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Recontextualizing Diverse Vocal Traditions Using Extended Vocal Technique Notation and
Symbology: A Case Study Using Korean *Pansori* Singing Style

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Musical Arts

by

Joung A Yum

2024

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ABSTRACT OF THE DISSERTATION

Recontextualizing Diverse Vocal Traditions Using Extended Vocal Technique Notation and
Symbology: A Case Study Using Korean *Pansori* Singing Style

by

Joung A Yum

Doctor of Musical Arts

University of California Los Angeles, 2024

James K. Bass, Co-Chair

Peter D. Kazaras, Co-Chair

The term ‘Extended Vocal Technique’ (EVT) has evolved significantly since the late 20th century, shaped by musicians and scholars. This concept challenges traditional vocal boundaries and fosters innovative performance practices. This dissertation explores EVT’s development and integration into choral compositions through experimental notation, analyzing seminal works to highlight its transformative impact. Additionally, the research focuses on recontextualizing traditional Korean singing, particularly *Pansori*, within the EVT framework, demonstrating its unique contributions to multicultural choral compositions.

Accessing non-Western traditional singing techniques solely via sheet music without additional performance practice descriptions is challenging. Choir directors often hesitate to embrace these compositions due to difficulties in preserving traditional techniques. This underscores the

intricate relationship between musical notation and the nuanced execution of singing techniques. Considering this point, this dissertation positions Korean singing techniques within the EVT framework, demonstrating their effective integration into multicultural compositions. It proposes a method for notating Korean traditional singing techniques using innovative practices from Western contemporary composers. This approach captures the unique vocal nuances of Korean traditional music, facilitating their preservation and interpretation in a multicultural context.

While the International Phonetic Alphabet (IPA) offers a standardized system for representing the sounds of spoken language, it has limitations in capturing the subtle nuances, cultural inflections, and unique vocal qualities of languages. Nevertheless, it is used as a tool to approximate the pronunciation of each language as closely as possible and serves as the most widely accepted method for facilitating the pronunciation of foreign languages. Similarly, EVT may not perfectly replicate traditional singing sounds authentically, but by recontextualizing traditional singing techniques within EVT, it serves as a vehicle to make these techniques more accessible to Western musicians.

The system and connections established in this study do not constitute the sole method for performing Korean traditional music. Instead, they function as a template for integrating non-traditional sounds into multicultural compositions. By providing a structured yet adaptable framework and bridging Eastern and Western musical systems, this approach allows performers to interpret Korean traditional music in a format familiar to Western-trained musicians. It empowers performers to explore and interpret diverse vocal traditions, fostering a more inclusive and innovative musical environment.

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2024

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To my esteemed mentors, Bong Jung-Won, Kim Hong-Soo, Craig Hella Johnson, and James Bass, I owe a profound debt of gratitude. Your guidance has illuminated the intricate path of my musical journey, enabling me to hold onto passions that could have easily faded. You have nurtured my musical spirit, and I am eternally thankful.

My heartfelt thanks extend to the many performers I have encountered through music, particularly my beloved Adorians and the UCLA Chamber Singers. Your collaboration and camaraderie have immeasurably enriched my experiences, adding depth and joy to my musical endeavors.

I also wish to express my profound admiration for the composers who continue to engage with the world and seek beauty from the tenacious confrontation of silence. Your dedication to creating new works deeply inspires me. In an era marked by the rapid advancement of science and technology, vocal and traditional music remain noble pursuits that only humans can sustain. It is my hope that this material contributes, even in a small way, to the perpetuation of this beautiful art form.

To all who have touched my life through music. Your influence and inspiration are intricately woven into the fabric of my journey, and I carry your lessons and love with me always.

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VITA

Joung-A Monica Yum is a multifaceted musician from South Korea and is currently based in Los Angeles. Her journey in music began with a strong foundation in piano performance, culminating in a Bachelor's degree that equipped her with a profound understanding of musical expression. However, her deep-seated passion for vocal music steered her towards her true calling. Driven by her relentless pursuit of excellence, Joung-A further refined her expertise by obtaining a Master's degree in Choral Conducting from the Korean National University of Arts, under the tutelage of Kim Hong-soo. Eager to expand her horizons, she embarked on a transcontinental journey to the United States in 2018. There, she continued her academic pursuits at Texas State University under the mentorship of Craig Hella Johnson. Currently, Joung-A is pursuing her Doctor of Musical Arts degree at the UCLA Herb Alpert School of Music under the guidance of James Bass. At UCLA, Joung-A has demonstrated her exceptional talents as a Teaching Assistant for Chamber Singers and UCLA Chorale. Also, she served as Chorus Master and Assistant Conductor for acclaimed UCLA opera productions such as *The Rake's Progress* and *L'elisir d'amore*.

Her commitment to excellence has garnered recognition internationally, as evidenced by her participation in the Seraphic Fire Professional Choral Institute at the 2022 Aspen Music Festival as a fellow conductor. Furthermore, Joung-A's artistic prowess was celebrated as she emerged as one of the five finalists in the 2022 Fosco Corti International Competition in Turin, Italy. Her global footprint extends to Canada, where she was invited as a guest conductor for the Conducting Symposium hosted by the Toronto Mendelssohn Choir.

As the visionary artistic director of the Adoro, Los Angeles, a vocal music ensemble she founded in 2022, Joung-A aims to bridge the gap between tradition and innovation in choral music. Through her leadership, she endeavors to explore diverse genres and push the boundaries of artistic expression, creating performances that resonate with audiences by seamlessly intertwining classical elegance with contemporary sensibilities.

She is also the founder and lecturer of the English Rehearsal Seminar in South Korea, where she shares with junior conductors the language barriers and difficulties she experienced while studying abroad, aiming to help them grow together. This integrated project with Adoro Ensemble, Los Angeles, and Seoul, serves as a platform for musicians from different cultures to communicate and coexist within music, fostering cross-cultural collaboration and understanding.

CHAPTER ONE: EXTENDED VOCAL TECHNIQUE

Due to the nature of new terminology, Extended Vocal Technique (EVT) has been defined by the populace with various formations, such as Extra Voice, Extended Voice, and New Vocalism.¹

EVT was subject to varying interpretations before its meaning became firmly established over time. At times, Extended Vocal Technique was regarded as a broad concept encompassing all non-conventional vocal techniques, while only describing certain aspects or elements of those techniques. However, within the scope of the current common understanding, the concept of EVT encompasses a wide range of ideas and practices in vocal performance that emerged from the prevalent musical idioms of mid to late 20th century. These include experimental music, avant-garde music, aleatoric music, and electronic music, all of which have significantly influenced the development and application of EVT.²

Just as the nomenclature of Extended Vocal Technique has evolved in various forms, there are numerous scholarly perspectives concerning its origins and precursors.

Considering the aspect of non-singing, which constitutes the foundational concept of the commonly understood EVT, Arnold Schoenberg's (1874-1951) *Sprechstimme* is widely acknowledged as a seminal precursor to EVT. This technique effectively blurs the line between speaking and singing by requiring the performer to articulate pitches as indicated by the musical notation³ while allowing the voice to glide fluidly between these pitches. This method results in

¹Glenn Watkins, *Soundings* (Cengage Learning, 1988), 605.

²Charissa Noble, "Extended from what?: Tracing the construction, flexible meaning, and cultural discourses of 'extended vocal techniques'" (PhD diss., University of California, Santa Cruz, 2019).

³"Sprechstimme | Music," Encyclopedia Britannica, <https://www.britannica.com/art/Sprechstimme>.

an approximation of the notated pitch, thereby enhancing the expressive and dramatic potential of the performance.

The evolution of EVT owes much to performers whose innovative approaches and collaborations with composers expanded the boundaries of vocal music, showcasing the transformative impact of these techniques on contemporary music, and Cathy Berberian (1925-1983) played a pivotal role in the early development and popularization of EVT. She is known for her extensive use of unconventional vocal techniques and her ability to perform a wide range of sounds, including electronic manipulation, extreme ranges, and various non-traditional vocal effects. Berberian collaborated with prominent avant-garde composers, such as Luciano Berio (1925-2003), who composed *Sequenza III, per voce femminile* (1956) specifically for her voice. This piece utilized her unique vocal capabilities, incorporating a range of extended techniques that demonstrated the expressive potential of EVT.

Ted Szántó's essay 'Extended Vocal Techniques,' published in the *Journal of New Music Research* in 1977,⁴ paved the way for the definition of EVT currently employed in Western music culture. The author asserts that the Extended Instrumental Technique for Woodwinds is the precursor of EVT by introducing Bruno Bartolozzi's book *New Sounds for Woodwind* (1967).⁵ Techniques such as circular breathing, multiphonics, flutter-tonguing, and overblowing, explored extensively in Bartolozzi's book, demonstrate how wind instrumentalists can manipulate their breath to create novel sounds and expand the expressive possibilities of their instruments. These techniques for woodwinds share a common lineage with vocal music in terms of their influence on the respiratory system. He also defined the developmental stage of Extended Vocal Technique

⁴Ted Szántó, "Extended Vocal Techniques," *Interface* 6, no. 3-4 (1977): 113-15, <https://doi.org/10.1080/09298217708570238>.

⁵Bruno Bartolozzi, *New Sounds for Woodwind* (Oxford University Press, USA, 1982).

in the 1970s as the inception of the second phase of postwar innovations in vocal musical expression, mentioning John Cage (1912-1992) as an exemplary composer in phase one. If the 1970s marked the beginning of the second phase, according to his perspective, it would be because a substantial number of pivotal choral compositions utilizing EVT with innovative graphic notations were created during the 1960s, reaching the zenith of phase one.

Determining which techniques originated first and who initially attempted these techniques is not the most crucial aspect of explaining EVT's antecedents. Rather, it is noteworthy that during the establishment of EVT, there was a significant movement towards experimenting with various vocal techniques. Many musicians influenced each other's efforts, leading to further exploration and the recognition of diverse sounds as EVT, which began to be utilized as materials in music.

