Re-discovery of Traditional Music in Choong-shin Presbyterian Church, Korea

Research Project submitted by Jung-min, Kim
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ABSTRACT

This thesis is a study of Korean church music. It investigates the place and nature of music in the Korean Christian church for seeking links between Christianity and Korean traditional music, and trying to define the Korean church's musical identity.

The introduction of Christianity brought radical changes to Korean culture and society. Music was one of these sweeping changes. Although church music has been debated in relation to seeking Korean musical identity, however, Western music has dominated the use of music in church. This phenomenon continues in the contemporary Korean church. However, changes in this situation are beginning to be evident, as some Korean composers consciously apply aspects of traditional music in their works. In spite of this, the use of traditional music in church has not yet been viewed positively because of the Korean church's indifference and conservatism.

However, church music cannot ignore and suppress musical concepts that separate the people in the congregations from their cultural characteristics and the forces of change in the society. A new conception of music for the Korean church is raised here as an important subject, to be considered with the changing musical identity. This study provides a conceptual foundation upon which the Korean church can build and develop its church music into the future.

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CHAPTER ONE

INTRODUCTION

This study explores the place and nature of music in the Korean Christian church. It investigates the links between Christianity and Korean traditional music. It is important to observe how traditional music functions to cross cultural boundaries between Christianity and Korean music, because this will help to discover a Korean cultural reality and musical identity.

In the history of Korea, church music has played an important part since Western music was introduced at the end of the nineteenth-century through the work of Western missionaries. The encounter with Christianity affected not only the religious side of society, but the musical culture of Korea as well, especially through the musical education in schools, where Western hymns were included in curricula. Korean society was affected by the Christian influence that in many ways radically changed the fabric of people's lives and social structure. Music was no exception within this dramatic process of change. More specifically, church music grew from the people's suffering under the colonial government of Japan which ruled Korea from 1910 to 1945.

However, since the introduction of Western culture, while Korean things have coexisted with Western things in other artistic or cultural fields, Western music has dominated absolutely in music. The politically correct view arising from that early period has been that music should be Western, especially church music. This came about because there were strong links between traditional music and the traditional religion. The lower status of the traditional music was brought about by sweeping social changes, and the effect of Western music itself on the people. Therefore, although there

have been suggestions to use traditional music in church in the past, these were just individual opinions held and expressed by a few people. An integration of traditional and Western music thus has not taken place in the church due to the church turning its face away from traditional music.

This thesis covers the relationship between the Korean Christian church and the traditional music of Korea. Since Christianity has had such a strong influence on Korean society in many ways, the church's view of music has deeply influenced Korean musical culture. This leads to a fundamental question addressed in this thesis: what is the contemporary Korean church's attitude to its music making?

The first chapter provides a background to the traditional music and the church music of Korea, centering around a historical description. The relationship between religion and music, and the issues arising between traditional and church music are examined in detail.

Chapter Two deals with the place of church music in Korea. It explains musical circumstances by focusing on the music of the Choong-shin Presbyterian Church. The chapter includes an analysis of the hymnal used in that church, a discussion of the Korean Christian's attitude to church music and traditional music, and how the musical elements of traditional music are now being used in newly composed church music.

Chapter Three explores the concept of a Korean church music, and addresses the question of whether traditional music should be employed or not. In order to study the relevance of traditional music to church music, this question is examined carefully in light of theological considerations. The issues of traditional music in social and cultural contexts are also addressed in this chapter; three examples are given to investigate some problems arising in the use of the current hymnal which is almost

entirely based on the Western musical language. Finally, the contemporary meaning of Korean church music is considered.

LITERATURE REVIEW

The description and notions of interpretation of culture and music by John Blacking are useful here in examining the role of music in society and culture, and of society and culture in music. Blacking defines the role of music in society as a "synthesis of cognitive processes which are present in culture and in the human body"[1] and as a "form of comunication ... in a common cultural context".[2] Thus:

> Musical styles cannot be heard as stages in the evolution of music, as judged in terms of one particular civilization's concepts of music. Each style has its own history, and its present state represents only one stage in its own development.[3]

In other words, "different societies tend to have different ideas about what they regard as music".[4] This concept of musical ideas in a society is helpful in the consideration of what is the Korean Christian church's view of Korean culture and society.

On the other hand, in general, the church's view of culture can be considered to be negatively critical. For instance, according to Reimer, "to compose music as Westerners do, and think that all people compose that way, is, however unconsciously, an act of cultural colonialism".[5] This is further articulated by Reimer:

> The fact is that every culture, and every sub-culture in poly-cultural societies, is constituted of insiders privy to that culture's identity and responsible for

[1] John Blacking. 1974. *How musical is Man?* University of Washington Press, Seattle, p.89
[2] ibid., p.8
[3] ibid., p.56
[4] ibid., p.10
[5] Bennett Reimer. 1994. "Can we understand music of foreign cultures?" In *Musical Connections: Tradition and Change*, ed. Heath Lees. ISME, Auckland, p.230

> protecting that identity from erosion by the influence of outsiders. Such outside influence can be hostille and predatory, as in colonialism in its various forms – political, religious, commercial, and so on.[6]

The point made here is that cross-cultural communication especially in the area of Christianity, often raises challenges to ethnic identity. In other words, foreign church music can encourage nationalistic reactions. This notion occurs in many theories about Korean church music, that the traditional music of Korean people in contemporary society reveals their ethnic identity, in contrast to the adopted Western culture. This is considered with another important study of the links between Christianity and Western cultures without destroying Korean culture and tradition.

Concerning this point, Erik Routley states in his book, *Words, Music and the Church*[7], there should be no such thing as a "church style" of music. He points out that church music is "unduly conservative and socially selective"[8] and "music is not doing what the Bible does, therefore there is no question of moral danger in misinterpretation"[9] in music.

The theoretical basis of this thesis is mainly influenced by the work of Andrew Midian. The role of traditional music in society, discussed by Andrew Midian[10] in *The value of indigenous music in the life and ministry of the church*, asks the question, whether such music should be used in the church or not. He argues that indigenous people become victims of the singing of the music and thus the experiences of other people; they sing of what does not really concern them. Therefore, the music should express the Christian values and Christian religious experience, which is informed by

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[6] ibid., p.231
[7] Erik Routley. 1969. *Words, Music and the Church.* Herbert Jenkins, London
[8] ibid., p.84
[9] ibid., p.87
[10] Andrew Midian. 1999. *The value of indigenous music in the life and ministry of the church.* Institute of

their own political, economic, social, and religious background.

A thesis by Stephen B.G. Mbunga, *Church Law and Bantu Music*[11], focuses on the Bantu music of South Africa in order to arrive at a Bantu Christian music. It considers the future of Bantu music in a way that will preserve its links with Western cultures and Christianity without destroying the valued features of the traditional Bantu culture. Another book by a German Lutheran missionary in early colonial New Guinea, Heinrich Zahn, *Mission and Music*[12], discusses hymns based on European melodies as a prelude to the main part of the work: the result of the author's research on traditional music of the New Guinean people in his congregations. Both researched papers are among a few works offering useful insights into how new music suggests the maintenance of links with the indigenous culture and tradition, and information on the question of the relationship between music religion and culture.

However, a thesis on the subject of the rediscovery of traditional music in the Korean Christian church has some limitations to explaining the rediscovery of traditional music in the Korean church by examining important works written in Korean by Korean scholars who has translated all the Korean material herself. There also exists the possibility of misinterpretation in citations by the present writer. Until recently, only a few scholars had published historical works on Korean church music. Hong, Jung-su, *Hankookkyohei umak sasangsa (The History and Philosophy of Korean Church Music)*[13], has presented an informative survey of the history and background of Korean

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Papua New Guinea Studies, Boroko, Port Moresby.

[11] Stephen B.G Mbunga. 1963. *Church Law and Bantu Music: eclesiastical documents and laws on sacred music as applied to Bantu music*. Nouvelle Revu de Science Missionaire, Schoneck-Beckenried, Suisse

[12] Heinrich Zahn. 1996. *Mission and Music: Jabem Traditional music and the Development of Lutheran Hymnody*. Institute of Papua New Guinea Studies, Boroko, Port Moresby. (first published 1920)

[13] Hong, Jung-su. 2000. *Hankookkyohei umak sasangsa (The History and Pilosophy of Korean Church Music)*. Presbyterian Theological University Press, Seoul

music, highlighting the musical outlook of church music in Korea. Hong points out some inclinations and problems of church music caused by the negative thinking about traditional music. One structural problem is that the church itself is satisfied with imported church music, and is not interested in church music created by Korean composers. Another significant point is that musicians tend to think that every day church music like hymns is unimportant.

There exist several recent theories concerning traditional music in the Korean church. Moon, Sung-mo and Kim, Chul-ryun dealt with this question: Moon presents a very useful systematic study of this subject. Moon's *Minjockumakkwa yeibei (Korean music and Liturgy)*[14] is a comprehensive documentation of various aspects of contextualized Korean hymns including the problems and possibilities of Korean hymns in terms of nationalism. Kim's article "Chansonggawi tochackhwae daehan sogo (A study on indigenous hymn in Korea)"[15] concentrates on the question of what is an indigenous hymn.

The question of using traditional music as church music in Korea has been discussed since the establishment of the early Korean church. However, such discussion has led to individual conflicts in isolated situations. It has more recently, however, been the subject of lively discussion.[16] But despite this lively discussion on the subject, there

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[14] Moon, Sung-mo. 1997. *Minjockumakkwa yeibe (Korean Music and Liturgy)i.* Handle Publishing Company, Seoul

[15] Kim, Chul-ryun. 1992. "Chansonggawi tochackhwae daehan sogo (A study on indigenous hymn in Korea)." *A collection of Learned Papers of Deshin University*, Vol.12, pp.313-337

[16] Hong, Jung-su. 1988. "Hankookwi Kyoheiumak (Church music in Korea)." *Umak Kyoyuk (The Journal of Music Education),* Vol.32, pp.78-81

___. 1993. "Hankookkyohei yeibeieisu umakwi yockhal (The role of music in worship of Korean church)." *Yeibeiumak (Worship Music),* Vol.7, pp.60-69

___. 1995. "Kyoheiumakwi moonjei otuakei pulkushinka (How to solve the problem of church music)." *Mockhoe (Monthly Journal of the Church*), Vol.226, pp.72-92

Kim, Eun-young. 1997. "Hankookkyohei umaksarle tongheisubon hankookkyoheiumak tochakhwa yonku (A study of indigenization of church music through the history of Korean church music)." Master's

are still vast unexplored areas for study: what is the identity of Korean church music, the relationship with church music education, church music's course in the future, and musical change in relation to social and cultural change. This thesis contributes to the body of knowledge by examining the relationship between traditional music and the Korean Christian church, and the place of traditional music as church music.

