A Study of Korean Diction for Singers

by

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A Lecture Document

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INTRODUCTION

An accurately written representation of Korean diction has been in my thoughts since my study at Hanyang University in Seoul, Korea. While studying Italian, English, French and German diction, I came to realize that no manual for Korean diction existed. Originally, I wanted to write a Korean diction manual for Korean singers as my master's thesis. While that was never accomplished, that idea has served as the impetus for this document.

This lecture document is A Study Korean Diction for Singers. Such a manual can be useful to Western singers who wish to explore Korean art song. Western style Korean art song has a history of less

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than one hundred years. That period seems insignificant considering that Korea has 5,000 years of cultural history and 3,000 years of music history. There are, however, a great number of Korean art songs, choral works, and even operas composed in the Western music tradition.

Even though the quality of much of this music is superior, these works are not well known outside of Korea. One reason may be that there is no manual of Korean diction. Fortunately, there are some dissertations and theses on topics related to Korean diction.

Due to the uniqueness of the Korean language, there are many technical difficulties in using the International Phonetic Alphabet (IPA). Previous studies have had to rely on the IPA and the McCune-Reischauer Romanization for Korean pronunciation. Although I appreciate these achievements, I find their work confusing.

My solution has been to rely on standard symbols, IPA, with some altered symbols for Korean sounds that are impossible to express using standard IPA. For some letters that are difficult to express in IPA, I used three additional symbols for IPA; ['] for certain

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non-plosive consonants [1] along with an explanation, ["] for stopped and not really pronounced consonants, and [∪] for liaison. For a better understanding of Korean pronunciation, this manual compares Korean with English, German, French and Italian.

Although learning to speak and understand Korean is not an easy task, reading Korean is easier because it is a phonetic language. There are some exceptions due to liaison, progressive assimilation of consonants and vowel gradation. Non-Korean speakers may be overwhelmed by the characters in the Korean alphabet. After learning all 40 characters and the basis for combining them, one should be able, with proper effort, to read Korean.

Ideally, one should understand basic Korean grammar in order to pronounce Korean correctly, but grammar is beyond the scope of this lecture document. This study includes guides for accurate pronunciation. It also includes example songs of selected prominent Korean composers set in IPA. The lecture demonstration will provide a brief introduction to the Korean alphabet, and selected Korean songs have been chosen to demonstrate the pronunciation.

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[1] These consonants are usually in between consonants and used as bahtchim. (*bahtchim* will be dissused on page 20.) Because of the next consonant, the bahtchim has a hint of pronounciation without completion.

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I also include a cassette tape in which correct Korean pronunciation is demonstrated. Korean song texts provide the basis for illustrating the correct pronunciation of the language in the paper and lecture demonstration.

There is very little information available on the lives and works of most Korean composers. Isang Yun and ByungDong Paik are exceptions. Few actual dates of composition are known, consequently I have relied on those dates provided by HyonMyong O[2].

Unfortunately, Korean singers also have diction problems with their own language just as all singers have with their native tongues. I hope this study can become the basis for correct Korean diction for singers.

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[2] O, p. 109. Hyon-Myong O (1924-): Korean singer (baritone-bass), writer, opera director, and educator.

PART I : KOREAN LANGUAGE AND MUSIC

A. Background

Achieving proper pronunciation, including correct accentuation, is among the greatest challenges in learning any foreign language. One of the main difficulties concerns the correct use of tongue and teeth. Some languages, Korean among them, require positions of the mouth and tongue that may be unfamiliar to singers who are accustomed to speaking and singing Western languages. Yet, there are some characteristics shared by Korean and

some Western languages. I will examine their similarities and dissimilarities by comparing and contrasting them.

It is common practice to use *Hoch Deutsch* for German classical singing, and British English for the singing of most English classical pieces. Although there are no such "high" or "low" language distinctions applied to Korean singing, there should be some guidelines for consistent pronunciation.

It is not uncommon for singers to fail to make audiences understand their mother tongue when it is sung. As in all languages, range and pitch concerns frequently make Korean sung texts difficult to understand. Korean songs may be more difficult to sing or understand because for two main reasons: 1) they contain so many final consonants, making it harder to sing with a legato line; 2) Korean consonants are generally much softer than those of Western languages, which makes it harder to sing with correct pronunciation without exaggeration.

For non-Korean speakers, learning the Korean alphabet itself can be a challenge. Once this is accomplished, reading Korean is less

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daunting. It is because Korean is a phonetic language[3] and the

Korean alphabet system is scientific[4].

A word is formed with an initial consonant (single, double, or

silent ㅇ [5]), a medial vowel, and a final consonant[6] (single, some

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[3] Some lniguistics argue that *Hangul* is a pictographic language which was derived from Chinese characters. (Hoyt, p. 23).

[4] "Hunminjongum was unique in many respects.... First, it was based on the articulatory phonetic theory. That is to say, the shape of the basic letters was modelled [sic] on the actual shape of the articulatory organs [sic] involved in pronouncing the sounds

represented by the letters. For instance, the letter ㄱ [g or k] represents the velar sound since it resembles the shape of the tongue blocking the 'throat'; the letter ㄴ represents the lingual sound or dental/ aveolar sound in modern teminology since it resembles the tongue

touching 'the upper jaw', i.e., upper teeth or teeth ridge; and the letter ㅁ represents the labial sound since it resembles the shape of the lips, etc. In this manner the five basic letters were established and the twelve remaining consonant letters were derived by adding to each of the five basic letters one or more additional stroke [sic] or symbol [sic] which indicated other phonologically relevant phonetic features or different manners of articulation at homorganic points of articulation. The eleven vowel letters were likewise

formulated on the basis of phonetic observations, of which three letters, | [^ or)], — [i

or ui] and | [i] were taken as basic and the eight remaining vowel letters were derived by different combinations of the three basic letters. (The first of these three basic letters has been discarded in the modern orthography.) Secondly, Hunminjongum, although formulated on a purely phonetic basis, was a phonemic alphabet in its actual application. And there is sufficient evidence (e.g. the recognition of three positions, initial, medial and final, in the syllable and the statements concerning the distribution of sounds at the three positions of a syllable, etc.)......The third characteristic of Hunminjongum is found in the spelling principle decreed by the king, according to which letters were to be combined, in accordance with the prescribed rule, into syllable blocks and not in a linear succession as in European languages......For instance, syllables like /mag/ 'certain' and /nun/ 'eye' would be arranged in actual writing as follows:

/mag/ma : 막   < ㅁ = m, ㅏ = a,   ㄱ = g
      g
/nun/ n : 눈   < ㄴ = n, ㅜ = u,   ㄴ = n ".
      u
      n   (Lee, pp. 2-3)

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[5] ㅇ does not have any sound value when it is used in the initial position.

[6] Some words are formed without a final consonant.

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double or compound). These final consonants are called *bahtchim*[7].
A final consonant may or may not occur. The order of writing and
reading a word is from left (consonant) to right (vowel) and from top
(consonant and vowel) to bottom (final consonant). There are six
organizational structures[8] in written Korean. They are:

Type I | 1 | 2 | ex: 다리 [da ri] (leg, or bridge)

ㄷ + ㅏ   ㄹ + ㅣ
[d]   [a]   [r]   [i]

Type II | 1 |
          | 2 | ex: 우수 [u su] (a premium, rainwater,

                              predominance)

ㅇ silent   ㅅ [s]

+ ㅜ [u]   + ㅜ [u]

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7. More information is on page 20.
8. These diagramatic ideas are from 'Korean fonts' by S. Todd Stubbs and Sol Yang Hwan
via internet. (See also appendix for writing Korean Alphabet Chart)

Type III

ex: 은둔 [ən dun] (hermit)

   ㅇ   silent   ㄷ   [d]

+   ㅡ   [ə]   +   ㅜ   [u]

+   ㄴ   [n]   +   ㄴ   [n]

Type IV

ex: 양말 [jaŋ mal] (sock(s))

   ㅇ + ㅏ   [ja]   ㅁ   [m] + ㅏ   [a]

+   ㅇ [ŋ]   +   ㄹ   [l]

Type V

ex: 괴짜 [gwe tsa] (an odd person)

    [g]

+   ㅗ   +   ㅣ   ㅉ   [ts]   +   ㅏ   [a]

       [we]

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Type VI ⬚⬚ ⬚3 ⬚4 ex: 광장 [gwaŋ ʒ'aŋ] (plaza, big open space)

ᄀ [g]

+ ㅗ + ㅏ   ㅈ [ʒ'] + ㅏ [a]

[wa]

+ ㅇ [ŋ]   + ㅇ [ŋ]

"Although the *Hangul* system of writing is very simple, it is not easy to devise a consistent system of spelling out the words of the language. That is because the sounds of words depend on the words around them."[9] Therefore, in order to understand this system, one needs to be aware of the grammar rules related to pronunciation.

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[9] Matin, p.7.

From among the nine main dialects in South and North Korea, I will limit this study to the "standard Korean (*Pyojoonmahl*)"[10] spoken in schools and newscasts. The Grand Korean Dictionary published by Kumsung Publishing Co. defines *Pyojoonmahl* as "the language used by educated people in the Seoul area". Unlike Western languages, standard Korean has flat intonation and the accent is usually on the first syllable. While the standard Korean is monotonic, all other dialects have severe inflections. The exception would be sentences ending in the form of a question where, as in English, the pitch rises.

I have consulted with singers, both native and non-native Korean speakers, for this study to compare and describe the physiology of diction. This study will be a help in a bridge of understanding between the Korean and Western culture.

B. A Short History of the Korean Language and Music

1. The Korean Language

The Korean language originated from the Altaic region of Eurasia. Korean is related to the Turkish, Mongolian, and Japanes

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[10] Kim, p. 2740.

languages. Even though Korea is closely related to China geographically, culturally, and politically, their languages are totally different. Koreans still use Chinese characters and terminology despite the fact that the Korean alphabet and grammar are different from Chinese.

2. The Invention of the Korean Alphabet

Hangul, the Korean alphabet, was invented in 1443 by six scholars of the Royal Academy of Chiphyonjon, established by the fourth king of the Yi-dynasty, King Sejong (1418-1450). At first Hangul was called as *Hunminjongum*, which means, "the right sounds to teach the nation". Its name was changed to *Hangul* by Sikyong Joo in 1910.[11]

Before *Hangul* was invented, Korean borrowed Chinese characters for wtitten communication. Chinese characters were not only difficult to learn, it was also impossible for them to express Korean idioms. They could not express accurately the sounds of the Korean language because Chinese writing and phonologic structures

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[11] Martin, p. 6.

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are very different from Korean. As a result many common people were illiterate.

Sympathizing with the predicament of the common people, King Sejong ordered the six scholars in the Royal Academy of Chiphyonjon [RAC] to invent a new Korean alphabet that would be easy to learn and followed the sounds of the spoken language. In the preparation of this alphabet the RAC studied speaking voices as well as singing voices. The scholars were even sent to foreign countries to study the foreign sounds so that the new alphabet could transcribe any language completely. Since the King was very much interested in music and art, he included Yeon Park, the chief of the Royal Academy of Music, as one of the scholars in the RAC.

The first book written in *Hangul* was a didactic cycle of poems, 용비어천가 [joŋ bi ʌ tʃʌn ga] "The Songs of the Dragons Flying to Heaven", written in 1446.

3. The Uniqueness of Korean Diction

There are no nasal[12] sounds in Korean. There are no words

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[12] There is [ŋ] in Korean, but it is not a physical nasal sound.

beginning with 'l' or 'r'. For that reason people still make mistakes

pronouncing 'l' as 'r' or vice versa, although Korean people can

distinguish and pronounce both 'l' and 'r'.

Korean is an unaccented language. Yet, in general, native

speakers put accents on the first syllables of words. There are no tone

changes except for emphasis or in interrogatives.

Similar to French and Italian, the Korean language frequently

employs liaison and elision. When ° [iən] appears as the initial

syllable, and is appended to a syllable with a final consonant, that

consonant shifts to become the onset of the second syllable[13] (e.g.,

팔 [pal], 을 [əl], but 팔을 [pa rəl]). The pronunciation of the

consonant may change slightly with this shift.

4. A Short History of Korean Music

Korean culture is 5,000 years old, and its folk music and dance

have been practiced for 3,000 years. "The earliest literary source on

Korean music is the chapter on Korea in the *San-kuo* (The history of

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[13] Martin, p. 29.

the Three Kingdoms) by Chen Shou (297 A. D.)."[14] Culturally and politically, China had the greatest influence on Korea until the late 19th century. Chinese ritual music (*A-ak*) was introduced to Korea about 1116 A. D. It includes Confucian temple music and music for the shrine of royal ancestors[15]. Since then, both native Korean music, *HyahngAk*, , and Chinese music co-existed and developed into a new traditional Korean music[16].

Korean traditional art songs can be divided into four genres by the style of singing: 1) *GahSah*, narrative song; 2) *GahGok*, lyric song; 3) *ShiJo*, short lyric song; 4) *PahnSoRi*, an epic song. These later were to influence Korean music composed in Western style.

