola part with a blue box highlighting a melodic phrase.
- Vc. & Cb.:** Violoncello and Contrabass parts.

Vocal lyrics: i - na - nis chaos chaos cha - os cha - os ter - ra

Figure 4.2.3. *Chaos*, mm.109-114

The musical score for 'Chaos' (mm. 109-114) is presented in a multi-staff format. The instruments and vocalists included are:

- Daageum**: A single staff with a whole rest throughout the passage.
- Hn.**: Horn, featuring a melodic line with red arrows indicating a descending contour from the first measure to the fourth.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes with 'x' marks.
- Perc.**: Percussion, playing a melodic line with red arrows indicating a descending contour, marked with *Glissando*.
- P.f.**: Piano, playing a complex chordal texture with various articulations.
- S.**: Soprano, with lyrics: *va-cu - a et te-ne - brae ter-ra er-at i-na-nis et va-cu - a et te-ne - brae*. Red arrows show a descending line from the first measure to the fourth.
- A.**: Alto, with lyrics: *va - cu - a, te-ne-brae ter-ra e - rat i - na - nis, va - cu - a, te-ne-brae.* Red arrows show a descending line from the first measure to the fourth.
- T.**: Tenor, with lyrics: *va-cu - a et te-ne - brae ter-ra er-at i-na-nis et va-cu - a et te-ne - brae*. Red arrows show a descending line from the first measure to the fourth.
- B.**: Bass, with lyrics: *va - cu - a, te-ne-brae ter-ra e - rat i - na - nis, va - cu - a, te-ne-brae.* Red arrows show a descending line from the first measure to the fourth.
- Vln. I**: Violin I, playing a complex chordal texture.
- Vln. II**: Violin II, playing a melodic line with red arrows indicating a descending contour, marked with *Glissando*.
- Vla.**: Viola, playing a complex chordal texture.
- Vc.**: Violoncello, playing a complex chordal texture.
- Cb.**: Contrabasso, playing a complex chordal texture.

Chaos

- Source: Genesis 1:2
- Duration: 2' 40"
- Text translation: *Terra in anis chaos, Terra in anis et vacuum, Terra in anis et vacuum et tenebrae. Chaos!* (The earth was void and empty, and darkness was upon the face of the deep)
- Orchestration: *Daegeum*, Horn in F, Musical saw, Suspended cymbal, Bass Drum, *Jung-ju*, *Jwa-jong*, *Jing*, Piano, Violin I, II, Viola, Cello, and Contrabass and SATB Chorus.
- Structural Analysis

Section	Intro				A													
Measure	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43
Phraseology	4				6 (2+2+2)						6 (2+2+2)						6 (2+	
Meter	2/2																	
Tempo	Moderato H=54																	
Tonality	cm																	
Dynamic	<i>p</i>				<i>p</i>						<i>p</i>						<i>p</i> >	
Conducting	In 2																	
Chorus					TB				SATB									
Text					<i>Terra in anis chaos</i>						<i>Terra in anis chaos</i>						<i>Terra</i>	

44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61		
2+2)				6 (2+2+2)						3+2+2+4									
						<i>p</i> >								<i>mp</i> <		<i>mp</i> <i>mf</i> >		<i>f</i> >	
<i>in anis et vacuum</i>				<i>Terra in anis et vacuum</i>						<i>Terra in anis et vacuum</i>									

Section				B														
Measure	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79
Phraseology				2+8(3+5)										3+5				
Meter				3/4														
Tempo	<i>accel.</i>			Presto Q=154														
Tonality																		
Dynamic	<i>f</i>	<	<i>ff</i>	<i>p</i>		<i>mp</i>	>							<i>mf</i>	<	>		
Conducting				In 3														
Chorus				SATB														
Text				<i>Terra in anis et vacuum et tenebrae.</i>										<i>Terra in anis et vacuum et</i>				

																			C						
	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97							
				4+4							8 (4+4)														
				<i>poco accel.</i>										Piu mosso											
	<			<i>f</i>		<				<		<i>p</i>						<i>mp</i>							
														In 3											
				ATB																					
	<i>tenebrae</i>			<i>Terra in anis et vacuum et tenebrae</i>							<i>Terra in anis et vacuum et tenebrae</i>														

	98	99	110	101	102	103	104	105	106	107	108	109	110	111	112	113																			
				8 (4+4)								8 (4+4)																							
				SATB																															
				<i>Terra in anis et vacuum et tenebrae</i>								<i>Terra in anis et vacuum et tenebrae</i>																							

	: Coda				:	:							
114	115	116	117	118	119	120	121	122	123	124	125	126	
	4				4				4				
	<i>repeat (optional)</i>												
									<i>ff</i>				
	<i>Terra in anis et vacuum et tenebrae X 2</i>								<i>Chaos!</i>				

3. Dixit Deus

In the third movement, Dixit Deus, *jeong-ga* sings “God said.” The string uses a total of six-note scale, which is made of Eb-F-G-A-Bb-C. It has the characteristics of a whole tone scale but has been modified. The harmony with the scale creates a modern musical style combined with the traditional Korean melodies of *jeong-ga* and the *daegeum*. The *daegeum* imitates the melody of *jeong-ga* with *sigimsae* (Figure 4.3.1).

Figure 4.3.1. *Dixit Deus*, mm. 1-6

The musical score for *Dixit Deus*, measures 1-6, is presented in a multi-staff format. The tempo is marked *Andante rubato*. The score includes parts for Jeong ga, Daekeum, Timpani, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Jeong ga part features the lyrics "Dix-it De - us" and is highlighted with a blue box. The Daekeum part is also highlighted with a blue box, showing a melodic line with a *mf* dynamic. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked with *f* and *sf* dynamics, and several notes are circled in red. The Timpani part is marked with *f sfz* dynamics. The Percussion part is marked with a *c* time signature.

