

The Impact of American Gospel Music in Korea and Attempts of Koreanization: A Case Study on *Jukkeseo Wangisira* (주께서 왕이시라, He is the King) by Hyeongseon Ryu

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Abstract

Gospel music has had a great impact on congregational singing in Korea. Gospel songs were introduced by American missionaries at the end of the 19th century. This type of song that was originally popularized at religious mass gatherings (e.g., Moody-Sankey's revival movement) were suitable for Korean Christians because they were easy to learn and sing. After 1945, American missionaries brought a different type of gospel song known today as "praise and worship music" or "contemporary Christian music" (CCM). The Korean musicologist Jung Soo Hong calls these songs "Popular Sacred Songs" to distinguish them from Gospel songs. A stylistic difference between the two types of songs is that the Popular Sacred Songs are heavily influenced by pop music (blues, jazz, spirituals, etc.). They are amplified and accompanied by drums, synthesizers, and electric guitar. Since the 1980s, Korean church musicians have begun to compose popular sacred songs. Their styles are mostly influenced by American gospel music. However, some Korean church musicians recognize the value of Korean music and attempted to combine musical elements of Western and Korean music. Among them, Hyeongseon Ryu (b. 1965) and his song *Jukkeseo wangisira* (주께서 왕이시라, He is the King) serves as a good example. This paper will show how Ryu used Korean musical elements in this song. Since the origin of *Jukkeseo wangisira* is related to Korean politics in the 1980s, this paper will also explore the origin by discussing the lyrics. In addition, the paper will also discuss its reception in Korea and other countries.

한국 개신교 찬송가에 큰 영향을 끼친 가스펠송은 19세기 말에 미국 선교사들에 의해 전파되었다. 무디-생키의 부흥 운동과 같은 종교 대집회에서 대중화된 가스펠송은 배우고 부르기 쉽기 때문에 초신자인 한국 기독교인들에게 적합했다. 1945년 이후, 오늘날 '찬양과 경배' 또는 CCM으로 알려진 다른 종류의 가스펠송이 미국 선교사들을 통해 도입되었다. 한국 음악학자인 홍정수 교수는 이 종류의 가스펠송을 19세기 말에 도입된 가스펠송과 구별하기 위해 20세기 중반에 도입된 가스펠송을 "Popular Sacred Songs(대중성가)"라고 불렀다. 두 종류의 가스펠송의 차이점으로는 Popular Sacred Songs는 대중음악(블루스, 재즈, 스피리츨 등)의 영향을 크게 받는다는 것이다. 이 음악은 드럼, 신디사이저 및 전자 기타로 반주되며 마이크와 전자를 이용해 소리도 증폭된다. 1980년대부터 한국 교회 음악가들은 가스펠송을 작곡하기 시작했다. 그들의 작곡 스타일은 대부분 미국 가스펠송의 영향을 받는다. 그러나 일부 한국 교회 음악가들은 한국 음악의 가치를 인식하고 서양 음악과 한국 음악의 요소를 결합하려고 시도했다. 그중 류형선(1965년생)과 그의 노래 <주

께서 왕이시라》는 좋은 예라 할 수 있다. 본 논문은 작곡가 류형선이 〈주께서 왕이시라〉에서 한국 음악적 요소를 어떻게 사용했는지 보여준다. 이 노래의 기원이 1980년대 한국 정치와 관련되어 있으므로, 본 논문에서도 가사를 살펴봄으로써 그 기원을 논하고자 한다. 또한 본 논문은 「주께서 왕이시라」가 한국과 다른 나라에 어떻게 수용되었는지에 대해서도 논의할 것이다.

Key words

Hyeongseon Ryu, *Jukkeseo wangisira* (주께서 왕이시라), American gospel music, hymnology, Korean mission, Minjung theology

Introduction

With the opening of the country at the end of the 19th century, American missionaries came to Korea. They brought their own hymnals and participated as co-editors in the publication of Korean Protestant hymnals. As a result, the earlier Korean Protestant hymnals consisted mainly of Western church hymns. Among them, many American gospel songs, which were also sung at that time in the northern urban area of the US (Shearon et al. 2012), had a great impact on missionizing the country.

In the second half of the 20th century, American missionaries brought another type of gospel songs, which is named “popular sacred songs” by Korean musicologist Jung Soo Hong (Hong 2013, 343), which will be used in this paper. Unlike the earlier gospel songs, the “popular sacred songs” have been critically adapted by the Church. However, they have had a great influence, particularly on young Christians. In addition, from the 1980s on, Korean Christians began to compose this type of songs. It is noteworthy that some Korean popular sacred songs have a unique feature: they combine Korean and Western elements. A good example is *Jukkeseo wangisira* (He is the King) by Hyeongseon Ryu.