The first Korean music written in Western style was for band. It was written during the end of Yi dynasty in the late 19th century. Christian hymn tunes, first introduced into Korea by missionaries around 1885, became the basis of the secular song form *Chang-Gah*. These secular songs gave expression to patriotic feelings and later resistance to Japanese imperialism. The first Western style Korean

[14] Lee, Hye Gu. p. 319.

[15] Feliciano, p. 34.

[16] "While the main elements of music in Western music are melody, rhythm, and harmony, melody, rhythm, form, and improvisation are the four main elements of Korean traditional music. As in Western music, one octave in Korean music is divided into twelve half steps. However, the pentatonic scale is mainly used for Korean music while the heptatonic scale is used for Chinese music." (Song, p. 634).

art song, *BongSunHwa*, "Balsam Flower", was written in 1919 by
Nahn-Pah Hong.

Two main types of classical music exist in Korea[17]: Korean
National Music[18], *GugAk*, and Western Style Music, *YahngAk.* After
Korea started adopting Western culture in the late 19th century,
Korea did not have much opportunity to develop music expressing its
own style. Therefore, compositional styles in the early 20th century
still show a mixture of Classical and Romantic music. Changes in
society and the political climate were also reflected in changes of
compositional styles. Stylistic changes also can be seen in poetic
choices.

The first period extends from the first Western style music
(around 1890) to the time of Korea's independence (1945). In this
period, song texts tended to be patriotic, showing resistance against
Japanese Imperialism. These songs expressed the sorrow of the
people who had lost their country. The second period directly follows
the Korean independence (1945) until the Korean War (1950-53).
During this short period, musicians tried to write music that showed

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[17] Limited to South Korea in this paper.
18 Korean National Music can be divided into two categories: court music and folk music. Both can be instrumental or vocal.

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no involvement in politics. After the Korean War post-Romanticism
became the main compositional style. The term 'Modern' was first
used by UnYoung Nah in his song, "Ninety-nine Sheep" written in
1952. From this point on atonality was increasingly used in
composition. [19] Even after independence and the end of the Korean
War, there were many poems and songs dealing with social and
political issues. Their texts increasingly expressed frustration
toward the military government and the bourgeois.

A Korean musicologist, Dr. GahngSuk Lee, has done extensive
research on this subject. GahngSuk Lee observes three generations[20]
of composers during this time, each with their own style
characteristics. The fisrt generation (1890-1945) wrote music in
simple major and minor scales. Composers practiced writing in
Western musical style of the 18th and 19th centuries. The main
composers are NahnPa Hong, SungTae Kim, DongJin Kim,
HungRyul Lee, et al.

The second generation (1945-1950s) composers attempted to
escape the old style, and create new and advanced techniques. Their

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[19] GahngSuk Lee, p. 306.

20 Ibid., p. 293-314.

music is more modern, and 20ᵗʰ century style atonality was introduced

and practiced. The composers are ByungDong Paik, SukHee Gahng,

YongJin Kim, JeongGhil Kim, JaeYeol Park, HaeJoong Yun, In Yong

Nah, In Chan Choi, JeonMook Kim, JoonSahng Park, DongSun

Choi, Mahn Bahng Lee, OoSahng Im, JongGoo Lee,...et al.

The third generation (1960-1980s) of the composers mainly tried

to combine the modality and music ethics. It was partialy a

Nationalistic movement. The composers are GunYong Lee,

ByungEun Yu, SungHo Whang, JoonIl Gahng, TaeYong Jeong,

YoungHan Huh,...et al.

Korean Art songs with Korean traditional rhythms in

compound meters were often written, usually 6/8, 9/8, or 12/8,

written in the 50s and 60s (e.g., Isang Yun's early five

songs,ByungDong Paik's *'GahngGahng Suwol Lae,'* DooNahm

Cho's *'Seh Tah Ryung'*,....et al.). However, some songs are written

with mixed meters, or entirely unmetered, as well as introduced

atonality (e.g., ByungDong Paik's 'Swamp', YoungSuh Choi's

'ChooUk' ,.....et al.).

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The Korean alphabet has 21 vowels and 19 consonants: 8 single

vowels and 13 semi-vowels, and 14 single consonants and 5 double

consonants. Korean words are formed with a consonant plus a

vowel, but sometimes there is an extra final consonant included to

form a word (*bahtchim*)[21]. All 14 single and 2 of the 5 double (ㄲ and

ㅆ) consonants can function as a *bahtchim*, and additionally 11 more

possible final compound consonants exist.

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[21] *bahtchim*: a final (consonant or consonant cluster) on the end of a Korean orthographic syllable. (Kim, p. 714.)

A. The Vowels

Pure vowels

Hangul		IPA	
1.	ㅏ	[a]	
2.	ㅓ	[ʌ]	
3.	ㅗ	[o]	
4.	ㅜ	[u]	
5.	ㅡ	[ə]	
6.	ㅣ	[i]	
7.	ㅔ	[e]	
8.	ㅐ	[ɛ]	

Semi-Vowels

		IPA
1.	ㅑ	[ja]
2.	ㅕ	[jʌ]
3.	ㅛ	[jo]
4.	ㅠ	[ju]
5.	ㅒ	[jɛ]
6.	ㅖ	[je]
7.	ㅢ	[ði]
8.	ㅝ	[wð]
9.	ㅟ	[wi]
10.	ㅘ	[wa]
11.	ㅙ	[wœ]
12.	ㅚ	[we]
13.	ㅞ	[wɛ]

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B. The Consonants

Single Consonants

Hangul		Transliteration	Name	IPA
1.	ㄱ	ghiyuk	[gij∧g″]	[g]
2.	ㄴ	niun	[ni∂n]	[n]
3.	ㄷ	digut	[dig∂t″]	[d]
4.	ㄹ	riul	[ri∂l]	[l] or [r]
5.	ㅁ	mium	[mi∂m]	[m]
6.	ㅂ	biup	[bi∂p″]	[b]
7.	ㅅ	shiot	[ʃiot″]	[s]
8.	ㅇ	eeung	[i∂ŋ]	[ŋ] final/ no sound as initial
9.	ㅈ	jiut	[ʒ'i∂t″]	[ʒ']
10.	ㅊ	tigut	[tʃi∂t″]	[tʃ]
11.	ㅋ	khiyuk	[kij∧k″]	[k]
12.	ㅌ	tigut	[tig∂t″]	[t]
13.	ㅍ	piup	[pi∂p″]	[p]
14.	ㅎ	hiut	[hi∂t″]	[h]

Double Consonants

1.	ㄲ	ssahng ghiyuk	[s'aŋ gij∧g″]	[k']
2.	ㄸ	ssahng digut	[s'aŋ dig∂t″]	[t']
3.	ㅃ	ssahng biup	[s'aŋ bi∂p″]	[p]
4.	ㅆ	ssahng shiot	[s'aŋ ʃiot″]	[s']
5.	ㅉ	ssahng jiut	[s'aŋ ʒ'i∂t″]	[ts]

Compound consonants

These consonants are only used as *bahtchim*, final consonants, and cannot be used as either initial or median positions. Since the pronunciation of these *bahtchim* are determined by the surrounding words, no single pronunciation on written IPA can be used. Koreans simply refer as reading names of *Hangul* from left to right (e.g., *ghiyuk- shiot*, *niun-jiut*,...et al.).

1. ㄳ	ghiyuk shiot	[gi jʌk ʃiot"]
2. ㄵ	niun jiut	[niðn ʒiðt"]
3. ㄶ	niun hiut	[niðn hiðt"]
4. ㄺ	riul ghiyuk	[riðl gi jʌg"]
5. ㄻ	riul mium	[riðl miðm]
6. ㄼ	riul biup	[riðl biðp"]
7. ㄽ	riul shiot	[riðl ʃiot"]
8. ㄾ	riul tigut	[riðl ti gðt"]
9. ㄿ	riul piup	[riðl piðp"]
10. ㅀ	riul hiut	[riðl hiðt"]
11. ㅄ	biup shiot	[biðp" ʃiot"]

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PART III: PRONUNCIATION GUIDE

In Korean there are many nuances or gradations of plosive consonants in addition to the plosive and non-plosive sounds of Western languages. Most Korean consonants are softer than those of European languages, and many of them are almost dropped without actually being pronounced. For example, my name, Misook, is pronounced as [misug] not [misuk] with an aspirated [k][22]. The final consonant from my name is closer to [g] than [k]. One of the most common mistakes made by Westerners is pronouncing Korean consonants too strongly. Although it is important to enunciate clearly, one should not overly pronounce Korean. Hyon-Myong O, the author of <u>Understanding and Performing Korean Lieder</u>,

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[22] see also explanation of *ghiyuk* in consonants part for details.

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indicates in his book that even some Korean singers who studied abroad make the mistake of pronouncing Korean consonants too strongly due to Western language influence.

A. The Vowels

There are two types of vowels in Korean; eight pure vowels and thirteen semi-vowels (diphthongs). "The position of the tongue is higher, and the shape of the lips is a little less rounded for Korean vowels than those of English in general"[23]. Some vowels are not clearly differentiated[24] by Korean native speakers, and some are pronounced as totally different[25] vowels.

Vowel Chart: Park, F. Y.T. (p. 22)/ Illustration of the relative tongue position

	Front	Central	Back
High	ㅣ i ㅟ ü	ㅡ ŭ	ㅜ u
Mid	ㅔ e ㅚ ö	ㅓ ə	ㅗ o
Low	ㅐ ε	ㅏ a	

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[23] Park, F.Y.T. p. 22.

[24] ㅚ & ㅐ are sometimes not differenciated.

[25] ㅐ & ㅔ are sometimes mis-pronounced (e.g., 세개 [se ge] (three), 세게 [se gɛ] (world)...etc.), ㅢ is pronounced as ㅔ (examples see 'vowels' especially, ㅢ).

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Pure Vowels: ㅏ, ㅓ, ㅗ, ㅜ, ㅡ, ㅣ, ㅔ, ㅐ

ㅏ [a] is similar to the English word 'father', but Korean ㅏ is less frontal and less bright than that of 'father'.

ex: 아빠 [a p'a] (daddy)

아침 [a t∫im] (morning, breakfast)

가장 [ga ʒ'aŋ] (a head of family, disguise, most)

맑다 [mal t'a] (clear, clean, limpid)

ㅓ [ʌ] is similar to 'up', 'cut', and 'such' in English, but more open than those words. Korean ㅓ is pronounced between [ɔ] and [ʌ]. Yet, the majority of Korean words with this vowel are pronounced as short. The jaw needs to be relaxed and dropped naturally while pronouncing this vowel.

ex: 어머니 [ʌ mʌ ni] (mother)

서러움 [sʌ rʌ um] (sorrow, grief)

머나먼 [mʌ na mʌn] (far and far)

먼 나라 [mʌn na ra] (far away country)

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ㅗ   [o] is close to [o] in 'omit' in English. There is only one kind of
closed [o] in Korean. The lips should be rounded, and care should be
taken not to open the mouth too widely.

ex: 오빠 [o p'a] (brother)

소리 [so ri] (sound)

곰 [gom] (a bear)

온화한 [on wha han] (warm, mild, gentle)

ㅜ   [u] is similar to [u] in the English word 'soon'. This back vowel
is pronounced while rounding the lips. Yet, usually [u] in Korean is
not as lengthy as that of English, and not as short and dark as [U] like
'*muss*' in German. There are some words that need to be
differentiated in length, because duration changes their meanings
(e.g., 눈 [nun] (eye), 눈 : [nu:n] (snow)).

ex: 우산 [u san] (umbrella)

구두 [gu du] (shoes, boots)

무우 [mu u] (Asian radish)

순국 [sun gug] (patriotic martyrdom)

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—　[∂] might be one of the most foreign and difficult vowels for
foreigners. By the same token, Koreans have much difficulty of
learning Western [∂] and [i] as well. [∂] in Korean is like the *Schwa*
sound in German. However, while [∂] in German is unaccented and
short in length, [∂] in Korean has longer in length. Also,[∂] in the final
e of the German word *Liebe* and e of the French word *je* are
pronounced with more space between the upper and lower teeth than
one would allow in Korean. In order to practice this sound correctly,
one needs to have almost no space between the teeth while opening
the lips slightly and make a sound as if disgusted.

    ex: 그네 [g∂ ne] (swing)

            은은하다 [∂n ∂n ha da] (sonorous, reverberating)

            슬픔 [s∂l p∂m] (sadness, sorrow)

            튼튼한 [t∂n t∂n han] (healthy, strong)

ㅣ   [i] is between [I] and [i] in Western languages. It is not too
bright, nor too dark. Yet, there are some Korean words slightly more
forward than the others (e.g.,우비 [u bi]= rain coat). In general, the
tongue position of this vowel is further back than in English (e.g.,

김 씨 [gim s'i] =Mr. or Ms. Kim). There is less space between teeth the for Korean than English. One can almost pronounce it without even opening one's mouth.

ex:　기지개 [gi ʒ'i gɛ] (stretching)

　　씨앗 [s'i at] (seed(s))

　　치명적 [tʃi mjʌŋ ʒ'ʌg"] (fatal)

　　믿음 [mi d∂m] (trust, confidence, credit)

ㅐ　[ɛ] is similar to [ɛ] in the English words 'guest', 'well'. Relax the lips and jaw while pronouncing it. Sometimes, it is mis- pronounced like [je] in Korean colloquial conversation.

ex:　우애 [u ɛ] (friendship)

　　새장 [sɛ ʒ'aŋ](bird cage)

　　애국가 [ɛ gug" k'a](Korean National Anthem)

　　개구리[26] [gɛ gu ri] (a frog)

ㅔ　[e] is close to the French word '*été*'.

ex:　세상 [se saŋ](world)

---

[26] it is often pronounced as [gje gu ri] by Korean native speakers

체면 [tʃe mjʌn] (dignity, reputation, appearance)

게 [ge] (crab)

베개 [be gɛ] (pillow)

Semi-Vowels (diphthongs): ㅑ, ㅕ, ㅛ, ㅠ, ㅖ, ㅒ, ㅢ, ㅝ, ㅟ, ㅘ,

ㅞ, ㅚ, ㅙ

There are three types of diphthongs in Korean: W-diphthong, Y-diphthong, and ∂-diphthong. In practice, Korean diphthongs are similar to Italian paired vowels. In normal words other than pronouns, pronounce the first vowel and move to the second part of the vowels as quickly as possible (e.g., *pietá* [pjɛta] in Italian). Especially, when a word starts with consonantal initial, the 'w' and 'y' parts are almost inaudible, but the second part of the diphthongs are longer.

