

KAYAGŬM SHIN'GOK: COMPOSITION, PERFORMANCE, AND REPRESENTATION OF  
NEW KAYAGŬM MUSIC IN CONTEMPORARY SOUTH KOREA

by

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Submitted to the Graduate Faculty of  
Arts and Sciences in partial fulfillment  
of the requirements for the degree of  
Doctor of Philosophy

University of Pittsburgh

2004



UNIVERSITY OF PITTSBURGH  
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Hee-sun Kim, Ph.D.

University of Pittsburgh, 2004

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This dissertation is organized around four categories of *kayagŭm shin'gok* composition and performance. Those include *kayagŭm* as a living tradition; the boundaries of musical style in *kayagŭm shin'gok*; *kayagŭm shin'gok* as a modern high art form; and the social matrix of *kayagŭm shin'gok* production. Musical analysis focuses on the compositional style and development of Hwang Byung-ki and Yi Sung-chun, composers who are widely recognized as the most influential composers of this genre. Theoretical issues that are examined include composers and composition in an Asian context, musical change, and the role of music in processes of identity formation.

As the *kayagŭm* represents an authentic Korean sound, the social value of this traditional instrument is highly emphasized and legitimized in South Korea. Thus the discourse of “tradition” lives with practices of *kayagŭm* in contemporary Korean culture. Modernity in *kayagŭm shin’gok* is defined as being opposed to the music of the “past.” Through *kayagŭm shin’gok*, the meaning attached to *kayagŭm* music has been changed from a form of entertainment in the early 20<sup>th</sup> century to a symbol of the nation.

Social networks have been important in keeping *kayagŭm shin’gok* alive, and are made up of diverse layers of relationships within the cultural system of Korean music: composers and performers; teachers and students; patrons and practitioners. Social values and meanings of *kayagŭm shin’gok* are constantly being negotiated, reaffirmed, and reinforced by these social actors through the institutions that engage the music.

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## ACKNOWLEDGEMENTS

It has been nearly 23 years since I took my first *kayagŭm* lesson in 1981. Completion of this dissertation would not have been possible without the help of many people. Mentors, colleagues, friends and family members have assisted me in numerous ways during my journey.

I am grateful particularly to Professors Yi Sung-chun, Hwang Byung-ki and Lee Chae-suk, for sharing their experience, knowledge and insights with me. I want to thank Professor Hwang Byung-ki for his kindness and willingness to answer my detailed questions. Professor Hwang always made time to share his knowledge with me despite his busy schedule.

I wish to express my sincere gratitude to Professor Lee Chae-suk, who has been my *kayagŭm* teacher since 1987. She taught me how to be a true musician. I am grateful to her for her endless patience, love, and support.

I wish to thank Professor Yi Sung-chun who recently passed away. He has always been a father figure for me. Professor Yi was the one who advised me to study abroad. I know that he would be happy to read this dissertation.

I would also like to thank the many *kayagŭm* professors and performers in Korea for their willingness to share their opinions and knowledge with me.

I am grateful to Professors Kim Chŏng-ja, Park Chŏng-hŭi and Yi Kyŏng-hŭi for their support and encouragement throughout my study of the *kayagŭm*. I thank Professors Lee Hye-ku, Hwang Jun-yŏn, Kang Sa-jun, and Oh Yŏng-nok for their valuable comments and classes on Korean music at Seoul National University, and Professor Kwon O-sung at Hanyang University for his encouragement. Professor Lee Byong-won at the University of Hawaii advised me to study ethnomusicology in the U.S. and kindly introduced me to the University of Pittsburgh.

I am grateful to Dr. Akin Euba, Dr. Nathan Davis, Dr. Anne LeBaron, Dr. Mary Lewis, Dr. Max Brent, and Dr. Deane Root at the University of Pittsburgh for their insightful seminars and encouragement during my doctoral study. I also thank the staff at the Department of Music and the Asian Studies Center at the University of Pittsburgh. Many ethnomusicologists have helped me to develop my ideas including Dr. John Chernoff, Dr. Joseph Lam, Dr. Robert Provine, and Dr. Keith Howard.

I wish to thank to my colleagues and friends at the University of Pittsburgh including Kayoung Lee, Tong Soon Lee, George Dor, Elspeth Wissner, Shingil Park, Shanna Lorenz, Shizuko Yamagishi, Eunkyung Chung, Sylvia Nannyonga-Tamusuza, JT Hwang, Sumi Lee, Jason Grant, Mark Peters, Phil Thompson, Ken Prouty, Nemesio Valle III, and Patricia Cochran. I also want to thank my friends in Korea and the U.S. including Kim Jin-woo, Lim Mi-sun, Kim Myo-sin, Kim Myung-suk, Kim Kyöng-hŭi, Nam Kyung-suk, Yun Jihye, and Kim Yun-jin for their love and friendship. I also thank the pastors and members of the Korean Central Church of Pittsburgh for their continuous love and prayer.

I am grateful to the members of my dissertation committee, Dr. Bell Yung, Dr. Thomas Rimer, Dr. Nathan Davis, Dr. Mathew Rosenblum, and Dr. Andrew Weintraub. They have not only helped me to complete this dissertation, but they have also influenced me greatly as an ethnomusicologist. I am deeply indebted to Dr. Yung for his intellectual and personal influence on my scholarship since the beginning of my study. He has been a great inspiration to me. I am grateful to the Asian Studies Center and the Department of Music for financial support during my doctoral study at the University of Pittsburgh.

My mentor, Dr. Andrew Weintraub, has contributed immensely to my knowledge of ethnomusicology since I began my graduate training in 1997. Throughout the coursework,

comprehensive exams, research proposals, conference paper preparations, fieldwork, and writing process, he gave me insightful comments and suggestions to improve my work. I am truly grateful for his close readings of my work and his commitment to my development as a scholar. I am also thankful for his guidance, patience, and trust in my ability.

I am sincerely indebted to my husband, Chulung Lee, whose support, help and encouragement made this study possible. I also thank my parents-in-law for their spiritual support and encouragement. I thank my brothers-in-law Chulkon and Sanguk and sister-in-law Juyoung for their love. I also thank my brother Kim Hyun-tae and his wife, Eunok, for staying with my parents while I was away.

My children, Danny Seung-joon and Hannah Seung-eun, taught me the true meaning of love and life. Without them, I would not be able to endure the laborious days of the last few months.

My greatest debt goes to my parents whose teachings and prayer have helped me become the person I am today. They have provided endless financial, spiritual, and mental support throughout my life. Without them, this work would not have been accomplished. I wish to dedicate this dissertation to my parents.

# **1. INTRODUCTION**

## **1.1. RATIONALE AND PURPOSE**

This dissertation focuses on *kayagŭm shin'gok*, newly composed music for the *kayagŭm*, a Korean 12-stringed long board zither. The work examines the relationship between composition, performance and representation of *kayagŭm shin'gok* in contemporary South Korea. Practitioners of *kayagŭm shin'gok* have developed new musical repertoire, instruments, and techniques for this genre since the 1960s. This dissertation is the first treatise in any language on *kayagŭm shin'gok* which contextualizes the genre within the changing social and cultural conditions that have underpinned musical life in modern South Korea. This study is the first English-language dissertation written by a *kayagŭm* practitioner who has worked with the major performers and composers of this genre.

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Social networks have been important in keeping *kayagŭm shin’gok* alive, and are made up of diverse layers of relationships within the cultural system of Korean music: composers and performers; teachers and students; patrons and practitioners. Social values and meanings of *kayagŭm shin’gok* are constantly being negotiated, reaffirmed, and reinforced by these social actors through the institutions that engage the music.

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Regarded as one of the oldest indigenous instruments in Korea, the *kayagŭm* has been played among court, literati and common people associated with diverse musical genres throughout history and now is one of the most widely played traditional musical instruments in contemporary Korea. While traditional genres of *kayagŭm* music including *kayagŭm chŏngak* (court and literati chamber ensemble) and *kayagŭm sanjo* (folk solo instrumental music)<sup>1</sup> constitute the essential repertoires for *kayagŭm* in contemporary South Korea, there have been significant changes in repertoire, playing techniques, instrument construction, and performance practice since the 1960s, when a new genre called *kayagŭm shin'gok* entered the Korean music scene. This new genre of music has gradually changed the course of *kayagŭm* music history.

*Kayagŭm shin'gok* is classified by practitioners and critics as belonging to the larger category of “*ch'angjak kugak*,”<sup>2</sup> new compositions for traditional Korean musical instruments played by professional musicians in formal concert settings. *Ch'angjak kugak* is known to have

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<sup>1</sup> See chapter 2 for discussion of *kayagŭm chŏngak* and *kayagŭm sanjo*. (chapter 2)

<sup>2</sup> *Ŭmak* (music) in Korean terminology usually refers to European classical music, while traditional Korean music is labeled *kugak* (national music), *chŏnt'ong ŭmak* (traditional music), *han'guk ŭmak* (Korean music) and *hanminjok ŭmak* (Korean ethnic music). See the section on literature, discourses and debates about newly composed Korean music for detailed information on debates over terminology.

begun with the composer Kim Ki-su,<sup>3</sup> and the genre *kayagŭm shin'gok* is usually said to have begun with the composer and player Hwang Byung-ki [Hwang Pyŏng-gi] in 1962.<sup>4</sup> Diverse styles of *Kayagŭm shin'gok* have been produced and developed by many composers during the last four decades. Recently this new genre has been spotlighted through an increasing number of *shin'gok* concerts and new performance practices such as the *kayagŭm* ensemble. The term *kayagŭm shin'gok* is interchangeable with other terms currently circulating including “*ch'angjak*” (literally “conception,” “formation,” “design”), *kayagŭm-gok* (“*kayagŭm* pieces”), and “*hyŏndae* (“modern” “modernity” or “contemporary”) *kayagŭm-gok*.” There are several views on the use of the terms “*ch'angjak kugak*” or “*shin-kugak*.”<sup>5</sup> The term “*shin'gok*” literally means “new piece” whereas “*ch'angjak*” focuses on the creative formative process of individual composers. Even though the terminology “*ch'angjak-gok*” frequently appears in scholarly and journalistic writings, the term “*kayagŭm shin'gok*” is still in popular use. During my fieldwork, I heard the word “*kayagŭm shin'gok*” more often than “*kayagŭm ch'angjak-gok*” in common conversation. Even though *kayagŭm shin'gok* is a sub-category of *ch'angjak kugak*, it might be ambiguous to portray the current phase of *kayagŭm shin'gok* solely under *ch'angjak kugak* because the musical styles, boundaries and orchestration are wide-ranging. Performance sites

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<sup>3</sup> There are three views in defining the point of initiation for modern composition of Korean traditional music. Scholars including Yi Sung-chun, Chŏn In-p'yŏng and Pak Il-hun view his first composition “Hwanghwa Mannyŏn Chikok” for the voice in 1939 as the first modern *kugak* composition while others including Sŏng Kyŏng-rin, Han Man-yŏng and Hwang Byung-ki credit his first orchestral piece “Kohyangso” in 1944. Han Myŏng-hŭi writes that modern composition began “during the 1960s” (Yun Myŏng-wŏn 1991:2). In the same thesis, Yun Myŏng-won gives different dates for the year of composition of “Kohyangso” on pages 2 and 20. Kim Ki-su first used Western five staff notation for *kugak* style composition(s) for Korean traditional instruments.

<sup>4</sup> In some other sources, the year of his first piece “Sup” is dated 1963.

<sup>5</sup> See the section on literature, discourses and debates on newly composed Korean music in this chapter. (subsection 1.1.1.2)

today demonstrate that practitioners of *kayagŭm shin'gok* have developed specific musical repertoire, instruments and techniques.

In this dissertation, I question why and in which specific ways the new musical practice has been developed and legitimized in the context of 20th century South Korea. I question why and how this new genre has been produced, supported and maintained. To answer these questions, I focus on music, people, performance and the socio-cultural and historical conditions and circumstances surrounding the genre. As Barber states:

Whether the researcher's ultimate aim is to approach social reality through the arts, or to approach the arts through their social context, the procedure must be the same. In either case, the arts cannot be 'read' without *both* comprehending their nature as aesthetic constructs with their own principles and conventions, *and* locating them in the specific social universe which is the grounds of their existence . . . the point at which the two dimensions meet is in the *production* of the arts: not just in its material but also in its ideational aspects. We need to ask by whom and by what means, in what circumstances, under what constraints, these arts are produced. (Barber 1987:5 cited in Waterman 1993:50) (emphasis in original).

First, I trace the process of stylistic formation of *kayagŭm shin'gok* to comprehend its aesthetic principles with its own conventions. Second, I examine a series of socio-cultural and historical conditions which directly and indirectly frame the production of *kayagŭm shin'gok* by "locating" the music "in the specific social universe which is the grounds of its existence." Finally I examine performers and performance in the contemporary context and the role of cultural and educational institutions in constructing and maintaining a new musical genre to "ask by whom and by what means, in what circumstances, under what constraints, these arts are produced."

In this dissertation, I argue that the views which portray *kayagŭm shin'gok* as a product of Westernization or modernization are oversimplified. Rather, the processes of construction,

development and legitimization of the new genre help to stimulate the formation of a distinct Korean cultural identity. The process of producing *kayagŭm shin'gok* involves first composition and then performance. In this dissertation, I also consider the institutions that have kept this genre alive. Diverse relationships are negotiated within the *kugak* (lit. national music) community surrounding *kayagŭm shin'gok* including teachers (professors) and students, composers and performers, performers and fellow performers. Throughout the dissertation, I will discuss aspects of composition and performance of *kayagŭm shin'gok* as a modern and living tradition, practiced by people whose attitudes, perceptions, conflicts and desires are negotiated and deeply rooted in an understanding of the past, present and future of Korean music.

Korea's efforts in building a new nation began after independence from Japan (1945) and restoration following the Korean War (1950-1953). During this period, South Korea achieved dramatic economic growth. Along with political independence and economic development, the government promoted Korea's traditional cultural heritage as part of its project of national cultural development. New cultural policies were put into place, including those directly related to music. As a result, the number of institutions for the study and performance of traditional music increased, as well as the number of competent practitioners of traditional music.

Since the music itself is an essential part in understanding *kayagŭm shin'gok*, my discussion begins with musical analysis. Analysis of musical style from early examples of *kayagŭm shin'gok* will demonstrate how new ideas of high art and elitism are constructed through *kayagŭm shin'gok*, and how these ideas have influenced and shaped the current practice. To portray the musical style of *kayagŭm shin'gok*, I analyze several *kayagŭm shin'gok* pieces, using works drawn from over four decades by two representative composers. Hwang Byung-ki [Hwang Pyŏng-gi] and Yi Sung-chun [Yi Sŏng-ch'ŏn] are considered by composers, critics, and

*kayagŭm* players to be the pioneers of this genre. Their active years in composing *kayagŭm shin'gok* began in the 1960s and have continued until recently, and they can arguably be considered leaders in the *kugak* field. I consider these two composers to be representative for a number of reasons. Their compositions are widely celebrated and performed, and have become part of the standard repertoire of modern *kayagŭm* music. Their works for the *kayagŭm* spanning several decades are central to the stylistic development of this genre. Hwang is arguably the most well-known *kayagŭm* player both within Korea and abroad. Yi is acknowledged for his modern style which is an adaptation of Western music based on traditional idioms. My analysis of several of these composers' works written over four decades will help to document the style of individual composers and the crossing of boundaries of musical styles within the genre.

#### **1.1.1. Literature review and theoretical issues**

The literature review and theoretical issues are structured in five sections, each of which addresses a specific issue connected with the emergence, development and discourse about *kayagŭm shin'gok*. Literature about *kayagŭm* music and newly composed Korean music, written both in Korean and English, will be examined followed by a discussion of theoretical issues including 1) composers and compositions in an Asian context; 2) musical change; and 3) music and identity.

#### 1.1.1.1. Literature on *kayagŭm* music<sup>6</sup>

Korean-language research on the *kayagŭm* is plentiful and centers on examining the musical characteristics of three major genres, *sanjo*, *chŏngak*, and *shin'gok*. Most of the research was conducted by *kayagŭm* players pursuing advanced degrees in Korean music. There are over two hundred master's theses and two doctoral dissertations on *kayagŭm* music. Since the first master's thesis on the *kayagŭm* by Lee Chae-suk in 1965, studies on *kayagŭm sanjo* have developed both in quantity and quality, encompassing diverse areas of *kayagŭm* music. Lee Chae-suk (1965, 1969, 1977), Kim Hae-suk (1982, 1987, 1992, 1993, 1995a, 1995b), and Mun Chae-suk (1990, 1992a, 1992b, 1993, 1995a, 1995b) have been prolific in writing about *kayagŭm sanjo*. The main objectives of studies on *kayagŭm sanjo* are to identify musical traits including formal structure, rhythmic patterns, melodic features, modes, and structural analyses of each *sanjo* school. Comparing *kayagŭm sanjo* and other genres like *p'ansori* is another notable area of research. Other topics in the study of *kayagŭm sanjo* include aesthetics (Mun Suk-hŭi 1986), formative processes of *kayagŭm sanjo* (Kim Hae-suk 1987; Mun Chae-suk 1992a; Yi Chŏng-ae 1992; Kim Hee-sun 1993; Kim Chin-kyŏng 1999; Kim O-sŏn 2003), and its relationship with *chang-go* drum accompaniment (Chŏng Hwa-ja 1984).