This paper aims to explore Ryu’s compositional style, by analyzing this particular song regarding melody and text (Sections 2.1 and 2.2). In Section 2.3, the background of Ryu’s composition will be discussed. Before this analytical discussion, Section 1 will deal with a brief overview of American gospel songs and popular sacred songs in Korea. In addition, the reception of the song in Korea and other countries will be examined (Section 3).

American Gospel Songs and Popular Sacred Songs in Korea

After the World War II, Korean church musicians became aware of the difference between “standard” church hymns and gospel songs. Some of conservative church musicians were against the use of gospel songs in worship service, because the origin of gospel songs goes back to American religious mass gatherings, which aimed primarily to evangelize non-believers and neophytes (see Cho 2007, 107; Shearon et al. 2012; Hong 2013, 97-122; Hong 1988, 261-268; Hong 2000, 160, 168, 191-192, 198, and 332-334; Kwak 1997, 44-47). American gospel songs were criticized. Regarding the text, their subjects are restricted to conversion, repentance, confidence in salvation, and joy in heaven. In addition, they are mostly subjective and rarely include praising to God. Musically, American gospel songs can be characterized as follows: melodies, mostly in major keys, simple harmonies that are limited to the main triads I-IV-V, slow harmonic changes, frequent dotted rhythms, and repeated refrains.¹

In the second half of the 20th century, American missionaries brought another type of gospel songs. The Korean musicologist Jung Soo Hong names these songs “popular sacred songs” in order to distinguish them from the earlier gospel songs. These are mostly composed of four lines, strophic, and notated in four parts. In contrast, the melodies of the popular sacred songs are only printed with chord symbols. In addition, gospel songs are accompanied by piano, or organ, while popular sacred songs are performed by instruments such as drums, synthesizers, and electronic guitars, and the singers use microphones (Hong 2013, 344).

The popular sacred songs were initially sung with guitar in religious gatherings and Sunday schools (Hong 2013, 345-350). In the 1960s and 1970s, they were successfully introduced through the student missionary societies. Especially in the 1980s, they were quickly spread through the media, recordings, and church song collections. During this period, Koreans began composing in this style, and many popular sacred songs became very popular. In addition, since the mid-1980s, groups and singers have given concerts and released albums. In recent days, young people enjoy singing popular sacred songs.

Many Protestant churches repeatedly raise the critical question of whether popular sacred songs should be allowed in the worship service. This controversial discussion has been going on since the 1980s (Hong 2000, 29-30). Most conservatives are averse, arguing that the music of popular sacred songs is rooted in secular pop music. According to the Korean composer Un-yong La (1922-1993), the danger lies particularly in the strong rhythm, which would not convey a pious character to the believers (Hong 2000, 152-154). Other church musicians, such as Doo Wan Kim (1926-2008), Euijak Kim (1923-2000), and Tuhooy Koo (1921-2018), considered popular sacred songs as profane music to be sung for fun. According to them, only emotions would be moved, but there are no piety, seriousness, and awe of God. For this reason, they were opposed

to allowing popular sacred songs in worship service (Hong 2000, 178-179, 191-192, and 197).

Jukkeseo Wangisira (주께서 왕이시라, He is the King)

A. The Melody

The song *Jukkeseo wangisira* can be divided into two parts: Part A (mm. 1-8) and Part B (mm. 9-16). Its melody is based on a pentatonic scale, consisting of five tones (C, D, F, G, and A), while the tones C, D, and F appear more frequently than the other two tones (see Example 1). In Part A (mm. 1-8), the melody lies in a small ambitus (range of tones) from C4 to A4. On the basis of three tones C4, D4, and F4 in m. 1, the composer added other two tones: G4 in m. 3 and A4 in m. 6. The highest tone A4 in Part A goes down stepwise to G4 in m. 7 and to F4 in m. 8. The gradually ascending and descending motions form a rounded melodic shape.