Dixit Deus

- Source: Genesis 1:3
- Duration: 2' 40"
- Text translation: *Dixit Deus* (God said)
- Orchestration: *Daegeum*, Timpani, Violin I, II, Viola, Cello, Contrabass, and *Jeong-ga*
- Structural Analysis

Section	A							A'								
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14		
Phraseology	7 (1+4+2)							7 (1+4+2)								
Meter	4/4															
Tempo	Andante rubato															
Tonality	ebm															
Dynamic	<i>f</i>					<i>mf</i>		<								
Conducting	In 4															
Jeong-ga	[Orange bar]							[Orange bar]								
Daegeum	[Yellow bar]						[Yellow bar]		[Yellow bar]						[Yellow bar]	
Text	<i>Dixit Deus</i>							<i>Dixit Deus</i>								

A''					
Measure	15	16	17	18	19
Phraseology	5 (1+4)				
Meter					
Tempo					
Tonality					
Dynamic	<i>ff</i>		<		
Conducting					
Jeong-ga	[Orange bar]				
Daegeum	[Yellow bar]				
Text	<i>Deus</i>				

4. *Lux et Tenebrae*

This is the first day of the creation. God divides the light and the darkness. This marks a turning point. All lights are described by a choral sound. The fourth movement is scored for a four-part unaccompanied mixed choir. With seven measure phrasing, the chorus sings "Lux" three times. This is consisted of a pentatonic scale, C-D-Eb-F-G. Woo expresses "Lux" three times differently to depict the scene in which the light slowly descends and becomes stronger. In the first C-D-Eb-F-G chord, C3 of the bass and C4 of the first tenor are added. The next scale is C-Db-Eb-F-G-Ab-Bb, extended by six notes (Figure. 4.4.1).

Woo uses text painting techniques to depict the scenes of light falling down from the sky in various ways. The four notes that started with C gradually spread to make a c minor, and also sings "lu lu lu lu..." describing the light falling, spreading, and gradually becoming *diminuendo* (Figure. 4.4.2).

The second *Allegretto* section depicts the falling light more dynamically. The melodic lines of the chorus and strings, with dotted notes and accents run, from the top to bottom to depict the movement of light-falling. In measure 63, the chorus vividly sings the brightening and darkening effects using *messa di voce* to denote a transition back to the theme of section B (Figure 4.4.3).

In the third *Andante* section, the strings continue to depict the movement of light with c minor chords and *messa di voce*, above which the soprano solo sings "Creavit Deus Lucem" (God created the light). Also, in measure 97, the chorus is divided into four parts while singing *Lucem et divisit lucem et tenebrae* (He divided the light from the darkness), with more diverse expressions of light through changes in rhythm and dynamics. The soprano solo and women's

chorus depict *Lux* more before the tenor and bass heavily express *Tenebrae* (darkness) (Figure 4.4.4).

Figure. 4.4.1. *Lux et Tenebrae*, mm.1-22

The musical score is for the piece "Lux et Tenebrae" (mm. 1-22). It is in 3/4 time, marked *Andante* with a tempo of ♩ = 50. The score is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics "Lux" are repeated across the staves. A red box highlights a specific passage in measures 11-13 across all parts. The dynamics range from *p* (piano) to *f* (forte). The score is divided into three systems of four staves each. The first system covers measures 1-7, the second system covers measures 8-14, and the third system covers measures 15-22. The lyrics "Lux" are written below the staves. The dynamics are *p* for measures 1-10, *mp* (mezzo-piano) for measures 11-12, and *mf* (mezzo-forte) for measure 13. The dynamics are *f* (forte) for measures 14-22. The score is in a key signature of two flats (B-flat and E-flat).

Lux et Tenebrae

- Source: Genesis 1:3
- Duration: 7' 20"
- Text translation: : *Lux, Creavit Deus Lucem et divisit lucem ac Tenebrae* (God saw light ; he divided the light from the darkness)
- Orchestration: Timpani, Violin I, II, Viola, Cello, and Contrabass, Soprano Solo, SATB Chorus
- Structural Analysis

Section	A																	
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Phraseology	7 (6+1)							7 (6+1)							7			
Meter	2/2																	
Tempo	Andante H=50																	
Tonality	cm																	
Dynamic	<i>p</i>		<					<							<i>p</i>	<i>mp</i>		<i>mf</i>
Conducting	In 2																	
Timpani																		
Chorus																		
Strings																		
Text	<i>Lux</i>																	

19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36		
			5				4				6								
H=60																			
	<i>f</i>		<				>	<			>	<i>mp</i>	<				>		
<i>Lux</i>																			

Section																					
Measure	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107				
Phraseology	5 (2+3)						5						5								
Meter																					
Tempo																					
Tonality																					
Dynamic	<i>f</i>	>				<i>sfp</i>	<i>mf</i>	>				<i>f</i>	<i>mf</i> >	<>	<i>mp</i>	>	<i>mp</i>				
Conducting																					
Timpani																					
Chorus							Sop. Solo + Chorus														
Strings																					
Text	<i>Creavit Deus</i>						<i>Lucem et divisit lucem ac tenebras</i>											<i>Lux</i>			

108	109	110	111	112	113	114	115	116	117	118	119	120	121	122				
				11 (2+2+2+5)														
				>	<i>mp</i> <	>	<	>	<			<i>mf</i>	<				>	
				Sop. Solo + Chorus			Chorus											
				<i>Tenebrae</i>			<i>Creavit Deus x 3</i>						<i>Lucem ac tenebras</i>					

123	124	125	126	127	128	129	130	131	Transition																	
9 (2+2+1+4)									11 (6+5)																	
									2/2																	
									<i>poco accel.</i>																	
									cm																	
<i>p</i> <	>	<	>	<i>mp</i> <					<i>sfp</i>	<i>sfp</i>	<i>sfp</i>	<i>sfp</i>														
									in 2																	
<i>Creavit Deus</i>									<i>Lucem x 3</i>									<i>Lucem ac tenebras</i>								

Section						B'									
Measure	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152
Phraseology						12 (4+4+4)									
Meter						2/2									
Tempo	<i>rit.</i>					Allegretto H=80									
Tonality						cm									
Dynamic	<i>f</i>	>			<i>p</i>	<i>mf</i>									
Conducting						in 2									
Timpani	[Shaded bar]														
Chorus	[Shaded bar]														
Strings	[Shaded bar]														
Text	<i>Lucem ac tenebras</i>					<i>Lux</i>									