Most studies on *kayagŭm chŏngak* are concerned with the historical aspects of the *kayagŭm* and *kayagŭm* music including interpretation of old scores, comparative studies of past and present performance practices, and analyses of melody and playing techniques. Kim Yŏng-un (1990, 1996) and Kim Chŏng-ja (1977, 1993, 1995) are prominent in the study of *kayagŭm chŏngak*.

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<sup>6</sup> See Kim Hee-sun (2002) on the current status of research on *kayagŭm* music.

Research on *kayagŭm shin'gok* began in relatively recent years. Hwang Byung-ki (1975) published the first article on compositional processes and technique for the *kayagŭm*. His approach is based on his compositional experience, and he demonstrates his compositional technique through an analysis of his first *kayagŭm* work, “Sup.” Later he presented papers on composition for the *kayagŭm* based on Korean and modern idioms (1979, 1994a). Many articles on new composition and composers have been written by composers themselves. Yi Sung-chun (1982, 1997b) also wrote articles on his compositional process and techniques. In one article (1994b), Yi analyzes nine *ch'angjak kugak* pieces including Hwang Byung-ki's “Sup.” Later research concentrated on in-depth analysis of a piece of *kayagŭm shin'gok*. Most of Hwang Byung-ki's *kayagŭm shin'gok* have been analyzed and many works of Yi Sung-chun and other composers have been analyzed.<sup>7</sup> As the number of *kayagŭm* players and *shin'gok* pieces have increased, masters' theses on *kayagŭm shin'gok* have also increased notably in recent years. Since 1978, musical analyses of the *kayagŭm shin'gok* of Hwang Byung-ki and Yi Sung-chun have mostly focused on structural analysis of one specific piece. Most of these analyses are limited in focus, restricting themselves to an examination of the musical structure, rhythmic patterns and playing techniques. Rarely, however, do they involve an ethnomusicological approach including discussions of music within its own socio-cultural and historical framework. Compared to the number of studies written in Korean, the number and focus of studies on the *kayagŭm* written in English are very limited. Even in comparison to works on other East Asian musical genres written in English, there has been scant scholarly investigation of the *kayagŭm*.<sup>8</sup>

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<sup>7</sup> See appendix C for major *kayagŭm shin'gok* of other composers.

<sup>8</sup> Emerging since the 1970s, studies of other zither instruments include the Chinese *zheng* (Ferguson 1976; Chen 1991; Cheng 1991) and *ch'in (Qin)* (Liang 1972; Liberman 1977; Yung 1981, 1984, 1985, 1987, 1989, 1994, 1997, 1998; Wenguang Wu 1990), the Japanese *koto* (Ayer 1997; Falconer 1995; Prescott 1997), and the Korean *kŏmun'go* (Song Bang-song 1975, 1986).



Early studies of the *kayagŭm* written in English are in survey or report form (Smith 1962; Codecasa 1975; Rockwell 1974a; Suh In-jung 1972). More intensive studies of *kayagŭm* emerged later on the *sanjo* tradition in the works of Catherine Gjerdingen (1980) and Chung Sung-sook (1983). Gjerdingen closely examines the structure of the Sŏng Kŭm-yŏn school of *kayagŭm sanjo* by analyzing several short versions of a piece and comparing them to longer versions of the same piece. Chung studies the musical origins of *kayagŭm sanjo* and concludes that it has originated from several folk and shamanistic ritual musical genres. Both authors provide in-depth analyses and discussions on *sanjo* tradition which are valuable to our understanding of musical style and structure within *kayagŭm sanjo*.

Chao-chung Wu's (1997) comparative study of three zithers of East Asia including China, Korea and Japan, which presents information on new compositions for all three instruments, helps one understand the modern practice of the three zithers. Her analysis includes discussion of style, timbre and performance practice in order to compare and contrast these zither traditions. Her study is relevant to present research by providing insights on modern *kayagŭm* practice within the contemporary East Asian context.

#### **1.1.1.2. Literature on newly composed Korean music**

Writings on newly composed Korean music in Korean have appeared in short essays as well as journalistic and scholarly writings. Newly composed Korean music has recently been the topic for conferences and special issues of music magazines.

Discourse on newly composed Korean music can be summarized in three categories: first, debates about the definition and boundaries of the term *kugak* (national music) and newly

composed Korean music; second, discourse on modernization of *kugak*, Westernization and debates over the development of *kugak*; and finally, discourse and practices of popularizing *kugak*.

*Kugak* is the term used to indicate the music which existed in Korea before Western music was introduced; thus the meaning of *kugak* is used as the counterpart of *yangak* (lit. Western music) (Song Bang-song 1984:517-518). These two broad categories are used in Korea today. However the term “*ŭmak*” (lit. music) refers to Western music while “*kugak*” refers to Korean traditional music in Korea today, making the use of the term “*kugak*” problematic.<sup>9</sup> Debates about the terminology and boundary of *kugak* and Korean music in general have occurred since the 1980s (Yi Kang-suk 1985, 1987-1988, 1990; Ch’oe Chong-min 1987-1988; Yi Kŏn-yong 1987, 1991; Song Bang-song 1979, 1980, 1982, 1985; Chŏn In-p’yŏng 1987; Noh Dong-eŭn 1989; Paek Pyŏng-dong 1990; Kim Ch’un-mi 1997; Sheen Dae-cheol 1992, 1993). Scholars have coined diverse terms to indicate Korean music and each term implies different ways of defining “Korean music” beyond the conventional definition of *kugak*. For instance, when music is composed and performed by Koreans, in a broad sense, it can be called Korean music regardless of its genre and style. Diverse terms including *chŏnt’ong ŭmak* (“traditional music”), *han’guk ŭmak* (“Korean music”), *han minjok ŭmak* (“Korean Han-ethnic music” or “music of one people”), and *uri ŭmak* (“our music”) have been introduced. Even though the literal meanings of these terms are not different from the previous meaning of *kugak*, the implication of the term is believed to overcome the stigma of *kugak*. By using the noun *ŭmak* (music), scholars believe that this new term will signal more positive connotations.

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<sup>9</sup> See the section on survival and revival of *kugak* in the 20<sup>th</sup> century in chapter 2 which looks at the emergence of the term “*kugak*.” (subsection 2.3)

Debates on the definition, boundaries and terminologies of newly composed Korean music can be understood as a part of continuing discussions concerning Korean music.<sup>10</sup> From its initial period, newly composed music has been either strongly encouraged as a modern continuation of the music of the past with the discourse of development of *kugak*, or severely criticized as a product of Westernization or a synthesis of Korean and Western traits. These debates often became major issues at conferences and major events such as the 1989 “Commemorative symposium on Thirty Years of Establishment of the Kugak Department at Seoul National University (hereafter SNU)” (“Seoul Taehakko Ŭmak-taehak Kugak-kwa Ch’angsŏl Samsip-junyŏn Kinyŏm Symposium”) entitled “Retrospect and Prospect for Composition Field” (“Ch’angjak Punya-ŭi Hoego-wa Chŏnmang”), and “Retrospect and Prospect for Newly Composed Korean Music Toward the 21<sup>st</sup> century” (“Ich’ŏnyŏndae-rŭl Hyanghan Han’guk Ch’angjak Ŭmak-ŭi Hoego-wa Chŏnmang”) in 1994 as part of “’94’ The Year of Korean Traditional Music” (“Kugak-ŭi Hae”) celebration (Chŏn In-p’yŏng 1989a; Yun Chung-gang 1994; Chin Hoe-suk 1994; Yi Kŏn-yong 1987, 1994; Yi Po-hyŏng 1994; Yi Hae-sik 1994).

The first term used to indicate the new compositions was *shin kugak* which appeared in the title of the new composition collection, “*Shin Kugak-po*” in 1962 (Yi Po-hyŏng 1994:59).

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<sup>10</sup> Histories on newly composed Korean music and its performance have been written by numerous authors including Kim Ki-su (1976), Han Man-yŏng (1980), Pak Il-hun (1982), Chang Sa-hun (1989a), Chŏn In-p’yŏng (1987; 2002), Yi Sung-chun (1994a, 1994b), Yun Chung-gang (1988, 1994), Lee Chae-suk (1989), Kim Chŏng-ja (1989), Kim Ki-hwa (1988), Kim Yong-man (1975) and Yi Kŏn-yong (1975). Chŏn In-p’yŏng and Yun Chung-gang suggest two different periodizations (Yun Chung-gang 1994). Two catalog works on newly composed Korean music have been produced by Chi wŏn-sŏk (1995) and NCKTPA (1997). The number of analyses of *ch’angjak kugak* composers has grown since Pak Il-hun’s (1978) master’s thesis on Yi Sung-chun’s *kayagŭm shin’gok*, and most of the writings on *ch’angjak kugak* are based on musical analysis (Kim Yong-man 1975; Yun Myŏng-wŏn 1991; Yun So-hŭi 1999). Guides on compositional techniques for Korean traditional instruments were introduced by two composers Chŏn In-p’yŏng (1988) and Paek Tae-ung (1995).

The term “*ch’angjak kugak*” first appeared in 1974 as shown in “Kugak Ch’angjakgok-jip” (Collections of newly composed Korean music) compiled by the Art and Culture Ministry (Munye Chinhŭngwŏn) and “Han’guk Ŭmak Ch’angjak Palp’yo-hoe” (Concert for the newly composed Korean music) hosted by the National Center for Korean Traditional Performing Arts (“*kungnip kugakwŏn*” hereafter abbreviated NCKTPA; NCKTPA is the revised name of the National Classical Music Institute) (Yi Po-hyŏng 1994:59; Yun Chung-gang 2001:43). In addition to these two terms, other terms including *shinjak kugak*, *ch’angjak kugak*, *hyŏndae kugak*, *hyŏndae han’guk ŭmak*, *kugak ch’angjak-gok*, *ch’angjak kugak-gok*, *shin kugak-gok*, *kugak shin’gok*, *shin jak kugak-gok*, and *kugak shin jak-p’um* (Yun Chng-gang 2001:40) have been used. Most of these terms can be translated into newly composed Korean music or new music for the Korean instruments with slight idiomatic variations.<sup>11</sup>

Related to the definition and boundary of newly composed Korean music, one of the commonly accepted notions is that the term *kugak* only refers to *chont’ong kugak*, traditional Korean music. At the same time, there are two views on new Korean music. Many emphasize that *ch’angjak kugak* should be composed based on the idioms of *chŏnt’ong kugak* (Yi Kang-suk 1985; Yi Po-hyŏng 1994; Yi Hae-sik 1994) while others emphasize that *ch’angjak kugak* should be focused on personal yet highly stylistic and artistic criteria (Chin Hoe-suk 1994; Yi Kŏn-yong 1994; Yi Hae-sik 1994; Yi Sung-chun 1994a, 2001a; Yun Chung-gang 2001). However, most of these authors also agree that both views are relevant and useful in creating contemporary Korean music. The former considers traditional music as the most reliable resource for composition.

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<sup>11</sup> The critic Yun Chung-gang lists all these terms which are commonly used in current practice and asserts the necessity of standardized terminology for this genre for in-depth scholarly discussion including its definition, periodization and musical boundaries (2001:40-41). Yun asserts that *ch’angjak ŭmak* is a better term than *ch’angjak kugak* since the term *ch’angjak* focuses on the process of individual artistic inspiration for music composition and the term *ŭmak* (music) overcomes the inadequate connotation of *kugak* (1988, 1994, 2001).

Thus newly composed Korean music should not be placed in opposition to *kugak*; rather it should be a continuum to bridge the gap between the past and present. The latter view focuses on individual composers and the process of composing as the main component of new music. They feel that musical production should remain at the individual level. For them, the binary opposition in Korean music culture between Korean music and Western music (as in *kugak chakgok* and *söyang chakgok*) is meaningless and useless, at least in terms of music composition (Yi Kõn-yong 1975; Yi Hae-sik 1994; Yi Sung-chun 2001a). In terms of the aesthetics of the music, one group defines *ch'angjak kugak* as traditional music-ness (*kugak-jõk*), while the other defines it as Korean-ness (*han'guk-jõk*). When judging the “artistic quality” of the music itself, however, both sides severely criticize the outcome if it is merely a copy of Western style or traditional music that does not show individual style, or if it is an inadequate (or poor) blending of both styles. According to some critics, arranging one’s own music, arranging folk tunes, or composing in a style similar to other composers, is not treated as “new” composition (Yi Hae-sik 1994:123-124). Newly composed Korean music is understood as a part of the modernization process of *kugak* from its initial period, as articulated in the discourse about “*kugak-õi hyõndae-hwa*” (literally modernization of *kugak*) (Kim Yong-man 1975; Yi Kõn-yong 1975). Many composers and performers have interpreted “*kugak-õi hyõndae-hwa*” in connection with the development and transmission of *kugak* in the contemporary world.

A movement to popularize *kugak* (“*kugakõi taejunghwa*”) began during the 1980s among a younger generation of musicians. The popularization of *kugak* was a reaction to the fact that since the 1960s, *kugak* has primarily been produced and consumed within elite settings. Many blame the university education for the public audience’s neglect of *kugak* (Yi In-wõn 1991). “*Kugak-õi taejung-hwa*” was enthusiastically supported by critics and the mass media, and

immediately became one of the major concepts for new Korean music practice. The “*kugak-ŭi taejung-nghwa*” movement can be understood as part of a cultural movement which began with awareness of the cultural situation of Korea during the 1980s. The younger generation articulated their own motivations in creating a new musical language to communicate with the general public. *Kugak sillaeak undong* (*kugak* ensemble campaign) and *Kugak kayo undong* (*kugak*-style popular song campaign) were important *ch’angjak kugak* activities during this period (Yun Chung-gang 1994:19).

Writings in English on *ch’angjak kugak* have also increased in recent years (Nellen 1983; Chae Hyun-kyung 1996; Killick 1990; Kwon Oh-hyang 1992; Howard 1996, 1998; Byeon Gye-won 2001; Finchum-Sung 2002). Most of the studies in English were written as theses or dissertations and the majority focus on the significance of new compositions in contemporary Korea. Topics include ways to define cultural identity or nationalism and internationalism, the search for an ideal music, music as a result of Western influence, and music as an expression of Korean sentiments. Even though their foci differ from one another, many basically identify new music as a result of either Westernization or modernization.

Kwon Oh-hyang (1992) emphasizes the relation of music to cultural identity. She discusses contemporary Korean music by analyzing the works of twenty-four composers who express six identifiable schools of thought identified as Korean music (“the active set”), Korean music (“the passive set”), National music, Cosmopolitan music, Western-style music and traditional Korean-style music (v-vi). She concludes that their diversity of compositional styles are attempts to express Korean cultural identity. Her discussion highlights the variety of these attempts which are made in response to Western music. One of her chapters includes an analysis of the music of five composers, including Hwang Byung-ki and Yi Sung-chun, under the

category “Traditional Korean-style music.” However, her analyses on these two composers are not in-depth.

Killick (1990) categorizes composers who use traditional Korean instruments into four groups based on their musical training and activities. He examines the concept of nationalism and internationalism in the Korean context. He argues that these new compositions which combine Korean and Western elements often reflect a “compromise between nationalism and internationalism.” Killick categorizes Hwang Byung-ki as a traditionally-trained composer and analyzes his *kayagŭm* compositional period. These analyses are much more in-depth than prior studies, and he chooses Hwang’s early work, “Ch’imhyangmu,” for his closest analysis. His analysis of nationalism and internationalism in new compositions helps to understand the status of Korean music through the 1980s.

Chae Hyun-kyung (1996) (Ch’ae Hyŏn-kyŏng) refuses to analyze newly composed Korean music from the perspectives of Westernization or modernization, even though she continually emphasizes the influence of Western music in the Korean music field. She focuses on how a composer creates his own “ideal music” while incorporating new musical idioms and techniques from the West. She interprets *ch’angjak kugak* as the “outcome of the search for an ‘ideal’ music,” and composition as ‘invented ideal music’” (8). She analyzes Yi Sung-chun’s orchestral pieces by period. She concludes that newly composed Korean music is music of “our world and our time” (180) produced by combining traditions of Western and Korean music “to become the music of the nation” (186). Thus, she believes “*ch’angjak kugak* has made Korean music truly Korean” (190). The present dissertation will focus on the process of creating new Korean images and cultural identity through composition and performance rather than determining whether or not *ch’angjak kugak* is “truly Korean.”