<Example 1> *Jukkeseo wangisira* (Text and Melody: Hyeongseon Ryu)

주께서 왕이시라
[Jukkeseo wangisira]

유형선 글, 곡
[Text, Music by Hyeongseon Ryu]

곳거리 [Gutgeori] (매김) [Maegim]

주께서 왕위에 오르신다 무서워 숨는 자 그 누구냐
정의의 오른팔 쳐 드신다 두려워 떠는 자 그 누구냐

5 우리 마음은 춤을 춘다 주께서 왕이시라
산천아 초목아 노래하라 주께서 왕이시라

9 (받음) [Badeum]

할렐루야 할렐루야

13 Bb Am Dm Gm C7 F
열씨구나 줄다지 화자 - 줄네 주께서 왕이시라

In comparison to the melody of Part A, the melody of Part B (mm. 9-16) contains more leaps, through which the melody can reach the

peak tone F5 in m. 13. From there, the melody descends mostly stepwise. Among leaps, the interval of the minor third frequently appears,² while the leap of the perfect fourth occurs only in m. 11. In addition, the melody of Part B has a larger ambitus, from C4 to F5; therefore, the congregation needs more energy to sing. It is also noteworthy that the grace notes, which occur before long rhythmic values in m. 9 and m. 11, make the music lively. Although the melody of Part A and the melody of Part B contain different features, they are connected smoothly, because the measures 7 and 8 as well as 15 and 16 are identical.

In mm. 9-12, C5 and D5, are repeatedly used and are held long. By singing this particular passage, the congregation could be divided into two groups. One group begins first, and the other group follows it. This type of singing is familiar to Koreans: *seonchang* (선창, singing first) and *huchang* (후창, singing afterward); it is commonly practiced when singing Korean folk songs. The score (Example 1) contains the following indications: *maegim* (매김) on the left side of the 1st line and *badeum* (받음) on the left side of the 3rd line.³ In terms of singing, *maegim* and *badeum* are the same as *seonchang* and *huchang*.⁴ The *maegim-badeum* singing technique is especially common in mm. 9-12.⁵

Regarding the rhythm, “gutgeori” is indicated in the score (Example 1), which is used with the word *jangdan* (*jang* means long and *dan* means short, but generally refers to a particular, repeated rhythm such as *gutgeori*). The term “gutgeori” is originally derived from the word “gut”, which is related to shamanistic rituals (Ban 2021; Wikipedia 2022c). The *gutgeori jangdan* is, however, used not only in this religious context, but also generally in Korean folk songs as well as in *pungmul*.⁶ Figure 1 shows a basic pattern of the *gutgeori jangdan*. It consists of four groups; each group has three beats. The symbols in the first line and the Korean letters in the second line are indications of how to perform this rhythmic pattern by the drummers.

I			II			III			IV		
⊙		⊙	⊙	⊙	⊙	⊙		⊙	⊙		⊙
덩	기덕	쿵	더러러러	쿵	기덕	쿵	더러러러	쿵	기덕	쿵	더러러러
1	2	3	1	2	3	1	2	3	1	2	3

Figure 1. Basic Pattern of *Gutgeori Jangdan* (Ban 2021)

The *gutgeori jangdan* is performed by the Korean traditional percussion instrument *janggu*, which is hourglass-shaped with two heads. The left head, called *gungpyeon*, which has a thicker covering, produces deep and low tones, while the right head, called *chaepyeon*, produces higher tones (Wikipedia 2022d). The basic pattern of *gutgeori jangdan*

contains four symbols. The first one ⊕ corresponds to the vocal sound ‘deong (뎡)’ and refers to playing both sides (*gungpyeon* and *chapyeon*) at the same time. The symbol | corresponds to the vocal sound ‘gideok (기덕)’ and refers to playing only the *chapyeon* (the right side of the *janggu*) with a grace note. The third symbol ○ corresponds to the vocal sound ‘kung (궁)’ and refers to playing only the *gungpyeon*. The fourth one † corresponds to the vocal sounds ‘deoreoreoreo (더러러러)’ and refers to “making sounds by rolling the chae [drum stick]” (see Wikipedia 2021b).

The unit of the rhythmic pattern of the *gutgeori jangdan* (Fig. 1) corresponds to two measures of Ryu’s *Jukkeseo wangisira* (see Example 2). It would be more suitable to notate the music in 12/8-time signature, which matches the unit of the rhythmic pattern of the *gutgeori jangdan*. The main function of the *janggu* is accompanying the music with a particular rhythmic pattern and exciting the audiences so that they get involved in playing and singing.

<Example 2> Hyunseon Ryu, *Jukkeseo wangisira*, mm. 1-2

The image shows a musical staff with a treble clef and a 12/8 time signature. The melody consists of two measures. The first measure contains six eighth notes: C4, D4, E4, F4, G4, A4. The second measure contains six eighth notes: B4, C5, D5, E5, F5, G5, followed by a quarter rest. Below the staff, seven rhythmic symbols are aligned with the notes: ⊕, |, ○, †, ○, |, ○ †.