METHODOLOGY

One important purpose of this study is to explore the possibility of developing an understanding of Korean church music that is rooted in Korea's own cultural and social concerns and activities. This becomes the focus of chapter four. In this work I have incorporated written sources which contain relevant information and interpretation, including studies in the following areas: first, previous works on Korean church music; second, historical, cultural and social studies directly involving the Korean church; third, writings on similar musical and cultural phenomena in other countries; fourth, observations of Korean hymns.

Research methodology included observations of Korean church music in the Choong-shin Presbyterian Church, Seoul, at every possible opportunity, with the addition of extended interviews with composers, musicians, pastors, and church members. I focused on the following questions while observing Korean church music: what sort of music is being used today in the Korean church? What role is played by traditional Korean music in the Korean church? What are the main issues surrounding

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thesis, Cungang University, Seoul
Moon, Sung-mo. 1995. "Kyoheiumak kwa minjokumak (Church music and Ethnomusic)." *Kidockyo Sasang (Christian Thought),* Vol.284, pp.255-261
La, Un-young. 1992. "Umakwi tochackhwa, hyundeihwa grigo kugak sungga (Indigenization and modernization of music and Korean traditional sacred music)." *Kidockkyoyuk (The Christian Education),*

the use of traditional music in the church? What are the problems associated with using traditional music in the church? How does the use of traditional melodies or rhythms for Christian worship affect some people in the church? Can traditional music be employed in the church? How can traditional music be integrated successfully into the music of the Christian church?

CHAPTER TWO

HISTORY AND BACKGROUND OF MUSIC IN KOREA

Church music was an important part of the introduction of Western music to Korea. When Christianity was introduced, music was an essential component of missionary work, melodies from the missionaries' home countries were transferred to the mission area, since singing plays an important role in mission and service. Inevitably, their missionary work not only had an effect on the religious side, but on the musical culture of Korea.

The traditional music of Korea, that had been used in both religious and non-religious contexts before the arrival of the missionaries, was soon usurped particularly in the religious area. The music based on traditional music has not been generally acceptable since Christianity took hold in Korea.

This chapter will examine the background of Korean traditional music and church music in Korea. In order to explore traditional music's past and present in relation to the Christianization of the Korean people, it is necessary to explain what has been the effect of Western music on church music, and what is the issue between traditional music and church music. Before exploring these questions, it is important to understand the relationship between traditional music and religion.

Korea's traditional music[1] and religion

From ancient times, music has been used in religious ritual; moreover, it is also

[1] 'Korean music' encompasses, besides religious music, many other kinds of music such as royal court music, music for the upper class, and public music in general. The general, public music can be said to be the basis of all Korean music. Thus traditional music in this thesis means the music which has been performed by the general public.

both generated and transfigured with religion. Not only music, but also many other kinds of cultural features such as art and dance, could not have developed without a connection with religion. Such a phenomenon can be seen everywhere in the world.

The earliest literary source that mentions Korean music is a chapter on Korea in the *Sam-kuo chih* (The History of the Three Kingdoms) by Chen Shou (A.D 297).[2] According to this source, in the state of Mahan (Southwest Korea) sacrifices were offered to deities after the planting and the harvest, and people sang, and danced and drank day and night.[3] Such shamanistic ritual is called *kut*, in general terms, in Korean.

Buddhism entered Korea during the period of the Three Kingdoms, but documents on Buddhist music only appeared during the Unified Silla period (A.D 669-936).[4] Silla Buddhist chant is still sung today as the *hossori* chant of contemporary Buddhist ceremonies; the modes of this chant are identical to those of *minyo*[5] of the Eastern part of Korea.[6] *Minyo* and Shamanistic music are similar musical languages. Therefore, it is possible to say that Shamanistic music was incorporated into Buddhist music. Many Buddhist chants had melodies similar to folk songs such as *kagok* and *hyangak*. Such folk songs existed in Buddhist chant as well as Shamanistic music. As the *Sam-kuo chih* shows, Korean music has been connected with religion from ancient times. And after Buddhism was introduced, Korean music, which was rooted in Shamanism, was incorporated into Buddhist music.

In the Koryo period (A.D 936-1392), King T'aejo inherited two Silla

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[2] Lee, Hye-ku. 1981. *Essays on Korean Traditional Music*. Translated by Robert C. Provine. Seoul Computer Press, Seoul., p.1

[3] ibid., p.1

[4] Han, Man-young. 1983. "Religious Origins of Korean Music." In *Traditional Korean Music*.The Korean National Commission for UNESCO, Seoul., p.27

[5] *Minyo* is a folk song which shows Korean tradition, custom, and life style. The majority of *minyo* is farmers' songs. The Korean folk song is characterized by its rhythmic structure. The rhythm of most Korean folk songs is triple meter.

institutions: the *p'alawanhoe*, a Shamanistic ceremony in which a priest (called *hwarang*) prayed for the peace of the country and the *youdunghoe*, the Buddhist lantern-lighting ceremony. The two ceremonies were important because they not only included Korean and T'ang (Chinese)[7] music, but also preserved the associated dances and acrobatics (*pak-hui*).[8] Thus, during this Koryo period, Shamanistic ceremony and Buddhist ceremony co-existed, likewise Shamanistic and Buddhist music, in this important royal and nationalistic event.

At the beginning of the Yi dynasty, called Chosun, Koryo music was still largely being used. However, from the reign of King Sejong, when Confucianism began to exercise great influence, some modifications were introduced.[9] Music has great relevance to the King's reign. Characteristics of music that were used in the King's reign are a syllabic style with each tone having equal duration, a slow and simple style. This music, known as *a-ak*, literally 'graceful music', was played for all the royal court ceremonies during the Yi dynasty.[10] Korean music was strongly influenced by the Confucian musical ideal in that it was slow, symmetrical, calm and stately, however, the Korean court music, especially *chongup* (or *sujech'on*) which is characterized by majesty and magnificence, differs from the *a-ak* of China.[11] The court music developed into a new form in Korean music. Thus in terms of the musical history of Korea, Shamanistic tradition of music has been an influence since ancient times. After

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[6] Han, Man-young. 1983., op. cit., p.28
[7] During the early ninth-century the monk Chingam went to T'ang China to learn T'ang Buddhist chant. ibid., p.27
[8] Lee, Hye-ku. 1981., op. cit., p.6
[9] ibid., p.8
[10] ibid., p.8
[11] Moon, Je-suk. n.d. "Jontongumakkwa sunggawawi jumockeikwanhan yonku (A study on traditional music and sacred music)."
http:// file://A: 국악찬양연구 .htm
[Accessed 19 January 2001]

Buddhism and Confucianism were introduced from China, Korea accepted, changed and developed a new musical culture that included new and old elements. This led Korean music to exhibit a varied musical language.

However, since the Protestant Church was introduced in the late nineteenth-century, it is no exaggeration to say that Korean music has not been employed in the church at all. One of the reasons for this might be that Korean traditional music is rooted deeply in Shamanism, Buddhism, and Confucianism which are rejected as pagan influences by Christian churches. For example, the representative folk forms of Korean traditional music are *sinawi* (improvised instrumental ensemble), *sanjo* (solo instrumental music), and *p'nsori* (one-person operatic song). These three genres all originated in the southern part of Korea, and their genetic history is related to Shaman rituals of the region.[12] Such a close connection soon gave rise to the notion that playing the piano or organ (Western instruments) in church is natural, but in contrast, playing traditional music or instruments such as *kayagum* (twelve-string zither), *changgo* (hourglass drums), and *kkwaenggwari* (small gongs) in church is strange and foreign.

The introduction of hymns

Chunjukasa

Church music in Korea actually started with the coming of the Catholic Church more than three centuries ago.[13] When Catholicism and Western ideas in general became

[12] Lee, Byong-won. 1997. *Styles and Esthetics in Korean traditional music*. The National Center for Korean Traditional Performing Arts, Seoul., p.33

[13] There are traces of some slight contact with Christian people as far back as 1592, at the time of the invasion of Korea by Hideyoshi. At this time, one of the two main Japanese generals in charge of the campaign was Konishi, who was a Christian. A Jesuit priest, Father Gregorio de Cespedes, also accompanied this expedition. The result of this and a few later contacts produced little import in Korea. (Allen D Clark. 1971. *A History of the Church in Korea*. The Christian Literature Society of Korea, Seoul., p.48)

known in the late period of the Yi Dinasty (called Chosun), acceptance of the new doctrine by some led to general rejection by the majority of the Confucian literati and the government, resulting in nearly a hundred years of direct and indirect persecution of Christians.[14] Thus, to sing Gregorian Chants during the *Missa* was very dangerous at this time. It led to a new way of using Korean church music that could be used safely among Korean Christians. As a result, the pursuit of an appropriate Korea church music produced a peculiar genre of church music in Korea, called *Chunjukasa* (Catholic words).

Chunjukasa was recitative *a cappella*, and was influenced by *minyo* (traditional folk songs) especially in the rhythm (6/8 or 12/8)[15]. It was written in *Hangul* (Korean Language), and it was also easy to remember.[16] Thus, *Chunjukasa* appealed strongly to the masses. In other words, in this music, the Catholic faith and doctrine were re-explained in the easy and natural language of the masses of Chosun society. However, it was not continued and became extinct under the strong influence of Westernization, and the Protestant church.

The introduction of the Protestant Church

Although the Catholic Church was introduced earlier than the Protestant Church, the history of church music in Korea truly begins at the end of the nineteenth-century when Christian missionaries from the United States entered the country. Protestant hymns were introduced by those missionaries.

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[14] James Huntly Grayson. 1985. *Early Buddhism and Christianity in Korea*. E.J. Brill, Leiden, p.99
[15] Kim, Eun-young. 1997. "Hankookkyohei umaksarle tongheisubon hankookkyoheiumak tochakhwa yonku (A study of indigenization of church music through the history of Korean church music)." Master's thesis, Cungang University, Seoul, p.23
[16] ibid., p.20

In the second half of the nineteenth century, there was occurring a great transformation in Korea. The Yi Dynasty (Chosun) adapted and adhered to a policy of seclusion except for China and Japan at that time. Japan, after establishing diplomatic relations with Western nations in the 1850s, tried to form diplomatic relations with Korea. Chosun finally opened its door to Western nations.[17] After that, Chosun became the prey of political competition among nations such as the United States, France, Russia, England and Germany. In 1910, Japan annexed and exploited Chosun until the end of World War II in 1945.[18]

With the opening of its doors to Western political and commercial influences and thereby introducing Christianity, Korea was also rapidly opening itself up to many other aspects of Western culture. In 1885, Horace G. Underwood of the Presbyterian Church and Henry G. Appenzeller of the Methodist Church, both from the United States, entered Korea. Soon after, Dr. W.B. Scranton and Mrs. M.F. Scranton of the Methodist Church and Dr. Horace N. Allen of the Presbyterian Church joined them.[19] Their missionary work included education and medical activities.