Howard has written several short articles on newly composed Korean music and views the contemporary Korean music culture as a result of the process of Westernization (1996, 1998). He examines the history of Westernization in Korea and the development of new performance genres in traditional music including *samulnori* and *p'ansori* (1996). He also recognizes important factors in promoting traditional music including “scholarship” and “sponsorship,” although these are only treated briefly. My dissertation also treats educational and institutional sponsorship as significant ingredients in understanding the *kayagŭm shin'gok* culture. More importantly, I examine the process of the production of *kayagŭm shin'gok* by situating individual practitioners within Korean history and society.

Byeon Gye-won (Pyŏn Kye-wŏn) (2001) straightforwardly presents *ch'angjak kugak* as a product of Western influence in Korea and analyzes works of three composers including Kim Ki-su, Yi Sung-chun and Yi Hae-sik. She also traces the history of *ch'angjak kugak* and the Western influence in Korean music.

Finchum-Sung (2002) considers discourse as the most important aspect in shaping modern traditional music culture. Her ethnographic study examines various discourses, perspectives, and debates surrounding traditional music and newly composed Korean music, which she calls “heritage-based music compositions.” She concludes that discourse like *uri chŏngsŏ* (our sentiment) legitimatizes new compositions as an expression of a Korean essence in which participants negotiate *kugak*'s significance to South Korea's cultural identity in the 21<sup>st</sup> century and its relationship with *uri chŏngsŏ* in the face of massive foreign influence.

Despite several previous studies on *ch'angjak kugak* and a few aspects of *kayagŭm shin'gok*, the most significant parts of *kayagŭm shin'gok*, as a genre within its social context and



the dynamic relationships among composers, performers, and practice have not yet been properly explored.

#### **1.1.1.3. Composers and composition in an Asian context**

It is believed that the concepts of “composition” and “composer” are new to Korean music. “Composition” is a Western term in which emphasis is placed on individual composers with their artistic intentions that result in musical “works” (Hwang Byung-ki 1985:42). Thus their works are considered as “art” which is based on “individual creation, the result of creative talent and particular inspiration” (Wolff 1987:2). This concept was totally new to the traditional music-making process in Korea, which involves the process of collective music-making through generations (Hwang Byung-ki 1979; Yi Sung-chun 1982; Chŏn In-p’yŏng 1987; Chae Hyun-kyung 1996). The term “*chakgok*” for composition does not exist in the old Korean literature, thus it is believed to be “a product of a wholesale importation of Western culture to Korea, by imperial Japan and to some extent earlier by Western missionaries and entrepreneurs” (Killick 1998:20). Traditional music was transmitted by oral means and therefore music, especially the folk music tradition, existed as a form of memory rather than notation. “*Hyŏngsŏng*” (lit. formation), the term for indicating the compositional process in Korea (Yi Sung-chun 1982), involves several generations and numerous players “like a stream which, flowing, slowly becomes a large watercourse and eventually a river, music, passing through many people’s hands, became embellished and refined” (Chŏn In-p’yŏng 1987:182, translated by Killick 1990:12). Improvisation is another method in music composition, which involves performance. In both methods, music composition cannot be separated from performers and the context of

performance. In performance of folk music, especially *sanjo* or *p'ansori*, students were expected to create their own melodies based on their teacher's melody. Otherwise it was called "*sajin sori*" (literally, "facsimile sound"), and criticized. Thus transmission through generations and improvisation were methods for creating new music and new sound, and the performer was the genuine "composer" of his own music. For example, Kim Chuk-p'a was the "composer" of the Kim Chuk-p'a *kayagŭm sanjo* melody; however, no one refers to her as a "composer" because her melody was also based on her teacher's. Even her teacher's melody was not from his own "composition." Rather, the melody and style are considered musical canon of *kayagŭm sanjo*. Thus, "activities of creation through performance" (Yi Po-hyŏng 1994:61) were an essential part of "composing" music in traditional culture in Korea. Introduction of the Western concept of composition brought many changes in music practice. Most of all, the new concept contributed to the separation between the "composer" and "performer."

While Western music composition began earlier in Korea,<sup>12</sup> *ch'angjak kugak* or *shin kugak* composition began during the 1940s with a composer Kim Ki-su (1917-1986) whose training was in traditional music. Even though there are some disputes in identifying the first modern *ch'angjak* piece, certainly many believe that Kim Ki-su was the first composer of modern *ch'angjak kugak* (Hwang Byung-ki 1979; Yi Sung-chun 1982; Killick 1990; Kim Yong-man 1993; Chae Hyun-kyung 1996; Kim Ki-hwa 1988; Han Myŏng-hŭi et al 2001).<sup>13</sup> His musical training began with traditional Korean music, as a graduate of *kugak-sa yangsŏng-so*

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<sup>12</sup> It is believed that compositions with Western compositional techniques began to flourish during the 1930s by certain groups of composers who had studied Western music in Japan (Song Bang-song 1984: 574-575).

<sup>13</sup> The first piece that Kim wrote was during the Japanese period and thus, his composition became the subject of criticism after independence. However, later works of Kim Ki-su are seen as nationalistic by many authors (Killick 1990; Kim Yong-man 1993; Kim Ki-hwa 1988).

(Institute for *kugak* students) and a member of NCKTPA.<sup>14</sup> The modern *kugak* orchestra setting also emerged along with the rise of new compositions. Following Kim Ki-su, a number of composers appeared on the scene, most of them graduates of NCKTPA or SNU (Han Myŏng-hŭi et al. 2001:265). In fact, the development of the composition field in Korean music is related to the birth of the Korean music department within the modern university system. Institutional support was important in promoting new music composition in the *kugak* field. Support included national competitions in composition run by NCKTPA and the Chosŏn daily news between 1962 and 1968 (Hwang Byung-ki 1979:208; Yun Chung-gang 1994). The competitions served as a platform for production and consumption of *ch'angjak kugak*.

The changes that are taking place in Korea cannot be isolated from other Asian and global phenomena that have marked the 20<sup>th</sup> century and impacted on nations around the world. Many composers from Asia whose music is based on what has been called “fusion music of East and West” were spotlighted on international stages. Many of their works were interpreted as expressive of Asian sentiments and Asian identity. In many Asian musical contexts, the ideas of composition and the composer brought significant changes in Japan and China earlier than in Korea.

Recently, an increasing number of studies on East Asian music and Asian American music in the field of ethnomusicology have shown an interest in contemporary composers, compositions and compositional processes (Becker 1980; Lau 1991; Peter Chang 1995, 1998; Lam 1996a, 1996b, 1996c; Zheng 1993, 1999; Prescott 1997, 1998; Ayer 1997; Nuss 1996; Mitler 1997; Lau et al 2004). Some of these studies have concentrated on composers with Chinese background, including Chou Wen-Chung, Tan Dun, Jon Jang, and Fred Ho; from Japan,

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<sup>14</sup> See chapter 2 for more detailed information about *kugaksa yangsŏngso* and NCKTPA. (subsection 2.3.1)

including Miyagi Michio, Toru Takemitsu, Minoru Miki, Toshirô Mayuzumi, and Tokuhide Niimi; and from Korea including Kim Chông-gil, Kim Young-dong, Paek Pyông-tong, Hwang Byung-ki, and Yi Sung-chun among others (Killick 1990; Kwon 1992; Ch'ae 1996; Kim Jin-woo 1996). Musical analyses of individual composers' work have been presented in terms of cultural and musical fusion or synthesis, and cross-cultural or trans-cultural musical experience in a multi-cultural and global context, based on the composer's own understanding of social history and reality. Many authors believe that these composers' music also conveys cultural messages about cultural identity (Chang, Peter 1995, 1998). Analyses focus on the combination of a variety of compositional techniques and styles of Western music with structural and sonic elements of traditional music (Prescott), the modernization process (Becker; Ayer; Prescott), the expressive aspect of evoking national sensibility (Killick), and the merging of ancient Eastern philosophy with contemporary Western compositional theories (Chang). Furthermore, these cross-cultural elements, based on their respective local traditions, have now become a significant resource in the field of Western art music composition. In part, these works, embracing "modern," "Western," and "traditional" elements, have changed the path of musical culture and contributed to creating a new soundscape in Korean contemporary society. Incorporating this concept that innovative ideas of the composers have significantly influenced the music culture in contemporary society, this dissertation will serve as a case study on contemporary composers whose musical products contributed to the creation of a new genre of music and changed the direction of the musical scene by creating modern music history.

#### 1.1.1.4. Musical change

Musical change and continuity has been a major focus of ethnomusicological studies, particularly since the late 1970s. Many authors trace processes of change through case studies. Musical changes in specific geo-cultural regions have been discussed in reference to African music (Kubik 1986), South American music (Béhague 1986), Black American Gospel music (Dje Dje 1986), Jewish music in Israel (Shiloah and Cohen 1983), Turkish and Japanese music (Singnell 1976), Iranian music (Beeman 1976), and Chinese music (Chen 1991; Cheng 1991; Lau 1991), among others.<sup>15</sup> Key contributions have been made since the late 1970s. Kartomi (1981) and Nettl (1978, 1985) discuss musical change as the result of cultural contact. “Westernization,” “modernization” and “syncretism” are terms frequently used to describe musical changes that occur as a result of “cultural contact,” in which the non-Western cultures are understood to be affected or transformed by foreign influence (Nettl 1978).<sup>16</sup> Concepts such as Westernization and modernization created a specific view of music with a very limited understanding of the changing nature of culture.

From its initiation, *kayagŭm shin'gok* has been composed and practiced with reference to the discourse of modernization of *kugak*. Many Western traits are undoubtedly featured in music and performance including the use of Western staff notation, harmony, dynamic expressions, staged performance, modern technology and Western-style costumes and concert manners.<sup>17</sup> For

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<sup>15</sup>See also Barnett (1953), Merriam (1955, 1964), Wachsmann (1961), Katz (1968), Lomax (1968) Neuman (1976), Slobin (1976), Blacking (1977, 1995), Nettl (1978), Nettl and Shiloah (1978), Becker (1980), Kartomi (1981), Garfias (1984), Herndon (1987), Turino (1993), and Weintraub (2001).

<sup>16</sup> Nettl explains that “[s]yncretism results when the two musical systems in a state of confrontation have compatible central traits; westernization, when a non-western music incorporates central, non-compatible Western traits; modernization, when it incorporates non-central but compatible Western traits (1978:134).”

<sup>17</sup>These will be examined in chapters 3, 4, and 5.

this reason, much of the previous writings on *ch'angjak kugak* categorized new Korean music as the result of Westernization and/or modernization.

The anthropologist Estellie Smith states that such approaches are not free from the views of “Euroamerican materialism,” and at the same time, it is not possible to isolate components of “tradition” and “change” (1982:129). Smith compares this process to “a tapestry of time, and it has two faces. The external or public face is a finished statement of an event as determined by the weaver(s). . . The reverse side, a tangled web of knotted ganglia, loose ends, and cross-cutting threads, is a recording of the product in the making. . . The two faces must be taken together, however, for they represent the product and the production, history-as-created and history-in-the-making. Each face is the result of what is present on the obverse” (Smith 1982: 129). Similarly, Turino argues that studies of musical change should focus on “people, practices, and specific historical moments rather than on products and superorganic notions of ‘culture’ and ‘music’” (1993:12). These insights will be a guiding framework for this study. That is, I will follow these inclusive approaches, examining people, history, and formative processes so that both views, “history-as-created and history-in-the-making,” are examined. This study will not straightforwardly present a typology of musical changes based on such terms as “Westernization” or “modernization.” This research focuses on dialogues between history, people and culture, and the “specific configuration of social production” (Kingsbury 1988:17).

The changed attitude and behavior of practitioners in response to socio-historical conditions and their own complex set of desires and goals has given rise to the creation of new music and new practices.<sup>18</sup> Changed socio-historical conditions, for example, the birth of educational institutions in place of oral transmission, created a totally different social structure

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<sup>18</sup> Shingil Park (2000) investigates traditional *p'ungmul* and *samulnori* genres which were revitalized in contemporary South Korea as a response to changing conditions of a modern society.

for production of *kayagŭm shin'gok* compared to the social structure for *kayagŭm sanjo* or *chŏngak*. The changed attitude of practitioners has also resulted in changes in musical style and aesthetics. In this light, *kayagŭm shin'gok* can be understood not only as “the results of decisions made by individuals” (Blacking 1977) but also as mediated by individual attitudes and experiences as they are affected by socio-historical conditions. My views on musical change in Korean music through *kayagŭm shin'gok* will be based on the process of negotiating new meanings, definitions and identities as a socio-cultural formative process rather than conceiving of change as a passively changed object resulting from cultural contact.

#### **1.1.1.5. Music and identity**

During the past 70 years, identity has been a major topic in anthropology, sociology and ethnomusicology. Ethnomusicology has focused on the intersections between social structure, sonic structures and identity (Lomax 1962; Seegar 1980, 1987; Yung 1981; Nettl 1985; Keil 1985; Peña 1985; Marcus and Fischer 1986; Feld 1984; Turino 1993, 1999; Stokes 1997; Hernandez 1995; Sugarman 1999). Identity is a vital factor of subjective reality and is formed by social processes, and music is regarded as an “important source for realizing personal and collective identities” (Turino 1999:221).

Identities are constantly changing and constantly being formed and redefined in relation to social processes. Thus identities are constructed, negotiated and maintained through social structures to which people belong. As such, this dissertation assumes that meanings and identities of *kayagŭm shin'gok* including “authentic Korean-ness,” “professional elitism” and “modern high art” are invented and negotiated through composition and performance.

Two opposing concepts of “*chŏnt’ong*” (tradition) and “*hyŏndae*” (modernity) have become crucial criteria for musicians, patrons and audiences. In Korea, the concept of “tradition” is intricately related to the meaning of “authentic Korean-ness” as national culture. As a measure of national and cultural identity, music is one of the most widely exploited cultural representations. In reconstructing the values of “tradition,” music has become a national and cultural symbol in Korea. In *kugak* discourse, the term “*chŏnt’ong*” connotes this view of authenticity and *chŏnt’ong ŭmak* (lit. traditional music) is considered as “authentic Korean sound,” as opposed to *sŏyang ŭmak* (Western music), defined as “cultural other.”

Throughout history, the *kayagŭm* was considered an indigenous instrument and was appreciated as a valued piece of heritage of the past that is worth preserving. Its designation as a cultural asset by the Korean government during the 1960s was instrumental in achieving representative status within the nation. Thus the sound of the *kayagŭm* is defined as belonging within the boundary of authentic “*chŏnt’ong*” (lit. tradition), and it has become a valuable part of national culture.

On the other hand, the concept of “*hyŏndae*” (modernity) is reinforced through composition and performance. From the initial period, composers and performers have tried to keep *kayagŭm shin’gok* a high art. The term “*hyŏndae*” began to be used among the Western music community during the 1950s, earlier than *kugak*. During the 1960s and 70s, Korean society pursued rapid economic and social development, largely following the Western model. During this period, composers also accepted 20<sup>th</sup> century Western modern music; thus, their focus was on modernization of styles (Kim Ch’un-mi 1997: 27-28). Soon after the establishment of the *kugak* department in SNU at 1959,<sup>19</sup> the term “*kugak-ŭi hyŏndae-hwa*” (lit. modernization

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<sup>19</sup>See chapter 2 on the establishment of the *kugak* department at SNU. (subsection 2.3.4)



of *kugak*) appeared. Composers and scholars were at the center of the movement. Many new compositions and composers appeared in the *kugak* field, and most of the composers were graduates of SNU, including Yi Sung-chun. When *kayagŭm shin'gok* is referred to as “*hyŏndae-jŏk*” the musical idiom and style are far from those of traditional genres. Compositions of *kayagŭm sanjo* master Sŏng Kŭm-yŏn are not referred to as modern *kayagŭm* compositions.