1.1 Extended Vocal Technique in Choral Compositions with Graphic Notation

As the concept of Extended Vocal Technique has evolved, graphic notation has emerged as a transformative tool, fostering a symbiotic relationship between composers and performers. Graphic notation can offer composers greater freedom of expression, liberating them from the constraints of traditional music symbology. Simultaneously, performers benefit from the flexibility and interpretive latitude afforded by graphic scores, enabling them to transcend the limits of their performance capabilities and explore new sonic territories.

Pauline Oliveros's (1932-2016) *Sound Patterns*, composed in 1961, is the most representative choral composition utilizing EVT in the 1960s. She introduced EVTs with distinctive notation symbols, such as marking a plus sign within a circle or incorporating the letter 'S' onto note heads to denote 'snaps.' She also employed note heads with a single slash mark to denote

whisper sounds of indefinite pitch, while two slashes on the stem of the note indicate the value of a grace note.⁶

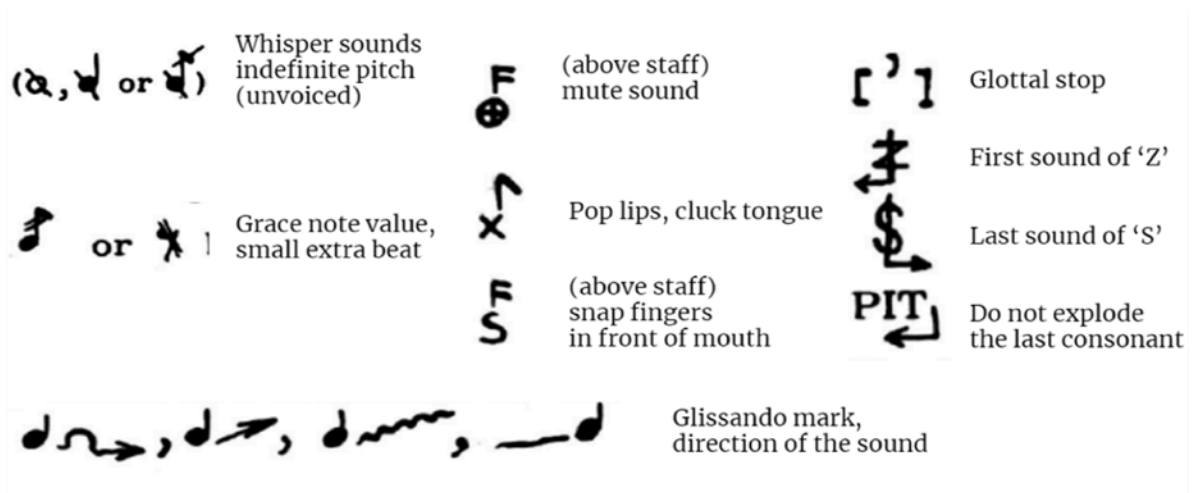


Fig. 1.1 [Pauline Oliveros, *Sound Patterns* index, assembled by the author]

This piece reflects Oliveros's fascination with electronic music, translating to various EVT's.⁷

White noise sound is implied using whispering, teeth-clenching, and fluttering lips in conjunction with consonants 'sh,' 'v,' or 'z,' and percussive envelopes are described using tongue clicks, lip pops, and finger snaps. Pauline Oliveros also employed the muting sound technique to emulate the filtering effects found in electronic music. Singers are instructed to cover their mouths with their hands to mimic a mute and then remove their hands repetitively in accordance with the rhythm to generate a specific rhythmic pattern. Furthermore, Pauline Oliveros incorporated the improvisational idea of dictating four different tempos within a single bar, allowing singers to produce percussive envelope sounds arbitrarily.

⁶Pauline Oliveros, *Performing Directions - Notation in Sound Patterns for Mixed Chorus* (TONOS Edition, 1964).

⁷Katherine Marie Setar, review of *An Evolution in Listening: An Analytical and Critical Study of Structural, Acoustic, and Phenomenal Aspects of Selected Works by Pauline Oliveros* (University of Southern California, 1997).

Ex. 1.1 [Pauline Oliveros, *Sound Patterns*, mm.44-46]

The non-conventional approach suggests the potential of performance through various interpretations, encouraging singers to explore and experiment with different rhythmic expressions and tempos. By embracing improvisation, the composer fosters a sense of creative freedom and spontaneity among performers, resulting in performances that are dynamic, expressive, and open to interpretation.

Composers in the 1960s were profoundly influenced by each other's explorations of EVT, leading to the rapid development and expansion of vocal experimentation. György Ligeti (1923-2006) was one of the juries when Pauline Oliveros won the Gaudeamus International Competition with *Sound Patterns* in 1962,⁸ the year *Aventures* was published. Ligeti composed *Aventures* after his earlier work *Artikulation* (1958), which was created entirely through electronic sound in an abstract language. Seeking to explore similar ideas using the human

⁸Heidi Von Gunden, *The Music of Pauline Oliveros* (Metuchen, NJ: Scarecrow Press, 1983).

voice,⁹ Ligeti conceived this piece and its companion piece, *Nouvelles Aventures* (1966), which both introduced innovative approaches to choral composition. This pioneering composer sought to extend the boundaries of vocal expression, experimenting with the limits of the voice as a primal element of music through this composition. Ligeti particularly presented the possibility of using unvoiced sounds in various ways through this piece. From the beginning of the composition, ingressive and egressive breathing sounds are meticulously notated with triangle-shaped note heads and intricate rhythms.

4 ♩ = 132 Agitato
 (ff)
 S
 A
 B
 Sehr intensiv, aufgeregt, keuchend atmen - mit offenem Mund und mit so viel Luft wie möglich
 Sehr intensiv, aufgeregt, keuchend atmen - mit offenem Mund und mit so viel Luft wie möglich
 Sehr intensiv, aufgeregt, keuchend atmen - mit offenem Mund und mit so viel Luft wie möglich
 poco crescendo - - - - - cresc. molto

Ex.1.2 [György Ligeti - *Aventures*, mm.1-5]

One of the most remarkable aspects of this piece is Ligeti’s innovative use of text. He created a nonsensical language composed of meaningless syllables and integrated it with Extended Vocal Techniques. Ligeti often placed this invented text in the solo lines, accompanied by fastidious indications, such as “übertrieben klar artikulieren, doch nicht auf Kosten der Geschwindigkeit”

⁹From composer’s note, © 2001–2003 Teldec Classics & 2004 Warner Classics, Warner Music UK Ltd. Translation by Louise Duchesneau. <https://en.gyorgy-ligeti.com/work/aventures>.

(articulate excessively clearly, but not at the expense of speed). According to Stefan Beyst, Ligeti employed these meaningless vowel sounds to fill the melody line effectively.¹⁰

In the rhythmic figures, Ligeti's direction is clearly conveyed through the use of accented notes at the forefront, followed by repetitive successive notes. This elements aligns with his instruction "Solo molto energico, die vorherige 'Konversation' plötzlich abbrechen, wie von außen kommend und eine wichtige Botschaft bringend. Sehr erregt, mit Elan, hastend, außer Atem" (Solo very energetic, suddenly breaking off the previous 'conversation,' as if coming from outside and bringing an important message. Very excited, with vigor, hurrying, out of breath). The high-pitched, punchy notes are followed by these repetitive vowel sounds, which act as fillers and create a murmuring effect, adding different layers of sound.

Considering the evolution of EVT from solo voice performances, Ligeti applied relatively more experimental EVTs for soloists in this piece. Nevertheless, even in the ensemble sections, he skillfully implemented a diverse range of EVTs with obsessively precise direction. This resulted in compositions that were intricate and complex, expanding the horizons of vocal exploration.

Ligeti's creative notation in this piece demonstrates his intention to blur the boundaries between the human voice and instruments. While musical instruments have certain constraints to express a broad spectrum of sound colors, the human voice inherently possesses remarkable versatility. Through various EVTs, composers harness this diversity to create a rich tapestry of sounds, maximizing the expressive potential of both voice and instrument.

¹⁰Stefan Beyst, review of *György Ligeti's Aventures - Ode to the Discrepancy between Word and Deed*, January 2003, <http://d-sites.net/english/ligeti.html>.

This conception of treating the voice as an instrument has profoundly impacted contemporary and subsequent composers like Luciano Berio (1925-2003). Berio explored similar ideas in works such as *Sinfonia* (1968) and *Coro* (1976), further expanding upon this notion by placing singers alongside instrumentalists on the stage, thereby enhancing the fusion of vocal and instrumental elements.

47 Senza tempo, 30-35"
 Solo, molto energico: die vorherige „Conversation“ plötzlich abbrechend, wie von aussen kommend und eine wichtige Botschaft bringend. Sehr erregt, mit Elan, hastend, ausser Atem.

*ZUM PUBLIKUM:
 fff erocco*
 # 7/8
 pha! the! my? no da!

*Prestissimo capriccioso,
 staccatissimo
 sff-ppp sff-ppp sff-ppp*
 # 7/8
 ?E! (compodenorokoloto?) de! pama) bala)ci! durulu-
 diorobameno) upumu.) ?
 (übertrieben klar artikulieren,
 doch nicht auf Kosten der Ge-
 schwindigkeit)

*aggessivo
 ff*
 # 7/8
 thaj?