When Korea opened its doors to the Western ideas and education its traditional education was still based on Confucianism. In contrast, Western education introduced concepts such as human equality, democracy and social participation. Confucianism was based on devotion to the country, piety to parents, and family success. Korean people were eager for the new Western education. Much of this influence was introduced through Christian missionaries who were responsible for establishing many schools based on Western educational systems.

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[17] Lee, Yong-min. 1988. "The development of Western-style orchestral music in Korea." Ph.D dissertation, The Catholic University of America, Washington, p.8
[18] ibid., p.9

Changga

Through missionary work, schools following the Western principles of education were established in increasing numbers and a Western-type hospital was soon built. The first high school for boys, *Pae-jae*, was built in Seoul by Appenzeller, and the first high school for girls, *Ewha*, was established in Seoul by Mrs. Scranton in 1886.[20] It is recorded that music was taught and emphasized in the curricula at these schools. The music taught in the curriculum was called *Changga*[21].

The Koreans who experienced this period of enlightenment, coming from a closed society, started to have an eye for the new culture through Christianity and church music. The church music was able to be assimilated into Korean culture because of *Changga*. Later, while Korea was under Japanese Domination (1910-1945), the history of Korea was dominated by nationalistic activities and the movement for the independence of the nation.[22] *Changga* was affected by the currents of these times. For instance, *changga* was used for the expression of Korean nationalism and social changes, through concepts such as freedom and equality in accordance with the stream of Westernization. *Changga* started from a purely religious objective, and went one step forward; it was developed to express secular objectives as a kind of social participation.

Effects on education

In the beginning, church worship and music classes in schools were the only

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[19] ibid., p.10
[20] ibid., p.11
[21] A new type of simple Korean song which was borrowed from the Protestant hymns and simple Western folk songs, but was mostly translated from hymns.
[22] Lee, Yu-sun. 1994. *Kidockkyo umaksa (The History of Church Music).* Kidockkyo Publishing

opportunities through which Korean people could learn the new music. The new music rapidly permeated Korean urban and intellectual society.[23] It is no exaggeration to say that most important first-generation musicians were produced from church and mission schools. Kim, In-shik, was the first Korean music teacher. He discusses the musical circumstance at that time:

> Learning music started through church music at that time. I also went to church eagerly with curiosity. As a result of seeing piano playing and listening to hymns, in 1896, I entered Sung-duck school and learned music from the missionary in Pyong-yang.[24]

Besides Kim, other important first-generation musicians included Hong, Nan-pa (1898-1941), Hyun, Jae-myung (1902-1960), Pak, Tae-jun (1900-1986), and An, Ick-tae (1902-1964).[25] These musicians all had a church musical background. The church has produced a large number of musicians in Korea, not only in the beginning but also today. Many new songs based on the Western musical system were composed by the first-generation musicians. As these new songs became very popular throughout the country, traditional music lost its place due to the political eradication of Korean culture by Japan. Western music was included in curricula in both non-governmental schools and governmental schools under the political influence of Japan. Therefore, the Western music was given the opportunity to take root in Korea. In contrast, traditional music began to be sung among people of the lower class and was

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Company, Seoul, p.178

[23] Yi, Kang-suk. 1983. "Korean Music Culture; Genuine and Quasi-Korean Music." In *Traditional Korean Music*. The Korean National commission for UNESCO, Seoul., p. 201

[24] Kim, Ji-ri. 1997. "Kyoheiumakwi tochackhwae daehan yongu (A study on indigenous church music)." Masters thesis, Seoul Theological Unisversity, Seoul., p.12

[25] ibid., p.12

taught at *kisaeng*[26] schools.[27] As a result, it evolved into musical entertainment for the lower class, *kisaeng*, and the entertainment itself. However, it also led to Koreans developing a sense of inferiority about their traditional music.

On the other side, since Korea became independent from Japan in 1945, the Western style music has been supported strongly by the Korean government-sponsored policy of Westernization that affected certain key social and educational circles.[28] The people began to believe that everything of the West was superior. With the proliferation of new songs, with the suppression of Korean culture by Japan, and with a government policy of Westernization, the majority of Korean people have not had the opportunity to hear and experience traditional music in the school environment, and they have leaned more and more away from traditional music.

The character of church music

Before the first hymnal was published in 1892, the Korean Bible was published in 1882. Although there is no documentation of this, there is a possibility that people in Korea sang hymns using Chinese texts at that time.[29] The most significant event at that time was the translation of the Bible and the words of hymns. When Korea opened its doors to Western civilization, two writing scripts were in use in Korean literature. One was the highly complex system of Chinese characters used by the governing classes. The other was the simple alphabet, the *Hangul*, used by the less educated masses. The missionaries used the *Hangul* alphabet in all their printed materials as well as in the

[26] The Korean version of Japanese *geisha.*
[27] Moon, Sung-mo. 1977. *Minjokumakkwa yeibei (Korean Music and Liturgy)*. Handle Publishing Company, Seoul., p.175
[28] Yi, Kang-suk. 1983., op. cit., p.201
[29] Lee, Yong-min. 1988., op. cit., p.10

Bible and the hymnal.[30] With the Bible and hymnal published in *Hangul*, the masses were thus able to read and sing in their own written language, not in the Chinese characters of the ruling classes. The translation of hymns made it easier for the people to understand the Christian message, and also made hymn-singing popular.

The hymnal

Chanmigga was the first hymnal of the Korean church, produced in 1892, and published by George A. Jones and Louise C. Rothweiler of the Methodist Church. It was used in the Methodist Church, and comprised twenty-seven pages on which were found only words without scores. In 1894, *Chanyangga* was published by H.G. Underwood of the Presbyterian Church. *Chanyangga* was the first hymnal in which music was provided, written in four-part harmony. It consisted of American hymns and English hymns, including some by Wesley and Watts. It was noticeable that only seven Korean hymns were found in the hymnal although only the words were given. On the other hand, there was another hymnal, also called *Chanmigga*, which was published by a Korean, Ch'I-ho Youn, in 1905. It was not an authorized hymnal, but it was popular among Korean Christians, then under the rule of Japanese Domination, because of the patriotic content of the words.[31] The hymnal was an expression of Korean nationalism.

In the early days of the Protestant Church in Korea, the missionaries introduced hymns which were being sung as part of the Methodist revival movement in America. Their church musical idea was very simple: songs which everybody could sing. However, according to Hong, Jung-su, it is difficult to say that Korean people adapted

[30] Lee, Sang-taek. 1996. *Religion and Social Formation in Korea*. Mouton de Gruyter, Berlin and New York., p.133
[31] Lee, Yu-sun. 1994., op. cit, p.212

themselves very well to Western music because at that time, there were many people who sang Western hymns in Korean style.[32] The missionary, Grove, recorded in a magazine as follows:

> This rearrangement leaves out all half-steps, and in melody resembles that already used by the majority of our Korean Christians. The harmony necessary differs from that of the original tune.[33]

In the same magazine, missionary Van Buskirk also supported Koreans' singing in Korean style.

> If you have been to a Korean church and heard their enthusiastic but very futile attempts to sing our hymn-tunes, you may be ready to say there is no music in them; but that is not fair; judge them by their attempts at their own music. [34]

The beginning of church music in Korea thus seems to have have been a period of co-existence of Western music and Korean traditional music. However, Korean Christians soon fell into conflict with each other about church music. One side held that music is merely one part of the liturgy.[35] In other words, church music should be unemotional. Thus, although Western music was unfamiliar to Koreans, it was considered the proper music for the liturgy. These people who have the idea of unemotional church music can be shown to emphasize music as a function of worship. The other side supported the fusion of Western music and traditional music.[36] The opposing positions indicate two different aspects: one is a deep concern about the loss of Korean culture at that time, and the discord between Korean culture and the foreign

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[32] Hong, Jung-su. 2000. *Hankkokkyohei umak sasangsa (Te History and Philosophy of Korean Church Music)*. Presbyterian Theological University Press, Seoul., p,41
[33] Paul L Grove. "Adequate Song-Books." *The Korean Mission Field*, 1915, 4, p.110. cited in ibid.,p.49
[34] J.D. Van Buskirk. "Old Korean Music." *The Korean Mission Field*, 1915, 4, p.100. cited in ibid., p.51
[35] Hong, Jung-su. 2000., op. cit., pp.66-78
[36] ibid., pp.66-78

culture that had been started by the church. The other is a deep concern that the truth of Christianity would possibly be replaced by the concept of 'nation'.

During this time, there were people who thought about making native hymnology with traditional tunes familiar to Koreans. J.S. Gale, a missionary who made an effort to support Korean church music, observed: "Our style of music is meaningless as yet to the native. As far as sound and expression goes he thinks 'Gwine Back to Dixie' a better hymn on the whole than 'Rock of Ages'."[37] On the other hand, Kil, Sun-ju, the first Korean pastor (1869-1935), was determined to incorporate traditional music into the church. He studied and learned traditional music, and even searched for Shamans to find out appropriate melodies for Korean church music. Kil showed a receptive attitude that brought even Buddhist chant and dance into church.[38] Secular music and church music, Eastern music and Western music, all music was the same for him. And he saw no problem with using it in the church context.

In 1908, *Chansongga* was published together by the Presbyterian and Methodist Churches. This hymnal was in continuous use for about twenty years.[39] Furthermore, it established a form of Protestant Korean church music, and it influenced Korean people to change their musical sensibility through their church. After that, through recompilation and the process of changes in the hymnal, Koreans began to get used to singing in a Western style.

However, despite these efforts of some early missionaries and one Korean pastor, the adaptation of traditional music to church was not easy. A preface to the

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[37] L. George, Paik. 1970. *The History of Protestant Missions in Korea 1832-1910*. Yonsei University Press, Seoul., p.250

[38] Hong, Jung-su. 2000., op. cit., pp. 73-75

[39] Kim, Eun-young. 1997. "Hankookkyohei umaksarle tongheisubon hankookkyoheiumak tochakhwa yonku (A study of indigenization of church music through the history of the Korean church music)."

hymnal published in 1931, showed that "there was a suggestion of using old Korean music, but it was rejected by the Korean compilation committee due to social bias against old Korean music."[40] This very telling note shows how traditional music was rejected by Koreans themselves because of its association with traditional religion and entertainment. People had developed the mentality that traditional music is not sacred. Such thinking became firmly fixed within the church.

With increasing numbers of people joining churches and in congregations, it was necessary to recompile the hymnal in 1976.[41] This hymnal included five hundred pages, and twenty-seven songs by Korean composers were included. This was the largest number of songs by Koreans gathered together in the history of Korean hymnology. However, many of the songs by Korean composers were based on a Western style, but in contrast, only a small number of songs were based on a Korean style, using such elements as the pentatonic scale and traditional folk-song melodies and rhythms. The hymnal indicates that even if large numbers of hymns are composed by Koreans, they are not necessarily accepted as true Korean church music. This then, leads to the question of what is true Korean church music? This will be discussed in Chapter Three.