Styles and performance of *kayagŭm shin'gok* are important in defining modern identity. In his study on Jùjú music, Waterman writes, “Jùjú history suggests that the role of musical style in the enactment of identity (Feld 1984:405; Nettl 1985:19; Keil 1985) makes it not merely a reflective but also a potentially *constitutive* factor in the patterning of cultural values and social interaction” (Waterman 1993:66, emphasis is author’s). The production of musical style and structure are intimately linked with the issues of identity as particular musical styles, instruments and sounds with particular images in constructing new identity (Cohen 1997:121). In *kayagŭm shin'gok*, images of modernity are projected through musical style and discourse, as is apparent in musician’s and critic’s disputes and discourses on modernity. Negative views toward *chŏnt’ong ŭmak* have developed over several decades in Korea as a consequence of the Japanese occupation (1910-1945), the Korean War (1950-1953), the invasion of Western culture, and fundamental political, economic and social changes. The hypothesis in this study is that practitioners articulate and identify themselves as educated, professional elite to distinguish themselves from the musicians of the past. They have overcome those negative views with “new” and “modern” *kayagŭm shin'gok* in contrast to “old” musical genres to which the views are already attached. Modernity is usually represented by concepts like “social reform,” “revolution,” “progress,” “reason” and “rationality” (Morley 1996: 57-58). These concepts

partially overlap with the aesthetic concept of arts, based on Western modernism, established during the 1960s and 1970s cultural and historical context in Korea (Kim Ch'un-mi 1997: 20).

Reason and rationality imply the concept of high art. Constructing the identity of *kayagŭm shin'gok* as a symbol of modernity and as a high art is continuously negotiated through musical style with an emphasis on its artistic virtuosity and exclusivity in being performed by the professional elite. This identity is affirmed and reinforced by the support of cultural and educational institutions. The pursuit of elitism and individual aesthetic purism in musical style of the *kayagŭm shin'gok* from the initial period has been continued and reproduced by other composers, and those traits have eventually become part of the style of *kayagŭm shin'gok*. The role of musical style in creating and maintaining new identity is significant, and *kayagŭm shin'gok* was the musical choice for fulfilling this need. As Turino writes, “[t]he meanings of a musical style are frequently constructed to serve given social ends in political struggles over the creation of identities and the maintenance or challenging of positions in a social hierarchy. This process of construction may be supported by a reinvention of the style’s history that can then bolster and legitimize the agendas of the particular social groups. People create history in a double sense: through concrete action in specific circumstances according to needs, dispositions, and social conditions at the moment of reconstruction” (Turino 1993:122). Thus the style of *kayagŭm shin'gok* became an appropriate means of assigning new identity and the meaning of modernity within the specific conditions of the 1960s onward.

In articulating and constructing identity, the role of musical performance is significant (McLeod 1979; Turner 1987; Fabian 1990; Fine 1992; Stokes 1997; Hughes-Freeland 1998; Parkes 1997). Performance is a “vital tool in the hands of performers themselves in socially acknowledged games of prestige and power” (Stokes 1997:97). The most formal concert scenes

of *kayagŭm shin'gok* are an instance of strategic choice in constructing and asserting professional elitism. *Kayagŭm shin'gok* is usually created and circulated within the university-based *kugak* community and has thus been limited to academism. By acquiring a high social position in Korean society and confirming this position by performing high art music, *kayagŭm* players have maintained their identity as social elites.

## 1.2. THE ORGANIZATION OF THIS STUDY

Several interconnected parts are discussed throughout this dissertation, organized around the following subjects: history (chapter 2), music (chapters 2, 3, and 4), people (chapters 3, 4, and 5) and performance practice (chapter 5).

There are four main chapters in this dissertation. Chapter 2 is an introduction to the history of *kayagŭm* and its musical culture; it provides a background to socio-musical changes that will be discussed in later chapters. In chapter 2, the history of *kayagŭm* music is discussed through an examination of its origins, and the socio-political contexts leading up to the early 20<sup>th</sup> century which frames its performance.

Chapters 3 and 4 examine the musical production of *kayagŭm shin'gok* in relation to two composers and their contributions in constructing the *kayagŭm shin'gok* genre and the process of stylistic development through musical analysis. In these chapters music is treated as an essential component of performance, a result of a composer's decision-making in creating a new genre of music. In these chapters, the lives and careers of composers are discussed in addition to musical analysis. Hwang is the most famous *kayagŭm* player and composer, and he is seen as a representative of Korean culture. Chapter 3 also illustrates the way in which the elite public

image has manipulated the new status of the *kayagŭm* and new *kayagŭm* music. Chapters 3 and 4 also examine the ways in which composers pursue a high art concept in *kayagŭm* composition and, in turn, contribute to constructing a new identity through this new genre. I examine how composers create new high art music with the *kayagŭm* in their own individual musical style. Their musical applications are examined according to the period, based on changes in musical styles and philosophy. Musical innovations introduced by these two most influential composers have been recognized, distinguished and widely accepted as the style of this genre.

Chapter 5 focuses on performers and performance practice, and the role of cultural and educational institutions as a basis of social structure and power relations. The chapter is divided into four interrelated sections, each of which focuses on different aspects of *kayagŭm shin'gok* performance. The roles of cultural and educational institutions in constructing, supporting and maintaining the new genre of music are examined. Musicians are seen as the main agents in negotiating identities and meanings. The relationship between education and the professional career of musicians to the flourishing of *kayagŭm shin'gok* is examined. Performance presentation is vital in creating a new image for *kayagŭm* players. Thus the main focus is how *kayagŭm shin'gok* is staged, and for what purpose. The newly modified *kayagŭm* family is at the center of *kayagŭm shin'gok* performance. In this section, I examine the history and discourses of the new *kayagŭm* family and discuss the changes in aesthetics and attitudes it has engendered.

Drawing on materials from the preceding chapters, the concluding chapter examines the meaning of the *kayagŭm* and *kayagŭm shin'gok* composition and performance in creating new identities and modern music history in the modern South Korean milieu. Chapter 6 explores four main themes involved in the process of the social construction and cultural formation of a new genre. The roles of several individuals and their use of historical resources are significant in this

process. The social structure of the *kugak* community is also an important factor in constructing and maintaining *kayagŭm shin'gok*.

### 1.3. METHODOLOGY

The material for this dissertation was collected primarily during my field research in 1997, 2000 and 2001, and, from my previous residence in Korea as a *kayagŭm* player before I began doctoral study in the U.S. in 1997. My materials include written primary sources such as published musical notations, transcriptions, scholarly articles, newspaper and magazine articles, program pamphlets and CD notes, personal communication, participant observation, video and audio recordings (including commercially released recordings) and internet sources.

The historical data are based on available literary sources written by both Korean and non-Korean scholars. Most musical examples in the present dissertation are borrowed directly from the original musical notations. Recent developments in communication technology have also impacted on the field of *kugak*, as verified by the internet websites on *kugak*. Several *kugak* related sites were valuable in providing up-to-date information on concert schedules, reviews and newly released CD recordings. After returning from the field, my research owes much to websites including NCKTPA, especially concerning newly arranged concert schedules and newly released CDs.

My analyses of *kayagŭm shin'gok* are based on my training as a performing artist. I have studied *kayagŭm* since 1981, mostly under the direction of professors Lee Chae-suk and Kim Chŏng-ja at SNU, and I have performed both in Korea and abroad, primarily as a solo player. I have also studied Korean music history and theory as part of my main training in both

undergraduate and graduate programs, and this led me to the understandings and insights on the subject as expressed in this dissertation. Professor Yi Sung-chun, whose work is analyzed in the present study, was my academic advisor when I was in graduate school at SNU from 1991 to 1993.

My approach to musical analysis incorporates my studies of both Western music and traditional Korean music. The analysis of playing techniques and musical idioms are based on my comprehension of standardized practice and playing techniques, which are now widely known and used routinely in *kayagŭm* performance. I use musical scores and recordings as the primary basis of musical analysis.<sup>20</sup> Personal communications with my main informants, Hwang Byung-ki, Yi Sung-chun and Lee Chae-suk, were conducted whenever it was possible through formal interviews, informal lunches, and concert reception meetings. Many other conversations took place with professional players, teachers, students and audience members. I collected published music scores and CDs of *kayagŭm shin'gok*, and carefully listened to and sometimes played it myself to comprehend the music.

The role of “insider” and “outsider” position in social sciences has been debated and discussed since Kenneth L. Pike established the terms “emic” and “etic” in the field of linguistics in 1966. Furthermore, these views have been theoretically debated in the field of ethnomusicology and anthropology and practically applied in many pieces of research (Pike 1990; Dundes 1962; Harris 1968, 1990; Feld 1974; Burnim 1985; Yamada 1980; Herndon 1993; Murray 1990; Alvarez-Pereyre and Arom 1993; Bauman 1993; Headland, Pike and Harris 1990; Berry 1990; Koskoff 1993). The view is linked to the idea of representing “self” and “others” as an “insider” and an “outsider.” Throughout the study, I have tried to find a balance between these

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<sup>20</sup>On the recordings, Hwang plays his own compositions, while Yi’s compositions are played by many other *kayagŭm* artists.

two positions since they are “two sides of a coin” (Nettl 1983:154) and I understood that “[o]nly both aspects brought together, that of the insider and the outsider, can produce a transpersonal, holistic interpretation and understanding” (Bauman 1993:58). Certainly as a *kayagŭm* player I am an insider to this musical practice, as a member of Korean society and as an “official” member of the *kugak* community whose musical training is from SNU in Korea. As many have noticed, there are advantages and disadvantages as a “cultural insider,” a so-called “native ethnomusicologist” of one’s own culture (Pian 1992:2). A few noteworthy advantages are familiarity with views shared by cultural insiders and ease in accessing the core of the community. Since my college years, I have noticed the center of the debates among practitioners of *kugak* has been “what is the meaning of *kugak* in modern days?” That was the most frequently asked question during class discussions, casual conversations, and even during after-school social sessions. I soon began to question my own identity. Then “what is the meaning of *kayagŭm* performance in modern-day Korea?” Pian stated that one of the benefits of being an insider was “to be able to take his own views as part of the so-called folk evaluation” (1992:2). Furthermore my own professional background in music was a significant factor in evaluating what the practitioners were saying and what was being negotiated in a given situation among community members. Many people in the “field” consider me a cultural insider, thus access to the main issues, events or incidents was relatively undemanding through my social networks, even though at times I was living far from the field. By the same token, I also experienced considerable constraints and difficulties in conducting fieldwork. For me, opinions of individuals were often difficult since many “informants” were my colleagues, teachers and friends. They assumed that I already knew and shared the current thoughts circulating inside of the *kugak* community. To them, I was part of their community and my questions sometimes created an

undesirable distance between us and occasionally elicited guarded responses. Most of the conversations conducted with my colleagues, friends and teachers in diverse places and situations were private rather than formal interviews. Because of this, most of the personal communication are from field notes rather than recorded interviews. At the same time, my insider's view helped me to consider this research more seriously as I was in the process of seeking answers to my old question, "why am I performing *kayagŭm*?" After interviewing, talking to, and listening to many performers I realized that performing *kayagŭm* in modern Korea is not just performing; rather, it is a process of searching for and constructing identity.

My training as an ethnomusicologist also allowed me to maintain an "outsider's view" that provides me with a different perspective. I was away from the "field" for several years during my academic training in the U.S. During this time I observed a big shift in my homeland's music community; I became a cultural other. Many new practices were introduced and popularized while I was away, so those were new to me. Those new experiments became phenomena to observe, ask about, listen to, and interpret. As a practitioner of *kayagŭm* outside of Korea, I had to make an effort to keep up to date with changes in the field. I adopted an outsider position during my research as a useful approach for balancing my sense of self with my research objectives.

With these two constraints as both an ethnomusicologist and a *kayagŭm* player, I have attempted to take a neutral stance in undertaking this study, by formulating specific questions and observing and interpreting my own culture with an outsider's view in order to understand what was being negotiated and maintained while concurrently presenting an insider's values, aesthetics and understandings of music.



#### 1.4. TECHNICAL NOTES

The Korean terms and names are romanized in this study according to the McCune-Reischauer romanization system, which the Korean government used as the official romanization system before 1997. It is the most widely used system in academic works today, both within Korea and abroad. Nevertheless, the transliteration system is not used consistently in Korea, especially for well-known terms and surnames because of the inconvenience of using diacritics with the letters o and u (ö and ü). I have followed this trend for Korean names and terms. However, some authors prefer their own spelling of names and sometimes even a single author has used several spelling systems. To avoid confusion, I have given authors' preferred spelling in parentheses where applicable for the first occurrence, such as Yi Sung-chun (Yi Söng-chön). I retain the original order of the names in Korean style, with the surname first, then the given name. To respect the original Korean names with three characters in *han'gŭl* (Korean literature), I use a hyphen between the two characters of the given name. This also helps to pronounce Korean names correctly.

Quotations from Korean sources are my own translation, unless otherwise indicated. Musical notations in this dissertation are borrowed directly from the original published score with the author's permission.

## 2. THE HISTORY AND MUSIC OF KAYAGŬM

To understand the meanings attached to today's musical world of *kayagŭm*, it is crucial to comprehend its historical context. *Kayagŭm* is the term made from combining two Sino-Korean words, “*kaya*” and “*kŭm*.” It is also frequently called *kayago*, and scholars believe that this name is derived from the early name for the ancient zither of Korea, *ko*. Many conjectures, assumptions and theories exist regarding its origin. As its name suggests, *kayagŭm* or *kayago* is believed to be an indigenous Korean musical instrument which was created by Koreans rather than Chinese. Even though *kayagŭm* musical traditions inherited today from the Chosŏn dynasty of the eighteenth century, scholars and musicians constantly refer to its ancient roots. The *kayagŭm* is often identified as a female instrument whereas the *kŏmun'go*, a six-string fretted long zither, is identified as a male instrument. The *kayagŭm* has a soft dynamic level, high pitch register, and delicate manner of playing, whereas the *kŏmun'go* has a loud dynamic level, low pitch register, and more strident manner of playing. *Kayagŭm* is known as the representative instrument of the 20<sup>th</sup> century, whereas the *kŏmun'go* is referred to as representative of the 19<sup>th</sup> century. In court and literati ensemble music, *kayagŭm* has not been appreciated as much as *kŏmun'go*, the most respected Korean string instrument. When *sanjo* arose during the end of the 19<sup>th</sup> century, *kayagŭm* became the most attractive solo instrument. However, the first half of the 20<sup>th</sup> century has witnessed a huge and swift change in the status of these musical instruments along with sociopolitical and cultural shifts in South Korean society.

Before the arrival of new *kayagŭm* music during the 1960s, *kayagŭm* music had been divided into two musical genres, *kayagŭm chŏngak* and *sanjo*. These two genres of music are the main sources for *kayagŭm shin'gok*. In this chapter, I will examine the following aspects of the *kayagŭm* in its traditional context: 1) historical aspects including hypotheses about its origins, and the music up to the early twentieth century; 2) material culture including instrument construction, scores and notational systems and tuning; and 3) musical elements including musical genres, playing techniques, and distinctive musical features. The primary aim of this chapter is to provide insights and background to issues that shall be discussed in later chapters.

## 2.1. ORIGINS

There are some historical records of the *kayagŭm* in Korea, China and Japan. Due to the incompleteness of the evidence from early literary records and archeological findings, the origin of the *kayagŭm* remains unclear. Apparently the name “*kayagŭm*” originates from the Kaya kingdom as recorded in the *Samguk Sagi* (“History of the Three Kingdoms,” 1145 A.D.).<sup>21</sup> The term *kayagŭm* is divided into two parts, *kaya* and *kŭm*. *Kaya* refers to an ancient Korean kingdom,<sup>22</sup> and the Sino-Korean word *kŭm* refers to a stringed instrument; the name *kayagŭm* refers directly to the *kŭm* (Sino-Korean word, string instrument) of the Kaya kingdom (Chang Sa-hun 1986:22). As one of the Asian zither family instruments, numerous writings and

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<sup>21</sup> *Samguk Sagi* was compiled during the 12<sup>th</sup> century by Kim Pu-shik (1075-1151). *Samguk* refers to the three ancient kingdoms of Koguryŏ, Silla and Paekche, which were located in the Korean peninsula (57 B.C.-668 A.D). *Samguk* was followed by the Unified Silla dynasty (668-936), the Koryŏ dynasty (918-1392), and the Chosŏn dynasty (1392-1910).

<sup>22</sup> Kaya was an ancient federation of tribal states in the south of the peninsula in the sixth century, which was later absorbed by the Silla kingdom.

conjectures of the origin of the *kayagŭm* are related to other members of the Asian zither family including Chinese *guzheng* and Japanese *koto*. In this section, I will review some of the historical writings, theories and archeological findings on the origin of the *kayagŭm*.