*emb
 ff (subito) klingen lassen
 (Vc, Cb: via. sord.)*

*Pf
 sfff (subito) sehr hart und kurz
 senza Ped.
 Ped (tonlos), bleibt bis zum Takt **49** niedergedrückt*

Ex. 1.3 [Ibid., m.47]

CHAPTER TWO: THE ATTRIBUTES OF EXTENDED VOCAL TECHNIQUE AND THE INTEGRATION OF TRADITIONAL SINGING TECHNIQUES

Extended Vocal Technique facilitates a dynamic interplay between composers and performers, evolving within a nuanced and cyclical process. Composers draw upon their imaginative faculties, often influenced by their experiences and the sounds of performers, to conceptualize and notate sounds. Performers, in response, engage with the score, endeavoring to faithfully interpret and reproduce the sounds envisioned by composers, thus completing the cycle of creative exchange. Within this intricate process between score and performance, unexpected sounds emerge, blurring the delineations between composition and interpretation. Due to the nature of this process, numerous singers have emerged as trailblazers of EVT, composing a myriad of solo and ensemble pieces. An attempt to catalog the most representative EVT musician in the United States would undoubtedly lead to Meredith Monk (b.1942). Since the early 1970s, Monk has been pioneering experimental and avant-garde multi-media works, “Choruses,” with ensembles ranging from 50 to 85 singers.¹¹ One of Monk’s key contributions lies in emphasizing the rawness of vocal sound, transcending conventional boundaries of music with lyrics. Her philosophy of sound extends beyond conventional sheet music, underscoring the importance of oral tradition and direct collaboration with performers—a methodology reminiscent of traditional vocal practices in non-Western cultures. Monk was concerned about Western notation’s tendency to freeze forms that can be more flexible in live performances, and its limitations with respect to documenting shifts in vocal color and timbre, a hallmark of Monk’s singing style. After numerous meetings with Boosey & Hawkes, however, Meredith Monk’s four

¹¹Giselle Wyers, “Performance Practice Issues in the Choral Works of Meredith Monk,” *The Choral Journal* 46, no. 11 (May 2006): 42-52.

choral works—*Astronaut Anthem* (1983), *A Celebration Service* (1996), *Earth Seen from Above* (1987), and *Panda Chant II* (1984)—were published¹² and Meredith Monk only agreed to the publication on the condition that audiovisual resources are also provided.¹³

The exploration of diverse sounds has continued to expand through the efforts of numerous avant-garde musicians following in the footsteps of Meredith Monk. Musicians such as Joan La Barbara (b.1947), Trevor Wishart (b.1946), Michael Edward Edgerton (b.1961), and others have been investigating vocal and singing techniques that produce distinctive and unique sounds.

These endeavors have influenced many contemporary composers to incorporate Extended Vocal Technique, including traditional singing methods from diverse cultures, into their works.

Notably, overtone singing has already been considered to stand out as a prime exemplar of EVT. Even though one of the origins, and perhaps the most influential, of overtone singing came from Tuva, a state in southern Russia,¹⁴ this technique has been adeptly integrated into numerous traditional singing practices across Central Asia and beyond with its myriad variations and sounds. Since the seminal release of *Stimmung* by Karlheinz Stockhausen (1928-2007) in 1968, recognized as the first vocal work in Western serious music with explicitly notated vocal

¹²Boosey & Hawkes, “Meredith Monk Choral Music,”

<https://www.boosey.com/teaching/subseries/Meredith-Monk-Choral-Music/10154&sender=Dep&HighlightID=7>.

¹³Giselle Wyers, “Performance Practice Issues in the Choral Works of Meredith Monk,” *The Choral Journal* 46, no. 11 (May 2006): 42-52.

¹⁴Sara Perez, Susan Narucki, John Fonville, and Lei Liang, “Voice in Alternative Application: An Examination of Culture, Tuning and Aesthetic,” (ProQuest Dissertations and Theses, 2014), 15, as cited in Ryan Welker, *The Use of Harmonic Overtone Singing Technique in Choral Music* (University of Kansas, 2020), 2.

overtones,¹⁵ numerous performer-composers have incorporated overtone singing techniques in their compositions and performances. Notable figures include Michael Vetter (1943-2013) and David Hykes (b.1953), both of whom have significantly advanced the use of overtone singing. Additionally, Anders Hillborg (b.1954) composed *Mouyayoum* in 1985, which prominently features overtone singing. Hillborg described his motivation for the piece, stating, “*Mouyayoum* is the result of a quest to do a vocal piece that is not burdened by text and semantic content – I have always thought it a problem to set music to text, as very often the music obscures the text or vice versa.”¹⁶ He further enhanced the accessibility of this piece by republishing it in 2016 with the adoption of the IPA into the sheet music, making it more accessible to musicians. Overtone singing is increasingly establishing itself as a popular EVT. For example, the author herself commissioned composer J. P. Hicks (b. 2003) to write *Vif* and premiered it for her DMA Graduate Recital, a solo vocal work showcasing various Extended Vocal Techniques, including overtone singing.

In addition to overtone singing, techniques such as scat singing in jazz, growling and screaming in metal, beatboxing and vocal percussion in hip-hop and R&B, as well as the use of the whistle register and unique vocal effects for stylistic purposes in pop and indie music, contribute to the blurring of genre distinctions. These diverse vocal techniques are progressively integrated into singular works that unify a wide array of vocal expressions, fostering a more inclusive and multifaceted approach to vocal performance. This convergence not only enriches the auditory

¹⁵K. Stockhausen, in a letter to Martin Hebart (cited in a paper at the Johann-Sebastian-Bach-Gymnasium Windsbach, 2001), “STIMMUNG is the historic beginning of overtone singing in art music (with score, through-composed overtone notation, special vocal technique).”

¹⁶ Andres Hillborg, Program note of *Mouyayoum*, <https://www.hillborg.com/Works.aspx>

experience but also challenges traditional boundaries, promoting innovation and creativity within contemporary music.

The amalgamation of diverse vocal techniques serves as compelling evidence of a paradigm shift within contemporary vocal music, and the growing prevalence of multicultural compositions in Western choral music is another prime example revealing this significant evolution. In the current American choral music domain, publishers increasingly organize their offerings, particularly in creating separate sections for World Music and Multicultural genres. Prominent examples include Popplers Music, which provides a rich resource for multicultural compositions from diverse non-Western cultures.¹⁷ J.W. Pepper, a platform renowned for its extensive collection of sheet music sourced from various publishers, also has over 1,000 intercultural works in its repository. With the publication of an increasing number of cross-cultural repertoires, which comprise folk song melodies or sounds generated through the distinctive singing style inherent to each culture, there is a growing fascination with the traditional singing technique of diverse cultures. This burgeoning interest underscores the importance of understanding and mastering traditional vocal techniques to interpret and perform multicultural music authentically.

¹⁷J.W. Pepper, "Multicultural & World Music,"

<https://www.jwpepper.com/sheet-music/multicultural-world-music-choir-music.list>;

Popplers Music, "Multicultural," <https://www.popplersmusic.com/choral/multicultural/>.

CHAPTER THREE: KOREAN TRADITIONAL SINGING TECHNIQUE - PANSORI SINGING

In Korean traditional music, known as 국악 *Gugak*, vocal compositions predominantly fall under the folk music category, distinct from the court music tradition. Due to their oral transmission over generations, the historical trajectory of vocal music development remains enigmatic, with scant documentation complicating scholarly inquiry. However, following the conclusion of the 17th century, a pivotal shift occurred as traditional music transitioned from being primarily patronized by the royal court to being embraced by civilians. This transition led to the preservation and propagation of *Gugak* in forms that originated during the late 조선 *Joseon* Dynasty, ensuring its continuity into the present day.¹⁸ The enduring vitality of *Gugak* owes much to the diligent research conducted by numerous scholars over the years. Their efforts have not only preserved traditional repertoire but also facilitated its adaptation and evolution by contemporary practitioners. Today, Korean traditional music thrives through diverse practices and interpretations upheld by a vibrant community of dedicated artists committed to its ongoing preservation and development.

Korean traditional vocal music encompasses diverse types and characteristics, as elucidated in *Korean Traditional Music Analysis* (2003) by Paek Tae-ung.¹⁹ The author categorizes Korean traditional vocal music into four distinct classifications — 민요 *Minyo* (folk songs), 잡가 *Jab-ga* (miscellaneous songs), 정가 *Jung-ga* (vulgar songs), and 극가 *Geuk-ga* (story songs). Among these classifications, 판소리 *Pansori*, the storytelling song performed by a single singer and drummer, holds a unique and revered status, earning recognition as a global and

¹⁸Tae-ung Paek, *전통음악의 이해를 위한 한국전통 음악분석론* [Korean Traditional Music Analysis] (Seoul: 도서출판 어울림, 2003), 53.

¹⁹Ibid, pp. 53-116

UNESCO-designated important intangible cultural asset. Given its prominence and cultural significance, the vocalization employed in *Pansori* often serves as a representative sound for defining Korean traditional vocal music. While the techniques employed in *Pansori* singing share some similarities with the *bel canto* style of Western opera—particularly in using breath support from the abdomen to propel sounds upward—there are nonetheless significant and crucial obstacles for a Western-trained singer trying to emulate authentic *Pansori* sounds. In *Pansori* singing, there is a distinct preference for resonant sounds emanating from the mouth and chest rather than from the nose.²⁰ The primary vocalization in *Pansori* is called 통성 *Tongseong* (Whole Sound), which encompasses three fundamental vocalization techniques, 떠는목 *Tteoneun-mok* (Vibrating Voice), 꺾는목 *Kkeokneun-mok* (Bending Voice), and 평목 *Pyeong-mok* (Straight-tone Voice).²¹

3.1 통성 *Tongseong* (Whole Sound)

In oriental medicine, the term *Tongseong* derives from the concept of 통 *Tong*, which refers to a pathway extending from the anus to the waist. This channel is envisioned as a single tube traversing through the abdomen and lungs, transmitting sound. Essentially, *Tongseong* signifies a sound effectively propelled from the 단전 *Danjeon* (lower abdomen). In practical terms, this phenomenon entails creating subglottic pressure through adequate airflow, which facilitates smooth vocal cord vibration and results in sound emanating from the lower abdomen.

²⁰Yeonok Jang, *Korean P'ansori Singing Tradition: Development, Authenticity, and Performance History* (Lanham, MD: The Scarecrow Press, Inc., 2014).

²¹국립민속국악원, “[오! 판소리: Oh! Pansori] 기초-1 판소리의 ‘발성’과 ‘호흡’ [Basic-1 ‘Vocalization’ and ‘Breathing’ in Pansori],” YouTube video, January 3, 2022, <https://www.youtube.com/watch?v=28MFaintnJQ>.