B. The Text

Originally, Ryu⁷ wrote the lyrics in Korean. Later, *Jukkeseo wangisira* is printed in the *Gottesdiensthilfe für Gottesdienste aus Anlass der 10. Vollversammlung des Ökumenischen Rates der Kirchen* (Booklet for Worship Services on the Occasion of the 10th General Assembly of the World Council of Churches). Its German translation, however, differs from the original. Table 1 compares the Korean original with a German translation. In addition, a literal English translation is added for understanding the Korean lyrics.

Table 1. Text of *Jukkeseo wangisira*: Korean Original and German / English Translations

	Korean Original (Hong 2013, 458)	German Translation (Kirchenamt der EKD 2013, 41)	English Translation (A literal translation)
1	주께서 왕위에 오르신다 부서워 숨는자 그 누구냐 우리의 마음은 춤을 춘다 주께서 왕이시라 할렐루야 할렐루야 얼씨구나 좋다 지화자 좋네 주께서 왕이시라	Auf diese Erde kam Jesus, zu uns! Wer wird sich fürchten, wer hat da noch Angst? Spürt doch, wie unser Herz vor Freude tanzt: Jesus ist unser Freund. Halleluja. Halleluja. Stimmt ein und lobt Gott, Jesus ist unser Freund.	Jesus ascends to the holy throne. Who trembles and hides with fear? Let us be glad and rejoice: The Lord is the King! Hallelujah, Hallelujah. Let us praise and dance: The Lord is the King!

2	<p>정의 오른팔 처드신다 두려워 떠는자 그 누구냐 산천아 조목아 노래하라</p> <p>주께서 왕이시라 할렐루야 할렐루야 얼씨구나 좋다 지화자 좋네 주께서 왕이시라</p>	<p>Auf diese Erde kam Jesus, zu uns! Wer wird noch zittern, wer lebt noch in Furcht? Hört doch, wie alles, was lebt, das Lob singt:</p> <p>Jesus ist unser Freund. Halleluja. Halleluja. Stimmt ein und lobt Gott, Jesus ist unser Freund.</p>	<p>Jesus stretches out his right arm of righteousness. Who is the one who trembles in fear? Sing, you all nature and plants:</p> <p>The Lord is the King! Hallelujah, Hallelujah. Let us praise and dance: The Lord is the King!</p>
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The phrase “Auf diese Erde kam Jesus, zu uns” (To this earth Jesus came, to us), which appears in the first line of both stanzas, reads in the original: “Jesus ascends to the holy throne” (1st stanza) and “Jesus stretches out his right arm of righteousness” (2nd stanza). In addition, the phrase “Jesus ist unser Freund” (Jesus is our friend), which occurs several times in the German translation, differs significantly from the original, “The Lord is the King”. The German translation emphasizes Jesus’ friendship with us, while the original names Jesus as a king. The version written by Lutz Drescher and Eugen Eckert includes ideas from Korean Minjung theology (Drescher 2019). Drescher, who had worked in a Minjung congregation in Korea, writes: “While the traditional theology was hierarchical and emphasized God (and Jesus) as King, the humanity of Jesus was central in the Minjung theology. In Jesus, God came close to people (came to this earth) and revealed himself as a compassionate God, as a friend of people” (Drescher 2019).

According to Ryu (2018), the text is based on Psalm 98:1 “Sing to the LORD a new song, for he has done marvelous things; his right hand and his holy arm have worked salvation for him.” (Biblica 2021). Ryu had two groups of people in mind: the exploiting class and their opposite, the “Minjung” (the oppressed people). In his view, both groups react differently to the Parousia of Jesus. The song spreads the message that Jesus shall come into the world as a royal judge and perform salvation “with his right hand and his holy arm.” This message is described much more clearly in the original than in the German translation.

A particular interest is related to the translation of the Korean expression “Eolssiguna jota jihwaja jonne (얼씨구나 좋다 지화자 좋네)”, which appears in the seventh line of the 1st and 2nd stanzas of the Korean lyrics. This expression comes from *Pungnyonga* (song of a bountiful year). In Korean farming culture, Koreans sing the *Pungnyonga* with gratitude and joy for a bountiful harvest (Anonymous 2021c). In the refrain of the *Pungnyonga*, the expression “Jihwaja jota eolssiguna joku jota (지화자 좋다 얼씨구나 좋구 좋다)” occurs (Anonymous 2021a; Han 1995). “Jihwaja” and “Eolssiguna” have no particular meaning; they are used in a situation, in which people cheer up each other by singing and dancing. These expressions are connected with “jota” (good). One cannot find an adequate translation for these unique Korean expressions. Therefore, the German and English translators interpreted freely in