The earliest literary source which mentions an ancient stringed instrument of Korea is found in an old Chinese document entitled *San-kuo-chih* (“Annals of the Three Kingdoms”), in the section of *Tung-i-chuan* (“Section on Eastern People,” the inhabitants of Korea).<sup>23</sup> According to the *San-kuo-chih*, the Pyŏnjin people of the Korean peninsula<sup>24</sup> played an instrument that resembled the ancient Chinese zithers *se* (*sŭl* in Korean) and *chu* (*chuk* in Korean) (Chang Sa-hun 1986:20; Song Bang-song 1986:6). The Chinese *se* and *chu* were zithers that had twenty-five strings and thirteen strings, respectively.<sup>25</sup> Scholars believe that the instrument in question is neither *se* nor *chu* and it may be an indigenous Korean zither (Chang Sa-hun 1986:20; Song Bang-song 1986). Chang asserts that the instrument of “Eastern People” described in *San-kuo-chih* may be the *kayagŭm* while Lee Hye-ku states that the instrument “must have fallen into disuse” by the time the *kayagŭm* was invented (1970:171). Lee Byong-won also states that this instrument disappeared with the influx of Chinese musical culture (1980:192).

Regarding the origin of the *kayagŭm* in relation to Chinese instruments, Joslyn Clark (2001) also introduces a legendary story in the linear notes of a *kayagŭm* music CD.<sup>26</sup> She writes:

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<sup>23</sup> *San-kuo-chih*, written in the third century by Chen Shou (233-297), documents old Chinese history.

<sup>24</sup> There are three Han kingdoms in the Korean peninsula in early history: Mahan, Chinhan, and Pyŏnhhan. These kingdoms date back to the 13<sup>th</sup> century B.C. The names of these kingdoms also refer to their tribal names.

<sup>25</sup> However, the *chuk* was not played after the Song dynasty (Song Bang-song 1986:6).

<sup>26</sup> “*Kayagŭm* Byungki Hwang - Early Recording” C & L Music Inc., Korea. 2001.

There are a variety of legends concerning the spread of the *zheng* throughout East Asia. The most well-known tells of a Chinese king with two daughters who wanted to inherit a 25-stringed *se* [*sŭl* in Korean] (a bridged zither with a double set of moveable bridges- an early relation of the *zheng*, *kayagŭm* and *koto*). The princesses in their struggle to abscond with the instrument accidentally broke it into two halves – one with thirteen strings, and one with twelve strings. Due to their rivalry, the two daughters were banished from the Kingdom. The younger daughter thus went to Korea where her 12-stringed instrument became the *kayagŭm* and the older daughter went to Japan where her 13-stringed instrument became the *koto*” (2001:38).

Since the story is a legendary tale, it only hints at the relationship between the origins of three ancient zithers of East Asia. But it supports the idea that the *kayagŭm* was brought from China to Korea.

The historical connection between the *kayagŭm* and a Chinese instrument is also found in a Korean historical document, *Samguk Sagi*.<sup>27</sup> *Samguk Sagi* is the oldest Korean document which records the name of *kayagŭm* and its origin. *Samguk Sagi* quotes *Silla Kogi* (“Old Record of Silla”) and states that King Kasil (6<sup>th</sup> century) of the Kaya kingdom invented the *kayagŭm* using the Chinese *zheng* as a model, and ordered the musician U-rŭk to compose music for the instrument. When the Kaya kingdom was absorbed by the Silla kingdom, U-rŭk fled to the Silla with the *kayagŭm* during the reign of King Chinhŭng in 540-575. *Samguk Sagi* states:

*Kayagŭm* was patterned after a *chêng* in the Chinese Music Bureau. The Fêng-su-t’ung says: “*Chêng* is the sound of *Ch’in* (897-221 B.C.). The Shih-ming says: Since the strings of *chêng* are highly tightened, [the instrument produces] whistling sound, and the physical shape of the *chêng* of Liang-erh-chou resembles [that of] a *sê*.” Fu Hsüan says: The upper [part of a *chêng*] is round, symbolizing Heaven; its lower part is flat, resembling the Earth; holes in [the back of the instrument] are to grant the six points. Movable bridges are comparable to the twelve months. Thus, these represent the instrument of goodness and wisdom.” Yüan Yü says: “The *chêng* is six feet long, corresponding to the pitch numbers.

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<sup>27</sup> *Samguk Sagi* and *Samguk Yusa* are the most important historical sources on Korean music and musical instruments prior to the Chosŏn dynasty. *Samguk Yusa* was compiled by Il-yŏn (1206-1289).

The twelve strings resemble the four seasons. The height of movable bridges is three inches, symbolizing the three powers [i.e. Heaven, Earth, and Man]. The *kayagŭm*, although slightly different from the physical structure of the Chinese *chêng*, in general resembles it.

The Silla Kogi or Old Record of Silla says that King Kasil (or Kasŭl) of the Kaya State saw an instrument of T'ang China and made [a *kayagŭm*]. The King said: "Countries are different in tonal patters and sounds. How can they be the same?" Henceforth, [the King] ordered U-Rŭk, the musician in Sŏngyŏl Perfecture, to compose twelve pieces. Later when Kaya was about to be in disorder, U Rŭk took the instrument and gave himself to King Chinhŭng (r.540-574) of Silla. The King received him and allowed him to settle down in Kugwŏn. Thereafter [the King] sent *taenama* Pŏpchŏ and Kyego, and *taesa* Mandŏk to hand down the musical art [of U Rŭk]. After they had inherited the eleven pieces, they said to one another: "These are complicated and disorderly, so that we can't call them elegant and correct." Thereupon [they] agreed to revise [them] into five pieces. At first U Rŭk heard [this news], he got angry. Upon listening to the five pieces, however, he shed tears with admiration and said: [Since they] are pleasant but do not overflow, sad but do not lament, we are able to call them right music." Thus, when the pieces were performed before King Chinhŭng, the King was very pleased. A censor remonstrated with the King, saying: "Because they are music of the ruined Kaya State, they are not worthy to be accepted." The King replied: "The Kaya King was lascivious and was ruined. How can the music be responsible? Since sages made music with human emotions as its basis, the disturbance of a country is not attributable to their music." Thereupon, [the King] carried out his plan and made them great music.

*Kayagŭm* has two modes: the harimjo and nunjukcho, including 185 pieces. The twelve pieces composed by U Rŭk are the Ha-Karado, Sang-Karado, Pogi, Talgi, Samul, Mulhye, Ha-Kimul, Sajagi, Kŏyŏl, Sap'alhye, Isa, and Sang-Kimul. Three pieces composed by Imun are the O or Crow, Sŏ or Rat, and Sun or Quail (*Samguk Sagi* chapter 32, translated by Song Bang-song 1980:24-26).

According to the statement in *Samguk Sagi*, King Kasil invented the *kayagŭm* during the early 6<sup>th</sup> century. Other historical stories in *Samguk Sagi* and *Samguk Yusa*, however, refer to the existence of a certain string instrument in the Silla kingdom, earlier than the 6<sup>th</sup> century. Another Korean literary source, *Samguk Yusa* ("Memorabilia of the Three Kingdoms") also mentions a zither-type instrument (*kŭm*). According to the *Samguk Yusa*, the *kŭm* was played by a musician named Mulgyeja during the reign of King Naehae (196-229 A.D.) in the Silla kingdom. *Samguk Sagi* also reports a similar story, in which Master Paekkyŏl played a type of zither (*kŭm*) during

the reign of King Chabi (458-479 A.D.) in the Silla kingdom. Because of the uncertainty of the Chinese character *kŭm* (*kŭm* or *ch'in* in Chinese<sup>28</sup>) in the above sources, which does not signify any particular instrument, scholars dispute the identity of the instrument in question. Scholars including Yi Pyŏng-do, Ha Tae-hŭng, Kim Chŏng-gwan, Yi Hong-jik (cited in Song Bang-song 1986) identify *kŭm* with *kŏmun* 'go whereas others including Kim Chae-wŏn, Yi Ki-baek, Chang Sa-hun (cited in Song Bang-song 1984) identify *kŭm* with *kayagŭm*. A third group of scholars does not commit to either because the sources do not give enough specific information about the instrument (Lee Hye-ku 1964:97; Song Bang-song 1984:39-41; Yi Chin-wŏn 2002:515). Because these stories support the existence of an old string instrument earlier than the 6<sup>th</sup> century, many scholars today believe that King Kasil of Kaya modeled a Chinese instrument on an old string instrument, *ko*, in making a new instrument, *kayagŭm* (Chang Sa-hun 1986:73; Song Bang-song 1984:62; Yi Chin-wŏn 2002:532-533).

The Japanese literary source *Nihongi* ("Chronicles of Japan," 720 A.D.) reports the arrival from Silla of eighty musicians<sup>29</sup> bearing unspecified string instruments to attend to the funeral of Emperor Ingyo in 453. The document states:

Now the King of Silla, when he heard that the Emperor had died, was shocked and grieved, and sent up eighty tribute ships with eighty musicians of all kinds. They anchored at Tsushima, and made great wail. When they arrived in Tsukushi they again made great wail. Anchoring in the harbour of Naniha, they all put on plain white garments, and bringing all the articles of tribute, and stringing their

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<sup>28</sup> This Chinese character is pronounced as *kŭm* in Cantonese today, believed to be the dominant language in the Tang dynasty. *Ch'in* is a modern pronunciation according to the Peking dialect.

<sup>29</sup> Regarding the number of musicians, Chang Sa-hun interprets the number of "eighty" to mean "many" rather than specifying an exact number. According to Chang, "it is hard to believe that the Silla kingdom sent many ships and musicians to Japan in those days" and states that "in the Sino-Japanese character, 'eight' [here eighty] does not refer to an exact number, but rather means 'many'" (1986:96-97). Song Bang-song also points out that this quote might be overstated in some parts (1984:82). However, he believes that Silla musicians were sent to Japan (83-84).

musical instruments of all kinds, they proceeded from Naniha to the capital. Sometimes they wept and wailed, sometimes they sang and danced, until at length they assembled at the Shrine of temporary interment (Aston 1956:326).

This statement indicates that stringed instruments from Silla were brought into Japan and scholars agree that there might be a historical connection between the *shiragi-koto* in Japan and the string instrument of Silla (Chang Sa-hun 1986:98-109; Song Bang-song 1984:63). *Shiragi-koto* directly refers to the Silla *kūm* used in court music in Japan (Harich-Schneider 1973:64). As a matter of fact, four Silla *kayagŭm* are preserved in the Shōsōin repository of the Nara period (710-794 A.D.) named *shiragi-koto*. *Shiragi-koto* of the Nara period is the oldest existing *kayagŭm*, which was transported to Japan around the 8<sup>th</sup> century (Song Bang-song 1984:63)<sup>30</sup> and it is directly related to the *chōngak kayagŭm* which is played today.<sup>31</sup>

Regarding the origin of the *kayagŭm*, Kim Yōng-un's theory is a rather unique one (1996). He states several kinds of bamboo zither instruments outside of Korea that the *kayagŭm* may be related to including *vahila* in Madagascar, *pas-ing* or *kullinting* of the Philippines, and many more bamboo zithers from Indonesia, Malaysia, Vietnam, and China. A similar theory was proposed by Robert Garfias in 2000.<sup>32</sup>

In addition to these literary references and existing entities, surviving archeological evidence supports the claim of the existence of the early zither. One of the most widely known items is a Silla clay figurine. A Silla pottery jar (known as *changkyōngho*) showing musicians

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<sup>30</sup> Regarding the string instrument in the *Nihongi*, however, Song does not agree that this instrument is the *kayagŭm* of the Kaya kingdom, since the Emperor Ingyo died in A.D. 453, and the *kayagŭm* of Kaya kingdom is known to have been invented during the sixth century. Rather, Song speculates that it might be a certain indigenous string instrument similar to that described in the Chinese *San-kuo-chih* (Song Bang-song 1986:8-9).

<sup>31</sup> See subsection 2.4.

<sup>32</sup> His view on the origins of the Asian zither family is written in his web-site in the form of a short article entitled "The Bamboo Origins of Far East Bridged Zithers" (<http://aris.ss.uci.edu/rgafias/kiosk/chungkto.html>).



playing or standing with a zither on was discovered in Kyōngju city (the ancient capital of the Silla kingdom) in 1974. Although dates have not been ascribed to it, the jar may predate the sixth century by as much as three hundred years, which would place its origin during the reign of King Michu (262-284) of the Silla kingdom. Morphologically, this instrument closely resembles the *kayagŭm* described in *Akhak kwebŏm* (1493)<sup>33</sup> and the modern *chōngak kayagŭm* (Chang Sa-hun 1986:72). Scholars assert that the instrument on the Silla pottery jar is the *kayagŭm*, and that the string instrument in the Chinese document *San-kuo-chih* should be understood to be the ancestor of the *kayagŭm* (Chang Sa-hun 1986:23; Kim Sōng-hye 2000).

Two recent archeological findings in 1995 and 1997 also reveal the existence of ancient forms of certain stringed instruments. *Yangyidu* (ram's horn-shaped features) was found on an eight-stringed instrument, a relic of the fifth and sixth century A.D. excavated from the Paekche area in Wolp'yōng-dong, Taechōn city, Ch'ungch'ōng-do in 1995 (Pakmul-kwan shinmun 1997; Chosōn Ilbo 2000.1.14; Song Hye-jin 2000b). *Yangyidu* of this instrument closely resembles one from the Silla pottery jar and *shiragi-koto* of Japan Nara Shōsōin. This archeological finding demonstrates the possibility of the existence of *kayagŭm* in Paekche kingdom (Yi Chin-wōn 2002:518; Song Hye-jin 2000b; Kim T'ae-sik 2000). In 1997 an ancient form of a string instrument, a relic of the first century B.C., was excavated from sites in shinch'angdong of Kwangju city in the southern part of Korea. It is assumed that the instrument dates to the 1<sup>st</sup>

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<sup>33</sup>*Akhak kwebŏm* ("Standard Work of Musical Studies") is the great musical encyclopedia compiled by the scholar Sōng Hyōn and published in the late 15<sup>th</sup> century during the Chosōn dynasty. It was commissioned by King Sōngjong (1469-1494). *Akhak kwebŏm* consists of nine books in three volumes. *Akhak kwebŏm* is one of the most frequently cited publications on music and musical cultures of the Chosōn dynasty. Pratt refers to this publication as "one of the most important achievements to date of sino-Korean cultural scholarship" (1987:40). The sixth and seventh books classify instruments into *A-bu*, *Tang-bu* and *hyang-bu* according to their origin. Descriptions including sizes, materials and production methods of the instruments are introduced in detail along with illustrations of instruments.

century A.D. Scholars believe this instrument might be an ancient form of the *kayagŭm*, or an ancient indigenous *ko*, and many newspaper reports were written about this instrument as an early example of the *kayagŭm* (Pangmul-kwan shinmun 2000.1.14; Chosŏn Ilbo 1998.6.10, 2000.1.14; Ku Tu-hun 1997; Kwŏn O-Sŏng 1997; Yi Chin-wŏn 2002; Hwang Mi-yŏn 1999; Lee Chae-suk 1998).

Considering early literary and archeological evidence, many scholars agree that a type of zither existed in the ancient tribal states of Korea, and that the instrument may have played an important role in ancient Korean society until a Chinese string instrument was officially introduced to Silla during the time of King Chinhŭng. The *kayagŭm* is not simply a re-modeling of the Chinese *zheng*, but it can be conjectured to have been an indigenous zither developed from the aforementioned indigenous model (Chang Sa-hun 1986:73; Kwŏn O-sŏng 1984:92; Yi Chin-wŏn 2002: 511-533).<sup>34</sup> As to the invention of the *kayagŭm*, most scholars agree that the exact time and place are unclear, but conjecture that the musician U-rŭk of the Kaya kingdom remodeled the Chinese string instrument along the lines of the indigenous string instrument *ko* no later than the sixth century (Lee Hye-ku 1981a:353, 1981b:1; Song Bang-song 1984:62, 1986:8-9; Yi Chin-wŏn 2002:511-533; Hwang Mi-yŏn 1999:71-86).

## 2.2. KAYAGŬM MUSIC IN HISTORICAL CONTEXT

Writings on Korean musical cultures are found in many documents including *Samguk Sagi* and *Samguk Yusa*, *Wichi Tongyijŏn*, *Susŏ*, and *Nihŏn Sŏgi*. *Kayagŭm* first appeared in the Silla

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<sup>34</sup> Yi Chin-wŏn (2002) concludes that Kaya King Kasil followed the Chinese model in terms of the number of strings (twelve).

kingdom as stated in *Samguk Sagi*. However, the lack of sufficient written sources and research make it impossible to describe specific musical aspects of *kayagŭm* in the Silla, T'ongil Silla and Koryŏ periods.<sup>35</sup> Only certain aspects of musical culture can be conjectured whereas the sound of the music itself from earlier periods cannot be deduced because music notation did not exist. Musical notation was first used in the Chosŏn dynasty (1392-1910), a relatively recent period. In this section, I will briefly examine Korean music culture in relation to *kayagŭm* in the Silla, T'ongil (Unified) Silla kingdom, and the Koryŏ dynasty and I will discuss aspects of two major genres of *kayagŭm* music in the Chosŏn dynasty.