1. Y-diphthongs ㅑ, ㅕ, ㅛ, ㅠ, ㅖ, ㅒ

ㅑ [ja] is pronounced as in the German '*ja*'. After pronouncing the semi-vowel [j], quickly move to [a]. Start with [i] mouth position, then open the mouth quickly and pronounce [a].

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ex: 야수 [ja su] (beast)

갸름한 [gja rɘm han] (thin, slender, delicate)

달걀 [dal gjal] (egg)

야구 [ja gu] (baseball)

ㅕ [jʌ] is created with a position of the mouth almost like the open [ɔ]. After pronouncing the semi-vowel [j], open the mouth like [ɔ] or [ʌ].

ex: 여름 [jʌ rɘm] (summer)

겨울 [gjʌ ul] (winter)

멸시 [mjʌl s'i] (disdain)

변호사 [bjʌn ho sa] (lawyer)

ㅖ [je] sounds similar to the first part of the English word 'Yale', and '*jeder*' in German.

ex: 예술 [je sul] (arts)

폐병 [pje p'jʌŋ] (a lung disease)

계절 [gje ȝ'ʌl] (season)

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경계 [gʌŋ gje] (border, caution, precaution, watch)

ㅒ [jɛ] is close to the first part of the English word 'yell', 'yellow',

'yen', 'yet'.

ex: 얘야 [jɛ ja] (idiom for calling a child)

애기 [jɛ gi] (story, a reduced word form of 이야기 [i

jagi])

쟤 [ʒ'ɛ] (that child)

ㅛ   [jo] is close to the initial syllable in the German word '*Joseph*'.
The shape of the mouth is round, and small.

ex: 요란 [jo ran] (loud)

요술 [jo sul] (magic)

교묘한 [gjo mjo han] (skillful, ingenuous, clever...)

선교 [sʌn gjo] (mission)

ㅠ   [ju] is close to the English word 'you'. The shape of the mouth is

again rounded and small.

ex: 유리 [ju ri] (glass (es))

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휴 가 [hju ga] (vacation, holiday)

규 모 [gju mo] (scale)

귤 [gjul] (mandarin)

Exceptions occur contractions from [i]+ vowel, and words of foreign origin.

2. W-diphthongs: ㅝ, ㅟ, ㅘ, ㅞ, ㅚ, ㅙ

The three W-diphthongs, ㅞ, ㅚ, ㅙ, are difficult to distinguish even among Koreans. They are often pronounced too similarly, and even cross pronounced by native Koreans.

ㅘ [wa] combines the vowels of ㅗ [o] and ㅏ [a]. The shape of the mouth opens to [o] and quickly opens [a]

ex: 과 일 [gwa il] (fruit)

일 과 [il gwa] (daily schedule)

과 수 원 [gwa su wʌn] (an orchard, a fruit garden)

완 전 [wan ɜ'ʌn] (perfection)

ㅚ [we] combines consecutively the vowels is of ㅗ [o] and ㅣ [i]. However, it is pronounced [o + e] with the stress on the second vowel.

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Pronouncing [w] and the first part of the diphthong in an English word

'way' would be one of the closest sound to ㅚ.

ex: 외국 [we gug] (foreign country)

죄인 [ʒʷe in] (criminal)

괴물 [gwe mul] (a monster)

쇠뿔 [swe pʼul] (a cow's horn)

ㅙ   [wɛ] combines consecutively the vowels of ㅗ [o] and ㅐ [ɛ]. It is

similar to the English word 'wed'.

ex: 돼지 [dwɛ ʒʼI] (pig)

쇄국 [swɛ gug"] (national isolation)

폐쇄 [pje swɛ] (closing, closure, a lock out)

ㅞ   [wœ] combines consecutively the vowels of ㅜ [u] and ㅔ [e].

However, the initial sound is pronounced similarly to the German ö

in '*möchte*', but one needs to change the shape of the mouth slightly

in order to complete ㅞ in Korean whereas one should not change

the shape of the mouth for the German 'ö'.

ex: 궤변 [gwœ bjʌn] (deceptive talk, a paradox)

3 3

ex: 웬일 [wœn"nil] (what matter)

ᅱ [wi] combines the vowels of ㅜ [u] and ㅣ [i]. It is similar to the
French word '*oui*'. Begin by pronouncing [u], and quickly move to [i].

ex: 위안 [wi an] (consolation)

취지 [tʃwi ʒ'i] (the meaning, the point)

ᅯ [wʌ] combines vowels of ㅜ [u] and ㅓ [ʌ]. It is similar to the
English 'worry'. To pronounce it, move quickly from [u] to [ʌ].

ex: 원래 [wʌl" lɛ] (originally)

훤하다 [hwʌn ha da] (be broad and wide)

3. ∂-diphthong

ᅴ [∂i] combines vowels of ― [∂] and ㅣ [i]. Start pronouncing [∂] as
if pronouncing 'good' in English, then change to [i] as quickly as
possible.

ex: 의사 [∂i sa] (doctor)

의자 [∂i ʒ'a] (chair)

However, when ᅴ [∂i] is used as the possessive particle (of),

ordinarily pronounced as ㅔ [e].

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ex: 누구의 [nu gu e] (whose)

내 동생의 [nɛ doŋ sɛŋ e] (my younger sibling)

When ㅢ is used in the position of median, it is pronounced as [i].

ex: 희디흰 [hi di hin] (very very white)

The tongue moves forward when pronouncing it, where as the pure
[i] does not require tongue movement.

B. Consonants

Korean consonants are softer than those found in Western
languages. Therefore, as I have said before one should not
exaggerate articulation. All the consonants can be used as *bahtchim*
(final consonants), except three double consonants: ㄸ, ㅃ, ㅉ.
Bahtchim are used frequently in many Korean words, and it is easy to
sing without legato lines because of the frequent consonantal stops.
For beautiful legato singing with good Korean diction, one should
delay enunciating *bahtchim* until immediately before the succeding
consonant or vowel.

Musical example 1: from 한가위 달 [han ga wi dal] by YongHa Yun
Illustrating bahtchim in [ ]

There are four types of consonants categorized by physical
involvement: labial, dental, velar, and glottal.

1. Labial Consonants ㅂ, [bi∂p] [b]

This consonant changes the pronunciation by the position.
When it is used in initial or final positions, ㅂ is pronounced
between [b] and [p], and that is accomplished by thinking of a
little bit of plosive [p] while pronouncing [b]. [b] is used in IPA.

ex: 보리밭 [bo ri bat"] (wheat field)

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밥 [bab"] (cooked rice)

When it is used in median position, ㅂ is pronounced as [b] or

[m]. When ㅂ is preceded by letters of ㄴ or ㅁ, ㅂ is

pronounced as [m].

ex: 갑사 [gabs'a] (fine gauze),

but 갑니다 [gamnida] (go), 접미사 [jum misa] (a suffix)

Any other cases in median position are pronounced as pure [b]:

ex: 가방 [gabaŋ] (backpack)

아버지 [abʌ3'i] (father)

ㅃ, [s'aŋ biəp], [p']

This double consonant is always pronounced like [p'] in Italian

'*padre*'. Put lips together as if biting with two lips. However,

in order to differentiate with ㅍ I will modify the IPA to [p'] for

this sound. Before pronouncing [p'], close lips together and try

[əp], without actually pronouncing, then push the two lips

together.

ex: 빠르다 [p'a rəda] (quick, fast)

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ex: 뽐내다 [p'om nɛ da] (take pride)

뼈 [p'jʌ] (bone)

뿔 [p'ul] (a horn)

ㅍ, [piʌp], [p] or [b″]

This consonant is always pronounced as a plosive [p] when it is
used as an initial position.

ex: 파 [pa] (green onion)

파도 [pa do] (wave)

When it is used as a *bahtchim*, and ends with this consonant or

followed by a consonant, it is pronounced as ㅂ.

ex: 무릎 [mu rʌb″] (knee)

늪 [nʌb″] (swamp)

But, when it is used as a *bahtchim*, and followed by ㅇ [iʌŋ], it is

pronounced as [p].

ex: 무릎을 [mu rʌp ʌl] (knee (used as object in a sentence))

ㅁ, [miʌm], [m]

This consonant is always pronounced as [m]

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ex: 어머니 [ʌ mʌ ni] (mother)

먹다 [mʌg"t'a] (eat)

There is no [f] and [v] in Korean diction except for borrowed words from foreign languages. This is one of the reasons that Korean students have difficulty differentiating [f] and [p], and [v] and [b].

2. Dental Consonants

ㄷ, [di g∂t"],[d] or[t']

This consonant changes the sound by the position as well.
An initial ㄷ is pronounced as between [t] and [d], but more
close to [d] with feeling of [t]. It is also softer than Italian [d]
as 'Dio' or 'due'.

ex: 단풍 [dan puŋ] (autumn tints)

달리기 [dal li gi](running)

When [dig∂t"] is used in median position in a word, [dig∂t"]
either becomes sound of [t'] or it affects following consonant.
(e.g., 돛단배 [dot" t'an bɛ] (a sailing boat)).

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ex 1: When [dig∂t″] is used as a *bahtchim*, it is pronounced closer

to [t] with stopping instead of too much of plosive sound.

ex 2 : when [dig∂t″] is used as a *bahtchim* and preceded by a

consonant, the next consonant becomes a hard sound.

for ex 1 & 2, 닫고 [dat″ k′o] (to close)

돋보기 [dot″ p′o gi] (magnifying glasses)

곧장 [got″ ts″aŋ] (immediately)

ex 3: when preceded by some *bahtchim*, ㅊ [tʃi ∂t″], ㅌ [ti g∂t″],

and ㄱ [gi jʌg″], [dig∂t″] is pronounced as [t′] (e.g., 묻다

[mut″t′a] (bury), 먹다 [mʌg″ t′a] (eat)).

ㄸ, [s′aŋ di g∂t″], [t′]

This double consonant is always pronounced as [t′], but it is a

non-plosive consonant. Just like Italian [t]s (i.e., *tuo*). It is much

more dentalized than [dig∂t″]. The sound is something between

a triple 't' and triple 'd', then push the gum line between upper

teeth and the frontal part of the hard palate.

ex: 딸기 [t′al gi] (strawberry)

때 [t'ε] (time , occasion, opportunity, dirt)

따뜻한 [t'a t∂t" tan] (warm)

ㅌ, [ti g∂t"], [t]

It is always pronounced as a plosive [t] when used as an initial

consonant. In order to differentiate with ㄸ [t'], I will use [t]

for IPA symbol.

ex: 토요일 [to jo il] (Saturday)

장터 [ʒ'aη t∧] (market place)

However, when ㅌ is used as a *bahtchim* and followed by a

consonant ㄷ, it is pronounced as [t'].

ex: 같은 [ga t∂n] (equal), but 같다 [gat" t'a] ((is) equal)

ㅈ [ʒ'i ∂t"], [ʒ']

1. When [ʒ'i∂t"] consonant is used in an initial position, it is

pronounced as between [tʃ] and [ʒ], but closer to [ʒ]. Yet, when it

is used in median position, [ʒ'i∂t"] is pronounced as [ʒ']

ex: 잠자리 [ʒ'am ʒ'a ri] (dragonfly)

저녁 [ʒ'∧ nj∧g] (evening)

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2. When [ʒ'i∂t"] is used as a *bahtchim*, there are two

possiblilities:

(1) When it is preceded by a consonant, ㅈ [ʒ'i ∂t"] is

pronounced as stopped [t"], and next consonant becomes hard

sound.

ex; 잦[ʒ'at"] 다 [da], but 잦다 [ʒ'at" t'a] (often, frequent:

verb.)