	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167
						10 (4+4+2)					12 (4+4+4)				
	[Shaded bar]														
	[Shaded bar]														
	[Shaded bar]														
		<i>f</i>					<>	<>	<>	< <i>f</i>				<i>mf</i>	
	[Shaded bar]														
	[Shaded bar]														
	[Shaded bar]														
	<i>Lux</i>														

	168	169	170	171	172	173	174	175	176	Coda							
	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184
										8							
	[Shaded bar]																
	[Shaded bar]																
	[Shaded bar]																
	[Shaded bar]																
										<i>sfp</i>	<i>sfp</i>	<i>sfp</i>	<i>sfp</i>	<			
	[Shaded bar]																
	[Shaded bar]																
	<i>Lux</i>									<i>Lux</i>							

5. *Firmamentum*

The fifth movement, which starts strongly with quintuplets of the *Modeum-buk*, represents the color of Korean traditional music. Inspired by the Korean court tradition, which is used to celebrate the opening of the heavens or to march in front of the king, Woo uses processional royal music and edits it with strings as a symbol of the heavens opening with *maestoso*.

The fifth movement consists of intro + A + B + Transition + B + C. In the intro and section A, Woo uses the motive of *Sujecheon*, which is widely known as Korean court music. The *daegeum* plays in *sigimsae* and wide vibrato to emphasize the splendor of the melody. The strings imitate the rhythm from the *daegeum* to create echo effects (Figure 4.5.1).

In the *Allegro* section, Woo uses dotted rhythms and triplets in the strings and the chorus part to give a feeling of traditional Korean mood. The minor chord has a traditional Korean scale, and the major chord represents *Deus* (God). The timpani and the *Modeum-buk* playing on the third beat make more majestic sound (Figure 4.5.2).

Woo continuously uses perfect fourth and perfect fifth without major or minor third in the melody of the *daegeum* to express oriental colors (Figure 4.5.3).

Figure 4.5.1. *Firmamentum*, mm. 1-5

The image displays a musical score for the first five measures of the piece *Firmamentum*. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked **Maestoso** with a metronome marking of $\text{♩} = 70$. The dynamic marking **f** (forte) is indicated at the beginning of the first measure for the Daekum and Violin I parts.

The instruments and their parts are as follows:

- Daekum:** Features a melodic line starting in the second measure, highlighted with a red box. The dynamic is **f**.
- Horn in F:** Remains silent throughout the first five measures.
- Timpani:** Plays a sustained chord of G2, B2, and D3, marked **mf sfz**.
- Percussion:** Features a **Modeum-buk** (모듬북) part, highlighted with a blue box. It plays a rhythmic pattern of eighth notes, marked **f** and **mf**.
- Piano:** Provides harmonic support with chords, marked **mf**.
- Violin I:** Features a melodic line starting in the second measure, highlighted with a red box. The dynamic is **f**.
- Violin II:** Plays a rhythmic accompaniment of eighth notes, marked **f**.
- Viola:** Plays a rhythmic accompaniment of eighth notes, marked **f**.
- Violoncello:** Plays a rhythmic accompaniment of eighth notes, marked **f**.
- Contrabass:** Plays a rhythmic accompaniment of eighth notes, marked **f**.

Figure 4.5.2. *Firmamentum*, mm.34-38

Figure 4.5.2 shows a musical score for *Firmamentum*, measures 34-38. The score includes parts for Timp., Perc., Pno., Chorus, Vln. I, Vln. II, Vla., Vc., and Cb. The Chorus part has lyrics: "fe-cit De-us fir-ma-men-tum fe-cit De-us fir ma men-tum fe-cit". The tempo is marked "Allegro" with a quarter note equal to 120. Dynamics include *mf* and *f*. Blue boxes highlight specific notes in the Timp. and Perc. parts. Red boxes highlight specific notes in the Chorus vocal line.

Figure 4.5.3. *Firmamentum*, mm.43-50

Figure 4.5.3 shows a musical score for *Firmamentum*, measures 43-50. The score shows two staves of music. The first staff starts at measure 43 with a dynamic of *f*. The second staff starts at measure 47 and ends with a dynamic of *rit.* and a fermata.

6. *Terra et Botanica*

On the third day of the creation, God gathers the water into one place and makes the land appear. He calls the dry ground “land” and produces vegetation: seed-bearing plants and trees on the land that bear fruit with seed in it. In measure 1, strings and piano start with energetic forte to describe plants growing on the ground well. Based on C minor, Woo makes the melody progression with the perfect fourth and perfect fifth. In the intro, the tenor and bass sing *Terra Maria* (earth and sea) through the text painting technique as in the second movement (Figure 4.6.1).

Section A, *animato*, vividly depicts plants growing. The Korean percussion instrument, *jang-gu*, plays and leads *Jungjungmori jangdan*, which is a Korean traditional rhythm of 12/8 meter, along with the temple block. The ascending arpeggio lines in the strings are reminiscent of growing plants. The sound of the horn also signals the beginning of life (Figure 4.6.2).

In section B, the rhythm keeps four-measure phrasing. The tenor sings the melody and bass is added after four measures. The *accent* and irregular rhythms enliven the music. *Accelerando* constantly creates tension, and the volume with increasing *crescendo* is reminiscent of a fast-growing plant (Figure 4.6.3).

Figure 4.6.1. *Terra et Botanica*, mm.1-6

The musical score for *Terra et Botanica*, measures 1-6, is presented in a multi-staff format. The tempo is marked **Energico** with a metronome marking of $\text{♩} = 110$. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

The instruments and parts shown are:

- Horn in F**: Starts with a rest, then plays a short melodic phrase in measure 5, marked *f*.
- Timpani**: Plays a rhythmic pattern of eighth notes, marked *f*.
- Percussion**: Remains silent throughout the passage.
- Piano**: Features a complex rhythmic pattern of sixteenth and thirty-second notes in both hands, marked *f*. Two specific passages are highlighted with red boxes.
- Tenor and Bass**: Sing the lyrics "남성합창" (Men's Chorus) and "Te-rra". The vocal lines are marked *fp* and feature a melodic line with slurs. A blue box highlights the vocal entries in measures 4 and 5.
- Violin I, Violin II, Viola, and Violoncello**: Play a rhythmic accompaniment of sixteenth notes, marked *f*. Two passages are highlighted with red boxes.
- Contrabass**: Provides a low-frequency accompaniment, marked *f*.