Besides the use of traditional music in church, another issue of church music in Korea is that since the 1970s, Korean pastors have put forward arguments against singing gospel songs in service. According to their opinion, only hymns are appropriate music for worship because gospel songs attach weight to the content of the gospels or people's religious experimentation. Therefore, they say that gospel songs which are

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Masters thesis, Chungang University, Seoul., p.33
[40] ibid., p.43
[41] Lee, Yu-sun. 1994., op. cit., p.222

mostly about humans and their doings should not be included in services which concentrate on God. However, it is difficult to say exactly why singing gospel songs in worship is opposed. This implies they consider that in order to keep to their Christian beliefs, things which were there at the beginning of Christianity should be preserved. More specifically, the church is always conservative, and is often opposed to adopting new things. Such an attitude applies to using traditional music too.

Today, using traditional music seems to be not so much a matter for debate among pastors or congregations compared with the past and but is concentrating more on the issue of singing gospel songs in worship. However, there remain several problems in the use of traditional music: first, the church is satisfied with imported church music, thus, it is not willing to put emphasis on creating Korean church music; second, it is difficult to find indigenous aspects in music only, due to the liturgy itself being Western style; third, through continuous hearing of Western hymns, Korean Christians' appreciation of music has already been Westernized. These issues lead to considering what type of church music would be performed for Korean Christians who are already Westernized in their religious observance?

Conclusion

There are several internal as well as external factors attached to the controversial subject of using traditional music in the Korean church. One internal factor is that traditional music is deeply rooted in Korea's traditional religions, Shamanism, Buddhism, and Confucianism. The connection between traditional music and religion has led to the rejection of the use of traditional music in church.

The external factors include the fact that the church music of Korea shows two

different aspects. One is that along with the Protestant missionaries' mission work, Western music was introduced into Korea through hymns. At the same time, singing of hymns and musical education began to be part of the curricula in schools. It cannot be denied that the hymns contributed to and had an influence on, the development of Western music in Korea. The hymns not only introduced Western music to Korea, but also had an effect on new literature through using the demotic *Hangul* script.

Another external factor is that while introduced Christianity and church music can be valued as contributing to the creation of a new culture, there still exists also a negative view that the traditional Korean culture was defined as a part of a pagan culture and thus unchristian by some missionaries and by Koreans themselves. More particularly, Korean people were severed from their native culture by the government's policy of Westernization.

These social and cultural effects on music in Korea lead to the question: to what extent has Western church music had an effect on Korean Christian's musical culture in the present church? This question will be examined in the next chapter.

CHAPTER THREE

THE PLACE AND NATURE OF CHURCH MUSIC IN KOREAN SOCIETY

Today, although the Korean church's attitude toward traditional music seems to have changed from intolerance to tolerance, however, at present, church music in Korea is still dominated by Western musical language. The people's musical consideration is that all music including church music should be Western music. More specifically, some Korean Christians think that only Western music can be church music, and that it is impossible to express Christian experiences with Korean music. Although some people are uncomfortable hearing or performing music based on traditional music, some musicians are developing a new music to suit their needs through using elements of the traditional music.

This chapter discusses the present place of church music in contemporary Korea. The relationship between music and church is a most important area of inquiry in this chapter. In order to explore this, the Choong-shin Presbyterian Church in Seoul was chosen as a case study because it shows typical forms of worship and use of music in the church context. The case study deals with the question of how music is performed, and investigates how new church music, incorporating traditional music, is composed, and its place in the contemporary church.

The Choong-shin Presbyterian Church

Choong-shin Presbyterian Church was established in Seoul in 1957. The first service was led by C.Y. Choi, a Korean pastor. The laying of the foundation stone of the building followed in July 1976 and it was opened for the first service on 20th March

1977. Services were led by J.S. Park, a Korean, who is at present a minister of the church. After establishing the church, the numbers of church members increased dramatically. Today, in Korea, the numbers of Christians (including Catholic Church) account for 25% of the population.[1] Presently, the Choong-shin church has about 2000 members with a staff of 12 pastors.[2]

With increasing numbers of people, five Sunday morning services are held, and include simultaneous interpretation for foreigners. Another Sunday evening service is held in the evening. The services are as follows: first 7:00am, second 8:30am, third 10:00am, fourth 11:30am, fifth 1:30pm, and Sunday evening service 7:00pm. The fifth service is held for the youth. Sunday evening service is accompanied by a special music program. Each service is accompanied by its own choir and instrumental ensemble, pianists, organists and conductors also take part.

The biggest choir (in the fourth service, *Alleuia*) consists of about 90 members divided into four parts (SATB). Instrumentation includes piano, organ, 4 first violins, 4 second violins, 3 violas, 2 cellos, a double bass, flute, clarinet, oboe, horn, trumpet, and timpani. The numbers in the choir and ensemble are flexible. The choirs and ensembles practice regularly for the Sunday service, and they spend more time on practising for special church events. Any church member can be qualified to sing in the choir, if they attend church more than once a year and if they are baptized. The solo singers are professional musicians who are hired for particular performances. The ensemble members include mostly music school students or professional musicians.

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[1] Lewis R Lancaster and Richard K Payne.. 1977. *Religion and Society in Contemporary Korea.* The University of California, Los Angeles., p.169

[2] Interview with Pastor Lim, Jang-won, 7 January 2001.

Music in service: The order of service

This section describes and follows the order of a typical Sunday service, in terms of music, preaching and prayer.

Music for call to service

Before service starts, music (the Prelude) is played by the organ in order to help the congregation get ready for worship. When it is time for service, while the congregation is standing up and singing praise to God, the committee of service including the minister, processes up the aisle to the pulpit. This symbolises going forward to God. As the congregation sings, they think over the meaning of the service. After the procession of the service committee and singing of call to service, the congregation members pray in silence or with a small voice to the background of the organ playing.

Music for opening worship

The hymn for God of the Trinity is sung first. "Praise God from whom all blessings flow; Praise Him, all creatures here below; Praise Him above, ye heav'nly host; Praise Father, son, and Holy Ghost. Amen."[3] Up to this point, the congregation stands up and sings.

Hymn for offering

The congregation sings an offering song "Everything is from God, we dedicate some of God to God." As the order of offering is going on, music can be performed in various forms, by a solo singer, by the choir, or by instruments. Usually this music is sung by a solo singer. This implies that the church has many good singers. Occasionally, music is played by instruments. In the case of soloists, they sing a song

that is usually unrelated to the offering. This might be because songs for offering are limited. As the music stops, the congregation responds to the music with 'Amen'.

Singing by the choir

A hymn of praise is sung after the Bible reading, and serves as a bridge in order to move into the sermon. This praise song can be the heart of the service: in conjunction with the sermon, it has the most impact on the congregation of the whole order of service. The congregation reacts to the music of the choir sensitively. They call in response 'Amen' to the music that ends in a loud voice or on a high pitch. It is difficult to find such a response in music that ends in a soft voice. Thus, music that ends in a loud sound is preferred. The congregation seems to be moved emotionally by this kind of music. Also it shows that the people tend to get excited emotionally through the singing of the choir. The hymn of Praise is performed from a variety of repertoires, from the Baroque period of Western music to contemporary music. The choir's music is decided by the choirmaster, and the choirmasters of each choir confer beforehand and decide together about the music to be performed.

Song of the Benediction

After the preacher's benediction is given, the music is sung by the choir. This song expresses the greatness of God.

Choir music

In many cases, the music that is performed by the choir is based on congregational hymns. This is because the congregation likes music that is familiar to their ears, in general. Thus the congregation reacts more strongly to the choir's

[3] Korean Hymnal Society. 1984. *Chansongga.* Seoul, No.1 L. Bourgeois. 1551. 'Praise God From Whom

performance when the choir sings music familiar to them rather than unfamiliar music. The music performed by the choir is mostly English or American hymns and choral music. This church music is more popular than other countries' church music. There is no ritual recitation, and no difficult melodic line, and it often shows a simple style which can be seen also in school music or folk music.[4] Such music gives an impression of familiarity and a little insignificance, rather than majesty or solemnity. If the choir sang majestic and solemn music, the reaction of the congregation would become majestic or solemn too. Thus, it is difficult to elicit the response 'Amen' from the congregation. Therefore, music is important in the Korean church service because the atmosphere of the service can change according to the kind of music sung. In Choong-shin church, the people seem to expect to hear passionate music.

In order to examine the type of music sung by the Choong-shin choirs today, sources of the repertoire of each choir were taken from the order paper of service from May 2000 to January 2001, shown as choral repertoire of Choong-shin choirs in the Table below:

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all Blessings Flow.' P.1

[4] Hong, Jung-su. 1993. "Hankookkyohei yeibeieisu umakwi yockhal (The role of music in worship of Korean church)." *Yeibeiumak (Worship Music)*, Vol.7 p.66

Table 1. Choral repertoire of Choong-shin choirs, May 2000 – January 2001

Composer	Number of times performed	%
G.F. Handel	5	4.3
W.A. Mozart	4	3.4
A. Vivaldi	4	3.4
W.B. Bradbury	3	2.6
J.M. Martin	3	2.6
F. Mendelsshon	3	2.6
G. Rossini	3	2.6
D.H, Williams	2	1.4
J.B. Molitor	2	1.4
L.V. Beethoven	2	1.4
F. Schubert	2	1.4
M. Bedford	2	1.4
B. Saint-Saens	2	1.4
Korean composers	4	3.4
Other composers[5] (non-Korean)	74	6.8
Total	115	100

Table 1 reveals that the Choong-shin choirs sing mostly Western church music, from the seventeenth century to the nineteenth century. It is also likely that this phenomenon not only occurs in Choong-shin, but also in other churches in Korea as well. Only four works of Korean composers were performed during this period. This indicates that their repertoire is limited and that the congregation and the choir still attach much weight to Western composers such as Handel or Mozart.

The hymnal

Hymn singing now dominates the service of the Choong-shin Presbyterian Church. The current hymnal used, *Chansongga*, was published in 1984.[6] It includes Psalms, and old chants, but comprises mostly 1800s' Western hymns.

[5] Each of these composers was performed once only.
[6] Korean Hymnal Society. 1984. *Chansongga*. Seoul.

Table 2. Chronology of composition in the hymnal

Period	Composition	%
Before 1500s	3	0.53
1500s	5	0.89
1600s	15	2.6
1700s	39	6.9
1800s	339	60.7
1900s	82	14.7
Unidentified	75	1.3
Total	558	100

Table 2 shows that most hymns were composed in the 1800s. this preponderance of 19th century hymns illustrates that the hymnal is conservative in character.

Table 3. Countries of origin of composers in the hymnal

Country	Composer	%
America	281	50.4
England	103	18.4
Germany	45	8.06
Korea	17	3.04
Austria	10	1.7
Other countries	102	18.2
Total	558	100

Table 3 indicates that most hymns come from America and England. These hymns account for about sixty-nine percent of all compositions indicated. In contrast, hymns by Korean composers, about seventeen pages, account for only about three percent. Therefore, over ninety-seven percent is translated hymns from other countries.