(2) When it is preceded by a vowel, ㅈ [ʒ'i ∂t"] is pronounced as

[ʒ'] and becomes the initial consonant of next word.

ex: 잦 은 [ʒ'a ʒ'∂n] (often, frequent: adj.)

ㅉ, [s'aŋ ʒ'i ∂t"], [ts']

This double consonant is always pronounced as [ts']. Similar to

'*pizza*' in Italian. However, it does not include much of [t]

sound in Korean. While one has to touch the gum line with the

tongue to pronounce '*pizza*', the tongue position is further back

for the Korean ㅉ. Also, the space between the teeth is smaller,

and the position of the lower jaw is less forward. ex: 짜 증

[tsa ʒ'∂ŋ] (irritation)

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ㅊ, [tʃi ∂t″], [tʃ]

This consonant is always pronounced as [tʃ] when used in an

initial position.

ex: 주수 [tʃu su] (harvest)

      주억 [tʃu ∧g″] (recollection, nostalgia, remembrance)

When [tʃi∂t″] is used as a *bahtchim*, there are three possibilities

depending upon the initial consonant of the following letters:

ㅊ [tʃi∂t″], ㄴ [ni ∂n], and ㄷ [di g∂t″]

(1) it is pronounced as ㅊ [tʃi∂t″] when followed by ㅇ [i ∂ŋ].

(2) [tʃi∂t] is pronounced as ㄴ [ni ∂n] when [tʃi∂t] is followed by ㄴ.

(3) it is pronounced as ㄷ [di g∂t″] when followed by other

consonants.

 [tʃi ∂t″] *bahtchim* becomes the initial consonant of the next

word when followed by ㅇ.

      ex: 빛나다 [bin″ na da] (shines),

           꽃나라 [k'on″ na ra] (flower world)

      but 빛이나다 [bitʃ i na da] (shines)

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꽃밭에 [k'ot"p'at ε] (in a flower garden),

꽃이피다 [k'otʃ i pi da] (flower is blooming)

And one should elongate the vowel in words with the ㅊ

bahtchim:

Music Example 2: from 산유화 [san ju hwa] by Sung Tae Kim
Illustrating ㅊ *bahtchim* in [ ].

ㅅ, [ʃi ot"], [s] or [ʃ]

It is pronounced [s] or [ʃ]. When [ʃi ot"] is preceded by the semi-
vowel [w] or [y], it is pronounced as [ʃ], and everything else is
pronounced as [s]. However, [ʃ] in Korean is different from that
of Western languages. [ʃ] in Korean has just very little
aspiration while still pronouncing [s].

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꽃밭에 [k'ot"p'at ɛ] (in a flower garden),

꽃이피다 [k'otʃ i pi da] (flower is blooming)

And one should elongate the vowel in words with the ㅊ

bahtchim:

Music Example 2: from 산유화 [san ju hwa] by Sung Tae Kim
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vowel [w] or [y], it is pronounced as [ʃ], and everything else is
pronounced as [s]. However, [ʃ] in Korean is different from that
of Western languages. [ʃ] in Korean has just very little
aspiration while still pronouncing [s].

ex: 시원한 [ʃi won han] (cool)

쉬다 [ʃwi da] (to rest)

When single [ʃi ot"],, not combined with other consonants, is
used as the final consonant, it becomes a stopped consonant
[t"]. I describe it as a stopped consonant because [t] should
almost not be pronounced. Pretend that you are about to
pronounce [t], but do not pronounce it. However, when [ʃi
ot"] *bahtchim* is used within a sentence preceded by a
consonant or vowel, the [ʃi ot"] *bahtchim* is pronounced either ㄴ
[ni∂n], ㄷ [di g∂t"] or ㅅ [ʃi ot"]

ex: 다섯 [da s∧d"] = five, 셋 [sed"]= three

but 다섯명 [da s∧n" mj∧η] (five people)]= five people

셋이서 [se si s∧]= three people together

ㅆ, [s'anη ʃi ot"], [s']

It is pronounced [s']. Its sound is similar to Italian '*rossa*' or
English 'someday', but there is no stopping between two ss as
sometimes occurs in Italian. Although it is a non-plosive

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consonant, sometimes there is some airiness in its

pronunciation.

ex: 씨 앗 [s'i at"] = seeds

써버리다 [s'ʌ bʌ ri da]= used up

When [s'anŋ ʃi ot"] is used as a *bahtchim* and preceded by a

consonant, it is pronounced as [d"]. It also affects to the next

consonant by making it hard. In this case [d"] is very short and

dentalized.

ex: 왔다가 갔다 [wad" t'a ga gad" t'a] (s/he came and

left)

ㄴ, [ni ∂n] , [n]

It is pronounced as [n]. Exception: when [ni∂n] is followed by

letter ㄹ [ri∂l], ㄴ [ni∂n] is pronounced as [ri∂l]. There is no double

[ni∂n] in Korean.

ex: 남 자 [nam ʒa] (male)

반 지 [ban ʒi] (a ring)

연 도 [jʌn do] (a year, period)

연 마 [jʌn ma] (grinding, abrasion, polishing)

but 연루 [j∧l lu] (involvement, implication)

연로 [j∧l lo] (old age)

ㄹ, [ri∂l], [r] or [l]

This is pronounced [l], [r], or between [l] and [r]. There are no

Korean words starting with [ri∂l] except those borrowed from

foreign languages. These are pronounced either laterally [l] or

as flipped [r]. For of this reason foreigners often find that many

Koreans pronounce 'Ribbon' as 'Libbon'.

Words are pronounced with a lateral [ri∂l]:

(1) the lateral [l] occurs as a final consonant. To pronounce it,

the tip of the tongue touches behind of the gum line as in the

English words 'love', 'clear', or 'live'.

ex: 달다 [dal da] (sweet)

알맹이 [al mεη i] (core)

(2) when [ri∂l] is preceded by ㅇ [i ∂η] , [ri∂l] is pronounced

between [l] and [d]. The tongue position almost touches the

hard palate as in pronouncing the English words of 'real' or

'hill'.

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ex: 열 일곱 [jʌl il gop"]

Words are pronounced with a flipped [r]:

(1) when it is intervocalic. It is close to the lightly and rapidly

pronounced 't' sound in the English words 'city', or 'water'.

ex: 알아요 [ar a jo] (know it)

놀아나다 [nor a na da] (cheat, play)

(2) borrowed words from foreign languages which originally

were spelled with 'r' or 'l'.

ex: 리본 [ri bon] (ribbon)

로열티 [lo jʌl ti] (loyalty)

3. Velar Consonants

ㄱ, [gi jʌg"], [g]

Initial and final *Ghiyuk* is pronounced between [k]and [g]. One

should still think of pronouncing [g] with a little bit of plosive [k]

feeling.

ex: 가 난 [ga nan] (poverty)

기 적 [gi ʒ'ʌg"] (miracle)

Middle *Ghiyuk* is pronounced as [g] or [ŋ]

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ex: 기억력 [giʌŋ rʌg"] (memory power)

ㄲ, [s'aŋ gi jʌg"], [k']

It is mostly pronounced as a hard [k'] without plosives. It is similar to [k'] in Italian words such as *'cara'*, *'che'*, *'cosa'*,..., et al. I find that some American singers have trouble pronouncing hard [k'], [p'],and [t']. In order to practice non-plosive [k'], think of pronouncing in between threeGs (ggg) and two Ks (kk) without plosives. That is the [k'] in Korean as well. When double ㄲ, used as a *bahtchim*, is preceded by ㅇ or ㄱ, ㅇ and ㄱ are pronounced as ㄲ.

ex: 깍아지르다 [k'a k'a ʒ'i rɗ da] (rise steeply)

깍개 [k'a k'ɛ] (a sharpener)

ㅋ, [ki jʌg"], [k]

This consonant is always pronounced as a voiceless aspirated [k].

ex: 커다란 [kʌ da ran] (big, huge)

시커먼 [ʃi kʌ mʌn] (dirty black)

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달콤한 [dal kom han] (sweet)

ㅇ, [i ∂ŋ], [o]

When ㅇ is used in the initial position, it has no sound value.

ex: 아이 [a i] (child)

      연인 [jʌn in] (lovers)

      인어 [in ʌ] (mermaid)

However, when it is used as a *bahtchim*, it is a voiced and nasal
sound.

ex: 앙징스러운 [aŋ ʒ'iŋ s∂ rʌ un] (cute, lovable)

      숭어 [suŋ ʌ] (a gray mullet)

      상냥 [saŋ njaŋ] (nice, kind)

      은행 [∂n hɛŋ] (a bank, a gingko)

4. Glottal Consonant

ㅎ, [hi ∂t"], [h]

It is one of the consonants that changes its pronunciation

depending on its neighbor consonant(s). When it is used in an

initial position, it is a voiceless glottal consonant. ㅎ also affects

pronunciation of a consonant of the next word depending on the surrounding consonants.

When used in a final word as a *bahtchim*, it becomes [t″] sound:

ex: 히읗 [hi∂t″]

When ㅎ used as a *bahtchim* and is followed by ㄱ, it becomes [k]

ex: 하얗게 [ha jat″ ke] (to be white)

When ㅎ is followed by ㄷ, it becomes [t]

ex: 까맣다 [k'a mat″ ta] ((it is) blak)

When ㅎ *bahtchim* is followed by ㅈ, it becomes [tʃ]

ex: 좋지요 [ʒ'o tʃi jo] ((it is) good, (I) agree...)

When ㅎ is preceded by ㅂ, it becomes [p]

ex: 굽히다 [gu pi da] (to bend)

When ㅎ is used as a *bahtchim* that is followed by a vowel, ㅎ loses its sound value.

ex: 좋아요 [ʒ'o a jo] but 좋다 [ʒ'o ta] as seen above.

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5. The final compound consonants (only used as *bahtchim*)

When compound consonants, which are used as *bahtchim*, are preceded by a vowel, the second part of the compound consonant has the sound value of the next phonetic syllable.   Yet, if the final compound consonants are preceded by a consonant, the first part of the compound consonant has the sound value for the next phonetic syllable.

ㄳ 삯을 치르다 [ag" s'∂tʃi r∂da] (make payment), but 삯 바느질 [sag ba n∂ʒ'il] (sewing charges)

ㄵ 앉아서 [an a sʌ] (by sitting), but 앉다 [an t'a] (to sit)

ㄶ 같잖은 [gat" tsan ∂n] (insignificant), but 같잖다 [gat" ts'an ta] (be insignificant)

ㄺ 읽어요 [il gʌ jo] (read), but 읽다 [il t'a] (to read)*[27]

ㄻ 삶의 [sal m∂i](life's), but 삶과 [sam gwa] (life and, or with life), and 삶 [sam] (life)

ㄼ 얇은 [jal b∂n] (thin), but 얇고 [jal k'o] (thin and…)

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26. root of verb form; ends with….다 [da] or [t'a]

ㄹㅅ 값 [ol] (a compensation, indemnity, recompense)

ㄹㅌ 핥다 [hal t'a] (to lick, to taste), but 핥아먹다 [hal ta mʌg" t'a]

(eat by licking)

ㄹㅍ 읊어대다 [ʔl pʌ dɛ da] (recite), but 읊조리다 [ʔp ʒ'o ri da] (recite)

ㄹㅎ 앓아눕다 [a ra nup" t'a] (in bed with sickness), 앓다 [al ta]

(being sick)

ㅂㅅ 없어요 [ʌb" s'ʌ jo](is lacking), but 없다 [ʌb" t'a] (do not

have)

Bahtchim that change the pronunciation:

1) ㅂ, ㄷ, ㄱ, ㅈ, ㅅ are pronounced as ㅃ, ㄸ, ㄲ, ㅉ, ㅆ

A.   When preceded by plosive consonants

ex: 악보 [ag"p'o] (musical note)

닫고 [dat" k'o] (to close)

B.   When preceded by a 'l' final word

ex: 실수 [sil s'u] (mistake)

백설기 [bɛ g" s'ʌl gi] (white rice cake)

2) ㄷ, ㄱ, ㅈ, ㅅ are pronounced as ㄸ, ㄲ, ㅉ, ㅆ when preceded

by a verb stem ending in ㅁ, ㄴ or ㄼ, ㄿ, ㄻ, ㅄ, ㄵ

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ex: 닮다 [dam t'a] (resemble)

앉지요 [an tsi jo] (let's sit)

3) ㅍ, ㅄ become ㅂ when they are used as *bahtchim* in a single

word, or are preceded by a consonant.

ex: 값 [gab"] (price)

깊고 깊은 [gib" k'o gi p∂n] (deep and deeper)

4) ㅌ, ㅅ, ㅆ, ㅈ, ㅊ become ㄷ when preceded by a consonant

ex: 멎다 [m∧d" t'a] (stops)

왔고 [wad" k'o] (came)

5) ㅋ, ㄱ, ㄳ, ㄺ become ㄱ when used as a final bahtchim, or

preceded b a consonant

ex: 닭 [dag"] (chicken)

들볶다 [d∂l bog" t'a] (annoy, harass)

6)㄰, ㄼ, ㄵ become ㅁ, ㄹ, ㄴ when ㄰, ㄹㅠ, ㄵ are used as a

bahtchim and followed by a consonant or no word.

ex: 앉자 [an tsa] (let's sit)

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  삶 [sam] (life)

  닮다 [dam t'a] (resemble)

7) ㄼ, ㄲ become ㄹ or ㅂ when followed by a consonant

  ex: 읊다 [əl t'a] (to recite)

8) ㅂ, ㄷ, ㅈ become a, s, d when followed by a or s

  ex: 미국 [mi gug"] (America), but 미국 남자 [mi guŋnam **ʒ**'a]

   (American man)

9) ㄴ become ㄹ when followed by of preceded by ㄹ.

  ex: 천리 [tʃʌl li] (a thousand miles)

10) ㄷ, ㅌ become ㅈ, ㅊ when followed by ㅎ or ㅇ

  ex: 갇히다 [gatʃ i da] (be locked, jailed)

   같이 [gatʃ i] (together)

11) ㅄ or ㅀ is pronounced ㅊ, ㅋ, ㅌ when they are followed by ㅈ,

  ㄱ, and ㄷ.

  ex: 앓고나서 [al ko na sʌ] (after being sick)

   좋지않다 [**ʒ**'o tʃi an ta] (it is not good)

12) ㅎ loses the sound value:

   When ㅀ is followed by ㄴ, ㅅ

   ex: 앓느냐 [al n∂ nja] (is ...... ill?)