accordance with the context: In the German translation, this passage was translated as “Stimmt ein und lobt Gott” (Agree and praise God); in the English translation as “Let us praise and dance” (see Table 1). In Ryu’s lyrics, we can find both Korean and Western expressions. Table 2 gives us an overview of this. “Hallelujah” (Praise to the Lord) is used for an expressing of rejoicing; it corresponds to the Korean expression “Eolssiguna jota jihwaja jonne”. In addition, the word “Lord (주)” is used in the context of Christianity, whereas the word “King (왕)” is familiar to the Koreans. These two expressions are found in the song. In this way, Ryu combines Western and Korean elements. Therefore, Ryu’s lyrics speak not only to Koreans, but also to Western Christians.

Table 2. Comparison of Expressions from Western and Korean Context

1st Stanza	Western Expressions	1st Stanza	Korean Expressions
5th and 6th line	Hallelujah (할렐루야)	7th line	Eolssiguna jota jihwaja jonne (얼씨구나 좋다 지화자 좋네)
8th line	Lord (주)	8th line	King (왕)

C. Interpretation

Ryu’s interest in Korean traditional music developed in the 1980s when he was studying composition at Hanyang university. The political and social situation at that time had a great impact on his compositional thoughts. Under the governmental dictatorship of the 1980s, students, workers, and congregations fought for democracy, reunification, human rights, and social justice (Drescher 1997, 32). Music played an important role in the demonstrations. At that time, many song groups were formed, the so-called “song movement” spread throughout the country (see Kim 1994). A large number of songs that addressed social and political concerns of the people were composed. Songs by student groups in particular addressed the resistance against the dictatorial government.

In addition to the “song movement,” there was an increasing interest in Korean culture, including traditional performances such as *talchum* (mask dance), *pungmul* (Korean folk music) and *gamyongeuk* (mask play), which were held on university campuses (see Lee 2009). Such performances were accompanied by traditional instruments, while political and social injustices were criticized. The country’s old culture had been ignored after the annexation by Japan and thereafter, it regained importance in the 1980s. The so-called “culture movement” was led by students and intellectuals trying to get the Korean people involved. The activities of the Society for the Folk Song (Minyoyeonguhoe) founded in 1984 are an example of this. Its workers and researchers collected folk songs from all regions of the country and composed new songs in the style of Korean traditional music. In addition, seminars and culture events were offered.

It was not until the 1990s that Christian music began to include political and social problems in its compositions (Han 2013, 224-225; Hong 2013, 360). One of the Christian music groups was called *Saehaneulsaettang* (The New Heaven and the New Earth, founded in 1992). Its leader was Ryu; he composed for *Saehaneulsaettang* in various styles (classical, pop music, and Korean traditional music) (Hong 2013, 362). He composed the song *Jukkeseo wangisira* in 1991 before establishing *Saehaneulsaettang*.⁸ It is noteworthy that Ryu tried to combine Korean and Western elements in *Jukkeseo wangisira* (see Table 3).⁹ These two elements are mingled in a harmonious way; therefore, it is understandable that Ryu's song speaks to Korean Christians, and it does not sound 'strange' to Western Christians.

Table 3. Korean and Western Elements Used in *Jukkeseo wangisira*

	Korean Elements	Western Elements
Music	Pentatonic Scale <i>Gutgeori Jangdan</i> Singing in Alternation Ornaments	Harmony (Guitar Chords) Western Notation
Text	Eolssiguna jota jihwaja jonne King	Psalm 98:1 Hallelujah Lord

The Reception of *Jukkeseo Wangisira*

Since there is no literature dealing with this topic, examining the reception of the song is based on the information from personal contacts such as interviews and correspondence with the composer, Ryu, and the missionary Lutz Drescher. In addition, social media such as YouTube, homepages of ecumenical organizations, and resources of ecumenical meetings served as an indispensable source for this study. On the basis of the collected resources, this section will deal with two categories: the reception of *Jukkeseo wangisira* in South Korea and the reception of the song in Germany.