As Tables 2 and 3 show, the Korean hymnal consists mostly of nineteenth century English and American hymns; most of these were generated by Methodist revivalism. The hymns were not only an important means of making Christianity understandable to Koreans, but played an important part in the growth of the Korean church. Moreover, the Korean church had historical circumstances in which these

hymns were applied usefully. Such hymns have been sung over and over again through the generations. It might be causative of the relegation of Korean music, also to the change of Koreans' musical taste.

Today, ironically, when Korean Christians are taught new hymns based on traditional music, they cannot sing them very well; and singing these tunes seems to be difficult for them. In contrast, they sing Western hymns quite well because these hymns have been sung for over one hundred years, and the melodies of these hymns are familiar to them. Consequently hymns based on traditional music are not often sung in church. One reason for this might be that most hymns consist of Western music. Another reason might be that there are not many appropriate Korean hymns in the current hymnal. Yet another problem of the current hymnal is that its musical taste is almost fixed in accordance with factors of stable tone and simplicity or repetitive forms of rhythm.[7] This is not far from saying that the music that should be sung to God with joy, can possibly become boring and annoying to sing. It is sometimes seen in young people's singing; they give up singing hymns after a time.

Attitudes to church music by the clergy

In the Korean religious community, the clergy exerts absolute authority and it is no exception with church music.[8] The acceptance of singing hymns based on traditional music can be said to depend on the clergymen's attitude. This section will examine the clergy's view on church music.

Church music can be said to glorify God using some tools and skills humans

[7] Choi, Si-won. 1985. "Chansongkwa yeibei (Church music and Liturgy)." *Eumak Dong-A (A Monthly Journal of Music)*, Vol.20, p.149

[8] Moon, Sung-mo. 1997. *Minjokumakkwa yeibei (Korean Music and Liturgy)*. Handle Publishing

possess. Such a fundamental conception of church music has not changed. But the shape of the vessel that includes the essence of church music, can be changed by the times, culture, national or social influences. The pastor of the Choong-shin church, Lim, Jang-won comments:

> While church music is to praise God, the people who participate in that music are contemporaries, thus music should be expressed with our language, gesture and style. Also it should be appropriate music for our culture and for these times. In our case, the church music attaches much weight to Western classical music. A good thing should remain itself. But if a good thing is not expressed for us and it loses the power of soul that is required by the times, it is meaningless.[9]

He emphasizes that church music should have not only religious expression, but should convey the current social thought of the times. Another pastor, Lee, Chang-kyu interprets the church music more directly: "there is no Christian music, there are only Christian words".[10] But the next quotation shows the limitation on church music, that it cannot avoid being restrained by religious influences:

> But it is unacceptable to have only Christian words with just any sort of music because tones and rhythms of music arouse people. Thus the spiritual atmosphere that is felt from music, cannot be overlooked.[11]

This indicates that while the church shows a prudent attitude towards using all kinds of music in church, it shows that all kinds of music can be acceptable. The one exception is music accompanied by an intense rhythm. This attitude seems to be concerned about being isolated or far from society rather than showing tolerance towards music. Both these viewpoints, religious and social, are valid.

Such viewpoints are also shown in using traditional music. Lim, Jang-won argues:

Company, Seoul., p.182

[9] Interview with Pastor Lim, Jang-won, 7 January 2001.

[10] Interview with Pastor Lee, Chang-kyu, 11 January 2001.

> When the culture is expressed, it is reflecting the thinking and the sense of value of those times. Thus the expression of music is connected to our emotion and the sense of value. Not only the traditional music is influenced by Shamanism. On the other side, contemporary church music can be influenced by secular factors as well. However, in Korea, it cannot be denied that the traditional music has a basic emotion that is closely associated with Shamanism as we hear the sound of *ching* (large gong) or *kkwaenggwari* (small gong).[12]

Psychologically speaking, Gregory argues that in many traditional societies music serves a healing function: "Music is believed to facilitate communication with the ancestors, the spirits, and the Creator, and to harmonize the forces of the visible and the invisible world".[13] Gregory describes the use of music in Africa; it uses particularly the drum to induce a trance.[14] Similarly, Lim believes that messages can be incorporated in rhythm, and the rhythmical factor of traditional music in some societies such as African music has an incantatory character.[15] In Korean traditional music that is deeply rooted in the old religion, these intensive rhythms play an important part for religious purposes. Such a notion about traditional music still exists today in some Korean Christian's minds. However, as the quotation above shows, the view of traditional music seems to place more emphasis on concern about its intensive rhythm than its relationship with the old religion.

Musical taste

In Korean church music, it is interesting to see that while gospel songs that

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[11] Interview with Pastor Lee, Chang-kyu, 11 January 2001.
[12] Interview with Pastor Lim, Jang-won, 7 January 2001.
[13] Anrew H Gregory. 1997. "The roles of music in Society: the ethnomusicological perspective." In *The Social Psychology of Music*, eds David J. Hargreaves & Adrian C. North. Oxford University Press, Oxford., p.132.
[14] ibid., p.135
[15] Interview with Pastor Lim, Jang-won, 7 January 2001.

resemble secular music are much sung in church, traditional music is not so much used in church in spite of much discussion about the topic. Despite church music based on traditional music being composed by people who insist on the importance of using traditional music, almost all attempts to have ended up in failure. It can be said that people's emotions do not follow these kinds of music compared with composing such music, which has increased in quantity. The majority of the Choong-shin congregation seems to be more familiar with Western style music. According to people interviewed for my study, most of their favorite hymns are Western hymns composed by foreign composers, except one. Even the excepted hymn, composed by a Korean, is based on a Western style.

Blacking states musical and cultural changes are "the results of decisions made by individuals about music-making and music or about social and culture practice, on the basis of their experiences of music and social life."[16] More specifically, as Russell explains, "people's musical tastes do not develop in isolation, they are subject to a variety of social influences, including those stemming from family, peers, education, and the media."[17] However, is the only reason why Koreans' musical sensibility has been changed due to social situations being separated from tradition? Blacking argues that significant musical change occurs not because of cultural contact but because of new ideas about music itself.[18] It could be said the great influence of Western music upon Korean Christians is due to the harmony that Korean music does not have. This harmonic aspect appeals to them so greatly because all their contemporary music is

[16] John Blacking. 1986. "Identifying Processes of Musical Change." *The World of Music*, Vol.28, No.1, p.3

[17] Philip A Russell. 1997. "Musical tastes and society.' In *The Social Psychology of Music*. Edited by David J. Hargreaves & Adrian C. North. Oxford University Press, Oxford., p.141

[18] Okazaki, Yoshiko. 1994. "Music, Identity, and Religious Change among the Toba Batak people of

composed, performed, and sung in four-part harmony. Therefore, it is difficult to persuade the people to make an effort to come into contact with traditional music.

A more important issue is that choice of music is not only the responsibility of professional musicians or liturgists, but the congregation is now becoming an active participant in choice of music. In the case of Choong-shin church, as Table 1 shows, the music based on traditional music is not much performed during Sunday service. This might be explained by the congregations' having difficulty in perceiving and identifying with the emotions expressed by that kind of music.

Now, using traditional music in church can be said to be at the beginning stage. Church music composers need to be given an opportunity for creation, also the congregation needs to be given an opportunity to experience Korean church music as much as Western music. In order to encourage the creating of church music and experiencing it in the congregation, the church seems to consider it important to develop new music composed with traditional elements, and offers opportunities to spread such music, but only through special church events. One example of this is a concert, celebrating the 40 th anniversary of the Choong-shin Presbyterian Church, that was held at the Korean Arts Centre in 1997. The music was composed by Lee, Young-jo especially for the concert. The music of the concert was divided into three parts, the total number of compositions in the repertoire was fourteen.[19] In this music, various genres of compositional technique were used including ecclesiastical modes and Korean traditional folk songs.[20]

North Sumatra." Ph.D dissertation, University of California, Los Angeles., p.6

[19] *From Bethlehem to Calvary*. Uniting Choir and Orchestra of Choong-shin church Woonginmedia, ISMCO – 1043.

Effects on composition

This section examines the general procedure of composition in order to discover the relationship between traditional music and newly composed church music centering around Lee, Young-jo[21] who has been employed as choirmaster of the third part of service in Choong-shin church.

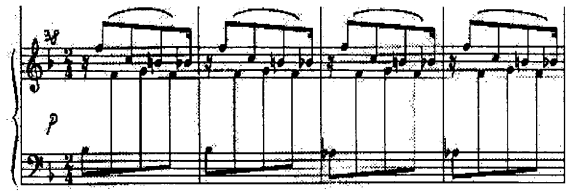
Lee's music is characterized by using traditional music with modern contemporary musical language. More specifically, in the case of his church music, traditional melodies, rhythms, or instruments are not found as much as in his other works. But some essential elements of traditional music are still discerned in his church music, within their rhythm and intervals in the scale used in his music.

The incorporation of traditional music into church music involves mostly vocal music. For example, the music, for the 8th Psalm "Yohowayo, urijuyo, juilmi uzi kri almdawmjiyo (Our Lord how excellent your name for M.soprano and Horn)" 1989, is in a major scale, 2/4 meter, and the mood is *maestoso*. It has a long prelude (14 bars), and the prelude is in a style that symbolically expresses the *kayakum* (twelve-string zither) (Ex 1).

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[20] ibid.

[21] Lee, Young-jo: After he obtained a Bachelor and Master of music degree at Yonsei University in Seoul, major in composition, he went to the Munich National School of Music in Germany, and studied under Carl Orff and Wilhelm Killmayer. After returing to Korea, while teaching at Yonsei University, he made an effort to express Korean traditional music in international musical language He has especially devoted time to composition of traditional music. Later he furthered his studies at the American Conservatory of Music and obtained Ph.D. He was a head of the Department of Composition. Since 1994, he has taught as professor at the Korean National University of Art (Lee, Young-jo. 1994. *Three Psalms for Mezzo Soprano and Horn.* Musical Score, Sumoondang Publishing Company, Seoul).



Ex 1. "8 th Psalm Our Lord how excellent your name"[22]

The melody of the prelude centres around an Oriental pastoral melody based on the pentatonic scale of Korean traditional music. There are three modes in Korean music: *kungjo* (do, re, mi, soh, la), *p'youngjo* (soh, la, do, re, mi), and *kyemyonjo* (la, do, re, mi, soh). In terms of musical techniques, the solo part (Mezzo soprano) is in a strict pentatonic scale, while the other three parts also hardly depart from the pentatonic scale. The solo part has a Korean lyrical melody using a triplet (Ex 2). The triplet is a characteristic feature of Korean traditional music.