In Western music, sound is transmitted by creating a resonant cavity after vocal cord vibration, preventing strained or forced vocalization. In contrast, *Pansori* vocalization involves a more forceful and unrestrained projection of sound, characterized by *Tongseong*. This refers to a sound emitted with force applied primarily to the *Danjeon* while releasing the remaining force. Essentially, *Tongseong* represents the sound produced through *Danjeon* breathing, where forceful projection is achieved without hesitation or restraint.²²

Singers trained in Western music vocalization, particularly those accustomed to *bel canto* singing, often perceive the vocalization of *Tongseong* as a nasal sound. *Tongseong*, formed through a technique akin to screaming, generates an unrefined, raw sound that emanates from the lowest space reached by breathing. This produces a vocal quality that may feel flat and pointed to Western music-trained ears. To reproduce this distinct vocal sound, singers can explore making nasal sounds, opening their mouth wider to expand the outlet of the sound, or momentarily increasing the friction of the vocal cords.

The most effective way to use *Tongseong* is when singing long notes. When singing long notes, it is recommended to consider dynamic changes through crescendo and decrescendo—akin to *messa di voce* in Western classical music. The author suggests maximizing the effect by vocalizing with *Tongseong* at peak volume. To enhance this effect, momentarily lowering the chin to alter the sound pathway or narrowing the vocal cords to produce a nasal sound can be employed. This performance practice can be symbolized using the first letter of *Tongseong*, ‘T,’ depicted in a colored *messa di voce* shape.

²²Ki Hwan Hong, “The Vocalization for Korean Traditional Song ‘Pansori,’” *Journal of The Korean Society of Laryngology, Phoniatrics and Logopedics* 22, no. 2 (2011):111-114.



Fig 3.1 [Suggested notation for *Tongseong*]

Examples of notation using the first letter of a word are borrowed from the notation used by Pauline Oliveros in *Sound Patterns* and Leslie Bassett's (1923-2016) *Moon Canticle* (1971). This straightforward notation method allows singers to quickly apply the technique while keeping the technique's name in mind. It provides an intuitive visual cue for incorporating dynamic changes and specific vocal practices. This approach not only facilitates the learning and application of complex techniques but also enhances the interpretative clarity for singers, enabling a more accurate and expressive performance.

$\overset{f}{S}$ (indicated above staff) means to **snap fingers in front of mouth.**

Fig. 3.2 [Snap note indication from *Sound Patterns* by Pauline Oliveros's performance note]

The musical score consists of four staves, each with a key signature of one sharp (F#) and a tempo of quarter note = 50. The notation includes various dynamics and performance instructions:

- Staff 1:** Starts with a red box around the dynamic marking ff and the symbol $\overset{f}{S}$. Below it, the instruction "(snap fingers in front of mouth)" is written. The music includes a "cluck tongue" and "clock" instruction, followed by notes for "pit", "dit", and "shī". Dynamics include mp , *div.*, and *unis.*
- Staff 2:** Features a red box around ff and $\overset{f}{S}$ with the instruction "(snap fingers in front of mouth)". It includes a "cluck tongue" and "clock" instruction, followed by notes for "dow" and "shē oo". Dynamics include ff and ff .
- Staff 3:** Features a red box around ff and $\overset{f}{S}$ with the instruction "(snap fingers in front of mouth)". It includes a "cluck tongue" and "clock" instruction, followed by notes for "si". Dynamics include ff and ff .
- Staff 4:** Features a red box around ff and $\overset{f}{S}$ with the instruction "(snap fingers in front of mouth)". It includes a "cluck tongue" and "clock" instruction, followed by notes for "shī" and "oon". Dynamics include fmp and mp .

Ex.3.1 [Pauline Oliveros, *Sound Patterns*, mm.16-17 inserted the square markings for snap note]



Fig. 3.3 [Indication of Alphabet marking using the first letter of each EVT from Leslie Bassett's *Moon Canticle* Performance Note]

The score is divided into two systems. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features timing markers 5 (5 secs.), 6 (mf slower), and 7 (1 sec.). The lyrics for Soprano and Alto are: "S., A. For twelve days he has not come, nor cares if I am alive or dead." The piano part includes markings for *f*, *mf*, and *ff*, along with "twelve days" and "Sssss" sound effects. The second system includes timing markers 8 (*f* furious), 9 (2 secs.), and 10 (*mp* cresc. to *ff*, slower). The lyrics for Soprano and Alto are: "Not once has he knocked at my door. Someone else holds his fickle fantasy!" and "But I shall draw him again to my desire with this potent fire!" The piano part includes markings for *pp*, *fpp*, *ff*, and "slow gliss." with "S" and "Hm." markings.

Ex. 3.2 [Leslie Bassett's, *Moon Canticle* - 3. Incantation, mm.19-24]

The colored *messa di voce* shape can be directly linked to R. Murray Schafer's (1933-2021) notation in *Epitaph for Moonlight*, which frequently appears in the multicultural compositions of various Korean composers. This graphic notation is particularly effective in conveying the breadth and depth of vocal timbres by varying the thickness of the lines. Specifically, the line width denotes the richness or wideness of the vocal timbre, providing performers with clear guidance on how to interpret and produce specific vocal textures. Furthermore, the length of the line indicates the duration for which a straight tone is to be sustained, offering performers clarity regarding the length of specific tones. This visual representation of dynamic changes and vocal intensity allows performers to achieve a more precise and expressive interpretation of the music.

The image displays a handwritten musical score for the vocal section of *Epitaph for Moonlight*. The score is organized into two main groups: Tenors (div. 14) and Basses (div. 14). Each group contains four staves, with the rightmost staff of each group labeled 'Moo'. The notation is highly graphic, using thick black lines of varying widths to represent the vocal timbre and duration of notes. The lines are often shaped like triangles or diamonds, indicating dynamic changes and the 'messa di voce' technique. The lyrics are written in Korean and Latin, such as 'su - ya - ya - (hum)', 'Ma - Moo - ma - Moo', 'Ma - u - u - kinde (hum)', 'Noor - u - kin - (hum)', 'lu - ou - (hum)', 's - e - si - m - oo - r (hum)', 's - lo - ful - p (hum)', 'oe - (hum)', 'si - ver - glo - wa', 'si - al - o - wa', 'o - (hum)', 'ak - (hum)', 'si - ee - se - se (hum)', and 'si - mo - ne - e (se = 8)'. The score includes various musical markings like accents, slurs, and dynamic markings. At the bottom, there is a section for 'Optional Glockenspiels, Metalophones, Vibraphone' with corresponding notation. The piece concludes with the word 'FINIS' and a signature.

Ex.3.3 [R. Murray Schafer, *Epitaph for Moonlight*, mm.2-3]

3.1.1 떠는목 *Tteoneun-mok* (Vibrating Voice)

Tteoneun-mok, colloquially known as “vibrato,” finds its origins in traditional Korean music, drawing inspiration from the vibrato produced by traditional Korean string instruments such as 거문고 *Geomungo*, 가야금 *Gayageum*, and 해금 *Haegeum*. This vibrato technique is collectively referred to as 농현 *Nonghyeon*.²³ *Nonghyeon* denotes a method where the player manipulates the strings beyond their original sound to produce various tones. This technique involves not only the oscillation of the string but also methods such as pulling or pushing the string to generate sound and swiftly altering its pitch to achieve the desired tone. This technique manifests in various forms, including downward pulls or rapid alterations between pitches.²⁴

By emulating the sounds of *Nonghyeon*, one can imitate the vibrato effect, adjusting speed and pitch width according to the musical context and emotional content. Unlike the vibrato in Western music culture, *Tteoneun-mok* involves a significantly slower speed and wider pitch range, enhancing its effectiveness in conveying deep emotional expressions. Singers achieve this sound by modifying vowel sounds through jaw movements, a technique that allows for altering vowels—a departure from conventional *bel canto* singing. Specifically, employing a suitable vibrato effect on cadences or sustained pitches can convey a myriad of emotions and tonal nuances, enriching the overall expressive quality of the performance.

Due to the nature of vibrato, which utilizes sound vibration, wave-shaped notation has been employed worldwide. This notation allows for expressing specific vibrato sounds by varying the height and interval of the waves. This method effectively conveys vibrato nuances, enabling

²³GugakTV, “[Exploring Our Instruments] - Gayageum Playing Technique (Sanjo) Nonghyeon [弄絃],”

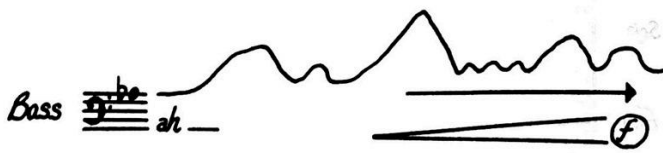
YouTube video, April 23, 2020, <https://www.youtube.com/watch?v=tsV8J6kqThk>.

²⁴“농현 [Nonghyeon],” *Encyclopedia of Korean Culture*, translated by author, <https://encykorea.aks.ac.kr/Article/E0013201>.

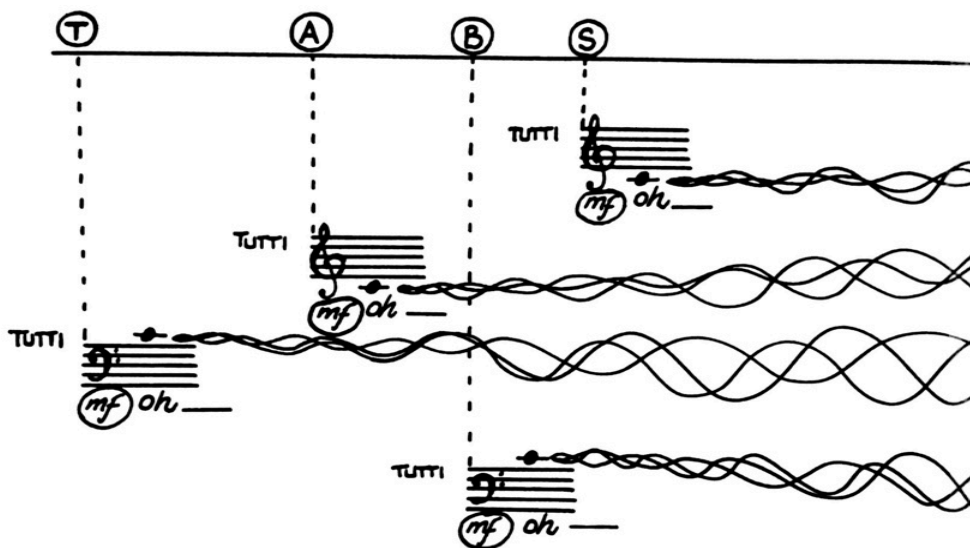
performers to interpret and reproduce the intended sound variations accurately. By adjusting these parameters, composers such as Folke Rabes (1935-2017) and Jan Bark (1934-2012) precisely indicate the desired intensity and frequency of vibrato.