### **2.2.1. Silla, T'ongil Silla and Koryŏ dynasty<sup>36</sup>**

Due to the lack of historical evidence, little is known about early *kayagŭm* music except for the fact of its existence. As quoted earlier, the story on the *kayagŭm* invention in the *Akji* (literally “Music Section”) of *Samguk Sagi* contains the early repertoire of the *kayagŭm*. According to the story, U-rŭk and his first pupil, Yi-mun, composed twelve and five pieces for the *kayagŭm*, respectively. A Korean literary scholar Yang Chu-dong (1954:30-31) states that the titles of U-rŭk's pieces are names of regions, which may imply that they were related to the music of those regions. Later, Kim Tong-uk claims that the titles of the twelve pieces refer to the festivals of

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<sup>35</sup> Periodization of Korean music history commonly follows Korea's historical and political periodization.

<sup>36</sup> Song Bang-song (1984) classifies the history of Korean music into seven historical periods based on the cultural history of Korea as: 1) the formative and developmental period of *hyangak* (indigenous music); 2) the renaissance of *hyangak*; 3) the period of assimilation of *tangak* (Chinese court music from the *Tang* dynasty) and *aak* (Confucian ceremonial music); 4) the period of the consolidation of *aak*; 5) the period of folk art music; 6) the period of assimilation of Western art music; and 7) the period of searching for national music. In his periodization, he defines Koryŏ and Chosŏn as the music of the middle ages. Music of the middle ages was initiated by imitating *aak* and *sogak* of the Song dynasty in China; thus instrumentation, orchestration, music theory and musical terminologies were also borrowed from China. However, the musical contents and textures were based on *hyangak*, indigenous music of that time.

different regions and that the music includes singing and dancing in addition to *kayagŭm* performance (1966). Likewise Lee Hye-ku states that the performance of U-rŭk's twelve pieces included song and dance as well as *kayagŭm* performance (1978:354). U-rŭk's twelve pieces were transformed by his three pupils, Kyego, Pŏpji, and Mandŏk, who revised and reduced the twelve pieces into five.

These five pieces were incorporated into the court music repertoire of the Silla kingdom (Chang Sa-hun 1986:74). Early research supports the conclusion that early *kayagŭm* music was re-arranged by U-rŭk based on indigenous regional or festival music, and eventually became part of the court music of the Silla kingdom.

The three Kingdoms period was ended by Silla's unification (668-935) of the Korean peninsula. Koguryŏ and Paekche were absorbed into T'ongil (Unified) Silla. The music of T'ongil Silla was divided into three categories based on each kingdom's indigenous music, *hyangak* (music of Unified Silla), *tangak* (music of T'ang China) and *palhaeak* (music of Palhae, musical heritage of Koryŏ). The indigenous music of T'ongil Silla is represented by *samhyŏn* and *samjuk*. *Samhyŏn* refers to three indigenous string instruments while *samjuk* refers to three indigenous bamboo flutes of different sizes. The three stringed instruments are the *kŏmun'go* (also called *hyŏngŭm*), the *kayagŭm*, and the *hyang pip'a* (short lute); the three flute instruments are *taegŭm* (long transverse flute), *chunggŭm* (middle sized bamboo flute) and *sogŭm* (short transverse flute). *Kayagŭm* music was played in two modes, *harimjo* and *nunjukjo*, as stated in *Samguk Sagi*. Since it is impossible to trace the two modes, one can only conjecture that the music of T'ongil Silla had become more diversified in terms of mode, as compared to the previous period (Song Bang-song 2000:12).

Music of the T'ongil Silla was inherited by the Koryŏ dynasty (935-1392) and even improved by encompassing Chinese-derived and indigenous music. *Aak*, the ceremonial music and dance imported from the Song Dynasty (960-1270) of China, was first introduced to the Koryŏ court in 1116 and became a major part of the court repertoire. Musical activities of *hyangak*, *tangak* and *aak* were managed by two royal institutions and musical activities were mostly rituals including 1) shrine offerings, 2) offering music for various court ceremonies, and 3) music for banquets and other court entertainments. The *samhyŏn* together with *samjuk* were the principal musical ensembles at the Koryŏ court (Song Bang-song 2000:14). It is apparent that *kayagŭm* was widely used in court music in the Koryŏ dynasty.

### 2.2.2. Chosŏn dynasty<sup>37</sup>

Chosŏn dynasty (1392-1910) was a centralized state, dominated by a monarch. Based on Neo-Confucian principles, the government of Chosŏn was more centralized than earlier dynasties, in terms of ideological and cultural control, and later the dynasty adopted a bureaucratic system. The society was based on a rigid class system of *yangban*<sup>38</sup> (literati, landlords, officials of the civil and military orders), *sangmin* or *chungin* (middle class, farmers, artisans, merchants), and *ch'ŏnmin* (underclass). Following rigid neo-Confucian philosophy, the *yangban* was a member of the Confucian privileged class and the *sangmin* and *ch'ŏnmin* were the producers and laborers

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<sup>37</sup> Song Bang-song describes two musical periods of the Chosŏn dynasty. Early Chosŏn (1400-1500) belongs to the middle ages and mid- and late Chosŏn (1600-1900) belongs to the modern age. The latter directly relates to the music of today's Korean traditional music. All the existing genres of Korean music were formed during that time.

<sup>38</sup> *Yangban* in Chosŏn society can be compared to aristocrats of Western society. Position and privilege were not inherited automatically by the succeeding generations. To keep one's position as *yangban*, the person had to be well-educated under Confucian principles and the position was achieved by passing exams. Wealth was also considered to be a significant factor.

of the society. Furthermore, a strict gap among different social classes also divided cultural practice into two sides, the Confucian and shamanistic tradition. Chŏng writes, “[t]he ecumenical, high culture of the elite derived from China – such as the Confucian classics, literary Chinese, the civil service examination, and the Sino-centric worldview – remained separate from the popular culture of the masses based on the shamanistic tradition, which was deeply rooted in the native soil. Despite the elaborate means of moral education and social control enforced upon the people, a wide gulf separated the world of neo-Confucian moral principle from the actual experience of the people” (Chŏng Chai-sik 1995:62). These distinctions between classes also brought about diverse musical traditions in Chosŏn dynasty including *aak*, *chŏngak* and *minsogak*. The main characteristic of the late Chosŏn dynasty is the decline of *aak* and the blossoming of *chŏngak* and *minsogak* genres. *Minsogak* is the music of the people rooted in shamanistic tradition and *sanjo*, *shinawi* and *pyŏngch’ang* are the genres that are associated with the *kayagŭm*.<sup>39</sup>

The Confucian political philosophy affected the ideology of music called *yeak* (literally “ritual and music”). The styles of *hyangak*, *tangak*, and *aak* were transmitted from the Koryŏ and have become the bases of the rich court music of the Chosŏn period. Music of Koryŏ was abolished or rearranged according to Neo-Confucian ideology. In Confucian ideology music was considered as a tool to reach the ideal society, thus music was an essential part of rituals.

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<sup>39</sup> Korean music can be classified by class, origins, functions, genre or orchestrations; by class: court/banquet music, *chŏngak* (classical music), and folk music; by origin: *aak* ritual music, *tangak* music from the Tang China, and *hyangak* indigenous music; by function: *cheryeak* (music for ancestral rites), *yŏnryeak* (music for ritual banquets), and *kullyeak* (music for martial rites); by genre: *pŏmp’ae* (Buddhist music), *muak* (music of shamanist ritual), *sanjo* (a virtuosic instrumental genre), *p’ansori* (dramatic narrative song), *chapga* (folk song), *minyo* (folk songs) and *nongak* (farmer’s music) and by orchestrations, which are divided into 14 categories (Song hye-jin 2000: 43).

*Kayagŭm* was played in several *chŏngak* genres. In the following section, I examine two major genres of music in relation to the music of the *kayagŭm*.

#### 2.2.2.1. Chŏngak

In the twentieth century, one of two major genres of *kayagŭm* music is *chŏngak*. Usually *chŏngak* is known as music of the *yangban* class and *chungin* literati. The definitions of “*chŏngak*” are varied since the terminology itself was created around 1910 (Lee Hye-ku 1993). Chang Sa-hun, Lee Hye-ku, Sŏng Kyŏng-rin, Han Man-yŏng, and Song Bang-song have different opinions on the definition of *chŏngak* (Song Chi-wŏn cited in Lee Hye-ku 1993:11). Han Man-yŏng (1991b:61) defines *chŏngak* “as the music of the chungin middle class” and Song Bang-song (1985:412) also states that *chŏngak* is the term indicating music culture of the *chungin* class through their *p’ung’nyu* activities.<sup>40</sup> The concept and meaning of “*chŏngak*,” which includes the traditional means of *aak* (*ya-yŭeh* in Chinese), were defined in opposition to *minsogak*, folk music, during the early twentieth century.<sup>41</sup> The term *aak*, literally “elegant music,” encompasses three sub-categories: *aak*, *tangak* and *hyangak*. *Aak* refers only to Confucian ceremonial music which originated in Chinese Confucian rituals. *Tangak* refers to court music of the Chinese Tang dynasty, and *hyangak* literally means “indigenous Korean music.” Lee Hye-ku defines *chŏngak* more precisely. The general definition of *chŏngak* might encompass *aak*; however, it should be differentiated from *aak* for national ceremonial and

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<sup>40</sup> See Song Chi-wŏn (1992) for socio-historic studies on *chungin* class and their musical activities.

<sup>41</sup> A Korean historical musicologist Song Bang-song also classifies *chŏngak* as folk music (2000:29).

banquet orchestral music which was performed by professional musicians.<sup>42</sup> *Chǒngak* is chamber music performed by non-professional musicians including literati, *yangban* and *chungin* class. Lee Hye-ku concludes that today's *chǒngak* should be defined as "classical chamber music." Under the Confucian ideology, the most important string instrument was *kǒmun'go*. Lee Hye-ku also defines *chǒngak* as *kǒmun'go* music performed and enjoyed by the literate class (1993:17-18). *Chǒngak* pieces were performed at big and small ceremonies, banquets, rituals for Confucius and the royal ancestors and processions of the court.

Literally *chǒngak* means "proper" or "righteous music," which reflects the refinement, philosophy and aesthetics of the Confucian gentry, while the Sino-Korean term *sok* in *sogak* means "vulgar" or "ordinary."<sup>43</sup> Many believe that the use of the term *chǒngak* (literally "proper music") in opposition to *minsogak* brought misconceptions. Since these are two contrasting genres in every sense, *minsogak* can be understood as "not proper" or "not righteous."<sup>44</sup> Musical aesthetics of these two genres, obviously, are at variance with one another. According to the musical philosophy of *yangban* - proper, dignified, serene and formal - the musical style of *chǒngak* is slow in tempo and emotionally restrained. The musical style of *minsogak* is characterized by informal settings, and a wide range of emotional expressions.

During the 18<sup>th</sup> century, *chǒngak* had been mostly enjoyed among literati in *p'ung'nyubang*, the private entertainment club for social gathering. *Chǒngak* was at the center of

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<sup>42</sup> Professional musicians in Korean history earlier than the 20<sup>th</sup> century refer to the musicians whose social status and position were inherited including *akin*, *akgong*, *chaein*, *mudang*, and *kwangdae*.

<sup>43</sup> The term, *sogak*, however, during the Chosŏn dynasty indicated indigenous court music by Confucian scholars (Song Bang-song 1998).

<sup>44</sup> Scholars believe that the term *chǒngak* and *minsogak* brought misunderstandings in Korean musical genres. *Chǒngak* was compared to Western classical music while *minsogak* was compared to popular music, thus it engendered debates about the superiority of genres as well as practitioners of each genre (Kim Hae-suk et al. 1995:26-27).



literati culture of the 18<sup>th</sup> century and was performed for the leisurely entertainment of Confucian scholars. These gatherings featured *kayagŭm*, *kŏmung'o*, *taegŭm*, and *ajaeng* along with many other instruments. Sometimes instruments were used to accompany the classical vocal genres, *kagok* or *chŏngga*. *Mingan p'ung'nyu* is a variation of *kayagŭm chŏngak*, which was played by *kayagŭm* masters of the 19<sup>th</sup> century.<sup>45</sup>

Documents of the 15<sup>th</sup> century record musical notations that assume their present form in the 18<sup>th</sup> century and which are performed on the *chŏngak kayagŭm* today.<sup>46</sup> Compared to the number of surviving documents and scores pertaining to the *kŏmun'go*, however, those for the *kayagŭm* are rare. The repertoire of the *kayagŭm chŏngak* today counts sixty-four pieces of the 18<sup>th</sup> century (Lee Chae-suk 1984:17) including *yŏnreak* (ritual banquet music) of the court and *p'ung'nyubang chŏngak* (literati music). The representative *kayagŭm chŏngak* pieces include: “Yŏminrak,” “Pohŏsa,” “Yŏngsan hoesang,”<sup>47</sup> “Chŏnnyŏn manse,” “Sehwanip,” “Mihwanip,” “Ch'wita” and forty-one *kagok* pieces. Among these, the instrumental suite “Yŏngsan hoesang”<sup>48</sup>

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<sup>45</sup> *Mingan p'ung'nyu* is usually divided into two styles: *kugakwŏn* [NCKTPA] style, called *kyŏngje* (Seoul style), and *hyangje*, a vernacular style.

<sup>46</sup> *Kayagŭm* for the *chŏngak* genre.

<sup>47</sup> “Pyŏngjo hoesang” is a perfect fourth below the transposed melody of “Chungkwangjigok.” In terms of instrumentation, “Pyŏngjo hoesang” has wind instruments while “Chungkwangjigok” is usually played by string instruments.

<sup>48</sup> Originally, “Yŏngsan hoesang” was one of the Buddhist vocal pieces, which used a text of seven syllables in Korean: “*yŏng san hŏe sang pul bo sal* (“Great Buddha preaching on Yŏngsan mountain”) (Chang Sa-hun and Han Man-yŏng 1975:88-90, Lee Hye-ku 1981b:104). “Yŏngsan hoesang” is comprised of nine short movements: “Sangyŏngsan,” “Chungryŏngsan,” “Seryŏngsan (or Chanyŏngsan),” “Karaktŏri,” “Samhyŏntodŭri,” “Hahyŏntodŭri,” “Yŏmbul (or Yŏmbul todŭri),” “T'aryŏng,” and “Kunak.” “Yŏngsan hoesang” exists in two primary versions: the string instrument version, called “Kŏmun'go hoesang,” “Chulp'ung'nyu,” “Chungkwangjigok,” or “Hyŏnak (literallystrings) Yŏngsan hoesang” and the wind instrument version called “Taep'ung'nyu.” The central instruments for the string instrument version are *komun'go*, *kayagŭm* and *haegŭm*. In addition to these string instruments, the *sepiri* (double-reed oboe type), the *taegŭm* (a long bamboo flute) and the

is one of the most representative *chŏngak* pieces. *Kagok* is a classical lyric song accompanied by an instrumental chamber ensemble composed of instruments with *kŏmun'go* centered, that is *kayagŭm*, *kŏmun'go*, *sepiri*, *taegŭm*, *haegŭm* and *changgo*.<sup>49</sup> The tradition of *chŏngak* is succeeded by *Yi wangjik aakpu* and NCKTPA today.<sup>50</sup>

#### 2.2.2.2. Kayagŭm sanjo

During the middle of the 17th century, the Confucian ideology was weakened and challenged by the newly emergent ideology of *Silhak* (practical science). Progressive literati of practical science criticized and challenged the Neo-Confucian ideology of the early Chosŏn dynasty. The rise of this new ideological force was a reaction to the problems and perceived irrationality of the Confucian ideology. *Silhak* was the ideology which attempted to change administrative, military, economic, social and cultural systems. *Silhak* also produced a new cultural environment among the middle class. People of the middle class created and developed a new culture for themselves that became a unique cultural force, comparable to *yangban* culture (Kang Man-gil 1994: 149-152). Professional musicians' and artists' associations were formed and new forms of music, which now are considered traditional musical genres, were initiated. Those groups include *kagaek* (literacy singers), *kisaeng* (female entertainers), *kwangdae* (professional musicians), *mudang* (shamans), and *sadang'p'ae* (professional roaming musicians' group). Because of the

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*changgo* (hourglass drum) are used. Sometimes, the *yanggŭm* (dulcimer type string instrument) and the *tanso* (a short bamboo flute) are also added to the ensemble.