   When ㅎ is followed by ㄴ, ㅅ

   ex: 많네요 [man″ ne jo] (it is a lot)

13) ㄷ, ㅎ become ㅅ when followed by ㅅ

   ex: 믿다 [mid″ t′a] (to believe), but 믿습니다 [mi s′∂m ni

      da] (I believe...)

14) ㅅ become ㄴ when followed by ㅇ

   ex: 깻잎 [k′ɛn″ nip] (sesame leaves)

Part IV: Composers and Works

A. Composers

1. Byung Dong Paik (1936-)

The Korean composer Byung Dong Paik was born in
Manchuria, China on January 26, 1936. When he was seven years
old, his family returned to Korea. He studied piano as a child. He
was very sensitive and had a good ear. Even though it was very
difficult to find recordings and scores of Western style classical music
at his time, he was able to purchase some of them in a flea market.
Those are the Beethoven's Sixth & Ninth symphonies and
Schubert'*Winterreise*, which increased his awareness of harmony
and eventually led him to study composition.[28]

In 1955 he entered Seoul National University (SNU) where he
studied composition with HoeKap Chung. After he graduated from
SNU he became a music teacher at Kyong-Dong High School and

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[28] Aekyung Park, p. 1.

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Seoul Girl's Technical High School. In 1969, he studied abroad at the *Staatliche Hochschule für Musik* in Hannover, Germany where he studied contemporary music theory as a German government scholarship recipient. During his Germany residency he met Isang Yun, another important Korean composer. After returning to Korea, he taught at *EWha* Women's University. Since then, he has been teaching at his old school, Seoul National University.

Although the majority of his compositions are instrumental music, art songs are where his heart is[29]. Paik finds the "true Korean sound" to be "unlike the Western sound, which pursues outer beauty." He goes on to say that "the Korean sound expresses emotion that is dissolved inside, or exposed emotion with finely and delicately resonated feeling which started from lingering effect."[30]

His works, numbering over 100, include orchestral works, chamber ensembles, instrumental music, songs, choral works, ballets, opera, and some other dramatic pieces. The awards and the recognition he has earned are the Annual Korean New Composer's Prize, the *Wolgan Eumak* Prize, the first Korean National Composer's Prize, and the Cultural Prize of Seoul.

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[29] O, p. 246.
29 Ibid.

2. Isang Yun (1917-1995)

This Korean-German[31] composer and educator was born in 1917 in *TongYong* (now called *ChoongMoo*), South Korea. He studied Western music in Korea as well as in foreign countries such as Japan, France, and Germany. At the Osaka conservatory as well as in Korea he studied music theory and violincello. His teachers were Tony Aubin, at the Paris Conservatory, and Boris Blacher, Josef Rufer, and Reinhard Schwarz-Schilling, at the *Berlin Hochschule für Musik*.

Isang Yun's compositions are considered to be a fusion of Western and Eastern music. H. Kunz says in the New Grove Dictionary of Music and Musician that "Yun's fundamental aim is the development of Korean music through the means of Western music, a combination of Far Eastern performing practice with European instruments, and an expression of Asian imagination in terms of contemporary Western techniques."[32]

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[31] He became a German citizen.

[32] New Grove vol. XX p. 607.

Chang also indicates in his dissertation that "Isang Yun had successfully combined certain dissonance and melodic ornaments of peculiar Korean traditional music to Western music"[33] (Chang, p. 7.) As an educator he taught music in *TongYong* and *Pusan*, and Seoul National University. He also taught at the *Hannover Hochschule für Musik*. He received various awards and recognition, among them the Seoul City Award, and the *Kiel Kulturpreis*. The composer withdrew his earlier works from circulation.

3. YeonJoon Kim (1914-)

YeonJoon Kim, composer and founder of the *Hanyang* University in Seoul, Korea, studied violin from the age of 8. He entered *YonHee* College, now called *Yonsei* University, where he majored in literature, and studied music privately. In 1939, when he graduated from *Yonsei* Univeristy, he gave the first solo vocal recital in Korea.

While working as an administrator, he also has been an active composer. He gave his first composition recital in 1972, he has continued to have music performed internationally in Japan,

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[33] Chang, p. 7.

Germany, United States of America, and Taiwan. Among his 3,000 compositions, about 1,500 songs have been published.

4. SoonAe Kim (1919-)

The first Korean woman to compose in the Western style, SoonAe Kim was born in AnAk, WhangHae. She studied music at *EWha* Women's University, and at the Eastman School of Music in Rochester, New York. While teaching at *EWha* Women's University, she traveled in France, Germany, the Netherlands, and in the United States of America with a UNESCO Scholarship. She has composed about 130 songs.

5. YoungSub Choi (1929-)

YoungSub Choi was born in 1929 in GahngWha, KyungGhi. He studied piano first, but changed to composition due to his short fingers. After he entered the Korean National University, he studied composition with SungTae Kim. His works include songs, symphonies, cantatas, instrumental music, and instrumental ensemble.

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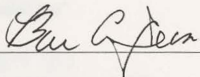
Misook Yun
173 Maple Drive
Boardman, OH 44512
U.S.A.

Dear Misook Yun,

Permission to quote the following materials from our publication is hereby
granted for Misook Yun in her lecture document on Korean diction.

(1) DAL MOO RI
(2) GO POONG EUI SAHNG
(3) GU DAE ITSUMAE
(4) GURIUN GUMGANG SAHN
(5) CHOOK UK
(6) GAHNG GAHNG SOOL LAE
(7) PPAHL GAHN SUK RYU
(8) GO HYANG UI NO RAE
(9) BYUNL
(10) BEEGAH

Signed by _____   Date _Oct. 18, 1999_

B. Works:

Texts and Music with Phonetic Transcriptions, IPA and Translations[34]

1. Gahng-gahng Suwol Lae[35]   Song by ByungDong Paik, Poem by TongJu Yi

강 강 술 래   백병동
gahng gahng sul leh
[gaŋ gaŋ sul″ lɛ]

여울에 몰린 은어떼
yuh oo reh mol lin un uh tteh
[jʌ urʲe mol″lin ∂nʌ t'e]
A shoal of fishes, rushing in a swirl

삐삐꽃 손들이 둘레를 짜면
ppi ppi kkot son du ri dool leh rul tsa meon
[p'ip'i k'ot″ son d∂r i dul″le r∂l tsa mjʌn]
Flower hands make a circle

달 무리가 비잉빙 돈다
dahl moo ri gah bee ing being dohn dah
[dal mu ri ga bi iŋ biŋ don da]
the moon-ring turns round.

가아응 수월래에
gah ah ung soo wol leh eh
[ga a ∂ŋ su wʌl″ lɛ e]
"Gahng-gahng suwol lae"

목을 빼면 설움이 솟고
mogul ppeh meon suh rumi sot kko
[mog ∂l p'ɛ mjʌn sʌr um i sot″k'o]
sentiment in high tone.

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[34] To aid in better understanding, I put Korean texts, transliterations, IPA, and tranlastions in order.

[35] Nonsense word used in a Korean folk dance

백장미 밭에 공작이 취했다
back tsang mi bateh gohng jahghi chee hetta
[bɛg tsaŋ mi bat e goŋ ʒ'ag i tʃi het" t'a]
A peacock got drunk in the white rose garden.

따자 따자 띄어나 보자
ttwe jah ttwe jah ttwe uh nah boh jah
[t'wi ʒ'a t'wi ʒ'a t'wi ʌ na bo ʒ'a]
Jump. Jump. Let us jump.

강강술래
gahng gahng sool leh
[gaŋ gaŋ sul" lɛ]
Gahng-gahng suwol lae.

뉘 누리에 댕기가 감긴다
nwe noo ri eh dehng ghi gah gahm gin dah
[nwi nu ri e dɛŋ gi ga gam gin da]
Fathoms long hat-feathers whirl,

열 두발 상모가 마구 돈다
yeol ttoo bahl sahng mo gah mah goo dohn da
[jʌl t'u bal saŋ mo ga ma gu don da]
tapes twist around the grain stack.

달빛이 배이면
dahl pee chee beh i meon
[dal p'itʃi bɛ i mjʌn]
Once permeate, the moonlight

술보다 독한것
sool boh dah do kahn gut
[sul bo da dog" kan gʌt"]
is stronger than drink.

기폭이 찢어진다
ghi po ghi tsee juh jin dah
[gi pog i tsi ʒ'ʌ ʒ'in da]
Banners are torn,

갈대가 쓰러진다
gahl tteh gah ssu ruh jin dah
[gal t'ɛ ga s'ə rʌ ʒ'in da]
reeds fall down.

강강술래
gahng gahng sool leh
[gaŋ gaŋ sul" lɛ]
Gahng-gahng suwol lae,

어울에 몰린 은어떼	A shoal of fishes rushing in a swirl
삐삐꽃 손들이 둘레를 짜면	Flower hands make a circle,
달 무리가 비잉빙 돈다	the moon-ring turns round.
가아웅 수월래에	"Gahng-gahng suwol lae"
목을 빼면 설움이 솟고	sentiment in high tone.
백장미 밭에 공작이 취했다	A peacock got drunk in the white rose garden.
띠자 띠자 띠어나 보자	Jump. Jump. Let us jump.
강강술래	Gahng-gahng suwol lae.
뉘 누리에 댕기가 감긴다	Fathoms long hat-feathers whirl,
열 두발 상모가 마구 돈다	tapes twist around the grain stack.
달빛이 배이면	Once permeate, the moonlight
술보다 독한것	is stronger than drink.
기폭이 찢어진다	Banners are torn,
갈대가 쓰러진다	reeds fall down.
강강술래	Gahng-gahng suwol lae. (trans. by Won Ko, p. 121).