A. The Reception of *Jukkeseo Wangisira* in South Korea

Since its composition in 1991, *Jukkeseo wangisira* has enjoyed great popularity. One of the reasons is related to the reunification movement in Korea. In 1995, the 50th year after the division of the country, Korean Protestant churches proclaimed a "Jubilee year" (a year of rest, observed by the Israelites every 50 years) (German World Day of Prayer Committee 1997, 14). The churches campaigned for reunification, and numerous events took place under the so-called "Jubilee Movement".¹⁰

Ryu dedicated his song *Jukkeseo wangisira* to the Korean churches and their “Jubilee Movement” (Ryu 2018). It was often sung at that time and was widely spreading throughout the country (German World Day of Prayer Committee 1997, 14)

In 2009, *CCM Maru*, the debut album of the singer Soojung Moon, was released (Wikipedia 2022b). This album plays a significant role, because 13 popular sacred music pieces contained in that album were composed in the style of Korean traditional music.¹¹ It is noteworthy to observe that not only Korean traditional instruments, but also Western instruments such as piano and guitar were used (Reviews/Albums 2009). Some Korean Christians called this musical style “Gugak CCM” (Wikipedia 2022b). “Gugak” means Korean traditional music; CCM is an abbreviation for Contemporary Christian Music. Most songs of *CCM Maru* were written and composed by Ryu; among them, track #9 is *Jukkeseo wangisira*.¹² According to a commentary, *Jukkeseo wangisira* became widely known through this album (Anonymous 2010).

The song *Jukkeseo wangisira* was sung at the opening worship service of the 10th assembly of the World Council of Churches (WCC), which took place from October 30 to November 8, 2013, in Busan, Korea. It was performed by an indigenous choir dressed in traditional clothing and accompanied by an ensemble playing Korean traditional instruments.¹³ Interestingly, *Jukkeseo wangisira* is not contained in the main collection of *Hallelujah! Resources for Prayer and Praise. 10th Assembly, World Council of Churches* (2013). It is, however, included in other collections which were published on the occasion of this particular meeting (Kirchenamt der Evangelischen Kirche in Deutschland 2013, 41; World Council of Churches 2013b, 18).

Among videos uploaded on YouTube, interesting performances are related to singing with fan dance. For example, a choir of Sarangui gyohoe (Church of Love) performed the song on November 17, 2013, while it was accompanied by the traditional percussion instrument *janggu* and a piano. All performers, who wore the Korean traditional dress, sang *Jukkeseo wangisira* while dancing with a fan.¹⁴ Fan dances, called *buchaechum*, are well-known in Korea as well as worldwide (Wikipedia 2022a). The activity of *buchaechum* infuses the music with more energy; not only the performers, but also the audience can become more excited, getting involved in praising to the Lord.

B. The Reception of *Jukkeseo Wangisira* in Germany

Before the 2013 Busan General Assembly of WCC, the song became known through ecumenical events in Germany, including the “Ostasien-Studientagung der Deutschen Ostasienmission” (East Asia Study Conference of the German East Asia Mission) in 2012 and the 2007 workshop of “Mission EineWelt,” which will be discussed in more detail.

a) The East Asia Study Conference of the German East Asia Mission in 2012

From October 1st to 3rd, 2012, EMS (Evangelical Mission in Solidarity) organized an East Asia Study Conference of the German East Asia Mission (German: Ostasien-Studientagung der Deutschen Ostasienmission) in Brandenburg, Germany. At this conference, the topic “Korea – Society, Religions, Church” was discussed. This meeting served as preparation for the 2013 General Assembly of WCC in Korea (DOAM Deutsche Ostasienmission 2021). A booklet produced by the East Asia Liaison Office of the EMS contains some German church hymns that are included in both the EG (*Evangelisches Gesangbuch* of 1993) and the current Korean Hymnal *21st Century Hymnal* of 2006, as well as songs from Korea and other countries. Among Korean songs, *Chuyo chuyo*, *Ososo ososo*, *Jukkeseo wangisira*, and *Uriui sowoneun tongil* (Our Wish is Reunification) were chosen.¹⁵

Lutz Drescher, the EMS liaison officer (term of office 2001-2016), was responsible for the organization of the East Asia Study Conference 2012 and participated in the creation of the song booklet as well as in the selection of the songs (Drescher 2018). Before that, he worked as a missionary in Korea from 1987 to 1995, where he campaigned for social work, founded home groups in the slums of Seoul, and worked for people in need (Waltz 2016). During his missionary work, he collected Korean songs and pictures and translated them. One of the songs he collected was *Jukkeseo wangisira* by Ryu. It was probably selected for the 2012 East Asia Study Conference, because it was very well-known in Korea. In addition, its direct connection to the “Jubilee Movement,” which Lutz Drescher had experienced during his missionary work, was an important criterion for acceptance.

b) The Mission EineWelt 2007

In 2007, the Mission EineWelt center was founded “as center for partnership, development and mission of the Evangelical Lutheran Church in Bavaria.”¹⁶ Many events took place in the year it was founded. For example, a musical project was held at the beginning of July; musicians from the partner churches were invited to a two-week workshop. From this project, the CD *Joyful Noise* (Joyful Noise. Musik und mehr mit Christen aus aller Welt) was produced, which contains live recordings of the workshop. The motto of the project was “Make a joyful noise unto the LORD” (BibleGateway 2021) and is based on the beginning of Psalm 100. With this motto, the focus of the workshop was on “celebrating,” meaning the celebration of people from different countries and languages. The participants came from Brazil, China, Congo, Germany, Hong Kong, Kenya, Korea, Liberia, Nicaragua, Philippines, El Salvador, Singapore, and Tanzania. They brought traditional instruments from their home countries such as flutes, guitars, castanets, tambourins, and drums.