<sup>49</sup> Compared to other classical vocal genres, for example *sijo* (short lyric song) and *kasa* (long narrative song), *kagok* is formal and is performed with instrumental accompaniment. The modern *kagok* repertory was firmly incorporated around the 17<sup>th</sup> and the 18<sup>th</sup> centuries (Lee Byong-won 1980: 204). There are 26 male vocal pieces and 15 female vocal pieces in the *kagok* repertoire.

<sup>50</sup> For information about *Yi Wangjik aakpu* and NCKTPA, see the section on *chŏngak* and court musicians (subsection 2.3.1.).

rise of these musician-artists' groups, many new genres of music were developed including *p'ansori*, *kagok*, "Yŏngsan hoesang," *chapga*, *p'ungmul* and *sanjo* (Kim Hae-suk and et al. 1995:21).

*Sanjo* is usually known as the instrumental version of *p'ansori*, which developed during the late 19<sup>th</sup> century. *Sanjo* is a genre for solo instruments accompanied by a *changgo* or *buk* drum in the folk tradition. *Sanjo* is a Sino-Korean term, known in the Korean vernacular as *hŏ'tŭn karak*, meaning "scattered melody" (Hwang Byung-ki 1974:278; Song Bang-song 1985:365; Chang Sa-hun 1986:478; Kim Hae-suk 1987:29). Scholars agree that *kayagŭm sanjo* was established around 1890 among folk musicians in the provinces of the Chŏlla, Ch'ungch'ŏng, and Kyŏnggi and was influenced by many other forms of vocal and instrumental music including *p'ansori*, *nongak*, *sinawi*, *simbanggok*, *bongjangch'wi* and other music rooted in Shamanism (Yi Po-hyŏng 1972:18; Pak Hŏn-bong 1967:16; Kwŏn O-sŏng 1999:181; Song Bang-song 1975:132-153, 1985:365-366, 1986:92-106; Chung Sung-sook 1983; Lee Hye-ku 1957:246; Lee Chae-suk 1973:202; Chang Sa-hun 1986:478; Kim Hae-suk 1987:114-115). Later in the early 20<sup>th</sup> century, the style was adopted to other various instruments, such as *taegŭm*, *kŏmun'go*, *haegŭm*, *ajaeng*, and *tanso*.

Regarding the birth of *kayagŭm sanjo*, the first written source is an article by the Korean scholar Ham Hwa-jin (1948). Much of the later research on *sanjo* was based on his research. He states that Kim Chang-jo (1865-1920) from Yŏng-am, Chŏlla province, in Southern Korea, invented the *kayagŭm sanjo* on the basis of the *shimbanggok*, a shamanistic music. Kim Chuk-p'a (Kim Juk-pa), a *kayagŭm* master and a granddaughter of Kim Ch'ang-jo also states that Kim Ch'ang-jo was the "founder" of *kayagŭm sanjo* and that he initiated the use of the term "*sanjo*." (Song Bang-song 1986:109). Later Pak Hwang states that Kim Chang-jo collected and

systematized the “scattered melodies” of *p’ansori* around 1884 (Pak Hwang 1974:103). Pak notes that in addition to developing *kayagŭm sanjo* style, Kim Chang-jo also developed the *kayagŭm pyongch’ang* (*kayagŭm* for voice) genre. Pak Hŏn-bong (1967:18) writes that the prototypical tradition of *sanjo* can be traced back over ten centuries and that the *sanjo* tradition was handed down from the Silla kingdom (668-935 A.D) when U-rŭk composed as many as 185 pieces for the *kayago*. Since his theory does not have the specific support of any historical documents, it is not popularly accepted. A music folklorist Yi Po-hyŏng concludes that there was already music in the *sanjo* style (namely *pongchangch’wi*, *simbanggok* and *sinawi*) and that the great achievement of Kim Ch’ang-jo was to confirm the overall form of *kayagŭm sanjo* based on a preexisting melody, as performed in the present day (Yi Po-hyŏng 1972:16). Song Bang-song also states that *pongchangch’wi* could be the origin of *sanjo*, since *pongchangch’wi* was known as an instrumental genre which imitates the vocal melody of folk music traditions including *p’ansori* (Song Bang-song 1985:366).

It seems that *sanjo* was not invented or composed by one particular musician. The crystallization of *kayagŭm sanjo*, however, can definitely be attributed to Kim Ch’ang-jo and his contemporaries. Han Suk-gu, Yi Ch’a-su, Sim Ch’ang-nae, Pak P’al-gwae are other *kayagŭm* masters who are believed to have played *kayagŭm simbanggok* at the same time as Kim Ch’ang-jo. Similarly, a *kayagŭm* performer Kim Hae-suk uses the term “the first generation of *kayagŭm sanjo* masters” to refer to Kim Chang-jo and other *kayagŭm* masters of his contemporaries including Han Suk-gu and Pak P’al-gwae (1987:121-122). They have been named as founders of other *kayagŭm sanjo* schools of other regions.<sup>51</sup> It seems that Kim Chang-jo did not invent *sanjo* as a means of pure composition; rather, he synthesized and systematically re-created the *sanjo*

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<sup>51</sup> See Table 1.

styles which already existed as “scattered or loosely organized melodies,” including melodies taken from other folk music genres such as *ponchangch’wi* whose melodies are derived from *p’ansori*, *sinawi*, and *simbanggok*.

The birth of *kayagŭm sanjo* style in the history of *kayagŭm* music is significant for several reasons. First, it provides evidence for the existence of middle-class music and culture during the late 19<sup>th</sup> century. *Sanjo* also survived and was even popular during the Japanese era. Second, compared to *chŏngak*, *sanjo* is more versatile in terms of musical expression. Thus *sanjo* helped *kayagŭm* music become more dynamic and lively. *Sanjo* also involves difficult playing techniques which help to reveal its potential as a solo instrument. Third, along with *kayagŭm sanjo*, the *kayagŭm* became the representative traditional instrument of the next century.

### **2.3. SURVIVAL AND REVIVAL OF KUGAK IN THE 20<sup>TH</sup> CENTURY**

Between the late 18<sup>th</sup> century and the first half of the 20<sup>th</sup> century, Korean history experienced huge social, cultural and political upheaval. The last dynasty of the Korean peninsula, the five-hundred-year-old Chosŏn, changed into the Taehan empire (1897), and the Taehan empire was later annexed by Japan in 1910 after long battles among the imperial powers of Russia, Japan, China and the United States of America. Thirty six years of Japanese colonial rule (1910-1945) changed Korean history and culture.

During the period of Japanese rule, traditional music faced a severe challenge. The Japanese government forced people to learn Japanese songs at schools, and employed cultural

policies including *Munhwa malsal chŏngch'aek* (the policy for Korean cultural obliteration), that were designed to destroy the Korean culture and spirit.

Under these conditions, Chosŏn court music was weakened, the number of court musicians was reduced, and the music itself barely survived among the remaining royal musicians. *Chŏngak* outside of court was also transmitted by musicians of *Yi Wangjik aakpu* (The Royal Music Institute of the Yi Household). In contrast, *minsogak*, which arose in the 18<sup>th</sup> century, gained popularity during this period and apparently some musicians gained a favorable reputation through diverse activities in theater, radio broadcasting and recordings. *Minsogak* in this period, however, could only be performed within restricted conditions under colonial policy<sup>52</sup> (Song Bang-song 1984; Kwŏn To-Hŭi 2003). Unfortunately none of these genres of Korean music were taught at any modernized public or private schools under Japanese rule. *Minsogak* was taught by rote and mostly played by *kwangdae* and *kisaeng*,<sup>53</sup> the under classes of Chosŏn society, and at theaters, merely for entertainment. Many *kayagŭm* masters taught at *kisaeng* schools and *kisaeng* associations. Musicians were only allowed to perform their musical activities through *kisaeng* associations. During the Japanese period, the groups including *Yi*

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<sup>52</sup> For instance, *minsogak* musicians should have registered in the *kisaeng* guild to perform Korean music during this period.

<sup>53</sup> The origin of *kisaeng* at the court is believed to date back to the Three Kingdoms Period (Kwon To-hŭi 2003:18-19). Traditionally *kisaeng* performed at the royal court and served the upper class. *Kisaeng* were divided into three groups, *ilp'ae*, *yip'ae* and *samp'ae*. Each group of *kisaeng* had a different job description in the court. They were hired by the government. They were the center of *yeak* culture. *Kisaeng* participated in large and small governmental events as vocalists, instrumentalists and dancers. *Ilp'ae* worked at the government offices (*ilp'ae* were the resigned *ilp'ae kisaneg*) and *samp'ae* were involved with prostitution. During the Chosŏn dynasty, most *kisaeng* were medical women or sewing women for the common people and the royal family. The Japanese colonial government cancelled all the court *yŏak* (music performed by court *kisaeng*) in 1905. In 1908 and 1909, the Japanese government collected former court and folk *kisaeng* and ordered them to form *chohap* (associations) (Song Bang-song 1984:557-559; Noh Dong-eŭn 2001:123-129, 194-207).

*wangjik aakpu*, *Choyang kurakpu*, *Chosŏn chŏngakwŏn*, and *Chosŏn chŏngak chŏnsŭp-so* tried to preserve the tradition of *aak*. *Sanjo* music was formed into ‘*ryup’a*’ (schools).

During this period an influx of Western culture, which had been introduced in every sector of Korea during the Japanese colonial era, caused Korean music to face more difficulties. Korean music and culture was threatened by the influx of Western classical and popular music. The introduction of Western music to Korea occurred primarily in the late nineteenth century, when the Protestant missionaries Underwood and Appenzeller brought Christianity and Western hymns to Korea. Scholars believe that the initial introduction of Western music and culture to Korea had occurred during the 18<sup>th</sup> century, however, the changes in general music culture including organization, reception, performance space, education, and musical notation did not occur until the Japanese era after 1905 (Kim Hae-suk et al. 1995:25). During the period of Japanese rule, schools under the Japanese system began teaching Western music as a part of the main curriculum. Since missionaries had established the Western school system, musical education at missionary schools was focused solely on Western art music; thus, Korean music was ignored by the school system.<sup>54</sup>

This period initiated the birth of the term *kugak*, referring to Korean traditional music. Song Bang-song (1984) states that “. . . the birth of the term *kugak* is crucial in defining the sixth period. . . The term *kugak*, meaning national music, began to be used as a counterpart of *yangak* (abbreviated term for *sŏyang ŭmak* meaning Western music)” (517-518). According to Song, the

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<sup>54</sup>*Ewha Haktang* (Ewha School) and *Baejae Haktang* (Baejae school) were the most prominent of the schools established by missionaries. The first official Western music department was established in 1925 at *Ewha Yŏja Chŏnmum Hakkyo* (Ewha Women’s Special School), and soon after, a growing number of institutions established Western music departments.

meaning of *kugak* in this period only included *chǒngak* and traditional music of the *Changakwǒn*, the former *Yi wangjik aapkpu*, and *minsogak* was not included (518).<sup>55</sup> Song traces the origin of the term back to 1907 referring to the position of the court musician. However the term *kugak* had changed to *aak* in 1911. Song asserts that the term *kugak* in this period should be considered more prominently in Korean music history since the term *kugak* strongly connotes “music of our people” as in “*kug’mun* is the writing of our people,” “*kug’ŏ* is the speech of our people” and “*kug’sa* is the history of our people” (521).

Musicologist Noh Tong-ŭn argues that the term *kugak* in 1907 was an abbreviated term to indicate “Japanese national music” not “Korean national music” during the colonization period (Noh Dong-eŭn 1991:181, 2001:92). Following colonial reform, the terms *kugak* and *ŭmak* (equivalent to “music”; *ak* sometimes refers to “music” in old literature) began to be circulated. Noh explains that “the term was not produced by our own autonomous spirit but rather used by Japanese colonial powers to weaken the Korean government” (1991:182).

After the War, South Koreans tried to build the new nation. During this period, traditional values of Korean culture were promoted in constructing the modern nation-state; thus, Korean nationalism again emerged as a useful tool in reshaping tradition as national culture. In this process, governmental institutions were deeply involved. Traditional music was recognized and preserved as a national cultural asset. In the following sections, I investigate transmission and performance practice of two musical groups that performed *kayagŭm chǒngak* and *sanjo* during

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<sup>55</sup> *Changakwǒn* was the last royal music institution of the Chosŏn Dynasty. The title *changakwǒn* had been used since 1469. Actually, *changakwǒn* was changed to *kyobangsa* in 1897; however, the organization of the musicians of the *kyobangsa* continued the tradition of *changakwǒn*. The number of musicians in *kyobangsa* was 772 in 1897. In 1910, *changakwǒn* changed its title again to *aaktae*, and the number of the musicians was reduced to 189, who worked on a part-time basis. In 1913 musicians were reduced to 105 and in 1917, the number was reduced to 57. This series of reduction of musicians’ numbers demonstrates that traditional music barely survived during this period (Song Bang-song 1984:525-526).



the early 20<sup>th</sup> century and the ways in which they were later absorbed as national cultural assets during the 1960s.

### 2.3.1. Kayagŭm chŏngak and court musicians

After annexation, the official title of the royal court of Chosŏn was changed to *Yi wangjik*, the office of the Yi household. In 1913, *Changakwŏn* (Royal Music Institute of Chosŏn Dynasty) was forced to change its title to *Yi wangjik aakpu* (The Royal Music Institute of the Yi Household). Then they were forced to discontinue all national rituals of the Chosŏn except two major ceremonies, *munmyŏ* (ritual for Confucius) and *chongmyŏ* (ritual for ancestors of Chosŏn royal family). The numbers of musicians was also reduced to fifty-seven in 1917. Later *Yi wangjik aakpu* became smaller and only thirty musicians and twenty-five students remained around independence (Han Man-yŏng 1991a:239). Court music, which had already lost its original context, barely survived under the title of the *aakpu* (literally “Department of *Aak*”).

*Aakpu* musicians performed regularly in national ritual ceremonies and their performances were broadcast on the radio to Japan (Sŏng Kyŏng-rin 1997:89). The first public concert was held in 1938. *Aakpu* published numerous scores and books, and they also published transcriptions of traditional Korean music in Western staff notation. Their main activities were dedicated to educating students of *aak* at the *Aakpu Yangsŏng-so* (Institute for *aak* students) and practicing music (Song Bang-song 1984:527).

In keeping *aak* alive, *aakpu yangsŏnso* took a major role. In 1919, *aakpu* enacted a new regulation on new students for *aak*. During the Chosŏn dynasty, the status of royal court musicians was inherited; however, the new regulation allowed recruitment of students outside of

the musicians' family. In 1919, the first nine students were admitted to *Aakpu Yangsŏng-so*. However, *aakpu* only recruited students every five years.<sup>56</sup> The graduates of *Aakpu Yangsŏng-so* were consequently employed as *aakpu* musicians. The tuition of the institution was waived for the students, and they were paid a stipend every month. That was a considerable advantage for students of the institution (Sŏng Kyŏng-rin 1996:50). For the same reason, students who were from poor families and could not afford to continue middle school, applied to the institution. The education level of the institution was equal to that of secondary school, thus the curriculum of the institution combined general courses with music studies. Classes of the institute included Korean, Japanese, Chinese classics, English, math, as well as music including music theory, vocal (*kagok*, *kasa*, *shijo*) and instrumental music (*aak* and *chŏngak*), dance (*chŏngjae*) and Western music theory. Third-year students were assigned one major instrument based on their hand appearance, talent and grade. The teaching method was by rote without scores (ibid. 1996:54-56). Later several genres of *chŏngak* were adopted to the curriculum of *Aakpu Yangsŏng-so*: *shijo*, *kagŏk*<sup>57</sup>, and *kasa* were taught by Ha Kyu-il (1867-1937) and Yim Ki-jun (1868-1940) who also taught at *kwŏnbŏn chohap* (*kisaeng* associations)<sup>58</sup> (Ibid.1997:76-77).

*Aakpu* and its musicians suffered under the Japanese regime. Many of the musicians were drafted for service in the Japanese War. To avoid being drafted, many musicians moved to other governmental offices. They even had to change their Korean name to a Japanese name (Sŏng

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<sup>56</sup> *Aakpu Yangsŏng-so* recruited students seven times: in 1919 (nine students), 1921 (18 students), 1926 (18 students), 1931 (18 students), 1936 (18 students), 1940 (25 students) and 1945 (25 students) (Han Man-yŏng 1991a:243).

<sup>57</sup> *Kagok*, the lyric song accompanied by an instrumental ensemble which includes at least five instruments: *kŏmun'go*, *kayagŭm*, *sep'iri*, *taegŭm*, *haegŭm* and *changgo*.