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강강술래

이 동주 작사
백 병동 작곡

어 울에

물 — 린   은 어 — 떼 —

떼 비 꽃 손 들 이 둘 레 를

짜 면   달   무 리 가 비 잉 빙 돈 다

가 아 웅 —

가 아 웅 수 —월 대 에 붉 은 빼 면 — 성 웅 이

웃 고 백 장 미 밑 에

공 작 이 취 했 다 뛰 자

뛰 자   뛰 어 나 보 자   ㅡ ㅡ ㅡ

강   강 ㅡ 술 ㅡ ㅡ 래

뉘 ㅡ 누 리 에 ㅡ   ㅡ ㅡ

뎅 — 기 가 감 긴 다 — 연 두 빛 상 — 모 가

마 — 구 돈 — 다

달 빛 이 배 — 이 면 술 — 보 다 독 — 한 깃

기 목 이 씻 어 진 나 —

2. Traditional Attire

Song by Isang Yun, Poem by Jeehoon Cho

갈 대 가 쓰 러 진 다

강 — 강 술 래 상 — 상

술 래

2. Traditional Attire

Song by Isang Yun, Poem by JeeHoon Cho

그 풍 의 상
goh poong ui sahng
[go puŋ ∂i saŋ]

하늘로 낱을듯이
hah nul loh nah rul ttuh shee
[ha n∂l" lo nar∂l t'∂ ʃi]
As if about to fly up to the skies

길게 뽑은 부연 끝 풍경이 운다
ghee geh ppoh bun boo yeon kkut ppuhng gyong ee oon dah
[gil ge p'o b∂n bu jʌn k'∂d" puŋ gjʌŋi un da]
Long, stretches out wind chime tinkles

처마끝 곱게 느리운
chuh mah kkut gobkkeh nuhreeuhn
[tʃʌ ma k'∂d gob" k'e nɔriun]
Hanging gently down from the roof

주름에 반월이 숨어
jooryeomeh bahnwohree soomuh
[ʒ'u rjʌm e ban wʌrj sum ʌ]
On the edge of the eaves, the half moon is hidden,

아른아른 봄 밤이
ahrun ahrun bohm bahmee
[a r∂n a r∂n bom bam j]

두건이 소리처럼 깊어가는 밤
doogyeonee soh ree chuh rum gheepuh gahnun bahm
[du gjʌn j so ri tʃʌ rʌm gi ρʌ ga n∂n bam]
Like the cuckoo' s singing, spring night grows deeper

그와라 그와라 진정 아름다운지고
goh wah rah goh wah rah jeen juhng ah ruhm dah uhn jee goh
[go wa ra go wa ra ʒ'in ʒ'ʌŋ a r∂m da un ʒ'i go]
It is fine, so fine, truly beautiful

호장 저고리 하얀 동정이
ho jahng juh goh ree ha yahn dongjuhngee
[ho ʒ'aŋ ʒ'ʌ go ri ha jan doŋ ʒ'ʌŋ i]
White collar of the grand jacket

화안히 밝도소이다
wha ahn hee bal ttoh soh ee dah
[hwa an hi t'o so i da]
is exquisitely bright

열 두폭 긴 치마가
jeol ttoo pohg gheen cheemahgah
[jʌl t'u pog" gin tʃi ma ga]
A twelve-fold long skirt

사르르르 물결을 친다
sah ruh ruh ruh ruh mool kkyeorul cheen dah
[sa rə rə rə mul k'jʌ rəl tʃin da]
Makes smooth waves

그대는 어느나라의
guh deh nun uhnuh nah rah eh
[gə dɛ nən ʌ nə na ra e]
You are from some As if about to fly up to the skies

그전을 말하는 한마리 호접인양
goh jeon uhl mahl hah nun hahn mah ree hoh juhb een yahng
[go ʒ'ʌ nəl mal ha nən han ma ri ho ʒ'ʌb in jaŋ]
as if a butterfly who speaks classic tale

사뿐히 춤추라
sahppoonhee choomchoorah
[sa p'un hi tʃum tʃu ra]
Dance with light steps

아미를 숙이고 나는 이 밤에
ahmeeruhl soogeegoh nah nun i bahmeh
[a mi rəl su gi go na nən i bam e]
Tonight, lowering my eyebrows, I

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엣 날에 살아 눈 감고
yenahreh sahrah noon gahm kkoh
[jen″ nar e sar a nun gam k'o]
shall live in the past, while closing my eyes

거문고 줄 골라 보리니
guh moon goh jool gohllah bohreenee
[gʌ mun go ʒ'ul gol″ la bo ri ni]
Shall pick on the GuhMoonGoh [36]

가는 버들인양 가락에 맞춰
gah nun buh duhl in yahng gah rageh ma chuh
[ga nʌn bʌ dʌ rin jaŋ ga ra ge ma t∫wʌ]
As if a thin willow, following the rhythm

힌 손을 흔들어지이다
wheen sohnul hun dul tsee uh dah
[whin so nʌl hʌn dʌl tsi ʌ da]
shall wave my pale hand.

하늘로 날을듯이
길게 뻗은 부연 끝 풍경이 운다
처마끝 곱게 느리운
주럼에 반월이 숨어
아른아른 봄 밤이 두견이 소리처럼 깊어가는 밤

그와라 그와라 진정 아름다운지고
호장 저고리 하얀 동정이
화안히 밝도소이다
열 두폭 긴 치마가
사르르르 물결을 진다
그대는 어느나라의
고전을 말하는 한마리 호접인양
사뿐히 춤추라

아미를 숙이고 나는 이 밤에

옛 날에 살아 눈 감고
거문고 줄 골라 보리니
가는 버들인양 가락에 맞춰
흰 손을 흔들어지이다

As if about to fly up to the skies
Long, stretches out wind chime tinkles
Hanging gently down from the roof
On the edge of the eaves, the half moon is hidden,
Like the cuckoo' s singing, spring night grows deeper

It is fine, so fine, and truly beautiful
White collar of the grand jacket
is exquisitely bright
A twelve-fold long skirt
Makes a wave smoothly
You are from a country,
as if a butterfly who speaks classic tale
Dance with light steps

Tonight, lowering my eyebrows, I
shall live in the past, while closing my eyes
Shall pick on the GuhMoonGoh
As if a thin willow, following the rhythm
shall wave my pale hand. (trans. by the author of this document)

고풍의상(古風衣裳)

Allegretto

조지훈 작사
윤이상 작곡

하늘로—난—을듯—이 집 세쯤—은

부연끝풍경— 이—운다 처마끝—곱게

느리운주렴에반 첩 이 숨어—

아른아른 — 봄 밤 — 이 두 견 이 소 리 처럼

깊 .어가는 밤 — — 고 와 라 고 와 라

진, — 정 — 아 름 다 울 — 지 고 —

호 장 저 — 고 — 리 하 얀 동 정 이

화 안 히 밝 도 소 이 다 — 얼 무 쩍

긴, 치 마 가 사 르 르 르 물 결 을 친 다 —

그 대 는 어 느

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가 는　버 들 인 양　　　　가 락 에 맞 춰　　흰 손 을 흔 들 어

goh bwah
[go bah c ...]
In a winter garden where all chrysanthemum...

지 이 다
When ...

[na n ...]
Wild young geese fly to the north

아, 이제는 한적한 벌판에 서노라
ah, ee jeh nun halm jukkaho bin dulreh suh boh rah
[a   1 ya non han Yak an bin doh o so bo ra]
Ah, now stand in the middle of a quiet field

그 길 느 수 여산 불들불이 피겠나
goh hyalong khil noon soh goh nun bhoul ... poorse tah gulneh
[go njm k'il noon song n son k'ol" t'ah ... k'ol" an]
In a road in my hometown covered ... flowers lights must be flaming

달가고 서가건 날은 기우...
dahl gah goh hah gah nayeon bhar... don doh
[tal ga go ha ga niyon byal an man ...]
When moon and sun are ...

나... 을 속 마을...
nahn kkol mahl gee pun goh...
[nan k'ol ha gip' in gol hi pa ma er a]
A small town in the deep mountain

3. Song of My Hometown

Song by SooIn Yi, Poem by JaeHo Kim

그 향의 노래   이 수인
goh hyahng eh noh reh
[go hjaŋ ɛ no rɛ]

국화꽃 져버린 겨울 뜨락에
goo kwah kkot juh buh reen gyeo ool ttu rah geh
[gu kwa k'ot" ʒ'ʌ bʌ rin gjʌ ul t'ə rag e]
In a winter garden where all chrysanthemums are gone

장 열면 하얗게 못 서리 내리고
chahng yeol myeon hah yah keh moot suh ree neh ree goh
[tʃaŋ jʌl mjʌn ha jat" ke mut" s'ʌ ri nɛ ri go]
When opening the windows, white frost forms

나래 푸른 기러기는 북녁을 날아간다
nah reh poo run ghee ruh ghee nun boong nyeo gul nah rah gahn dah
[na rɛ pu rən gi rʌ gi nən buŋ njʌg əl nar a gan da]
Wild young geese fly to the north

아, 이제는 한적한 빈들에 서보라
ah, ee jeh nun hahn juhkahn bin duhreh suh boh rah
[a i ʒ'e nən han ʒ'ʌk an bin dəɾ e sʌ bo ra]
Ah, now stand in the middle of a quiet field

그향길 눈속에선 꽃등불이 타겠네
goh hyahng kkil noon soh geh sun kkod ttung ppooree tah gehneh
[go hjaŋ k'il n:un s'og e sʌn k'od" t'əŋ p'ur i ta gen" ne]
in a road in my hometown, covered with snow, flower lights must be flaming

달가고 해가면 별은 멀어도
dahl gah goh heh gah myeon byeo run muh ruh doh
[dal ga go hɛ ga mjʌn bjʌr ən m ʌr ʌ do]
When moon and sun are gone, stars are far away

산골짝 깊은골 초가마을에
sahn kkol tsahk gee pun gohl choh gah mah ureh
[san k'ol tsag gip ən gol tʃo ga ma ðr e]
A small town in the deep mountain

봄이오면 가지마다 꽃잔치 흥거우리
bohmee oh myeon gah jee mah dah kkot jahnchee hung gyeo oo ree
[bom i o mjʌn gaʒ'i ma da k'ot" tsan tʃi hʌŋ gjʌ u ri]
In the spring time, all the flowers will blossom

아, 이제는 손모아 눈을 감으라
ah, ee jeh nun sohn moh ah noonul gahm urah
[a i ʒ'e nʌn son mo a nun ʌl gam ʌ ra]
Ah, now close your eyes and hold your hands together

그 향집 싸리울엔 함박눈이 쌓이네
goh hyahng tseeb ssahree oorehn hahm bahng noonee ssah ee neh
[go hjaŋ tsib s'a ri ur en ham baŋ nu:n i s'a i ne]
Bush fances in your hometown are coverd with large flakes of snow.

국화꽃 저버린 겨울 뜨락에
창 열면 하얗게 못 서리 내리고
나래 푸른 기러기는 북녘을 날아간다
아, 이제는 한적한 빈들에 서보라
그향길 눈속에선 꽃동불이 타겠네

달가고 해가면 별은 멀어도
산골짝 깊은골 조가마을에
봄이오면 가지마다
꽃잔치 흥겨우리
아, 이제는 손모아 눈을 감으라
그향집 싸리울엔 함박눈이 쌓이네

In a winter garden where all chrysanthemums are gone
When opening the windows, white frost forms
Wild young geese fly to the north
Ah, now stand in the middle of a quiet field
Flower lights must be flaming in a road,
which is covered with snow, in my hometown

When moon and sun are gone, stars are far away
A small town in the deep mountain
In the springtime, all the flowers will blossom like a feast
Ah, now close your eyes and hold your hands together
Bush fancies in your hometown are covered with large flakes of snow.
(trans. by the author of this document)

고향의 노래

김 재 호 작사
이 수 인 작곡

1. 국   화꽃 저버린   겨   면   — 울뜨락 에
2. 남   가고 해가 면   편   요   — 은 먼 어 도

잊면   어면 하얀 재   웃   서리내리 고
산   뭇쩍 깊은 굴   소   — 가마음 에

나   래 훨 훨 기러기 는   북   녀   — 운 날아간 다
봄   이 오 면가 지마 다   꽃   산   — 회 흥겨우 리   요

4. Because of You

Song by SoonAe Kim, Poem by NahmJo Kim

그대 있음에   김순애

guh deh it ssu meh

[gə dɛ i s'əm e]

그대의 근심 있는 곳에

guh deh jeh gun shim in nun goh seh

[gə dɛ ɛ gən sim in" nən go se]

Where your apprehension is,

나를 불러 손잡게 하라

nah rul bool luh sohn jahb kkeh hah rah

[na rəl bul" lʌ son ʒ'ab k'e ha ra]

Call me so that I can be there.

큰 기쁨과 조용한 갈망이

kun ghi ppum gwah joh yong hahn gahl mahng ee

[kən gi p'əm gwa ʒ'o joŋ han gal maŋ i]

Great joy and quiet desire

그대 그대 있음에

guh deh guh deh it sum eh

[gə dɛ   gə dɛ   i s'əm e]

you, because of you.

내 맘에 자라거늘

neh nahm eh jah rah guh nul

[nɛ mam e   ʒ'a ra gʌ nəl]

grows in me

오, 그리움이어

oh, guh ree oom ee yeo

[o   gə ri um i jʌ]

Oh! longing,

그대 있음에 내가있네

guh deh it sum eh neh gah it neh

[gə dɛ   i s'əm e   nɛ ga i n̦e]

Because of you, I exist.

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나를 불러 손잡게 해
nah rul bool luh sohn jahb kkeh heh
[na rəl bul" lʌ son ʒ'ab k'e hɛ]
Call me so that I can hold your hand.