Ex 2. "8th Psalm Our Lord how excellent your name"[23]

Korean traditional folksongs are passionate and given to free emotional expression.[24] The music, "Karuchisinei (The Lord teaches us)" 1997, was composed in Korean traditional folksong style, specifically the style of farmer's song. Many Korean folksongs are written in triple meter: the slower ones in the rhythm pattern *chungmori*

[22] Choong-shin Presbyterian Church. 1997. *From Bethlehem to Calvary*. Music Score, p.6
[23] Choong-shin Presbyterian Church. 1997., ibid., p.12
[24] Lee, Hye-ku. 1981. *Eassays on Korean traditional music.*. Seoul Computer Press, Seoul., p.13

(moderate 3/4), use one breath for each occurrence of the rhythmic pattern.[25] For the fast ones, in the rhythmic pattern *chajinmori* (fast 12/8), two occurences of the rhythmic pattern require a single breath.[26] The basic rhythmic pattern, in the case of a seven-syllable line of text, is as follow:



For eight and six syllable lines, the structures are as follows:



These rhythmic patterns are found in the music, "The Lord teaches us", in major scale, 6/8 meter (Ex 3).



Ex 3. "The Lord teaches us"[27]

The music, "Kuga zilimun uri hermul inharmiyo (He was pierced because of our sin)" 1997, is in a minor scale, and shows many Korean traditional musical features such as folk rhythm, triplets and irregular time (Ex 4).

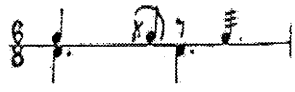
[25] ibid., 17
[26] ibid., 17



Ex 4. "He was pierced because of our sin"[28]

[27] Choong-shin Presbyterian Church. 1997., op. cit., p.42
[28] ibid., p.71-72

There are four-kinds of rhythmic patterns[29] in Korean traditional music, as follows:



Dodly chandan



Tayaoung chandan



Kutkuly chandan



Semachi chandan

Figure 1. Basic rhythmic patterns of Korean traditional music.

The folk rhythm of the *chango* (hourglass drum) especially *semachi chandan* is used in this music (Ex 5).



Ex 5. "He was pierced because of our sin"[30]

Syncopation is another characteristic feature of Korean traditional music. The music, "Kaza seisangulo (Go to the world)" is passionate and bright with

[29] These rhythmic patterns are called *chandan*. Han, Myung-hee describes these as a rhythmic idiosyncrasy, that "one could say the concept of tempo in Korean music is based on the rhythm of human breathing whereas Western music is based on the rhythm of the heartbeat." (Han, Myung-hee. 1997. "What Makes Korean Music Different?" *Korean Cultural Heritage*, Vol.III p.41. Cited in Lee, Byong-won. 1997. *Styles and Esthetics in Korean traditional Music*. The National Center for Korean Traditional Performing Arts, Seoul., p.63)

improvisational use of the folk dance rhythm of Korean traditional music. The 6/8 meter, and use of triplets give a Korean musical atmosphere. In addition, using syncopation stimulates its atmosphere (Ex 6).



Ex 6. "Go to the world"[31]

Obviously these composed choral items are distinct from Western church music, particularly in their rhythms. While most Western church music sung among Korean Christians has smooth rhythms, these composed pieces based on traditional music have not.

From melody to harmony and rhythm, Korean traditional musical features are found in Lee's church music. Lee makes Korean melody and rhythm the most important factors in his compositions, and composes new Korean church music through Western musical techniques. The music always begins with a down beat, thus this down beat, the

[30] Choong-shin Presbyterian Church. 1997., op.cit., p.76
[31] ibid., p.89

triple time system (3/4, 6/8, 9/8, 12/8, etc), the pentatonic scale, and use of triplets, are Korean musical features of new compositions being transformed into modern musical language.

Conclusion

Both the place and nature of Korean church music can be said to reflect Western music's domination. In spite of the fact that church music should be considered in all its aspects, this situation has been accepted for a long time without any criticism. The foreign adaptations of church music have influenced absolutely Korean Christians' musical culture and their musical taste.

Practically speaking, permitting or using traditional music in church today seems to be more tolerated among Korean Christians compared with the past. Moreover, composed music based on traditional music is increasing. But traditional music has not yet arrived in the church. Such music is hardly sung by the congregations; it tends to be sung only by trained choirs for special church events. This newly composed music needs to be better understood by congregations. Therefore, it is necessary to seek an understanding by Korean Christians' of church music based on traditional music, and how the understanding of newly composed music can be developed. This is the purpose of next chapter.

CHAPTER FOUR

THE MEANING OF MUSIC IN THE KOREAN CHURCH: LOOKING TO THE FUTURE

In addressing the question about church music and using traditional music raised in the previous chapter, it can be said that in a sense church music has played an important part in the history of Korea. Moreover, although church music in Korea has not had a long history, a new history of music in Korea has been written through church music. However, this importance of church music leads to the question: whether the development of church music in Korea is desirable without including Korea's own music? This is the main question addressed in this chapter. Contact with traditional music in church would help Korean people return to their roots in a part of their culture that is still closed because they have not had an opportunity to hear or learn about it. This is important because music is now used so much more in church than in any other social situation.

This chapter first explores the propriety of using traditional music in a church context on biblical, cultural, and social grounds. Secondly, it deals with the question of why traditional music is considered an important part of church music through analyzing some musical examples. Finally, in order to search for a truly Korean identity, it explores what the Korean church music means.

The problem of using traditional music, and its justification

The religious ideas that form the background of traditional music in many parts of the world tend to be regarded as anti-Christian, idolatrous, or superstitious, being

called such names as "Satan's song"[1]. The relationship with Christian ideas that cannot tolerate other religions often means that music is associated with other religions or some unacceptable ideology. The music that is associated with words has a greater tendency to be viewed in this way because of the words. However, music itself, excepting the words, has an intrinsic attribute that is not influenced by anything. For example, the influence of church music is "not directly through its sounds, but through the church's view that music itself must be spiritual in order to be suitable for things eternal".[2]

From a theological viewpoint, musical composition as a product is not estimated by theology or religion, but by the moral or religious failure of the people who perform the music and interpret the music.[3] In the Bible, "As one who is in the Lord Jesus, I am fully convinced that no food is unclean in itself. But if anyone regards something as unclean, them for him it is unclean" (Romans 14:14). Erik Routley argues that Christian judgment on music traces the pre-Christianity that relates to Plato's moralism of music:

> Whenever Plato has music in mind in a civic context, he is thinking of it as it was used on religious occasions, and especially in that religious occasion which was celebrated with drama. Hence his remarks about congruity between words and music, and his invective against extravagance in public performances... He was always aware that the appeal of music was universal, and that its capacity if not to declare at any rate to reflect ultimate realities, good or evil, was a force to be reckoned with. Education in music, ...is the most sovereign because more than anything else rhythm and harmony find their way to the in most soul, and take the strongest hold upon it, bringing with them and imparting a right mind if one is rightly trained, and otherwise the contrary.[4]

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[1] Andrew Midian. 1999. *The value of indigenous music in the life and ministry of the church.* Institute of Papua New Guinea Studies, Boroko, Port Moresby., p,1

[2] John Blacking. 1986. "Identifying Processes of Musical Change." *The World of Music*, Vol.28, No1, p.10

[3] David B. Pass. 1989. *Kyoheiumak shinhack (Music and the church).* Translated by Lee, Suk-chul. Yodan Publishing Company, Seoul., p.48

[4] Erik Routley. 1967. *The Church and Music*. Gerald Duckworth, London., pp.28-29

Routley contiues with Aristotle's criticism of views expressed by Plato, that music has great power, and that it has vital connections with morality. Thus Aristotle said that:

> Since we accept the classification of melodies made by our philosophers...distributing the various harmonies among these class as being in nature akin to one or the other, and as we say that the use of music may be justified by reference not to a single possible benefit but to several (for it serves the purposes of education, purgation, and amusement...), it is clear that we are entitled to make use of all the modes, but not all in the same way; that is we should use the more ethical ones for education, and the active and ecstatic ones for listening when others are performing (for any experience which occurs violently in some souls is to found, though with differing degrees of intensity, in all).[5]

Routley concludes that in musical criticism "all categories of art can be good, all bad; everything depends on how they are composed and how used."[6] I agree with Routley's position, that music can be used for evil and can be used for good, like every other cultural factor. Some factors may not be tolerated in the views of Christian ideas, as the music is seen only in its outward form, but the sound itself of the music or instrument has a spiritual independence. Thus the musical nature of goodness and badness is decided, depending on who uses it, how it is used, and why it is used.

Specialization and Universalization

However, regarding traditional music as "Satan's song" seems to be no longer persuasive from today's point of view, which holds that traditional music is the music of Korea; but it is not necessarily the music of the old religion. Rather, traditional music is much debated on secular grounds. It means that when people hear or sing music that has traditional musical features, their musical sentiment might lean towards secular emotion

[5] ibid., pp.32-34

rather than religious emotion. More specifically, the traditional music suggests *kisaeng* or 'entertainment' to people's mind.

While church music in Korea has absolutely produced today's musical situation with Western music at its centre, church music, because of insistence by the clergy, has been weakened due to over-protection centring around Christian belief.[7] Thus the church does not accept any kinds of musical form except hymns. Moreover, composed music that is based on traditional music is just trying to create new music, but this has not yet arrived in the church. Hong, Jung-su explains such a strong view on church music:

> It is noticeable that the criterion of church music conforms to customary criteria rather than Biblical criteria. For example, today's Korean Christians follow the model of songs which are included in the hymnal. The people who think even the hymnal is insincere, follow the model of historied music such as the Chorale of Germany, the Psalms of Geneva, the hymns of England, Gregorian Chants of the Catholic Church, and Palestrina's style.[8]

The above quotation clearly depicts the situation of church music in today's Korean church. However, the Korean congregational hymns include various musical genres such as Western folk songs, other country's national anthems as well as other types of Western secular songs. In the same manner, Western church music borrows from many ethnic groups and cultural areas, and originates from both ecclesiastical and secular sources. Therefore, it transcends culture and its meaning can be changed depending on the place or the time in which it is employed. "Music is music, and not

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[6] ibid., p.34
[7] Tack, Kae-suk. 1989. "Hankook kyoheiumakwi wisangkwa jonmang (The future of Korean church music)." *Kyoheiumak (Church Music)*, Vol.51, pp.15-16
[8] Hong, Jung-su. 1989. "Kyoheiumak, yeibeiumak, shinzadlewi chanyang (Church music, worship song and praise of the congregation)." *Kyoheiumak (Church Music)*, Vol.51 p.22

semantics or morals,"[9] according to Routley.

Music itself refuses to be judged as "sacred" or "secular". In spite of the words being used as attributes of the music, to make distinctions between church music and secular music is difficult because of the terms connected with the music, the words or the historical circumstance.[10] Music itself tends toward neutrality. Through the music, an intention to do something decides the character of the music.