Figure 4.6.2. *Terra et Botanica*, mm.13-19

The image displays a musical score for measures 13 through 19 of the piece *Terra et Botanica*. The score is arranged in a standard orchestral format with the following parts:

- Hn. (Horn):** Measures 13-19, marked *mp*.
- Timp. (Timpani):** Measures 13-19, marked **(Temple block)**.
- Perc. (Percussion):** Measures 13-19, featuring a **Jang-gu** (장구) which is highlighted with a red box. The notation includes accents (>) over the notes.
- Piano (P):** Measures 13-19, consisting of a grand staff with treble and bass clefs.
- T. (Trumpet):** Measures 13-19, marked with a 8 below the staff.
- B. (Baritone):** Measures 13-19.
- Vln. I (Violin I):** Measures 13-19, with the first five measures highlighted by a red box.
- Vln. II (Violin II):** Measures 13-19.
- Vla. (Viola):** Measures 13-19.
- Vc. (Violoncello):** Measures 13-19, marked *mp* at the end.
- Cb. (Contrabass):** Measures 13-19, marked *mp* at the end.

Figure 4.6.3. *Terra et Botanica*, mm.67-72

The image displays a musical score for the piece *Terra et Botanica*, measures 67-72. The score includes parts for Horn (Hn.), Tympani (Timp.), Percussion (Perc.), Piano (P), Trombone (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Each instrument part is marked with the instruction *poco a poco cresc. accel.* The vocal parts (T and B) are highlighted with a red box and contain the lyrics: **semen semen semen semen semen semen semen semen ligum ligum ligum ligum**. The piano part is highlighted with a blue box. The score is written in a key signature of two flats and a common time signature.

Terra et botanica

- Source: Genesis 1:11-12
- Duration: 2' 58"
- Text translation: *Terra Maria, Herbam virentem facientem semen lignum pomiferrum, ait geminet terra, super terram* (Let the earth bring forth green herb, and seed, and the fruit tree..)
- Orchestration: Horn in F, Timpani, Temple block, *Jang-gu*, Piano, Violin I, II, Viola, Cello, Contrabass and Men's chorus
- Structural Analysis

Section	Intro										A				:			
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Phraseology	10 (2+3+2+3)										4				12 (4+4+4)			
Meter	4/4										6/8							
Tempo	Energico Q=110										Animato DQ=73							
Tonality	cm										cm							
Dynamic	<i>f</i>		<i>fp</i> <								<i>ff</i>		<		<i>mp</i>			
Conducting	in 4										in 2							
Horn in F				■		■												
<i>Jang-gu</i>															■			
Chorus	■										■							
Text	<i>Terra</i>					<i>Maria</i>												

	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36		
									8 (4+4)				8 (4+4)							
											<i>mp</i>								<i>mf</i>	
	■																			
	■																			
	<i>Herbam virentem facientem semen lignum pomiferrum</i>																			

7. *Luminaria*

God created lights in the firmament of heaven and divided the day and the night on the fourth day. Woo uses similar musical textures and motives from *lux Tenebrae*, the fourth movement. In the seventh movement, Woo presents mysterious harmonies to depict how the lights and waves act and how they might reflect and interact out of different surfaces.

Woo uses the main chord, D major, instead of the traditional Korean harmony in the seventh movement, which evoke the feeling of western harmony. She gives various ways to depict *Luimaria* (Lights). Imitating the melody with *mesa di voce* and the upward and downward progression of the melody suggests a warm light shining from the sky (Figure 4.7.1).

Glockenspiel plays octatonic scale for the mysteries of light, while the polychords that change colors freely spread on the ground (bass and strings). Woo's impressionistic sense diversifies musical expression, with dreamy and mysterious combination of Korean and Western music colors in the seventh movement (Figure 4.7.2).

Figure 4.7.1. *Luminaria*, mm.37-43

The image displays a musical score for the piece "Luminaria" (mm. 37-43). The score is divided into two main sections. The upper section, highlighted with a red border, contains four vocal staves. The lyrics are: "na - ri - a", "lu - mi - na - ri - a", "lu lu _ lu _ lu", "lu - mi - na - ri - a", "lu - mi - na - ri - a", "lu lu _ lu _ lu", "na - ri - a", "lu - mi - na - ri - a", "lu lu _ lu _ lu", "lu mi - na - ri - a", "lu - mi - na - ri - a", "lu lu _ lu". The lower section contains five instrumental staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts are in treble clef, and the instrumental parts are in their respective clefs (treble for Vln. I and II, bass for Vla., Vc., and Cb.).

Figure 4.7.2. *Luminaria*, mm.48-52

The musical score for *Luminaria*, mm. 48-52, is presented in a multi-staff format. The top staff is for Glocken, marked *mp* and *freely*. The second staff is for Soprano (Sop.), marked *mp* and *freely*. The third staff is for Alto (Alt.), marked *mp* and *freely*. The fourth staff is for Tenor (Ten.), marked *sf* and *freely*. The fifth staff is for Bass (Bas.), marked *sf* and *freely*. The bottom two staves are for piano accompaniment, marked *mp* and *freely*. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics for the vocal parts are: (Sop.) *tempora*, (Ten.) *tempora*, (Bas.) *diem noctem tempora*. The score is divided into two main sections by red boxes: the first section covers mm. 48-51, and the second section covers mm. 52-55.