Fig. 3.4 [Suggested notation for *Tteoneun-mok* with *Tongseong*]



Ex. 3.4 [Uneven vibrato shape utilized in Jan Bark's *Nota* (1967), Frank Pooler and Pierce Brent, *New Choral Notation* (Walton Music, 1973), p.43]



Ex. 3.5 [Expanding vibrato shape utilized in Folke Rabes's *Rondes* (1964), Frank Pooler and Pierce Brent, *New Choral Notation* (Walton Music, 1973), p.42]

3.1.2 꺾는목 *Kkeokneun-mok* (Bending Voice)

Kkeokneun-mok is an ornamental sound often created by lowering the pitch after singing a note higher than the given pitch, resembling the short anticipatory grace note style ornament found in Western music. However, in *Pansori*, this embellished sound is perceived as a natural singing technique wherein the vocalist adorns all pitches with adjacent notes. Ornamented sounds constitute an indispensable element in conveying the essence of Korean traditional music, both vocal and instrumental performances. Collectively referred to as 시김새 *Sigimsae*, these various types of decorative sounds play a pivotal role in capturing the core of Korean traditional vocal sound.

3.1.2.1 시김새 *Sigimsae*

Understanding *Sigimsae* is fundamental to grasping the essence of traditional Korean vocal music. Its nuanced scope and diverse manifestations preclude simplistic categorization as merely an ‘ornamental sound’ akin to Western music. Instead, *Sigimsae* embodies a more profound and representative concept— the idea of ‘thinking of different notes as one.’²⁵

시김새의 사상적 근거는 동양의 음양사상이고 율려사상이다. ‘율’이 일종의 눈금이라면, ‘려’는 눈금과 눈금 사이이자 그 공간을 말한다. 음악으로 말하면 음도 중요하지만 음 사이와 그 공간도 동등하게 중요하다는 것이다. 그리고 이 공간은 음과 더불어 동일하게 살아 움직여야 하는 공간이 것이다. 따라서 ‘시김새’란 음과 음 사이를 음과 더불어 만들어 나아가는 방향과 모양이기도 하고 꾸며가는 과정이고 이 모든 움직임에서 만들어진 결과들을 포함한다.

The ideological foundation of Sigimsae finds its roots in Eastern Yin-Yang and Yul-Ryeo ideologies. In this conceptual framework, ‘Yul’ denotes a gradation or degree, while ‘Ryeo’ pertains to the space between these gradations. In musical terms, while sounds (Yul) are undeniably significant, equal importance is placed on the space (Ryeo) between these sounds. This space is not passive; it is a dynamic realm that breathes life and

²⁵Jung-Soo Hong, “음악과 민족 제 12호 서평 개념풀이 ‘시김새’ [Review and Conceptual Analysis of ‘Sigimsae’ in *Music and Nation* No. 12],” *Music and Nation* 12 (1996): 339-341.

*movement like sound. Thus, Sigimsae encompasses the direction, form, and embellishment process that shapes the space between sounds alongside the notes.*²⁶

Sigimsae serves as a unifying force, connecting sounds through various types, ultimately imparting a sense of cohesion to the overall sound of a song. Crucially, *Sigimsae* is not confined by genre boundaries but rather flourishes in various musical genres within the Korean music tradition. Its defining characteristics encompass diversity and improvisation, reflecting the multifaceted nature of musical expression. Even when the same melody is sung, the unique color, character, and emotional resonance of the song are shaped by the performer's interpretation of *Sigimsae*. Thus, *Sigimsae* functions as both a technical device and a vehicle for individual artistic expression.

Sigimsae can be notated using Western ornamentation symbols, and *acciaccatura* or *appoggiatura* are commonly employed. Additionally, symbols like the 'turn' and 'mordent' can also be utilized, depending on the role and progression of the note. Even various types of mordents from the Baroque era can introduce diverse forms of *Sigimsae* to performers trained in Western music traditions. The specific form of *Sigimsae* may vary from one concert to another, influenced by factors such as the concert venue environment and the performer's condition.

From a Western music perspective, the concept of ornamented sound created by *Kkeokneun-mok* and *Sigimsae* can be likened to the improvisational and diverse vocal practices observed in the Medieval or early Baroque periods. During this era, singers exhibited spontaneity and individuality in their interpretations, akin to the expressive freedom encapsulated in *Sigimsae*.

²⁶ Nam Euicheon (남의천), “시김새를 통한 ‘한국적’ 한국가곡의 연주방법 모색 [A Study on the Performing Method for ‘Koreanish’ Korean Art Song through Sigimsae],” *Journal of Music Education Science* 13 (2011): 189-214, <http://dx.doi.org/10.30832/HMES.2911.13.189>.

However, as scholars analyze, define, and categorize decorative notes over time, a discernible trend emerges wherein vocal performance's improvisational and diverse characteristics gradually diminish.

The deliberate incorporation of supplementary ornamentations in the choral section can be heightened to achieve a balance between enriching the authenticity of the Korean traditional singing sound and texture and maintaining the unity inherent in Western choral music. However, excessive use of embellishments can distort the harmonic structure or produce a sound that deviates from the composer's original intention. Therefore, appropriate ornamental sounds should be used judiciously, guided by thorough analysis. The conductor's creative interpretation of communication with singers can faithfully reflect the authentic essence of traditional Korean ornamented sounds. Exploring diverse decorative sounds, along with the conductor's discretion in selecting *Sigimsae*, is crucial in maintaining unity while achieving an authentic singing sound.

3.1.3 평목 *Pyeong-mok* (Straight-tone Voice)

When *Pyeong-mok*, denoting a straight tone without vibrato, can be considered the most nasalized sound for singers practicing the *bel canto* technique among straight-tone singing in Western classical music. This vocalization, based on the *Tongseong*, appears most frequently in the multicultural compositions of Korean composers. Several composers, such as Hyo-Won Woo (b.1974) and Young-Jo Lee (b.1943), have already established notation for this technique, unifying it into a standardized shape with lines of a certain thickness, as mentioned above. This standardized notation ensures consistency and clarity in the representation of *Pyeong-mok* vocalizations, facilitating their accurate execution and interpretation in performance.

The image shows a musical score for a vocal ensemble and piano. It consists of five staves: Bass Solo (B), Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts are marked with 'mp' (mezzo-piano) and 'Hum' (humming) and 'Heo Hm' (heo-hum). The piano part features triplets and accents. The lyrics are 'Qui tol - lis pec - ca - ta mun - di, Qui tol - lis pec - ca - ta mun - di,'. The score is for measures 2-3 of the Gloria II.

Ex.3.6 [Hyo-Won Woo, *Gloria*²⁷ - 2. Qui Tollis Peccata Mundi, mm.2-3]

Pyeong-mok can be used interchangeably with *Tteoneun-mok*, allowing each sound's unique characteristics to be expressed more prominently. The sensation of a straight tone can draw inspiration from the concept of *messa di voce*. However, the contrast can be accentuated by broadening the difference between *crescendo* and *decrescendo* ranges more significantly than in *messa di voce*. In particular, when singing a long note, starting with a *Pyeong-mok*, transitioning to a *Tteoneun-mok* as the *crescendo* begins, widening the amplitude of the vibration, and concluding with a *Pyeong-mok* at the end of the *decrescendo* is a characteristic feature of Korean traditional vocal music. This performance practice aligns well with the technical training of Western classical singers, making it one of the most readily accepted techniques.

If *Pyeong-mok* is used right before singing with *Sigimsae* or *Kkeokneun-mok*, the subsequent ornamentation can have a significantly more pronounced effect. The author suggests employing a natural *decrescendo* at the end of the note sung in a straight tone, and a slight gap should be presented just before the ornament. This pause helps to emphasize the accent of the following

²⁷Hyo-Won Woo, "Gloria II - Hyo-won Woo 우효원," Youtube Video, January 26, 2023,

<https://youtu.be/vvx--LCALZo?si=NQAv8mYaVuSdH7mU>

ornament, enhancing its impact. This technique highlights the ornament and adds a dynamic contrast that enriches the overall musical expression.

The image displays two systems of musical notation for a vocal piece. Each system consists of two staves, T.1 and T.2. The top staff (T.1) contains the vocal line with lyrics in Korean and musical ornaments. The bottom staff (T.2) contains a supporting line, possibly for a second voice or instrument, with its own ornaments. The lyrics are: '우위 어 어 (월)' and '저 (정)' for the first system, and '며 (명)' for the second system. The notation includes slurs, accents, and dynamic markings like 'f'.