The main issue here is that traditional music is considered to be secular by Korean Christians, whereas Western church music is considered to have less direct influence on them although it includes secular music too.

> The present writer had arranged a radio program, the hymn class, for the spread of hymns through the *Kuckdong* radio station six or seven years ago. The hymns were composed by several Korean composers and taught to the listeners. But this program did not last long and was soon closed. It was very hard to continue the program because there were not many composers to contribute and the listeners' response was not particularly good. The result of analysis showed the cause of the failure to be simple. The reason was that although they are Koreans, Korean melody was not to their taste. In other words, it is not sacred because such a kind of tune is associated with the drinking house (or *kisaeng* house). There is no knowing why they think that way, such a notion seems to be fixed among Koreans. However, recently 'the hymn class' has been opened again and has been taught through American hymns. The listeners' response is so good. The rhythm of these hymns is associated with pop songs and is very popular among people especially young people.[11]

This means that understanding music and how it is used is closely connected to the social condition of Korea.

> Ever since the introduction of Western art music to Korea in the late nineteenth century, Korean traditional music has been identified as *kugak* ("national music"), reserving the term *umak* ("music") specifically for Western art music in music colleges and conservatory circles. The term *umak* was given a more

[9] Erik Routley. 1969. *Words Music and the Church.* Herbert Jenkins, London., p.123
[10] Hong, Jung-su. 1989., op. cit., p.23
[11] ibid., p.18

respectable status than *kugak.*[12]

Thus, Western music seems to be the ascendant music culture in Korea. This social condition caused the people to hold a biased view of the low social status of the traditional music and its musicians in the past. Such an exclusive attitude to traditional music is still expressed in Korean church.

About the relationship between the Western music and Korea traditional music, a Korean scholar of theology and musicology, Moon[13] argues the standpoints of the elite and the masses of music; that is, while Western music is the domain of the elite, and is strong, traditional music is the domain of the masses, and is weak. Moon analyzes the cause of such a phenomenon: first, the people who make and compile the hymnals belong to an elite class, and they do not try to understand the feelings of the masses; second, the elite class of the church chose Western music as their song, and closed the church's door to traditional music; third, the elite class of the church has severed the link between church music and people's 'life music'. They divide the music into a dichotomy where church music is regarded as sacred music, and people's life music is secular music.

It can be said that Moon's point speaks for the position of Korean church music that is associated with educated music, namely, elitism of music. Similary, such a viewpoint seems to emphasize the specialization of music. The conclusion of this present argument is that in terms of history, the important thing is that the specialization of music brought a narrowness of musical culture, the narrowness of the musical culture

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[12] Lee, Byong-won. 1997. *Styles and Esthetics in Korean Traditional Music*. The National Center for Korean Traditional Performing Arts, Seoul., p11

[13] Moon, Sung-mo. 1997. *Minjockumakkwa yeibei (Korean Music and Liturgy)*. Handle Publishing Company, Seoul., pp.286-290

brought retrogression of other cultures in the church. In contrast, the universalization of music which brought enlargement of musical culture, opens a new chapter to other cultures, and has brought about a change in the church.[14]

The necessity of using traditional music

This section will establish the necessity of using traditional music through exploring the problem of using Western musical language in Korean church music.

The problem of language

"The words must be in a language comprehensible to the people. The music must be a vehicle for the words." [15] The language used is very important, especially in church music. Music has a close relationship with language used because the congregation tends to choose music by words, not by melodies, according to the people interviewed in my study.

The Western languages (usually English) and the Korean language are different in structure, in particular, English has articles and prepositions which Korean does not have. Therefore, there are many tunes which begin with an incomplete bar in music which is set in English. While this music begins with an up beat, Korean traditional music begins with a down beat. This concept of '*Auftakt* (up beat)' in Western musical language is the most problematic in the current hymnal.[16] Most of the present Korean hymns begin with an up beat resulting from the adaptation of Western melodies to the

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[14] Hanshin University Library. n.d. "Hankookkyohei chanyange daehan yongu (A study on Korean church music)."
www. Hanshin.ac.kr/~library/2-991-22b.htm
[Accessed 22 January 2001]
[15] Francis Higman. 2000. *Music: The Reformation world.* Routledge, London and New York., p.493

Korean language.[17] As a result, the words of the music are not so understandable in many cases due to this unbalanced accent in the Korean usage. For example, in the hymnal, No. 6[18]:



Figure 2. Hymn No.6: "To Father, Son, and Holy Ghost"

In the Korean language, the accent should fall on the first syllable - *chanyang sungbu sungja sungyong samwe ilche sinkei* - rather than on the second syllable *changyang sungbu sungja sungyong samwe ilche sinkei* - which is found by the music.

The scale

The scale is the most important factor deciding the character of the music. In Western music, major and minor scales consist of a heptachord in an octave, and each note appears evenly in the composition of the phrase. In contrast, Korean music consists of the pentatonic scale, and its melodic motion differs from that of Western music. As a result, when Western music is sung by Koreans, it often appears that F (fa) and B (si) are omitted. This is because the notes other than the five notes of the pentatonic scale are like semi-tones. Singing with semi-tones requires a fair effort and an artificial musical technique. Therefore, it is difficult for many Koreans to make these sounds, especially old people. For example, in Hymn No. 28[19]:

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[16] Interview with composer Lee, Young-jo, 10 January 2001.
[17] Moon, Sung-mo. 1997., op. cit., p.189
[18] Korean Hymnal Society. 1984. *Chansongga.* Seoul, p.6
[19] Korean Hymnal Society. 1984. ibid., p.28



Figure 3. Hymn No.28: "Come, Thou Fount of Every Blessing"

Many Koreans sing this in the following way:



Difference of musical expression

It can be said that while Western music is harmonic music, Korean music is melodic music. In Western music, many parts are used, and the interval is quite often changed in the motion of a phrase. In contrast, the character of Korean music is that the expression of each sound itself is variable and profound instead of having a change of interval and harmony. Moon says in his analysis of Korean music that there is much traditional music with a pentatonic scale in the world; it is not difficult to find music based on pentatonic scale even in European music.[20] However, although Korean music uses the pentatonic scale, its musical atmosphere differs from other countries' music. Moon argues that Korean music is distinguished because of its motion of tonic and accessory notes.[21] A note moves itself constantly in order to create the motion from the tonic to another tonic. From the motion, something comes into being. This is called an accessory note.[22]

[20] Moon, Sung-mo. 1997., op. cit., p.138
[21] ibid., p.139
[22] ibid., p.139.

For example: Hymn No.179[23]:

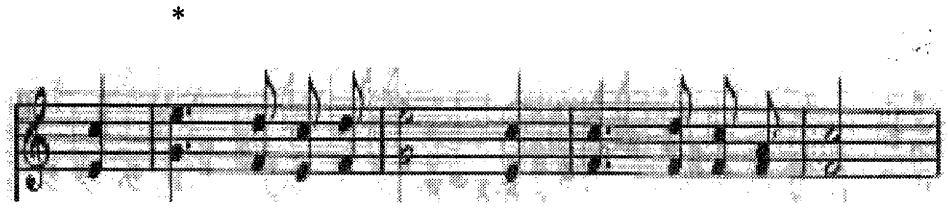


Figure 4. Hymn No.179: "Oh, Spread the Tidings round"

The problem is that C does not have enough energy to go up to the next tonic (*). This C should move itself in order to get energy and go up to E. Therefore the congregation usually sings as follows:



The congregation constantly sings incorrectly in this way. Probably, singing in this way is easy and natural for Koreans because it is their habit and their musical language. Of course, well-educated urban Christians might be able to sing Western style music with ease and in the right way. However , the majority of Christians in rural areas might not be able to sing them as well as urban Christians.[24] Therefore, Korean church music should be composed for the different classes of people. It should be relevant to the experience of all Christians, especially the weak and the isolated, in order to allow ordinary people to join in the singing.

The meaning of "Korean"[25] church music

Through the necessity of using traditional music, a definition of "Korean"

[23] Korean Hymnal Society. 1984. op. cit, p.179
[24] Moon, Sung-mo. 1997. op.cit., p.178
[25] The use of the term "Korean" church music reflects the way that is considered to have cultural, spiritual, emotional traits and so on rather than Korean music. In order to discriminate from music of

church music needs to be established. But there is no correct or absolutely incorrect meaning of "Korean" church music. This is because even though the music was composed by foreigners, if it was settled down and sung by Koreans in their own way through one century, it can now be called Korean church music. Such a process of creation can be divided into two tendencies: one is using a Korean musical atmosphere in Western compositional technique; the other is to compose using the traditional musical style. Both can be said to be Korean church music.

In order to arrive at an understanding of "Korean" music, it is helpful to hear the opinions of representative Korean composers:

> Kim, Dong-jin: "Korean" music is new music that is composed using Western musical technique and modern Korean instruments. Also it should be based on music native to Korea which connotes the spirit and flavour of Korea.[26]
>
> Yun, I-sang: The basic factor of establishing "Korean" music is that it should be composed in abundance, be performed in abundance, and make contact with the general public. It is a matter of necessity to set the spiritual roots of Korean traditional music in composition.[27]
>
> La, Un-young: New Korean music must be created by combining Korean ideas and modern musical style for the moderns that have sensibility.[28]

Each of the composers quoted above says that "Korean" music "connotes the Korean spirit", "sets the spiritual roots of Korean traditional music", and "Korean idea". In other words, the common point of view is that "Korean" music should not only use Western music as a means (or tool), but it should use Korean music as its spiritual root. The spiritual root expresses embodied musical experiences in their own natural sounds

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Korea (or Korean music), the quotation mark will be used.

[26] Kim, Dong-jin. 1983. *A Collection of Learned Papers of the Art Academy*, Vol.22. cited in Hong, Jung-su. 1995. "La, Un-young II." *Umakkwa Minjok (Music and Race)*, Vol. 10 p. 149

[27] Yun, I-sang. 1954. *The Art*, Vol.1. cited in ibid., p. 149

[28] ibid., p.147

and in their particularities of place and time. According to the Korean composer Paik, Byung-dong: "I live in Korea. I drink Korean water. I breath Korean air. I think, then, that my music is entirely Korean."[29]

However, Korean emotions and Korean Christian emotions cannot be separated, moreover, Korean music and Korean church music cannot be separated. Thus one meaning of "Korean" church music can be that music which reflects Korean Christian experiences such as sorrow, happiness, burdens, or triumphs. Moreover, the music native to Korea should be recreated in order to suit to contemporaneous musical sensibility. La emphasizes, in the quotation above, the current thought of the times in saying "the moderns". The meaning of "the moderns" here can be assumed to be contemporary Korean people. Because "the moderns" have sensibility, Korean music should be created newly. This, being renewed music, can also be said to be "Korean" music. Thus there is no direct answer to the question about the meaning of "Korean" church music, but it can be best explained by Kim, Chul-ryun[30], who states that indigenous hymn is neither fixed, nor syncretistic, nor eclectic. He explains that modern Korean church music is not like that of the past, and that it has to be recreated.