Luminaria

- Source: Genesis 1:14-18
- Duration: 6' 30"
- Text translation: *Luminaria, Diem ac noctem et sint in signa tempora dies annos. Dixit autem Deus fiant luminaria, luminaria* (Let there be lights made in the firmament of heaven, to divide the day and the night.. Let them be for signs, for seasons, and for days and years.)
- Orchestration: Timpani, Finger Cymbal, Glockenspiel, Violin I, II, Viola, Cello, Contrabass and SATB chorus
- Structural Analysis

Section	Intro								A									
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Phraseology	8 (4+4)								8 (4+4)								8 (4+4)	
Meter	4/4																	
Tempo	Andante Moderato Q=60																	
Tonality	DM																	
Dynamic	<i>p</i> <								<i>p</i> >									
Conducting	in 4																	
Sop. 1																		
Sop. 2																		
Alto 1																		
Alto 2																		
Text									<i>Luminaria</i>									

19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36		
								8								8			
<i>mp</i>		<	>					<	>					<	>	<	>	<	>
<i>Luminaria</i>												<i>Luminaria</i>							

Section	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Measure	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Phraseology		3			4				3			9			
Meter															
Tempo															
Tonality															
Dynamic													<	>	
Conducting															
Sop. 1															
Sop. 2															
Alto 1															
Alto 2															
Text		<i>Luminaria</i>			<i>Luminaria</i>			<i>Luminaria</i>			<i>Luminaria</i>				

	106	107	108	109	110
	<i>rit.</i>				
		>	<i>pp</i>		

8. *Piscis et Volatile*

In the eighth movement, God created the birds and the fish. Initially, Woo struggled with how to express this into a music setting. She tried a variety of methods to create the sounds of nature by using Korean percussion instrument, *mulbagaji* which is made of a clay pot filled with water and putting it in a gourd called *bak*. These are classified Korean percussion instruments and are only played to create the natural sound for the fish.

This movement is improvised by two percussionists. One percussionist dips his hand into a jar of water and splashes the water, depicting the movement of the fish. After, he taps the surface of the water jar and the gourd floating on the water with a soft mallet to make the fish more active. It is a better way to put the microphone closer to the water jar so that audiences can hear the water sound more vividly. Another percussionist plays the bird, which is an entirely improvised performance. The percussionist has resorted to using wind machines and an assortment of idiophone and membranophone percussion instruments. (Figure 4.8.1).

Figure 4.8.1. *Piscis et Volatile*, mm.1-24

Andante ad lib.(during 5'~6')

Timpani

Percussion

물고기 - (물항아리) : 1'30"~2'

6

Timp.

Perc.

11 새 - (Bird warbler whistle, Cuckoo whistle, Sky lark whistle, Handle Castunets, ...) : 1'30"~2'

Timp.

Perc.

15

Timp.

Perc.

19 물고기, 새(갈이) : 1'~1'30"

Timp.

Perc.

The musical score is divided into four systems, each with a Timpani (Timp.) and Percussion (Perc.) part. The key signature is B-flat major (two flats). The time signature is common time (C).
 - System 1: Timpani part is mostly rests. Percussion part starts at measure 6 with a *pp* dynamic and features a series of notes with slurs. A title '물고기 - (물항아리) : 1'30"~2'' is placed above the Percussion staff.
 - System 2: Timpani part is mostly rests. Percussion part starts at measure 11 with a complex rhythmic pattern. A title '새 - (Bird warbler whistle, Cuckoo whistle, Sky lark whistle, Handle Castunets, ...) : 1'30"~2'' is placed above the Percussion staff.
 - System 3: Timpani part is mostly rests. Percussion part starts at measure 15 with a complex rhythmic pattern. A title '물고기, 새(갈이) : 1'~1'30"' is placed above the Percussion staff.
 - System 4: Timpani part is mostly rests. Percussion part starts at measure 19 with a complex rhythmic pattern. A title '물고기, 새(갈이) : 1'~1'30"' is placed above the Percussion staff.
 Performance markings include 'Glissando' and 'Gliss.' in the Timpani part of the second and fourth systems.

Piscis et Volatile

- Source: Genesis 1:21
- Duration: Improvisation (about 5-6 mins)
- No text
- Orchestration: *Mulbagaji* (a clay pot and a gourd), Bird warbler whistle, Cuckoo whistle, Sky lark whistle, Handle Castanets
- Structural Analysis

Section	A										B			
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Duration	1' 30"~ 2'										1' 30"~ 2'			
Conducting	Improvisation													
Perc. 1	<i>Mulbagaji</i> with a mallet													
Perc. 2											Bird warbler whistle			
Text	<i>No text</i>													

				C										
15	16	17	18	19	20	21	22	23	24	25				
				1' 30"~ 2'										
<i>Mulbagaji</i> with a mallet														
Cuckoo whistle, Sky lark whistle, Handle Castanets														

9. *Animal Terra et Homo*

This ninth movement is the sixth day when God created humans and animals. The animals appear in the section A. Woo depicts birds flying in the sky with the *daegeum* and uses the shofar and the *nagak*²⁹ to announce the creation of terrestrial animals. Violin I, II and viola express the sound of fast footsteps of animals running (Figure 4.9.1).

In Section B, God created male and female in his own image, which Woo depicts differently. Tenor and bass sing “*Masculum*” meaning “man,” for which Woo uses the Korean pentatonic scale “*Pyeongjo*” with *fortissimo*. Soprano and alto sing “*Feminam*” for woman with *mezzo piano*. *Pyeongjo* is a minor scale, and *Gungjo* is a major scale (Figure 4.9.2).

There is a duet for tenor and soprano in Section C. The soprano solo imitates the melody of the tenor by inverting it. In measure 117, the duet meets with the chorus and ends by singing “*Creavit Deus!*” loudly. Woo inserts operatic elements to this movement to emphasize the creation of terrestrial animals and humans in strings and chorus (Figure 4.9.3).

²⁹ A large seashell played as a horn in Korean traditional music.

Figure 4.9.1. *Animal Terra et Homo*, mm.31-36

The image displays a musical score for measures 31-36 of the piece *Animal Terra et Homo*. The score is arranged in a standard orchestral format with the following parts from top to bottom: Dae-geum, Hn., Timp., Perc., pf (piano), Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with a *mf* (mezzo-forte) dynamic. Three specific passages are highlighted with red boxes: 1) The Dae-geum part in measure 34, showing a series of eighth notes. 2) The Percussion part in measure 34, labeled "shofar (뿃나팔)" with a *mf* dynamic. 3) A large section of the string parts (Vln. I, Vln. II, and Vla.) from measure 31 to 36, characterized by a dense texture of sixteenth-note patterns with accents.