Ex. 3.7 [Young-Jo Lee, 월정명 (*Full Moon*)²⁸ mm.2-4²⁹]

3.2 Additional Vocal Techniques

In addition to the previously mentioned vocalization methods, various techniques are used to express a wide range of sounds in traditional Korean vocal music. 시성 *Siseong* (Falsetto Sound),

²⁸Lee Young-Jo, “월정명 (1938) Young Jo Lee 나영수 지휘, 국립합창단 위촉곡 [Full Moon (1983) by Young Jo Lee, conducted by Young-Soo Na, commissioned by the National Chorus of Korea],” Youtube Video, March 16, 2017, <https://youtu.be/3T9pRDzhjA?si=rEgylwmalvaRbXC2>

²⁹Since this piece is measureless, each entrance is considered equivalent to a measure number. Therefore, m.2 denotes the 2nd entrance of the voice part.

is almost identical to the concept of falsetto in Western music and is one of the most accessible vocalization methods for singers. However, training is required to transition smoothly between falsetto and *Tongseong*. For Western music singers, this technique would be similar to smoothly transitioning from head voice to chest voice and starting with falsetto, then gradually shifting to a more nasal sound as the pitch changes. To notate this technique, composers use a marking in a small circle above the note, borrowed from the notation for natural harmonics in string instruments.



Ex.3.8 [Ibid., m.8]

While attempting to produce **탁성** *Takseong* (Husky Sound) from the throat is an option, caution must be exercised as it can harm the singer’s vocal cords. *Takseong*, a prominent characteristic sound of *Pansori* singers, is not a technique that can be learned overnight. This sound is cultivated over an extended period of rigorous training in nature, entailing the hardening of the vocal cords, the development of vocal muscles, and permanent deformation resulting from repeated vocalization.³⁰ Although this characteristic sound is difficult to master authentically, it can be imitated by momentarily producing a breathy sound based on *Tongseong* or by having select singers use vocal fry, whispering, growling, or even shouting to read rhythm. *Takseong* is particularly effective in demonstrating the extensive range of vocal expressions that articulate

³⁰ Ki Hwan Hong, “The Vocalization for Korean Traditional Song ‘Pansori,’” *Journal of The Korean Society of Laryngology, Phoniatrics and Logopedics* 22, no. 2 (2011):[111-114], Korea.

extreme sadness and despair. When used wisely, this technique can add an extra layer of authenticity to the music, enhancing its emotional depth and cultural resonance.

Among the elements of *Pansori*, 추임새 *Chuimsae* (Exclamatory Words) is most closely related to the non-singing sounds of Extended Vocal Technique. *Chuimsae* in *Pansori* primarily refers to the sounds the drummer and the audience make in response to the singer during the performance. This interactive aspect of *Chuimsae* is a crucial performance element, demonstrating that *Pansori* is not a performing art with a ‘closed structure,’ where only the performers create the performance. Instead, it is a performing art with an ‘open structure,’ where the performers and the audience collaboratively create the performance. This participatory dynamic is fundamental to the essence of *Pansori*.³¹ *Chuimsae* predominantly comprises exclamations and natural responses to a singer’s performance, such as spoken sounds, shouts, laughter, or mourning sounds.

As mentioned in the Extended Vocal Technique chapter, composers in Western contemporary music integrate this element improvisationally or with intentional rhythm and lyrics. They have either permitted these elements to be improvised or have deliberately indicated them with rhythm and lyrics through diverse notational methods. For example, speaking sounds have been developed in various ways since Schoenberg’s *Sprechstimme*, with the most popular notation methods being removing the note head or using an ‘X’ marking. *New Choral Notation*, written by Frank Pooler and Brent Pierce,³² categorizes notation methods that can convey various non-singing sounds with numerous examples. This resource can serve as a valuable material for

³¹Kim Ik-doo, “추임새 [Chuimsae],” *Encyclopedia of Korean Folk Culture*, translated by author,

<https://folkency.nfm.go.kr/topic/%EC%B6%94%EC%9E%84%EC%83%88>.

³²Frank Pooler and Brent Pierce, *New Choral Notation* (Walton Music, 1973)

incorporating various *Chuimsae*, enhancing the range and depth of vocal expression in choral music.



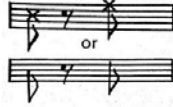



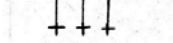
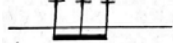
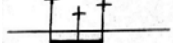


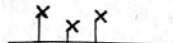
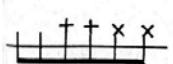
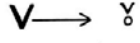
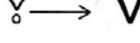



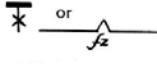
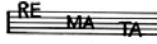
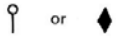



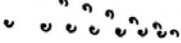



		Page No.
	Sung at approximate pitch	1
	Spoken on assigned pitches	2
	Spoken with inflection according to placement on staff	2 & 3
	Normal speaking voice	4
	Spoken softly and evenly	4
	Falsetto	4
	Murmured as low as possible	5
	Murmured as high as possible	5
	Murmured at various pitches	5
	Spoken as low as possible	6
	Spoken as high as possible	6
	Spoken at various pitches	6
	Gradual transition from one quality of vocal production to another	7
	Progression from voiced to unvoiced sound	7
	Progression from unvoiced to voiced sound	7
	Raise the pitch level of the voice	7
	Lower the pitch level of the voice	7
	The pitch is as high (▲) or as low (▼) as possible	8
	Shouted	9
	Shout indicated syllable	10
	Screamed	10
	Mocking laughter	10
	Laughter	10
	Bright, high pitched laughter	10
	Wailing	11
	Produce voiced sound while inhaling	12
	Whistle and hum simultaneously	12
	Sing M and buzz lips.	13

Fig. 3.5 [Diverse note head style from Frank Pooler and Pierce Brent, *New Choral Notation* (Walton Music, 1973), pp.I-II]

CHAPTER FOUR: SUGGESTIVE APPLICATION TO MULTICULTURAL CHORAL COMPOSITION

Due to the historical development of Korean traditional music notation, which evolved in tandem with the broader trajectory of Korean musical history, interpreting and applying it from a Western music perspective poses significant challenges. The unique characteristics and nuances embedded in Korean musical notation often resist direct translation into the Western system, reflecting deep cultural and theoretical divergences. Despite these complexities, Korean composers have long been committed to preserving and promoting their rich musical heritage. Even in earlier periods, they actively engaged in efforts to bridge the gap between Eastern and Western musical traditions. By incorporating Western notation systems, these composers aimed to make Korean traditional music more accessible and comprehensible to a global audience, thereby fostering a greater appreciation and understanding of its intricate beauty and cultural significance.

To contribute effectively to these endeavors, the author enables traditional Korean vocal music reproduction by actual performers through scores transcribed using Western contemporary music notation. This approach allows performers to interpret and convey the sounds of Korean traditional vocal music accurately, bridging the gap between Eastern and Western musical systems. By translating the intricate nuances of Korean music into a format familiar to Western-trained musicians, this method enhances the accessibility and appreciation of this rich musical tradition. In support of this effort, a summary chart of the terms, symbols, and descriptions discussed in the previous chapter has been compiled and is available in the appendix.

4.1 *Me-Na-Ri* (2005) by Hyo-Won Woo

Me-Na-Ri was inspired by the long tradition of 아리랑 *Arirang*, the traditional folk song, 경상도 민요 *Gyeongsang-do Minyo* in Korea. 경상도 *Gyeongsang-do* was one of the Eight Provinces of *Joseon* Korea,³³ located in southeastern Korea. *Gyeongsang-do* folk songs are characterized by their robust and resolute melodies, typically revolving around a core set of constituent notes—Mi, Sol, La, Do, and Re. The distinctive 4th and 3rd relationship of Mi-Ra-Do is central to their harmonic progression.³⁴

The title *Me-Na-Ri*, which refers to 메아리 *Me-ari*, meaning ‘echoes’ in Korean, suggests the choir be divided into three different groups at a distance, providing a spatial sonic experience by echoing opposing choirs. The composer Hyo-Won Woo employs various musical elements from Korean traditional music, mainly centered around the 메나리 토리 *Me-Na-Ri To-ree*.³⁵ Within this framework, the judicious application of the *Pansori* singing method, as mentioned earlier, not only authentically unveils sections utilizing traditional Korean music as source material but also functions as a crucial element in articulating diverse sound textures.

³³Joseon was a dynastic kingdom of Korea that lasted just over 500 years.

³⁴“경상도 민요 [Gyeongsang-do Minyo],” *Encyclopedia of Korean Culture*, translated by author,

<https://encykorea.aks.ac.kr/Article/E0072818>.

³⁵“*Me-na-ri To-ree* is a variant of La-modes that Sol is not included in the ascending line and functions as a passing tone in the descending line from La to Mi, and Re is often used as the front ornament for Do. *To-ree* can be likened to a mode within the framework of Western music theory. However, it encompasses characteristics, including tonal structure, functional tonality, and *Sigimsae*. The designation of “region name + *To-ree*” or “music name + *To-ree*” represents the predominant format of *To-ree*.”

In-gyo Bae, “Me-na-ri To-ree.” *Encyclopedia of Korean Folk Culture*.

<https://folkency.nfm.go.kr/topic/detail/6221?pageType=search&keyword=%EB%A9%94%EB%82%98%EB%A6%AC%ED%86%A0%EB%A6%AC>

73 Sop. Solo A - a - - - a -

77 a - ri - ra - - ng go-gae go - gae - - ro - - - na-reul neom-gyeo - ju - - - ge

Ex.4.1 [Hyo-Won Woo, *Me-Na-Ri*, mm.73-81]

At measures 73 and 75, the composer utilizes decorative notes as *Sigimsae* and places the accent on the first note in measure 73. As highlighted in the section on *Kkeokneun-mok* (Bending Voice), placing an accent on the embellishment is a fundamental performance practice in Korean traditional singing techniques. The suggestive performance practice in this solo section is that the soloist can start with a straight tone and then transition to a vibrating sound before singing two short preceding ornamentations. Utilizing a straight tone can be maximized by naturally overlapping the beginning of the solo with the previous section, where the echo sound still lingers. For Western music singers, who have typically trained to emphasize the principal note rather than the embellishment, quickly singing the ornament and then adding an accent can cause intonation issues and cracks. Adding an embellishment after the wide vibrato and accentuating the first decorative note will allow for a more natural connection to the sound, making the accent effect more pronounced and effective. This approach helps maintain pitch accuracy and ensures the smooth integration of traditional Korean singing techniques with Western vocal practices.