The CD contains 15 pieces.¹⁷ The music pieces show a great variety in terms of languages, instruments, musical styles, and genres. The Latin

American Lord's Prayer (No. 4) is performed as spoken chant (Sprechgesang). In "Flutes from all over the World" (No. 7), different types of flutes are first introduced, which came from China, Central America, Kenya, Latin America, and Germany; then, the performers play music with their flutes, which symbolizes "diversity and unity of Christians worldwide." In the song "Now Thank We All Our God" (No. 13), the first stanza is performed a cappella with four voices. Subsequently, the keyboard modulates the melody to minor (2nd stanza). For the last stanza, the music returns to major, now being accompanied by drums and percussion instruments in a pop style. A wide variety of music styles are used within a single song. The song *Jukkeseo wangisira* was interpreted with the Korean original text by a choir (No. 6). Garam Lee, who belongs to the Lutheran Church in Korea, brought and practiced it with the choir. The song was performed with instruments from different countries, but it still sounds like Korean music.

Concluding Remarks

The term "American gospel music" has been used in a broad context; it includes all Christian songs that emerged from the 19th century in the USA. Some scholars and practitioners use the term for "all recent Christian songs in a popular vernacular style, including Contemporary Christian Music (CCM) and praise and worship music" (Shearon et al. 2012, "Gospel music. 1. Northern urban gospel music"). In Korea, two types of American gospel music have been adapted. One of them is related to the gospel songs, which were brought by American missionaries at the end of the 19th century and at the beginning of the 20th century. This type of music flourished at that time in the US, especially "in the major urban centers of the American Northeast and upper Midwest" (ibid.). This "northern urban gospel music" was successful for evangelizing unbelievers both in the US and in Korea. Many American gospel songs were translated into Korean and included in the Korean Protestant hymnals, without distinguishing the difference between the gospel songs and the "standard" church hymns. In addition, Korean Christians did not attempt to compose in the style of American gospel songs or to create their own musical style.

Another type of American gospel songs was brought in the post-war era by American missionaries. Unlike the adaption of the previous gospel songs, this type of gospel songs has been criticized by the Korean Protestant Church and most church musicians. Regarding the term, Korean Christians, scholars, and church musicians use different terminologies. Some people use the same term "gospel songs," but others distinguish the difference of this type, by using other terminologies, such as "popular sacred songs", which is used in this paper. Terms such as CCM (Contemporary Christian Music) or praise and worship music are, however, commonly

used nowadays. Despite of critiques of the Korean Church, popular sacred songs have had a great impact on Korean Christians. In addition, Korean composers have been producing their own popular sacred songs. As an example, this paper focused on *Jukkeseo wangisira* (주께서 왕이시라, He is the King) by Ryu. Ryu's style can be characterized as a combination of Western and Korean elements. It is noteworthy that Ryu's interest in Korean traditional music is related to the song and cultural movements in Korea in the 1980s and 1990s. In addition, the 50th year after the division of North and South Korea served as a major motive for the creation of this particular song. The composer Ryu and Korean Christians hoped to sing this song with North Koreans together, which was not realized. However, Ryu's compositional style opened a new possibility and created a new genre, namely "Gugak CCM" (CCM for Korean music). Ryu's attempt of Koreanization serves as a good model for Korean composers. *Jukkeseo wangisira* has been sung frequently; however, it is not included in the hymnals of Korea and other countries. Furthermore, the place where it has been sung is restricted to South Korea and to the ecumenical events that are related to South Korea. The author of this paper hopes that Ryu's *Jukkeseo wangisira* and other "Gugak CCMs" will be sung in broader context by Christians not only in South Korea, but also in other countries.

Notes

1. For example, *Sinners Jesus will receive* (Text: Erdmann Neumeister, Music: James McGranahan) serves as an example of American gospel songs. [Sound Example: <https://www.youtube.com/watch?v=f1BqYxeGVzI>.] It was included in the *Chansyeongsi* of 1898 and was spreading in the 20th century throughout the country.