Figure 4.9.2. *Animal Terra et Homo*, mm.67-87

The image displays a musical score for measures 67-87 of the piece "Animal Terra et Homo". The score is arranged in a system with five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and dynamics markings are *poco cresc. accel.* and *sf*. Red circles highlight specific notes in the Vln. I, Vln. II, Vla., Vc., and Cb. staves. A blue box highlights the Vc. staff in measure 77, containing the lyrics "Mas-cu-lum" and a fermata. The Vc. staff also features a *ff* dynamic marking and a fermata. The Vln. I staff has a *sf* marking in measure 87. The Vln. II staff has a *sf* marking in measure 87. The Vla. staff has a *sf* marking in measure 87. The Cb. staff has a *sf* marking in measure 87.

Figure 4.9.3. *Animal Terra et Homo*, mm.117-122

The image shows a musical score for measures 117-122 of the piece "Animal Terra et Homo". The score is arranged in a system with the following parts from top to bottom:

- Timp.** (Timpani): Bass clef, starting with a rest in measure 117, then playing a series of chords in measures 118-122. Dynamics: *p*. Markings: *poco cresc. accel.*
- Perc.** (Percussion): A single line with rests throughout the passage.
- p.f.** (Piano Forte): Treble and bass clefs. Treble clef has a melodic line with chords. Bass clef has a bass line with chords. Dynamics: *p*. Markings: *poco cresc. accel.*
- Vocal:** Treble and bass clefs. The vocal line is highlighted with a red box. It includes the lyrics: "i - magi - nem su - am, ad i - magi - nam su - am, ad i - magi - nemsu - am ad". Dynamics: *p*. Markings: *poco cresc. accel.*. The vocal part is labeled "(solo+chorus)" at the beginning and end of the passage.
- Vln. I** (Violin I): Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *p*. Markings: *poco cresc. accel.*
- Vln. II** (Violin II): Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *p*. Markings: *poco cresc. accel.*
- Vla.** (Viola): Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *p*. Markings: *poco cresc. accel.*
- Vc.** (Violoncello): Bass clef, playing a bass line with chords. Dynamics: *p*. Markings: *poco cresc. accel.*
- Cb.** (Contrabass): Bass clef, playing a bass line with chords. Dynamics: *p*. Markings: *poco cresc. accel.*

Section						C										
Measure	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	
Phraseology	6 (3+3)					4				13 (4+4+5)						
Meter						4/4										
Tempo						Andantino Q=70										
Tonality						EM+FM7										
Dynamic		<i>ff</i>	<i>mp</i>	<i>ff</i>	<i>mp</i>	<i>mp</i>	>	<	>	<i>mf</i>	<	<i>mf</i>	<	<i>p</i>	<	
Conducting																
Daegeum																
Horn																
Chorus											ten.	sop.				
Text	<i>Masculum, Feminam</i>					<i>Creavit Deus hominem</i>										

106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122
							12 (4+4+4)									
							<i>poco cresc. accel.</i>							<i>a tempo</i>		
							<i>mp</i>							<i>poco cresc. accel.</i>		
							<							<i>mf</i>		
														<i>mf</i>		
											+ chorus					
<i>ad imaginam suam</i>							<i>Creavit Deus hominem ad imaginam suam</i>									

			Coda															
123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139		
			12 (4+4+4)													2		
			3/4															
			Tempo I Q=144															
			em															
			<							<i>f</i>							<i>ff</i> <	
			in 3															
<i>Deus, creavit Deus, creavit homo</i>																		

10. Requiemo (Benedictus)

This is the day that creation ends, and all have the Sabbath. A cello solo starts with the motive that the *daegeum* will later pick up precisely. This is another example of how the interplay of western and Korean instruments differentiates from each other.

The soprano and alto sing Benedictus based on the E note and the *jeong-ga* singer sings “Ah-” above them. Through the *jeong-ga* solo, Woo conveys the unique sentiment of Koreans’ “*Han*” which usually means a feeling of resentment, disappointment, regret, and grief, but it also means wishing for the best, that is, hope (Figure 4.10.1).³⁰

Figure 4.10.1. *Requiemo*, mm.36-56

36 Jeong ga *p* Ah -

Women tus be-ne-dic - tus be-ne-dic - tus be-ne-dic - tus

43 *mp* a - a - ah - ah -

be-ne-dic - tus be-ne-dic - tus be-ne-dic - tus be-ne-dic -

50 *mp* ah - ah - ah - a - ah -

tus be-ne-dic - tus be-ne-dic - tus be-ne-dic - tus

³⁰ Noh, Wonil. “A Conductor’s Guide to Hyo-Won Woo’s Choral Music as Reflected in Oh! Korea.” DMA Dissertation. University of North Texas, 2018. 29.

Requientio (Benedictus)

- Source: Genesis 2:2
- Duration: 5' 25"
- Text translation: *Benedictus, requientio, Benedictus, Requievit die septimo* (He blessed them. On the seventh day God ended his work which he had made: and he rested on the seventh day)
- Orchestration: *Daegeum, Jwa-jong*, Timpani, Violin I, II, Viola, Cello, Contrabass, *Jeong-ga* solo and Women's Chorus
- Structural Analysis

Section	Intro																		
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
Phraseology	8								8								8		
Meter	3/4																		
Tempo	Andante Freely																		
Tonality	am																		
Dynamic	<i>p</i>								<	>		<	>		<i>mp</i>		<		
Conducting	in 3																		
Daegeum																	cello		
Jeong-ga																			
Women																			
Text																			

														A				
19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	
							8							8 (4+4)				
				>					<					>	<i>p</i> <	>	<	>
														<i>Benedictus</i>				

Section							Coda									
Measure	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	
Phraseology							13 (4+4+5)									
Meter																
Tempo																
Tonality																
Dynamic													<i>pp</i>	>		
Conducting																
Daegeum																
Jeong-ga																
Women																
Text							<i>requievit die septimo</i>									

106	107	108	109
>			<i>ppp</i>

11. *Perfectus*

This is the last movement with the subtitle “God saw that it was good.” Woo incorporates musical elements that can express *Perfectus* (Perfect) in section A. The strings emphasize perfection by accumulating the perfect fifth, starting with the C2 note of the contrabass. This movement is in c minor, but Woo sets the harmony in C major, praising God's perfection while maintaining the traditional Korean scale. Moreover, the grave symbolizes the depth and weight of perfection. The women's chorus and men's chorus create a *décalcomanie* to each other and meet again at the C major chord (Figure 4.11.1).