At measure 81, the composer incorporated specific wave-shaped notation to depict one of the *Sigimsae* called 요성 *Yosung* (Vibrating Sound). Since *Yosung* is one of the *Nonghyun*, akin to the vibrato technique in Western music, *Tteoneun-mok* can be utilized here. However, to maximize the effect of *Yosung*, it is suggested that the pitch between E and D# be sung slowly by alternating, gradually increasing the speed, and then concluding with E using *Pyeong-mok*.

Notably, after this solo part, the Alto section sings an E with the D natural *Sigimsae*. Slowly changing the pitch from D# to E during the solo part will provide contrast and consistency simultaneously, enhancing the overall musical texture and coherence. Since this section is completely *a cappella*, additional *Sigimsae* can be optional. Features such as turn embellishments or sliding sounds can be inserted depending on the singer's capabilities and the performance context. These additional elements can enhance the expressive quality of the piece, allowing for a more personalized and nuanced interpretation.

Ex.4.2 [Ibid., mm.73-81, inserted ornaments and graphic notation]

The concept of this solo part can be extended to the independent melodies of each part that appear from measure 82 to measure 108. Various interpretations can be made using the aforementioned techniques.

82 Andante (♩ = 80)

*S

(All groups)

*A

A - ri - rang - - - a - ri - rang a - ra - ri - - - yo -

86

(All groups)

A - - A

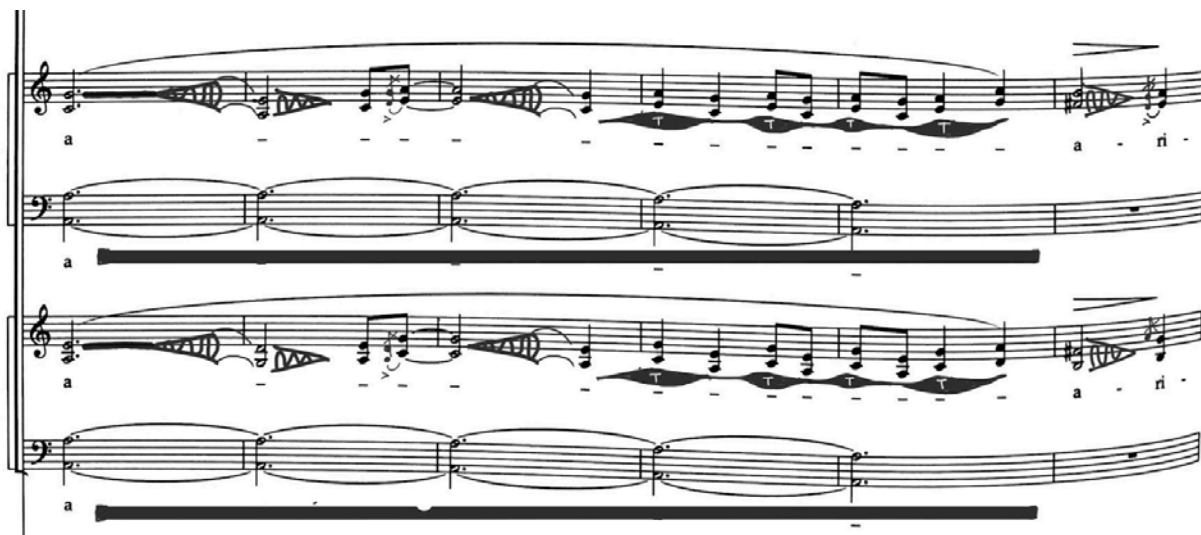
A - ri a - ri a - ri a - ri - ra - ng a - ra - ri - - - yo - A

(All groups)

A - - a - a - - a a - -

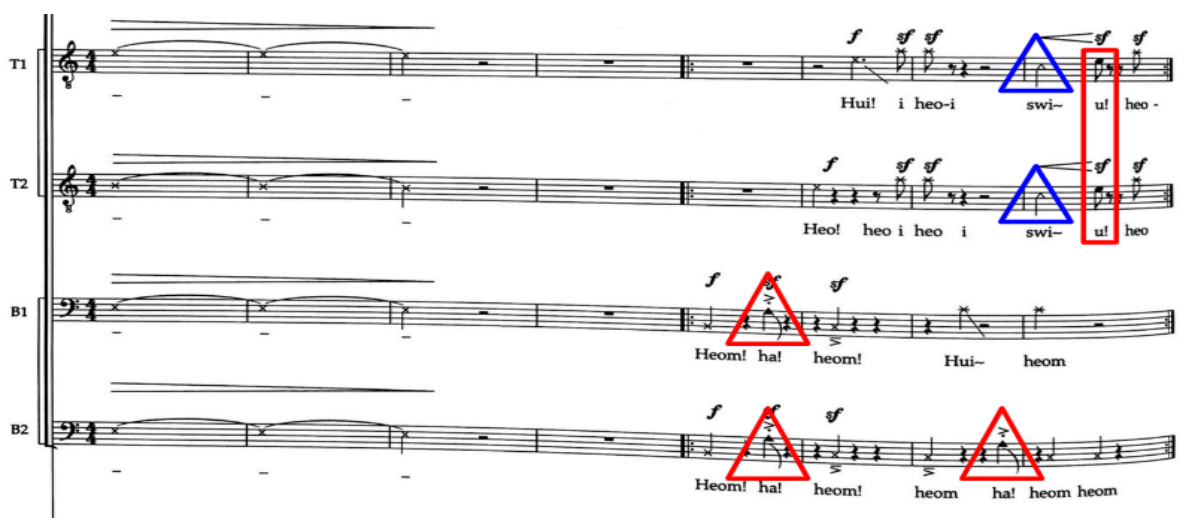
Ex.4.3 [Ibid., mm. 82-89, edited and inserted ornaments and graphic notation]

As previously mentioned, *Sigimsae* in the choir section must be executed without compromising the content and harmony of the music. Although the emphasis is on creating *messa di voce* shapes using *Pyeong-mok* and *Tteoneun-mok* for long notes, applying this technique to long notes in the tenor and bass parts spanning five measures is rather inappropriate. It can interfere with the movement of the upper parts. In such cases, singing with a consistent straight tone with intensity is more effective in highlighting the open intervals, the various *Sigimsae*, and the *Tongseong* of the treble parts. This approach ensures that the intricate details of the music are preserved while maintaining the intended harmonic balance.



Ex. 4.4 [Ibid., mm.17-22, inserted graphic notation]

Various *Chuimsae* can be found starting at measure 124, which begins with the continuous 16th note rhythm of the Korean drum. The composer has employed various markings to convey different types of sounds. In this section, the composer used various note head shapes, such as an uncolored triangle to express *Siseung* (Falsetto Sound) and a colored triangle note head to indicate shouting, to signify the momentary *Takseong* (Husky Sound).



Ex. 4.5 [Ibid., mm. 124-131, marked with triangled note heads and general note heads]

It is important to note that a general note head marked at a specific pitch does not necessarily mean that the pitch is to be sung. Instead, the general note head is used to distinguish between unvoiced and voiced sounds. This distinction must be understood by reading the context of the overall music.

The author suggests that this entire section, from measures 124 to 149, be performed solely with *Chuimsae*. Understanding the correlation between rhythm and sound is crucial in this context. Particularly, the sections where the same rhythm is spoken at different times highlight the *Chuimsae*'s representative qualities, such as call and response.³⁶ Leading and responding with the same dynamics and articulation or expressing the responding part with increasing energy can create a significantly more dynamic effect. Additionally, the successive use of 16th notes and quintuplets expresses the increasing speed through segmented note values. Instead of producing sounds strictly according to the written rhythm, emphasizing the aspirational sounds of 'Sha' and 'Shi' by repeating them will enhance the overall impact of this phrase.

³⁶"In music, call and response is a technique where one musician offers a phrase and a second player answers with a direct commentary or response to the offered phrase. The musicians build on each other's offering and work together to move the song along and create a sound that's inventive and collective."Samantha Meazell, "Call and Response: The Sound of Collaboration." ISKME.. <https://www.iskme.org/index.php?q=our-ideas/call-and-response-sound-collaboration>.

132 *f*
 A-ri a-ri a-ri a-ri a-ri a-ri
 Leung!-
 sha sha sha sha sha sha sha sha sha

sfz
 Leung!- -

sfz
 sha sha sha sha sha sha sha sha sha

ff
 Sseu-risseu-ri sseu-ri sseu-ri sseu-ri sseu-ri sseu-ri

Ex. 4.6 [Ibid., mm. 132-135, changed the note heads and dynamic, and inserted the sliding marking]

The composer utilized the same rhythm and text for three measures with repetition and marked *ad libitum* with *poco crescendo* for measures 145 to 149, allowing the entire chorus to speak an identical rhythm and then grow into improvised sounds. In this improvisational section, a zigzag-shaped graphic notation was added to provide singers with a visual cue.

142 *sf* *poco cresc.* *ad lib. poco cresc.*
 Heo-ya ha-! heo-ya ha! ha! hui-! heo-ya heo-ya heo-ya

sf *poco cresc.* *sf* *ad lib. poco cresc.*
 Heo-ya ha-! heo-ya ha! ha! hui-! heo-ya heo-ya heo-ya

sf *poco cresc.* *sf* *ad lib. poco cresc.*
 Heo-ya ha-! heo-ya ha! ha! hui-! heo-ya heo-ya heo-ya

sf *poco cresc.* *sf* *ad lib. poco cresc.*
 Heo-ya ha-! heo-ya ha! ha! hui-! heo-ya heo-ya heo-ya

sf *poco cresc.* *sf* *ad lib. poco cresc.*
 Heo-ya ha-! heo-ya ha! ha! hui-! heo-ya heo-ya heo-ya

sf *poco cresc.* *sf* *ad lib. poco cresc.*
 Heo-ya ha-! heo-ya ha! ha! hui-! heo-ya heo-ya heo-ya

sf *poco cresc.* *sf* *ad lib. poco cresc.*
 Heo-ya ha-! heo-ya ha! ha! hui-! heo-ya heo-ya heo-ya

(Jing) first time *ad lib. poco cresc.*
 (Jing) second time

Repeat of mm. 142-144 added in this second edition.