Recently, traditional music has been in a better position because the younger generation does not regard it merely as the music of *kisaeng* or Shaman -- they are coming to regard it as the music of Korea. However, the attitude of the people who insist on using traditional music overemphasizes "patriotism" and "nationalism".[31] Such an attitude can force people to listen to this music, but it would not last long. A more

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[29] Keith Howard. 1997. "Different Spheres: Perceptions of Traditional Music and Western Music in Korea." *The World of Music*, Vol.39, No.2, p. 64

[30] Kim, Chul-ryun. 1992. "Chansonggawi tochakhwae deahan sogo (A study on indigenous hymn in Korea)." *A Collection of Learned Papers of Deshin University*, Vol. 12, pp. 313-337

[31] Hong, Jung-su. 2000., op. cit., p.244

important thing is that church music should be composed as the music that this time wants, for all Korean Christians, and furthermore, for the Christians of the world.

Conclusion

Korean Christians' views on their traditional music seem to be find expression more in the social and cultural grounds of traditional music rather than in theological grounds. Thus the basic concepts of Korea's traditional music might be changing with social change and by the passage of time because while Koreans lived with a severed tradition in the past, now they live with tradition.

Making an effort to compose church music based on traditional music thus has significant meaning, that the music can comprise Koreans' ideas and their emotions. In Korean music's searching for identity, one perspective on the meaning of "Korean" church music is that it reflects Korean Christian values and experiences in their particular society and time. This is an important area that must be considered in order to make the newly composed music meaningful to Korean Christians.

CONCLUSION

With the introduction of Christianity whose arrival heralded also the introduction of Western church music, was formed a new musical culture in Korea, that brought changes to Koreans' musical sensibility. While Korean traditional music developed along a different path, into a new musical culture with old and new elements, the Korean church accepted Christianity, its culture and its Western style music. However, the problem is that in the process of accepting church music, the Korean church has attached a higher importance to Western music and Korean traditional music has meanwhile been excluded from the church.

This study has explored the relationship between church music and Korean traditional music, a topic that has been debated continuously since Christianity was introduction to Korea. With the publication of the first hymnal, church music entered an era in which not Korean music but Western music introduced new ideas and techniques. From this time, Korean traditional music was kept strictly apart from the church and the people. It is possible to say that the Korean church's view of traditional music has been largely negative, in particular, the connection between traditional music and Shamanism and its low status. This notion can be seen as a factor obstruction the adoption of traditional music in church.

The thesis further showed how in the present Korean church, dimonation of Western musical language is still present. Although some Korean composers have

purposely and deliberately used the traditional music in their works, the idea of church music-making by using traditional music has not been generally accepted. On the other hand, the traditional music is considered to be a necessary part of Koreans' cultural characteristics, although some negative attitudes towards traditional music still remain in some Korean's minds. It will need time to sweep away such a notion. But to achieve this, more newly composed church music based on traditional music numbers needs to become more widely performed and heard.

Finally, the use of traditional music in church enhances the possibility of a new course to finding a more genuinely Korean musical identity for Korean Christians. In this new course of development of a Korean church music, it is important to make church music easy and familiar for all Korean Christians.

Thus through this examination of the relationship between church music and traditional music, it is seen that church music has played an important part in Korean culture, and it has also been shown that discussing the subject of using traditional music in new contexts is needed in the search for a Korean musical identity. Therefore, Korean traditional music will be sung, when it is recreated, developed and incorporated into church music for Korean Christians in line both with the cultural characteristics and the current thought of the times.

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DISCOGRAPHY

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APPENDIX I
FIGURES 2 – 4

Figure 2. No.6 "To Father, Son, and Holy Ghost"



Figure 3. No.28 "Come, Thou Fount of Every Blessing"



Figure 4. No.179 "Oh, Spread the Tidings round"



APPENDIX II
MUSIC EXAMPLES

Ex 1. "8 th Psalm Our Lord how excellent your name"




46
46
M. Sop. solo
3
3
3
50
50
Hm .....


54
Hm . . .
Hm . . .
Hm . . .
54
58
Chorus.
Hm . . .
58


6
6
f > p
3
3
3
66
66
3
3


p
sfz
8va
(8va)


3
3
3
3
3
3
3
3
3
3
11
11
Pianistic Tremomlo


3
3
p


3
3
3
3
3
3
3
3
3
3
3
3
p5
Hm ...
Hm ...
p5
8f
Hm ...
Hm ...
Hm ...
Hm ...
8p


Chorus.
93
3
sfz
sfz
91
p
p
p

Ex 3. "The Lord teaches us"




329
Sop. + Alto
f
329
333
Chorus
ff
333
ff

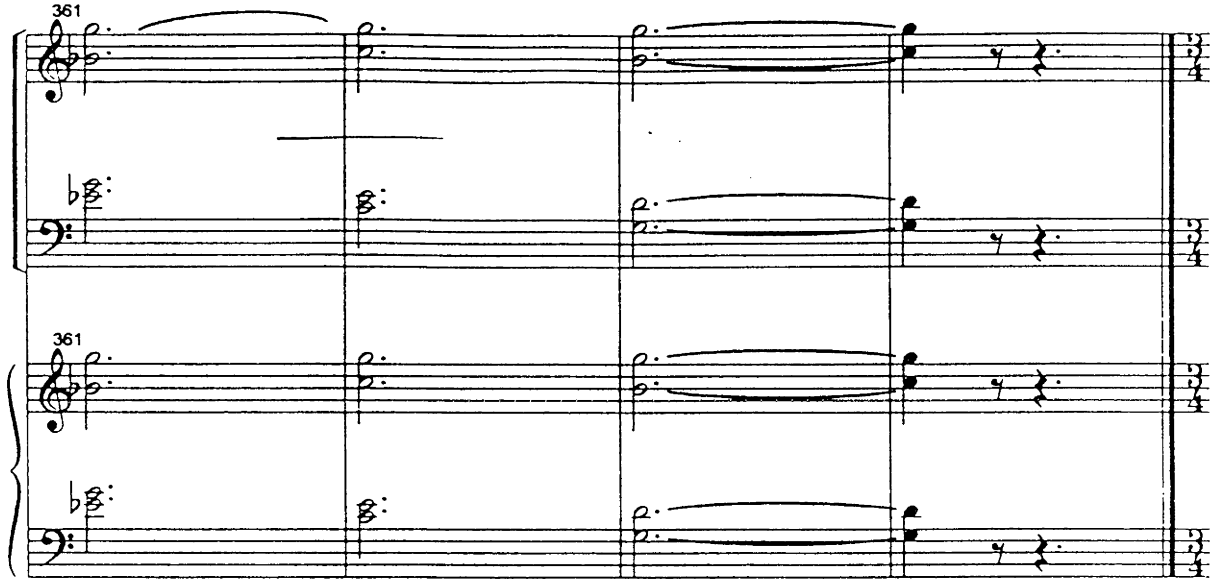

337
337
341
341

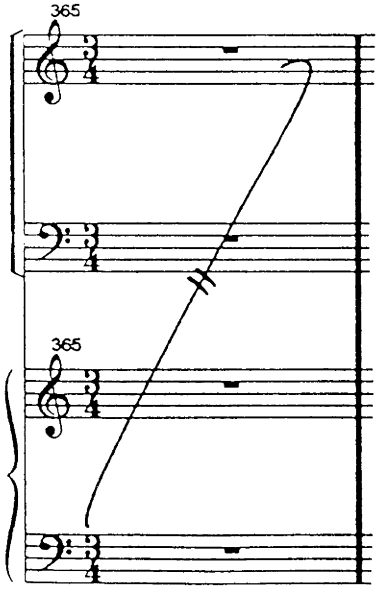

345
345


349
349


353
Adagio
353
Adagio


357
Allargando
ff
357


361
361


365
365

Ex 4. "He was pierced because of our sin"




545
3
3
545
3
3


549
3
3
549
3
3


553
553


557
557


561
561
565
565
8va
(8va)
3


568
3
3
3
568
3
3
3
3
3
p


571
3
3
571
3
3
3


575
Chorus
f
3
575
f
3


578
3
578
3


581
3
581


585
Adagio
3
585
Adagio
f


589
589


593
593
pp

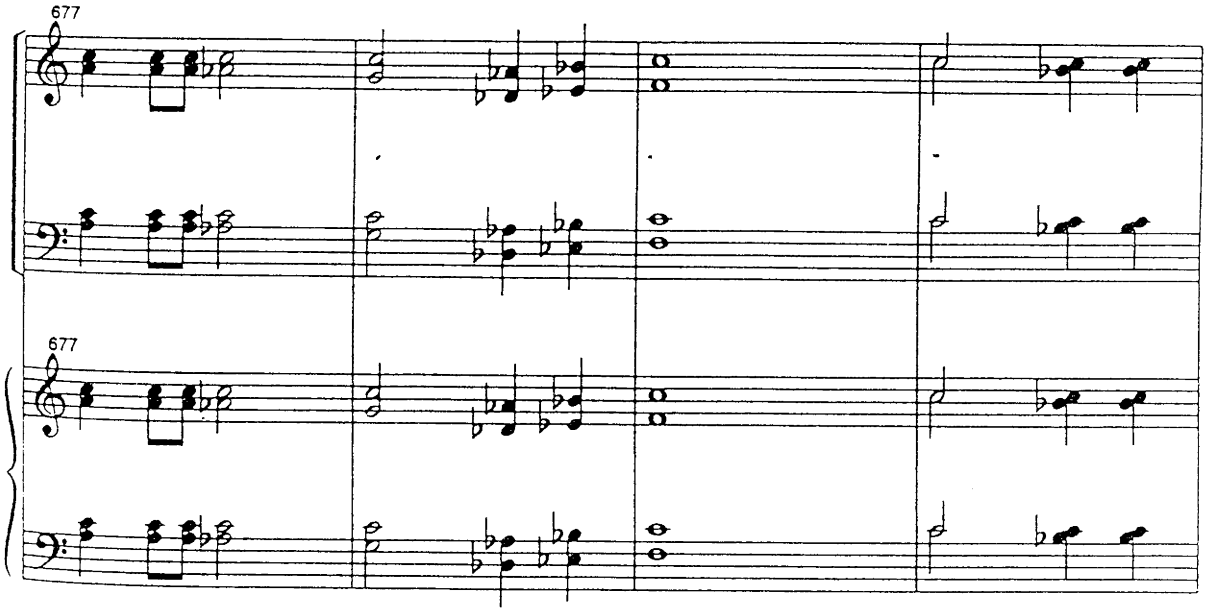
Ex 6. "Go to the world"




661
661


665
665


669
669
Tp.
3
3
673
673
3
3


677
677


681
681


685
ff
685
ff
689
689


693
693


697
697
rit