In section B, Woo uses *Jajinmori jangdan* (rhythm) in 12/8 meter using triplets. Korean traditional rhythm is mainly used in 3/4, 9/8, and 12/8 meters, and its representative rhythms with 12/8 meter are *Jajinmori jangdan* and *Jungjungmori jangdan*. Although both rhythms are similar, they are employed differently depending on the genre and mood of the music. The rhythms are not fixed in one form but can be played in various variations depending on the tempo, the flow of music, and the sound of the melody. *Jajinmori jangdan* is a fast four-beat rhythm, and it is often used in scenes where dramatic situations are urgently developed or where multiple stories are arranged at a fast pace. *Jungjungmori jangdan* is the most basic rhythm and is often played in normal situations (Figure 4.11.2).

In the *Andante rubato* section, the *jeong-ga* singer sings “*Vidit Deus quae errant bona*” (God saw all things that he had made, and they were very good.). As in the first, third, and tenth movements, the *jeong-ga* singer appears to deliver the Word of God. Woo uses the perfect fourth and fifth with F-C and G-C based on the F note, except for the third note in f minor. The *daegeum* makes a more splendid melody with *sigimsae* by imitating the perfect fifth on the melody of the *jeong-ga* (Figure 4.11.3).

Figure 4.11.1. Perfectus, mm.6-15

Grave
ff

SA
TB

Per-fec - tus Per-fec - - - tus

Per-fec - - - tus Per-fec - - - - - tus

Figure 4.11.2. Perfectus, mm.16-20

Timp.
Perc.
Piano
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp

mp

mp

mp

mp

mp

mp

mp

mp

Allegro (♩=130)

Figure 4.11.3. *Perfectus*, mm.64-73

Andante rubato

64 d.gm
(Daegeum) *mp*
(Jeong ga) *mp*
bo-na! bo-na! vi-dit De-us quae e - - - -
- - - - - rant bo - - - - - na

The eleventh movement is made of A-B-C-B'-A', which is an arch form. It was usually employed by Béla Bartók for his string quartets and concertos. Woo places the *jeong-ga* in section C and *Perfectus* at the end of the arch in sections A and A'.

Perfuctus

- Source: Genesis 1:31, 2:1
- Duration: 4' 50"
- Text translation: *Vidit Deus erant val de bona. Caeli et terra omnis ornatus eorum perfecti, Vidit Deus quae errant bona, Vidit Deus erant val de bona, Perfuctus bona creo* (So the heavens and the earth were finished, And all furniture of them. God saw all things that he had made, and they were very good.)
- Orchestration: *Daegeum*, Horn in F, Timpani, Tam-tam, Piano, Violin I, II, Viola, Cello, Contrabass, *Jeong-ga* solo and SATB Chorus
- Structural Analysis

Section	Intro						A										B			
Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18		
Phraseology	6						2		2		2		4				8 (4+4)			
Meter	4/4								6/4				4/4							
Tempo	Andante rubato						Grave										Q=130			
Tonality	C-G-D-A-E-B-F#-C#						CM										cm			
Dynamic	<i>sfp</i>	<i>sfp</i>	<i>sfp</i>	<i>sfp</i>	<i>sfp</i>		<i>ff</i>						<				<i>mp</i>			
Conducting	in 4						in 4		in 6				in 4				in 4			
Daegeum																				
Jeong-ga																				
Chorus																				
Text							<i>Perfuctus, Perfuctus, Perfuctus</i>													

19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36						
						8 (4+4)												8 (4+4)					
						<i>f</i>				<i>mp</i>		<		<i>mf</i> <									
												<i>Vidit Deus erant val de bona</i>						<i>Vidit Deus</i>					

Section				A'											
Measure	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Phraseology				9 (4+5)								6			
Meter				4/4											
Tempo				Grave											<i>accel.</i>
Tonality				CM											
Dynamic		<i>f</i>	<	<i>ff</i>		<								<	
Conducting				in 4											
Daegeum															
Jeong-ga															
Chorus															
Text	<i>quae errant bona</i>			<i>Perfectus, Perfectus</i>								<i>bona Creo!</i>			

106	107	108	109
		<i>fff</i>	

Chapter 5: Conclusion

Efforts to promote traditional Korean choral music have continued since the 1970s. However, drawing the attention of choral conductors and singers around the world proved difficult as the choral songs were only sung in Korean. Thus, amid poor accessibility to Korean choral music due to the language barrier, Hyowon Woo's composition in Western languages represented a major transition.

Creo provides a uniquely comprehensive view of the interpretation and performance methodology of Korean choral music for choral conductors. The Biblical account of God's creation of the natural world in six days has often been an inspiration for literary and musical compositions. Woo's *Creo* translates this entire process into a traditional Korean music style with Western instruments. Musical elements such as choral arrangements and orchestration were expressed very delicately in each movement.

Moreover, *Creo* uses *jeong-ga*, a traditional Korean vocal music genre. However, its text written in Latin plays an important role in *Creo* to connect Korean traditional music and Western music. Since a *jeong-ga* singer had never sung contemporary choral music in Latin language before, this was a unique attempt that Woo made. The tone color and vocal technique of *jeong-ga* reflect Korean people's emotions and sentiment, and in *Creo*, *jeong-ga* conveys the Word of God. In addition, the *jeong-ga* and *daegeum* create a mood of Korean folk music by imitating and responding to each other using *sigimsae*, a technique of Korean traditional music. Woo clearly divides the roles of men and women in the chorus and uses text painting techniques to depict God's creations in various ways. Men's chorus sings man, earth, terrestrial animals, and darkness, while women's chorus sings the sky, light, birds, and woman in *Creo*.