그대의 사랑 문을 열 때
guh deh jeh sah rahng moon ul yeol tteh
[gə dɛ ɛ sa raŋ mun əl jʌl t'ɛ]
When your love opens the gate

내가 있어 그 빛에 살게 해
neh gah it suh guh bee cheh sahl geh heh
[nɛ ga id" s'ʌ gə bitʃe sal ge hɛ]
I exist to dwell in the lights

사는 것에 외롭고 그단함
sah nun guh she weh rohp kkoh goh dahn hahm
[sa nə gʌs e we rob" k'o go dan ham]
life's loneliness and exhaustion

그대 그대 있음에
guh deh guh deh it sum eh
[gə dɛ gə dɛ i s'əm e]
you, because of you

사람의 뜻을 배우니
sah rahm eh ttuh sul beh oo nee
[sa ram ɛ t'əs əl bɛ u ni]
I learn the meaning of human

오, 그리움이여
oh, guh ree oom ee yeo
[o gə ri um i jʌ]
Oh! yearning

그대 있음에 내가 있네
guh deh it sum eh neh gah it neh
[gə dɛ i s'əm e nɛ ga ine]
Because of you, I exist

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나를 불러 그 빛에 살게 해
nah rul bool luh guh bee cheh sahl geh heh
[na rəl bul" lʌ gə   bi tʃe   sal ge hɛ]
Call me to dwell in the lights

그대의 근심 있는 곳에	Where your apprehension is,
나를 불러 손잡게 하라	Call me so that I can be there.
큰 기쁨과 조용한 갈망이	Great joy and quiet desire
그대 그대 있음에	because of you.
내 맘에 자라거늘	grows in me
오, 그리움이여	Oh! longing,
그대 있음에 내가있네	Because of you, I exist.
나를 불러 손잡게 해	Call me so that I can hold your hand
그대의 사랑 문을 열 때	When your love opens the gate
내가 있어 그 빛에 살게 해	I exist to dwell in the lights
사는 것에 외롭고 그단함	life's loneliness and exhaustion
그대 그대 있음에	because of you
사람의 뜻을 배우니	I learn the meaning of human
오, 그리움이여	Oh! yearning
그대 있음에 내가 있네	Because of you, I exist
나를 불러 그 빛에 살게 해	Call me to dwell in the lights
	(trans. by the author of this document)

그대 있음에

김 남조 작사
김 순애 작곡

Moderato

f espressivo

rit.

p

a tempo

1. 그 대 의 근 심 — 있 는 곳 에   나 를 불
2. 그 대 의 사 랑 — 문 을 열 때   내 가 있

pp

러   — 손 잡 게 하 라 —   큰 기 쁨 과   — 조 용 한
어   — 그 빛 에 살 게 해   사 는 것 에   — 외 로 고

p

f>   *p*

갈 망 이 그 대   그 대 있 음 에   그 대 있 음 에
고 단 함 그 대   그 대 있 음 에   그 대 있 음 에

cresc.   *f*   *p*   *pp*

내 맘에 자 라 거 – 늘
사 람 의 뜻 을 배 우 니

[nae ma me ja ra gu neul]
[sa ra mui tteu seul bae u ni]

오 — 그 리 움 이 여 – 그 리 움
오 — 그 리 움 이 여 – 그 리 움

the me the twelve thousand ps even the ... could not se ...

이 – 여 그 리 움 이 여 그 대 있 음 에 – 내 가 있 네   나 는 물
이 – 여 그 리 움 이 여 그 대 있 음 에 – 내 가 있 네   나 는 물

리 라 손 – 손 삼 – 게 – 해
러 움 바 – 그 빛 에 살 게 해

how long has ... he could not visit

5. Missing GumGahng Mountain Song by YungSub Choi, Poem by SahngUk Hahn

그리운 금강산   최영섭

guh ree oon guhm gahng sahn

[gə ri un gəm gaŋ san]

누구의 주제련가 맑고 고운산

noo goo yeh joo jeh reon gah mahl kko goh oon sahn

[nu gu e ʒ'u ʒ'e rjʌn ga mal k'o go un san]

Whose creation would it be clear and beautiful mountain.

그리운 만 이천봉 말은 없어도

guh ree oon mahn ee cheon bong mah run up ssuh doh

[gə ri un man i tʃʌn boŋ mar ən ʌb"s'ʌ do]

We miss the twelve thousand tops even though we would not say it.

이제야 자유만민 옷깃 어미며

ee jeh yah jah you mahn min ot kkit yeo mee meo

[i ʒ'e ja ʒ'a ju man min ot"k'in jʌ mi mjʌ]

Finally now is the time for us to dress up

그 이름 다시부를 우리 금강산

guh ee rum dah see boo rul oo ree guhm gahng sahn

[gə i rəm da si bu rəl u ri gəm gaŋ san]

and call the name, Gum-Gahng Mountain, again.

수수만년 아름다운 산

soo soo mahn nyeon ah rum dah oon sahn

[su su man njʌn a rəm da un san]

Forever beautiful mountain

못가본지 몇몇해

mod gah bon jee myeon myeo teh

[mot" k'a bon ʒ'i mjʌn mjʌt ɛ]

how long has it been that we could not visit.

오늘에야 찾을날 왔나

oh nu reh yah cha jul nahl wad nah

[o nər e ja tʃaʒ'əl nal wan" na]

Finally has the day come we can visit?

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금강산은 부른다.
guhm gahng sahn un boo run dah
[gɔm gaŋ san ɔn bu rɔn da]
Gum-Ganhng is calling us.

비로봉 그봉우리 짓밟힌 자리
bee roh bong guh bong oo ree jeet bal pin jah ree
[bi ro boŋ gɔ boŋ u ri ʒit" p'alpin ʒ'a ri]
BeeRoBohng, the top destroyed

흰구름 솔바람도 무심히 가나
heen goo rum sohl bah rahm doh moo sim hee gah nah
[hin gu rɔm sol ba ram do mu sim hi ga na]
White cloud and gently breeze are passing by

발아래 산해 만리 보이지 마라
ba ra reh sahn heh mali boh ee jee mah rah
[bar a rɛ san hɛ mal" li bo iʒ'i ma ra]
Do not look at the sight below the mountain, below your feet

우리 다 맺힌 원한 풀릴때까지
oo ree dah meh cheen won hahn pul lil tteh kkah jee
[u ri da mɛ tʃin wʌn han pul lil t'ɛ k'a ʒ'ʃ]
Until we resolve our hates and anger

수수만년 아름다운 산
soo soo mahn myeon ah rum dah oon sahn
[su su man njʌn a rɔm da un san]
Forever beautiful mountain

더럽힌지 몇몇해
duh reo pin jee myeon myeo the
[dʌ rʌ pin ʒ'i mjʌn mjʌt ɛ]
how long has it been being polluted (by the communists)

오늘에야 찾을 날 왔나
oh nu reh yah cha jul nahl wad nah
[o nɔr e ja tʃa ʒ'ɔl nal wan" na]
Finally we can visit it today

금강산은 부른다.
guhm gahng sahn un boo run dah
[gəm gaŋ san ən bu rən da]
Gum-Ganhng is calling us.

누구의 주제런가 맑고 고운산
그리운 만 이천봉 말은 없어도
이제야 자유만민 옷깃 여미며
그 이름 다시부를 우리 금강산
수수만 년 아름다운 산
못가본지 몇몇해
오늘에야 찾을날 왔나
금강산은 부른다

비로봉 그봉우리 짓밟힌 자리
흰구름 솔바람도 무심히 가나
발아래 산해 만리 보이지 마라
우리 다 맺힌 원한, 풀릴때까지
수수만 년 아름다운 산
더럽힌지 몇몇해
오늘에야 찾을날 왔나
금강산은 부른다.

Whose creation would it be clear and beautiful mountain.
We miss the twelve thousand tops even though we would not say it.
Finally now is the time for us to dress up
and call the name, Gum-Gahng Mountain, again.
Forever beautiful mountain
how long has it been that we could not visit.
Finally the day has come we can visit
Gum-Ganhng is calling us.

BeeRoBohng, the top destroyed
White cloud and gently breeze are passing by
Do not look at the sight below the mountain, below your feet
until we resolve our hates and anger
Forever beautiful mountain
how long has it been being polluted (by the communists)
Finally the day has cine we can visit
Gum-Ganhng is calling us. (trans. by the author of this document)

그리운 금강산

6. A Misty moon   Music by Jang Yun, Poem by Nayoul Pak

산지 리

수수만년 —   — 아름다운   산

[dal tto roe ...]
A misty moon is floating, a misty moon is floating

[ba 3'il p kon ... mt] 멧 — — 해
뷔 시 분 지 오 늘 에 아   것 을 낫 왔 —

[on... walk while I walked along]

even though I walked alone when the night ...

[ba il ... ga sen" rain bin ... al mu tta] 금 강 산 은   무   슨   —

... a misty moon that rises ...

I then may walked alone

rit.

1.   2.   pp

나   다

[... ga sen ra jot" net'a do I oh kom tet]
even long ... I walked alone when the night was such as this

6. A Misty moon　　　　　Song by Isang Yun, Poem by Mogwol Pak

달 무리　　　　　　　　윤 이상
dahl moo ree
[dal mu ri]

달무리 뜨는　달무리 뜨는
dahl moo ree ttuh nun dahl moo ree ttuh nun
[dal mu ri t'ə nən dal mu ri t'ə nən]
A misty moon is floating, a misty moon is floating

외줄기 길을 나 홀로 가노라
weh jool ghee ghee rul nah hol loh gah noh rah
[we ʒul gi gir əl na hol" lo ga no ra]
a single path where I walked alone

옛 날에도 이런 밤엔 홀로 갔노라
yen nah reh doh ee run bahm en hol loh gahn noh rah
[jen nar e do i rʌn bam en hol" lo gan" no ra]
even long ago, I walked alone when the night was such as this

마음에 솟는 빈 달무리
mah um eh son nun been dahl moo ree
[ma əm e son" nən bin dal mu ri]
an empty mysty moon that rises in my heart

두둥둥실 띄우며 나홀로 가노라
doo doong seel ttee oo meo nah hol loh gah noh rah
[du duŋ duŋ sil t'i u mjʌ na hol" lo ga no ra]
I float away as I walked alone

울며 가노라 옛 날에도 이런 밤엔
ool meo gah noh rah yen nah reh doh ee run bahm en
[ul mjʌ ga no ra jen" nar e do i rʌn bam en]
Weeping, even long ago, I walked alone when the night was such as this

울며 갔노라
ool meo gahn noh rah
[ul mjʌ gan" no ra]
while weeping, I walked alone

달무리 뜨는 달무리 뜨는
외줄기 길을 나 홀로 가노라
옛 날에도 이런 밤엔 홀로 갔노라
마음에 솟는 빈 달무리
두둥둥실 띄우며 나홀로 가노라
울며 가노라 옛 날에도 이런 밤엔
울며 갔노라

A misty moon is floating, a misty moon is floating
a single path where I walked alone
even long ago, I walked alone when the night was such as this
an empty misty moon that rises in my heart
I float away as I walked alone
Weeping, even long ago, I walked alone when the night was such as this
while weeping, I walked alone. (trans. by the author of this document)

달 무 리

박 목 월 작사
윤 이 상 작곡

달 무 리 뜨 는 달 무 리 뜨 는

외 줄 기 길 — 을 나 홀 로 가 노 —

Sangjoon HyongUong Paik, Poem by Magreza Paik

빠 알 간　석 류　　　　　　　　　　백　병동
ppah ahl gahn sung lew
[p'a al gan sʌŋ lju]

빠 알 간　석 류 가　터 저
ppah ahl gahn sung lew gah tuh juh
[p'a al gan sʌŋ lju ga tʌ Ꝫ'ʌ]
a red pomegranate opened

영 롱 히　빛 나 는　구 슬
young long hee beenah nun goo sul
[jʌŋ roŋ hi bin"na nɔn gu sɔl]
serenely shining glass beads

아,　사 랑 이　알 알 이　붉 은 마 음 을　맺 어
ah, sah rahng ee ahl ahl ee bool gun mah um ul meh juh
[a　　sa raŋi　ar ar i bul gɔn ma ɔm ɔl mɛꝪ'ʌ]
ah, love connects each passionate soul

푸 른　하 늘 가 에　살 포 시　울 려 퍼 지 는
poo run hah nul kkah eh sahl poh shee ool lyeo puh jee nun
[pu rɔn ha nɔl k'a e sal po ʃi ul" ljʌ pʌ Ꝫ'i nɔn]
and gently spreads to the blue sky

사 랑 의　진 주 를　곱 게　만 든 다
sah rahng eh jeen joo rul gob kkeh mahn dun dah
[sa raŋ ɛ Ꝫ'in Ꝫ'u rɔl gob" k'e man dɔn da]
beautifully make the pearl of love

빨 갛 게　퍼 지 는　둥 불 처 럼
ppahl gah keh puh jee nun dung ppool chuh rum
[p'al ga ke pʌ Ꝫ'i nɔn dɔŋ p'ul tʃʌ rʌm]
like a red light

행 복 이　스 머 드 는　국 화　주 머 니　속
heng boh ghee suh myeo duh nun goo kwah joo meo nee sohk
[hɛŋ bo gi sɔ mjʌ dɔ nɔn gu kǂwa Ꝫ'u mʌ ni sog"]
happiness smears into mums

아, 아침해 빛나는 금빛 부채살 같이
ah, ah cheem heh beenah nun guhm ppit boo cheh sahl gah chee
[a atʃim hɛ bin" na nən gəm p'it" bu tʃɛ s'al ga tʃi]
ah, morning sun, like a ray of golden fan

찬란히 마음속 깊이 스미는 유리알 같이
chahl lahn hee mah um sohk ghee pee suh mee nun you ree ahl gah chee
[tʃal" lan hi ma əm s'og" gi pi sə mi nən ju ri al ga tʃi]
and like the glass beads that brightly smears into the deep soul,

맑고 맑은 사랑의 노래를 만든다
mahl kkoh mahl gun sah sahng eh noh reh rul mahn dun dah
[mal k'o mal gən sa raŋ e no rɛ rəl man dən da]
makes a love song that is fresh and clear.