Ex. 4.7 [Ibid., mm. 142-149]

The author particularly encouraged singers with little experience in improvisation or those unfamiliar with *Chuimsae* to avoid making random sounds. Instead, it is suggested that specific rhythms and lyrics be designed during the rehearsal process using previous sections' rhythms and *Chuimsae*. The repetition of words and short-valued rhythms from the preceding part already possesses a driving force to increase intensity. By gradually increasing the overall speed and culminating all sound with a long shout at the end, this combination of *Chuimsae* can effectively

build momentum and heighten the overall dynamic energy of the performance. Creating a dramatic conclusion and apex at measure 149 generates a contrast effect between this culminating section and the following section, thereby amplifying the overall expressive impact of the performance.

This approach draws inspiration from composer Hyo-Won Woo's previous work, *Gloria*, a piece composed in 2002. The composer expressed the process of building up sounds using graphic notation.

The image displays a musical score for a section titled "Christe, Christe, ... etc." The score is divided into three main parts:

- Graphic Notation:** At the top, a vertical staff labeled "All" contains a series of wavy, overlapping lines that increase in density and amplitude from left to right, representing the gradual buildup of sound. Below this, the text "Christe, Christe, ... etc. poco cresc. ca. 14 seconds" is written.
- Vocal Parts:** Below the graphic notation, there are three vocal staves:
 - (2 sop.):** Two soprano voices, starting with a piano (*p*) dynamic, singing "Je - su! Chris - te!".
 - (Chorus):** A chorus part, starting with a fortissimo (*ff*) dynamic and including glissando (*gliss.*) markings, singing "Je - su! Chris - te!".
 - (Bass):** A bass part, starting at measure 43 with a piano (*p*) dynamic, singing "Chris - te!".

A footnote at the bottom reads: "A few voices enter one by one, each at own tempo chanting 'Christe,' then the rest of the chorus enters freely chanting 'Christe,' gradually building dynamic and intensity."

Ex. 4.8 [Hyo-Won Woo, *Gloria*, mm.36-44]

The composer expressed a variety of vocal textures by using one long line alternately with angular and rounded wave shapes and achieved a sporadic effect by inserting short lines in between. She depicted high and low pitches by varying the height of the lines and setting the points where each line touches to convey the tension formed as sounds collide with each other.

The image shows a musical score for the piece 'Me-Na-Ri' by Hyo-Won Woo, measures 142-146. The score consists of six staves of music. The lyrics are: 'Heo-ya ha-l! heo-ya hal hal hui-l! heo-ya heo-ya heo-ya'. The score includes dynamic markings like 'poco cresc.' and 'f'. There are also phonetic notations: [ari], [s-sʰʌri], [rʌ-----j], [ʰʌi], and [hʌi hʌi hʌi]. Overlaid on the score is a large, stylized graphic notation. It features several wavy lines of varying heights and lengths, a dashed line, and a large triangle-shaped whole note with a fermata at the end. The graphic notation is positioned to the right of the musical staves, with some lines extending over the staves.

Ex.4.9 [Hyo-Won Woo, *Me-Na-Ri*, mm.142-146, edited and inserted graphic notation]

In the suggestive graphic notation, the shape of each line visualizes the repeated sound pattern of each part. Consecutive 16th notes are represented by short wave shapes, while sounds with longer durations use relatively long lines. Additionally, a short curly shape is used in the bass part to visualize the “throwing motion” of the [hʌi] pronunciation. The final large triangle-shaped whole note with fermata employs a note head with a shouting sound effect, previously used by the composer. This symbol is placed prominently to maximize the visual impact of the graphic notation rather than notating each part separately. The convergence of each line imitates the shape used by the composer in *Gloria*.

OBSERVATION AND REFLECTION

The comprehensiveness of the term Extended Vocal Technique continues to expand, encompassing a wide range of vocal techniques beyond *bel canto* singing. This study also leverages the broad scope of EVT by including *Pansori* singing within its framework, thereby making it more accessible to a more significant number of musicians. However, even as this research classifies *Pansori* singing under EVT, allowing singers to learn techniques, questions about authenticity persist.

Composers utilizing Extended Vocal Techniques today often provide a variety of audio and video materials to enable conductors to replicate the sounds more readily. The availability of these diverse media resources undeniably enriches the accessibility and depth of the performance experience. Furthermore, the advancement of multimedia technologies, coupled with dedicated efforts to preserve and perpetuate cultural traditions globally, has facilitated learning traditional singing techniques via diverse media platforms without needing to visit the countries of origin in person.

On the other hand, the proliferation of audiovisual materials may inadvertently dilute the essence of Extended Vocal Technique, an evolving concept centered around exploring diverse sounds. While such materials offer valuable resources for learning and understanding traditional singing techniques, they can also limit creative interpretation and hinder the exploration of new sounds through experimentation. Therefore, it is of utmost importance for conductors to determine the appropriate applicability of these techniques. This necessitates thorough research, comprehensive analysis of various resources, and careful assessment of singers' capabilities. Such

meticulousness ensures that the integrity of the technique is maintained while adapting it to diverse musical contexts.

In an email exchange between the author and composer Young-Jo Lee he stated, “In the context of artistic expression, the act of exposing and establishing one’s self should not be driven by egotism or superiority. Instead, it should naturally emerge and evolve through genuine artistic development. The emphasis on individuality and collective identity can often be obstructed by contemporary perspectives, as the pursuit of modernity frequently results in the erosion of authentic self-expression.”

The conflict between innovation and authenticity is a persistent issue in multicultural or crossover art forms. A comprehensive approach is necessary to reconcile these two quintessential qualities and ensure the combinational integrity of the art form. This involves rigorous cultural immersion and education to understand the historical and contextual backgrounds of the incorporated traditions. Collaborative creation with artists from the originating culture can ensure respect and retention of essential elements. Establishing ethical guidelines for cultural borrowing, along with ongoing reflection and adaptation based on feedback from cultural communities and peers, is crucial. Additionally, documenting and contextualizing innovations aids in audience understanding and appreciation. By integrating these strategies, artists, and scholars can effectively balance innovation with authenticity in multicultural and crossover art forms.

CONCLUSION

The concept of including traditional singing techniques in Extended Vocal Technique is obviously agreeable as it diverges from *bel canto* singing. Specifically, the *Pansori* singing technique can be recognized as an EVT based on the uniqueness of the sound itself, even without considering its artistic and cultural value. Furthermore, the distinctive sound of *Pansori* can be effectively conveyed to Western musicians through various existing graphic notations. This technique is not beyond the reach of singers; it can be mastered through exploration and experimentation with the sounds they already possess.

Studying and exploring ‘new’ sounds are essential to scholarly engagement within musicology and musical practice. Continuous dialogue between composer and performer, coupled with the ongoing refinement of notation, is imperative in broadening the scope of EVT and nurturing a rich spectrum of sonic expressions. Performers must infuse their renditions with creative interpretations, drawing upon diverse resources and infusing vitality and expression into the notated symbols. At the same time, composers must persistently explore pioneering notation methods designed to encapsulate and communicate the vast sonic possibilities inherent in EVT.



As scholars and practitioners immerse themselves in this process, they contribute to the ever-expanding lexicon of musical creativity and scholarly discourse. Moreover, such endeavors enrich our understanding of the intricacies of musical composition and performance, fostering a deeper appreciation for the diversity of musical expression across cultures and epochs.

In this study, to provide more accessible information to Western musicians, vocalization methods including *Tteoneun-mok*, *Kkeokneun-mok*, and *Pyeong-mok*—concepts somewhat analogous to Western music—were introduced based on the fundamental vocalization of *Tongseong*. However,

research into the various vocalization methods of *Pansori*, and by extension, traditional Korean vocal music, must continue. 성음 *seong-eum* (Vocal Tone) of *Pansori* categorizes the myriad of sounds produced with the mouth, with countless variations in timbre and sound quality. In Western contemporary music, categorizing types of EVT has been an active area of research by various scholars since the early 21st century, and similar efforts can potentially align with *Pansori*'s vocal tone classification methods. Categorizing EVT using *Pansori*'s *Seong-eum* would be another cross-cultural endeavor, allowing for a richer exchange of techniques and ideas between musical traditions.

Lastly, this study expects future research to consider incorporating singing techniques from other cultures, such as Chinese traditional singing and Indian Hindustani music, to broaden the spectrum of vocal techniques. This inclusive approach will enhance the diversity and richness of the musical repertoire and foster cultural exchange and mutual respect across global communities.

APPENDIX – APPLICATION OF *PANSORI* SINGING TECHNIQUE IN WESTERN MUSIC

<i>Pansori</i> Singing Technique	Corresponding Concept in Western Music	Suggested Notation
통성 <i>Tongseong</i>	Nasalized Sound	
Producing nasal sounds with a wider mouth opening with momentarily increased vocal cord friction		
떠는목 <i>Ddeoneun-mok</i>	Vibrated Sound	
Vibrate the sound with a slower speed and wider pitch range by modifying vowel sounds through jaw movements		
꺾는목 <i>Kkeokneun-mok</i>	Decorated Sound	Embellishment notation
Creating an ornamental sound by lowering the pitch after a higher note, similar to a grace note		
평목 <i>Pyeong-mok</i>	Straight-tone Sound	A straight line with varied thickness
Producing a straight tone with a nasal quality without vibrato		
시성 <i>Siseong</i>	Falsetto	Circle-shaped marking above the note (harmonics for String instruments)
Since <i>Tongseong</i> is conventionally following after <i>Siseong</i> , starting with falsetto and transitioning to a nasal sound or making sound from head voice to chest voice		
탁성 <i>Takseong</i>	Husky Sound	EVT notation for each sound
Utilizing sporadic vocal fry, whispering, growling, and shouting		
추임새 <i>Chuimsae</i>	Exclamatory Words	EVT notation for each sound
Using various non-singing sounds for exclamatory effect		

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