In addition, the sounds of Korean traditional instruments harmonize well with Western music by reflecting oriental elements. The *daegeum* has a different sound and technique than western woodwind instruments. Called a bamboo flute, the *daegeum* conveys the unique sound of bamboo to the audience with varied emotions and has a wider and deeper vibrato sound than a flute. Korean traditional percussion instruments such as *jeong-ju*, *jwa-jong*, and *jing* are also used to signal the beginning of God's creation or to evoke an oriental atmosphere.

Creo, which suggests a new direction for Korean choral music, is reborn by Hyowon Woo. Two different music styles coexist to produce a new music genre, as the unique sound and techniques of Korean traditional music meet with Western instruments.

This document aims to provide an analysis and performance guide of Hyowon Woo's *Creo* for choral conductors. It introduces a new style of choral music that blends traditional Korean instruments such as *daegeum* and various percussion instruments with strings and French horn. Although traditional Korean choral music has been performed in Korea since 2000 by many choirs, it remains unfamiliar to many choral conductors around the world. However, given the unique beauty of Korean music performed by Western instruments, the global choral community can benefit by playing and studying traditional Korean choral music.

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Appendix A



Institutional Review Board for the Protection of Human Subjects Approval of Initial Submission – Exempt from IRB Review – AP01

Date: April 04, 2022

IRB#: 14489

Principal Investigator: Seokmoon Choi

Approval Date: 04/04/2022

Exempt Category: 4

Study Title: A CONDUCTOR'S GUIDE AND ANALYSIS TO KOREAN TRADITIONAL CHORALMUSIC TECHNIQUES IN CREO BY HYOWON WOO

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:

- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

A handwritten signature in black ink that reads 'Aimee Franklin'.

Aimee Franklin, Ph.D.
Chair, Institutional Review Board

Appendix B

Interview with Hyowon Woo

Choi: Good day! Glad to meet you. Thank you so much for agreeing to this interview. Could you give us a brief introduction about yourself?

Woo: My name is Hyowon Woo and I'm a composer. I'm currently employed as a full-time composer for the National Chorale of Korea. Prior to my current position, I worked with Professor Hak-won Yoon for sixteen years as a full-time composer at the Incheon City Chorale. I was also a visiting scholar at University of Michigan for two years. After my days at the University of Michigan, I've been active as a chorale composer until now.

Choi: I'm writing a thesis on your *Creo*. Could you tell me what made you write *Creo*?

Woo: I researched into writing a new-style of chorale works back when I had been working with Maestro Yoon for 16 years. I wrote *Creo* after the two pieces *Me-Na-Ri* and *Pal-So-Seong* had been performed in Oklahoma back in 2009. Maestro Yoon suddenly suggested that I compose music regarding creation with my own style, the Hyowon Woo's style. It was something I had never imagined and frankly, I was thinking, "How could I dare do such a thing?" I had great works such as Haydn's *The Creation* in my head but I tried my best to write a piece about creation that reflected my own interpretation and style.

Choi: Yes, like you mentioned, Haydn's *The Creation* first came to my mind when I thought about chorale works on creation. What is the musical style or genre that you pursued in your *Creo*?

Woo: I tried to compose music that is Korean and modern, something that could be prayed in our age. I put effort into containing both western and Korean traditional music in *Creo*.

I chose Latin as the medium language for the work. Choosing a Latin text for creation was a very difficult choice, especially considering that I wanted to contain Korean elements in my music. There is no Latin-Korean dictionary. To understand Latin, I had to first translate the Latin to English and then translate the English to Korean. As for musical direction, I thought to create something Korean and yet the same time a novel approach to creation.

Choi: You must have tried hard to musical ideas that are Korean. Did you find such sounds and inspirations from Korean instruments or Korean music?

Woo: That's right. Simply bringing in Korean instruments and then saying it is Korean may seem easy. Nonetheless, it has been a strenuous task until now to combine Korean instruments, Korean style of singing, and *pansori*. I hadn't used Korean traditional instruments directly in my work before but I tried to use them for the first time in *Creo*. Korean traditional instruments had not been used previously in Western music because of pitch issues. As you know, pitch is critical in chorale music. And so, if instruments differ in their pitch, then matching becomes a difficult job. But Korean traditional instruments have undergone much modernization and its players are now familiar with reading Western music scores. In the past, those who played Korean traditional music had difficulty reading Western sheet music and could only read scores written the traditional Korean way. That's why fusing Korean traditional music with Western music was something that could not be done easily. Fortunately, I met skilled musicians who were also versed in Western music. I was now able to attempt new music with these musicians.

Vocalists who perform *pansori* sing with their vocal cords tightened, thus making it difficult for them to blend with chorale sounds. But the vocal style, *jeong-ga*, has elements of Western classical vocalization. So I think that sound blended well with the chorale.

Choi: Why did you use Jung-ga and Daegum in *Creo*?

Woo: I used a *daegeum* because it sounds marvelous. Many foreigners know of the Asian Flute. When compared to the Asian Flute, the *dageum* is special in that it's sound is extremely clean and has a fine vibration. I love its sound. I used a *daegeum* because it has the sound color of the flute, but at the same time it has its own unique sound.

I tried to find areas where music could be expressed both in the Western way and the Korean way at the same time. In the process, I mixed in *jeong-ga*, an expressive style that only Korean traditional musicians can vocalize. I think I was able to express a peculiar Korean music, with Western instruments and Korean traditional instruments mixing their sounds together.

Choi: Could you please give any final words to conductors and chorale members as a leading composer of Korea?

Woo: I was extremely lucky to have met Maestro Yoon. Working with him, I was also able to meet and collaborate with so many other conductors. During my years working with Maestro Yoon, more and more chorale composers started working in Korea. There are also many students with dreams. Korean composers are different from one another; they all have unique personalities and so we are getting numerous new works composed nowadays. I hope more Korean chorale works can be brought to light through this thesis. I also hope that there's much more chorale exchange worldwide and that more composers are given fresh new opportunities.

Choi: Thank you so much for doing this interview today.

Woo: Thank you.