빠알간 석류가 터져
영롱히 빛나는 구슬
아, 사랑이 알알이
붉은마음을 맺어
푸른 하늘가에 살포시 울려퍼지는
사랑의 진주를곱게 만든다

빨갛게 퍼지는 등불처럼
행복이 스며드는 국화 주머니 속
아, 아침해,
빛나는 금빛 부채살 같이
찬란히 마음속 깊이 스미는 유리알 같이
맑고 맑은사랑의 노래를 만든다

A red ripe pomegranate opened
serenely shining glass beads
Ah, love connects
each passionate soul
and gently spreads to the blue sky
beautifully make the pearl of love Like a red light
Happiness smears into mums
Ah, morning sun,
like a ray of golden fan
and such as the glass beads that brightly smears into the deep soul
Makes a love song that is fresh and clear. (trans. by the author of this
document)

빠알간 석류

나 재인 작시
백 병동 작곡

빠 알 간 석 — 유 가   터 — — 겨
딸 갛 게 머 — 지 는   등 불 처 럼

영 롱 히 빛 — 나 는   구 — — 슬
행 복 이 스 며 드 는   국 화 주 머 니 속

8.　Song by Seda K. Fxx

사 —랑 —— 의　　　진 주 —— 물
맑 —고 맑 —은　　　사 랑 —— 의

Because of the cool breeze, I went to the pavilion.

1.

꿈 —게 만 —든 —— 다
노 래 를 만 든 다

A rose ... with the ...

D.S.

then, the stars were still twink-ling even after the music interrupted

Whose ...

D.S.

2.

나 ——

and which ... ...?

Silently shining

8. Stars   Song by SooIn Yi, Poem by ByungGhi Yi

별   이수인
byeol
[bjʌl]

바람이 서늘도하여 뜰앞에 나아 섰더니
bah rah mee suh nul doh ha yeo ttur ah peh nah ah suht ttuh nee
[ba ram i sʌ nɘl do ha jʌ t'ɘr ap e na a sʌt"t'ʌni]
Because of the cool breeze, I went to the garden.

서산 머리에 하늘은 구름을 벗어나고
suh sahn muh ree eh hah nuh run goo ru ul buh suh nah goh
[sʌ san mʌ ri e ha nɘr ɘn gu rɘ mɘl bʌ sʌ na go]
Over the west mountain, the sky was getting clearer.

산뜻한 조사흘 달이 별함께 나아오더라
sahn ttu tahn cho sah hul ttah ree byeol hahm kkeh nah ah oh duh rah
[san t'ɘd" tan tʃo sa hɘl t'ar i bjʌl ham k'e na a o dʌ ra]
A new moon came with the stars

달은 넘어가고 별만 서로 반짝인다
dah run nuh muh gah goh byeol mahn suh roh bahn tsa ghin dah
[dar ɘn nʌm ʌ ga go bjʌl man sʌ ro ban tsag in da]
then, the stars were still twinkling even after the moon disappeared

저 별은 뉘 별이며
juh byeo run new byeo ree meo
[ʒ'ʌ bjʌr ɘn nwi bjʌr i mjʌ]
Whose star is that?

내 별 또 어느게요
neh byeol ttoh uh nu geh yoh
[nɛ bjʌl t'o ʌ nɘ ge jo]
And which one is my star?

잠자코 홀로서서
jahm jah koh hol loh suh suh
[ʒ'am ʒ'a ko hol" lo sʌ sʌ]
Silently standing

8 1

별을 헤어보노라
byeo rul heh uh boh noh rah
[bjʌr ə̆l he ʌ bo no ra]
I counted the stars

바람이 서늘도하여
뜰앞에 나아 섰더니
서산 머리에 하늘은 구름을 벗어나고
산뜻한 조사흘 달이 별함께 나아오더라
달은 넘어가고 별만 서로 반짝인다
저 별은 뉘 별이며
내 별 또 어느게요
잠자코 홀로서서
별을 헤어보노라

Because of the cool breeze, I went to the garden.
Over the west mountain, the sky was getting clearer.
A new moon came with the stars
then, the stars were still twinkling even after the moon disappeared
Whose star is that?
And which one is my star?
Silently standing
I counted the stars (trans. by the author of this document)

별

Moderato (서정적으로 끊게)

이 병기 작사
이 수인 작곡

바 람이 서 늘도 하 여

살 얼에 나 섰 더 니

서 산 — 머 리 에 하 늘 은

구름을 벗 이 나 고

산 뜻한 초 사흘 달 이

별 앞 께 나 — 오 더 라

5. An elegy

Song by Yonsun Kim, Poem by DongChoon Shin

비가

bee-gah

달 은 녑 어 가 고 별 만 서로 반짝 인 다

Oh chal kun mum jun me yahng uu gong jun bun man-suh-ro bahn-jjahk in da

Deer ist das. wahung gon p'in bub bl
[bul ta nun hwan gom p'in" no ol]
After the flaming golden sunset.

저 멀 은 쉬 별 이 떠 내 별 또 어 느 게 요

mehl bun tu mu hun gon hi uu oh

[ne S'aln jln ne no re nun tta S'öl k'li son-ro de]
There is no way to find my youth and my star.

durch 감 은 싶 자 꼬 홀 一 로 시 시 별 을 세어 보 노 一 다

[du-a chn-sll pi pi-si bo] [ho-a-ro-si so]

[bjʌ gaŋ j bin" na d∧n so'inaŋ]
My hope like a shining star

시cheon oeul dweh uhr tteh deh

[ɔ tlim i ell dwe ʌd" rʌ-da]
bosom morning dew.

9. An elegy   Song by YeonJoon Kim, Poem by DongChoon Shin

비가   김 연준
bee gah
[bi ga]

아 찬 란 한 저 태 양 이 숨 저 버 려 어 두 운 뒤 에
ah chal lahn hahn juh the yahng ee soom juh buh ryeo uh doo oon dwee eh
[a tʃal″ lan han ɜ′ʌ tɛ jaŋ i sum ɜ′ʌ bʌ rjʌ ʌ du ụn dwi e]
 Ah, after the bright sun died and became dark

불 타 는 황 금 빛 노 을
bool tah nun whahng gum ppin noh ul
[bul ta n∂n hwaŋ g∂m p'in″ no ∂l]
After the flaming golden sunset

멀 리 사 라 진 뒤 에
muhl lee sah rah jeen swee eh
[m∧l″ li sa ra ɜ′in dwi e]
disappeard far away

내 젊 은 내 노 래 는 찾 을 길 없 는 데
neh juhl mun neh noh reh nun chah jul kkil uhm nun deh
[nɛ ɜ′∧lm ∂n nɛ no rɛ n∂n tʃa ɜ′∂l k'il ∧m n∂ de]
There is no way to find my youth and my song.

들 에 는 슬 피 우 는 벌 레 소 리 뿐 이 어 라
 dureh nun sulpee oo nun buhl leh soh ree ppoon ee uh rah
[d∂r ẹ n∂n s∂l pi u n∂n b∧l″ le so ri p'un i ∧ ra]
In the field, there are only weeping small creatures.

별 같 이 빛 나 던 소 망
byeol gah chee bin nah duhn soh mahng
[bj∧ gatʃ ị bin″ na d∧n so maŋ]
My hope like a shining star

아 침 이 슬 되 였 도 다
ahcheem eesul dweh uht ttoh dah
[a tʃim i s∂l dwe ∧d″ t'o da]
became morning dew.

아 찬란한 저 태양이　　Ah, after the bright sun
숨져버려 어두운 뒤에　　died and it became dark,
불타는 황금빛 노을　　After the flaming golden sunset
멀리 사라진 뒤에　　disappeared far away.
내 젊은 내 노래는　　There is no way
찾을 길 없는데　　to find my youth and my song.
들에는 슬피우는　　There is only sound
벌레소리 뿐이어라　　of small creatures'crying in the field
별같이 빛나던 소망　　My hope like a shining star
아침 이슬 되었도다　　became morning dew.
　　　　　　　　　　(trans. by the author of this document)

비 가

신 동춘 작사
김 연준 작곡

Andantino lamentoso

아 찬 란한 저

대 양이 숨 — 져 — 버려 어두운 위에 불 타 는 황 금

빛 노을 멀 — 리 사 라진 위 에 내 점 — 은 내

주억
Choo uhg
[ʧu ʌg]

최 영섭

잊어버리자고
ee juh buh ree jah goh
[iʒ'ʌ bʌ ri ʒ'a go]
Trying to forget

바다 기슭을 걸어보던 날이
bah dah ghee sul gul guh ruh boh duhn na ree
[ba da gi sɘl gɘl gʌr ʌ bo dʌn nar i]
the days I walked on the shore.

하루 이틀 사흘
ha roo ee tul sah hul
[ha ru i tɘl sa hɘl]
One, two, and three

어름가고 가을가고
yeo rum gah goh gah ul gah goh
[jʌ rʌm ga go ga ɘl ga go]
Summer is gone, and autumn is gone.

조개줍는 해녀의 무리
jo geh joom nun heh nyeo eh moo ree
[ʒ'o gɛ ʒ'um nɘn hɛ njʌ e mu ri]
All the women divers

사라진거울 이 바다에
sah rah jeen gyeo ool ee bah dah eh
[sa ra ʒ'in gjʌ ul i ba da e]
are gone from the ocean in winter.

잊어버리자고
ee juh buh ree jah goh
[iʒ'ʌ bʌ ri ʒ'a go]
trying to forget

85

바다 기슭을 걸어보던 날이
bah dah ghee sul gul guh ruh boh duhn na ree
[ba da gi səl gəl gʌr ʌ bo dʌn nar j]
the days I walked on the shore

하루 이틀 사흘
ha roo ee tul sah hul
[ha ru i təl sa həl]
one, two, and three....

잊어버리자고	Trying to forget
바다 기슭을 걸어보던 날이	the days I walked on the shore.
하루 이틀 사흘	One, two, and three
여름가고 가을가고	Summer is gone, and autumn is gone.
조개줍는 해녀의 무리	All the women divers are gone
사라진거울 이 바다에	from the ocean in winter.
잊어버리자고	trying to forget
바다 기슭을 걸어보던 날이	the days I walked on the shore
하루 이틀 사흘	one, two, and three....
	(trans. by the author of this document)

추 억 (追憶)

조 병화 작사
최 영섭 작곡

잊 어 버 리 - 자 - - 고

바 다 기 슭 을 걸 어 보 던 날 - - 이

하 무 이 들 - 사 - - - - - -

홀 여름 가고

가 을 가고 조 개 줍 는 해 — 너 의 —

무 리 사 라 진 거 울 이

바 다 에 —

잊 어버리 - 자 - - 고   바 다 기 슭을 걸 어 보 던

난 - - 이 하 루 이 들 -

사 - - - - 흘   사 - - - 흘

사 - - 흘   Hum. - - - -

Appendix

Writing Korean

1) Consonants

ㄱ　ㄴ　ㄷ　ㄹ

ㅁ　ㅂ　ㅅ　ㅇ　ㅈ

ㅊ　ㅋ　ㅌ　ㅍ　ㅎ

2) Vowels

ㅡ　ㅓ　ㅕ　ㅗ

ㅛ　ㅠ　ㅜ　ㅠ

ㅣ　ㅔ　ㅖ

ㅘ　ㅙ　ㅝ　ㅞ　ㅟ
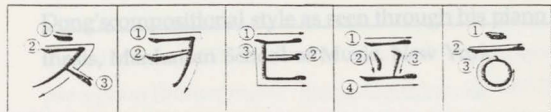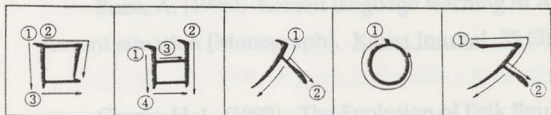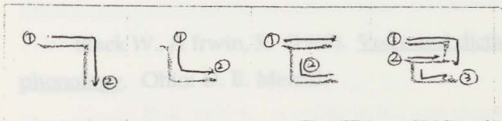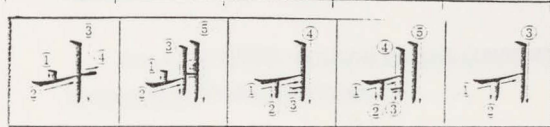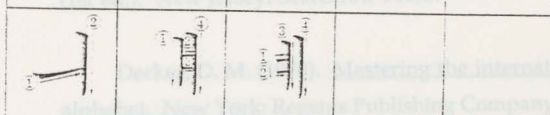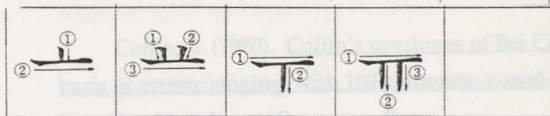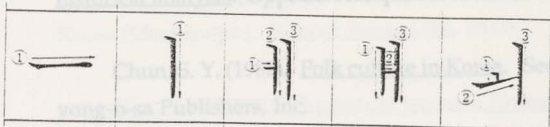
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