2. The leap of the minor third appears in mm. 1, 2, 3, 4, 5, 7, 9, 13, 14, and 15.

3. The Korean word “Megim (매김)” comes from the verb “Megida (매기다)”. This word is used when singing and sawing by two groups. One group starts first, which is expressed in Korean as “Megida”. The other group follows the first group, which is expressed in Korean as “Batda (받다, get/receive)”. See Anonymous. 2021b; Kwon 2008.

4. This type of singing is also known as antiphonal singing in Western worship service. By performing psalms, two groups – a leader and a chorus (congregation) – sing in alteration. See Britannica 2016.

5. One can watch some performances at <https://www.youtube.com/watch?v=BV7SdgGYasg>. (Ryu’s *Jukkeseo wangisira* begins from 1:38’).

6. In *Pungmul*, people sing songs while dancing and playing Korean percussion instruments. See Wikipedia 2021a.

7. Hyeongseon Ryu (b.1965) studied composition and Korean music. During his studies in the 1980s, he participated in demonstrations against the dictatorial government and worked for the Association of Korean Music (Minjogumagyeonguhoe). After composing the musical *Baekbeom Gimgu, Mot dahan sarang* (백범 김구, 못 다한 사랑) in 1999, he became known as a composer of Korean music. From 2014 to 2016, he was director of the National Gugak Center. See Lee 2010, 74-77; Park 2007, 136-141.

8. From the beginning, Ryu intended to compose the song in the style of Korean traditional music with a desire to sing it with the Korean Christians (Ryu 2018).

9. For more detailed information see the subsections 2.1 and 2.2. Ornaments are used both in Korean and in Western music. However, they rarely appear in Western church hymns, whereas ornamentation is indispensable for Korean singers and their improvisation practice. Therefore, Ryu’s use of ornaments in mm. 9 and 11 can be categorized into Korean music.

10. On February 29, 1988, the ‘88-declaration was proclaimed by the Korean churches. It represents the position of the Korean church on the reunification of the people and peace on the Korean peninsula. It was the first public statement by the Korean church after the division of North and South Korea. It was therefore of particular importance and served as the basis of the churches’ commitment to reunification (Oh 2013).

11. One can listen to the album at <https://ccmpage.tistory.com/359>.

12. One can listen to Ryu’s *Jukkeseo wangisira* at <https://ccmpage.tistory.com/359> (Track #9).

13. Part of the live opening worship service on October 30, 2013 can be viewed on YouTube at: <https://www.youtube.com/watch?v=o4cNr9rrdcw>.

14. One can watch the performance at <https://www.youtube.com/watch?v=BV7SdgGYasg>. (*Jukkeseo wangisira* from 1:38’)

15. Although *Uriui sowoneun tongil* (Our wish is Reunification) has no

ecclesiastical connection, it gained great importance at meetings between North and South Koreans. It was also sung at the first meeting of the representatives of the North Korea Christian Association with the NCKC (National Council of Churches in Korea) in Glion / Switzerland in 1986 and is an integral part at German-Korean consultations, at meetings with North Koreans, at Korean conferences, and also at worship services with a Korea connection". See Kirchenamt der Evangelischen Kirche in Deutschland 2013, 11; Drescher 2018.

16. The Mission EineWelt is a new constitution of the Bavarian Mission Work, founded in 1972, into which the formerly separate organizations – the Mission Work, the Latin America Commissioner, and the Church Development Service – have been integrated. Since 2007, the center has maintained relationships with Lutheran churches in Africa, Asia, Latin America, and the Pacific (Mission EineWelt 2007; Mission EineWelt 2021).

17. 1. Gloria (Argentina) / 2. Dance from the coast of East Africa / 3. O true loving God (Lord's Prayer – China) / 4. Latin American Lord's Prayer (Mario Benedetti – Uruguay) / 5. Gente Nueva (The New People of God – Nicaragua) / 6. He is the Lord (Korea) / 7. Flutes from all over the world as a symbol of the diversity and unity of Christians worldwide / 8. Joyful noise (Drums and percussion instruments) / 9. Fongola, Fongola (Open Your Heart – Democratic Republic of the Congo) / 10. Cantai ao Senhor (Brazil) / 11. Ps 139:1-10 in Korean with musical accompaniment / 12. Sifuni Mungu (Praise our God - Tanzania) / 13. Now thank we all our God (Nun danket alle Gott – Germany) / 14. Make a joyful noise unto the Lord! (After Psalm 100 – Liberia) / 15. Mayenziwe (Your will be done – South Africa).

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