<sup>58</sup> *Kwŏnbŏn* is another title for *kisaeng chohap* imitating Japanese *kyobang*, the *kisaeng* school and group (Sŏng Kyŏng-rin 1997:78; Noh Dong-eŭn 2001:204).

Kyŏng-rin 1997:96). The number of *aakpu* musicians was reduced gradually and only 30 musicians and 25 students remained during independence (Han Man-yŏng 1991a:243).

After the end of Japanese rule in 1945 *Yi Wangjik aakpu* changed its title to *Ku hwang'gung aakpu* (The Former Royal *Aak* Institute) and during the Korean War in 1951 became NCKTPA.<sup>59</sup> NCKTPA opened in Pusan during the Korean War with only 13 musicians (Han Man-yŏng 1991a:253, 263). After the Korean War, the *Kugaksa Yangsŏng-so* (Institution for training traditional musicians) was established in 1955, aiming to train future musicians for traditional music.<sup>60</sup> *Kugaksa Yangsŏng-so* is the predecessor of the *Kungnip kugak kodŭng hakkyo* (National High School of Traditional Music).

Since the musicians of *aakpu* learned *chŏngak* in *aakpu yangsŏnso*, they considered *chŏngak* also as *aak*. Since independence, the term *aak* has been used as the counterpart of *minsogak*, which was changed to the term *kugak* (Song Bang-song 1984:524). *Kayagŭm chŏngak* have been transmitted by *aakpu* musicians including Kim Yŏng-yun, Yi Ch'ang-kyu, Hong Wŏn-gi, their students and many other NCKTPA musicians.

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<sup>59</sup> The main aim of the center is to promote cultural heritage, especially music and dance, through performance and education. Nowadays, the center has more influence and authority than ever before due to strong support from the government and audiences who attend their concerts. The president of the center is appointed by the government every term, and the center itself is a bureau of the Korean government, under the *Munhwa Ch'eyuk-pu* (Cultural and Sports Ministry). The main activities vary, and include regular concerts, overseas performances, education, research, as well as preservation of records, books, scores, and documents. Government support for *kayagŭm* music will be discussed in chapter 5.

<sup>60</sup> Many elderly musicians still active in modern day South Korea are graduates of the *Kugaksa Yansŏng-so*.

### 2.3.2. Kayagŭm sanjo masters and schools

During the late Chosŏn and Japanese colonization period, *minsogak* flourished. Musicians recorded *pyŏnch'ang* and *sanjo* as well as vocal pieces including *p'ansori*, and many musicians enjoyed their reputation as celebrities possibly gained by performance at several theaters and the newly emergent record industry.<sup>61</sup> For example, Pak P'al-kwae was very famous in the Seoul area and is known to have regularly performed in front of King Kojong (Yi Po-hyŏng 1998:279). Even though *minsogak* flourished in the enlightenment atmosphere of late Chosŏn society, it could not expand its boundaries. This was partly because of the lack of institutions for *minsogak*. *Minsogak* during this period were taught and performed through the *kwŏnbŏn chohap* for the purpose of entertainment. Regarding *minsogak* musicians, Noh Donh-eŭn explains that “the Hyŏpryulsa theater, which was established in 1902 to control *kwangdae*, *changwoo*, *mudang* and *kisaeng*, finally closed. . . In 1909, the public *kisaeng* policy was cancelled. Thus *kisaeng* who belonged to the Chosŏn government were assigned commercial status under the Japanese regime and *aak* and *minak* [*minsogak*] were forced to become a commodity” (Noh Dong-eŭn 1991:179).

For this reason, during the Japanese regime, one of the important groups that spread *minsogak* was *kwŏnbŏn*, the *kisaeng chohap*. A few famous *kwŏnbŏn* employed over three hundred *kisaeng* and they learned diverse genres of art and music. Famous *kwŏnbŏn* also owned their own schools where they taught subjects including music, *kagok*, *kasa*, *shijo*, *chapga*, *kayagŭm*, *kŏmun'go*, *yangŭm*, Korean dance, arts and literature including Chinese classics, poems, writing, painting, calligraphy and language including Japanese. Female entertainers

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<sup>61</sup> During the Japanese period, the new record industry was booming. Most of the records were produced by recording companies of the U.S. and Japan which included Nipponophone, Nitto, Victor, Columbia, Okeh and Polydor, among others. Usually the records of this period were SP (standard play) or phonograph records (Son T'aeryong 1998:210-211).

performed at the theater of salons and several *kisaeng* were also famous through radio broadcasts and recordings. Sometimes famous folk musicians were invited to these performances. Musicians from *aakpu* also participated in performance at *kisaeng* venues and taught them regularly (Sŏng Kyŏng-rin 1997:78-81; Noh Dong-eŭn 2001: 205-207).

One of the main achievements of this period in terms of transmission and development of *minsogak* was the birth of *sanjo* schools. New *sanjo* schools were created by several *sanjo* masters, and their music was transmitted to the next generation. Since its establishment, *sanjo* has been transmitted by rote and nowadays there are about nine or ten existing *sanjo* schools.<sup>62</sup> Each of these *sanjo* schools teaches a particular melody, which is named after the musician and founder of the school who developed that particular *sanjo*. It is believed that once a student gets acquainted with his teacher's melody, then he or she creates his or her own melodies and establishes a new school.

Very limited sources are available regarding the first generation of *kayagŭm sanjo* masters, including Kim Ch'ang-jo, Han Suk-gu, Pak Pal-kwae, and Sim Ch'ang-nae (see Table 1). It is presumed that their pieces were shorter than existing *sanjo*, but the *chinyangjo* section (the first section of *sanjo*)<sup>63</sup> and modal structure were established in this period (Kim Hae-suk 1987:122). The formal and modal structure were crystallized and established in today's form by the second generation of *kayagŭm* masters including Kang T'ae-hong, Han Sŏng-gi, Chŏng Nam-hŭi, An Ki-ok, Ch'oe Ok-san,<sup>64</sup> Kim Pyŏng-ho, Pak Sang-gŭn, and Sim Sang-gŏn (Kim

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<sup>62</sup> "Existing" schools refer to the melody of *kayagŭm sanjo* schools that are in current practice. For instance, the Sim Sang-gŏn *kayagŭm sanjo* school was performed in the early 20<sup>th</sup> century, however, his melody has not been transmitted until recently.

<sup>63</sup> See section on distinctive musical features of *kayagŭm sanjo* in this chapter on sections of *kayagŭm sanjo* and modal structure (subsection 2.8.).

<sup>64</sup> Ch'oe Ok-san's name is also known as Ch'oe Ok-sam.

Hae-suk 1987; Yi Po-hyŏng 1972). The music of these masters is better known since they are the direct ancestors of existing *sanjo* schools. There are also a few recordings of early 20<sup>th</sup> century *sanjo* and some of those were republished recently.<sup>65</sup> Most of the activities of *kayagŭm sanjo* during the early 20<sup>th</sup> century were made by these second generation *sanjo* players.

The third generation *kayagŭm* masters are the existing schools of Kim Chuk-p'a, Kim Yun-dŏk, Sŏng Kŭm-yŏn, Ham Tongjŏngwŏl and others. Their music has become standardized in terms of mode, melody, as well as structure, and these have been transmitted in their present form since the 1960s. Many third generation *sanjo* masters enjoyed popularity as teachers and musicians and in the modern system were appointed as national human cultural assets.

Kim Ch'ang-jo who is known as the initiator of *kayagŭm sanjo* and two other musicians, Han Suk-gu and Pak Ch'ang-ok mainly performed in the Chŏlla province while Yi Ch'a-su and Sim Ch'ang-nae performed in the Ch'ŏngch'ŏng province. The pupils of Kim Ch'ang-jo and Han Suk-gu were Han Sŏng-gi, Ch'oe Ok-san, An Ki-ok, Kim Pyŏng-ho, Han Su-dong, Kim Chŏng-gi, Chŏng Nam-ok and Kang T'ae-hong. They performed actively and were famous during the late Colonial period. Kim Ch'ang-jo is known to be the founder of several existing *kayagŭm sanjo* schools including Kang T'ae-hong, Kim Chuk-p'a, Kim Pyŏng-ho and Ch'oe Ok-san which is sometimes called *Namdoje* (branch of Southern province of Korea). Transmission of Sim Sang-gŏn's *sanjo* could not be continued to the next generation. Han Suk-gu's *sanjo* was transmitted to An Ki-ok and later became Kim Yun-dŏk *sanjo* school.<sup>66</sup> Comparatively less popular *kayagŭm sanjo* schools nowadays exist including Yu Tae-bong-ryu and Sŏ Kong-ch'ŏl-

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<sup>65</sup> SP recordings of the early 20<sup>th</sup> century include *sanjo* or *pyŏngch'ang* of Han Sŏng-gi, An Ki-ok, Sim Sang-gŏn, Ch'oe Ok-san, Kim Hae-sun, and Chŏng Nam-hŭi.

<sup>66</sup> Kim Yŏng-hŭi is the successor of Kim Yun-dŏk *kayagŭm sanjo* and she was appointed as a human cultural asset. Now she is the single human cultural asset in *kayagŭm sanjo* genre since others have passed away.

*ryu*, which also share roots in the Han Suk-gu melody. Sŏng Kŭm-yŏn, who was the most popular *kayagŭm* master during the 1960s, was the successor of Pak Sang-gŭn whose music is based on Yi Ch'a-su, Pak P'al-kwae and Pak Tok-su in Kyŏnggi province.

Table 1. Genealogy of *Kayagŭm Sanjo*<sup>67</sup>

<i>Kayagŭm Sanjo</i> Schools	1 <sup>st</sup> Generation	2 <sup>nd</sup> Generation	3 <sup>rd</sup> Generation
Sim Sang-gŏn (extinct)	Sim Ch'ang-nae (1869 - ?)	Sim Sang-gŏn (1869 - 1965)	
Kang T'ae-hong	Kim Ch'ang-jo	Kang T'ae-hong (1892 - 1968)	Wŏn Ok-hwa (1927 - ?) Kim Ch'an-ji (?) Ku Yŏn-u (?)
Kim Chong-gi	Pak Han-yong (1890 - ?)	Kim Chong-gi (1905 - 1945)	Kim Sam-t'ae (?)
Kim Chuk-p'a Ch'oe Ok-san Kim Pyŏng-ho	Kim Ch'ang-jo (1865 - 1920)	Han sŏng-gi (1900 - ) Ch'oe Ok-san (1902 - ?) Kim Pyŏng-ho (1910 - 1968)	Kim Chuk-p'a (1911 -1989) Ham Tongjŏngwŏl (1917 - ) Kim Tok-hŭi (1918 - ?) Kang Chae-jung (?)
Kim Yun-dŏk Yu Tae-bong Sŏ Kong-ch'ŏl	Han Suk-gu (1870 - ?)	An Ki-ok (1905 - 1968) Kim Chŏng-gi (1905 - 1945) Han Su-dong (1895 - ?) Chŏng Nam-ok (1902 - 1968)	Sŏng kŭm-yŏn (1923 -1986 ) Chŏng Nam-hŭi (1905-1988) Yu Tae-bong (1925 - ?) Pak Kyŏng-sik (?) Sŏ Kong-ch'ŏl (1909 - ) Kim Yun-dŏk (1918-1978)
Sŏng Kŭm-yŏn	Yi Ch'a-su (?) Pak P'al-kwae (?) Pak Tok-su	Pak Sang-gŭn (1905 - 1949)	Sŏng Kŭm-yŏn (1923 -1992)

<sup>67</sup> Information for this table is derived from several sources including Pak Hŏn-bong (1967), Yi Po-hyŏng (1972), Han Man-yŏng (1982), Chung Sung-sook (1983), and Hwang Byung-ki (1998).



Nowadays the modernized school system helps to keep *sanjo* alive. Most of the university professors who teach *sanjo* are the students of third generation *sanjo* masters. *Sanjo* has become the most popular form of 20<sup>th</sup> century traditional music, and the most important criteria for entrance exams, auditions, school curriculum and competitions. Moreover, *kayagŭm* has become the most admired and prominent solo instrument in the 20<sup>th</sup> century because of *sanjo*.

### **2.3.3. Human cultural asset policy**

After independence, the newly independent nation of Korea initiated a series of reforms. Modernization and industrialization were the most immediate goals of the nation. In order to ensure the promotion and preservation of Korean heritage, the Korean government conducted a series of surveys in the realm of culture during the early 1960s called the *Munhwajae chosa pogosŏ* (Cultural Properties Appointment Survey Reports). Based on the results of the survey, the Korean government established a system called *Munhwajae* (Cultural Properties). Cultural properties are separated into two large categories: *Yuhyŏng* (tangible) and *Muhyŏng* (intangible). *Yuhyŏng munhwajae* (tangible properties) include natural or artificial objects such as animals, trees, temples, and historical architecture. *Muhyŏng munhwajae* (intangible properties) comprise such cultural properties as music, dance, ritual, folk arts handicrafts, and theater. The masters of these genres are said to possess *In'gan munhwajae* (human cultural properties) (Yang Jong-sung 1994). The government's committee on cultural properties determines who represents these human cultural properties and the nominees receive monthly stipends from the government along with the personal honor and status that this title bestows. Nominees for each genre are limited in number. According to law, *In'gan munhwajae* are responsible for teaching and performing. As a

holder (*boyuja*) of a particular genre, the performers are charged with performing the genre in its original form without any modification. Every year, each holder gives a concert as a kind of “test” to determine their qualification for the title. In the event of the death of an *In’gan munhwajae*, one of the master’s students acquires the title. Since the appointment of *Chongmyo jaeryeak* (court ceremonial music) as the first *Chungyo muhyŏng munhwajae*, in 1964, 23 properties and 44 living musicians have been appointed *In’gan munhwajae*.<sup>68</sup> For *kayagŭm sanjo* and *pyŏnch’ang 23 munhwajae* have been appointed (Han Man-yŏng 1991a:264).

Among musicologists, there has been debate about the effectiveness of this government policy. On the one hand, it is argued that the policy helps to increase interest in traditional culture among Koreans and nurtures ongoing traditions that might otherwise be forgotten. On the other hand, the policy could distort the original contexts of these traditions, since their performances are transmitted largely through the mass-media, and take place in such non-traditional urban settings as the concert hall (Howard 1990:241-243). Furthermore it is largely believed by scholars and musicians that the policy changes the nature of the music itself. For example, *kayagŭm sanjo* melodies have become static since *sanjo* was designated *munhwajae*, and the genre has been losing its “original” musical nature, which is improvisatory. Since being appointed as *In’ganmunhwajae*, practitioners have tended to keep their own melodies intact and the successors have to keep the same melodies. Moreover, the traditional means of transmission have been changed by the modern schooling and teaching system.

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<sup>68</sup> This number is based on information taken from the National Center for Korean Traditional Performing Arts website (<http://www.ncktpa.go.kr/learn4.htm>). The Cultural Properties Administration has the responsibility of supervising cultural properties. The title of this government bureau has been changed. In 1961, it was called The Office of Cultural Properties and was under the direction of the Ministry of Education. Later it was under the Ministry of Culture and Tourism. Now it is an independent agency.

Enforcement of the policy of national cultural assets shows the ways in which “traditional culture” has become accepted as “national culture.” Traditional culture has been upgraded to national culture insofar as it promotes the values of Korean national heritage. *Kayagŭm* music as a national cultural property also has become part of the national performing arts formation.

#### **2.3.4. Kugak department at Seoul National University<sup>69</sup>**

The first *kugak* education at the university level began in 1954 at Töksong Women’s University. *Kugak* belonged to the music department, but the department was closed only two years later in 1956. The first *kugak* department was established in 1959 under the College of Music at Seoul National University, the most prestigious universities in South Korea. The department was opened with fifteen students in seven majors including *kömun’go*, *kayagŭm*, *p’iri*, *taegŭm*, *haegŭm*, *tanso*, and theory (with composition). The curriculum of the department included *chöngak*, *minsogak* and *shin’gok* for instrumental majors. The curriculum included theory and history of Korean music, introduction to Korean music, history of Western classical music, *changgo*, *kagok*, *kugak* orchestra, weekly performance and graduation concert. Through annual concerts, the *kugak* department was widely recognized and this annual concert was seen as “a mecca for a new music of our country” (Chang Sa-hun 1989a:11).

Since the establishment of the *kugak* department at SNU over 20 universities in South Korea have established *kugak* departments.

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<sup>69</sup> See section on education in chapter 5 for the detailed curriculum of SNU (subsection 5.2.1.).

## 2.4. STRUCTURE OF KAYAGŬM<sup>70</sup>

The *kayagŭm* is a twelve-stringed zither with movable bridges consisting of a wooden sound box, over which strings are strung.<sup>71</sup> The sound of the *kayagŭm* is often compared to the sound of nature. The most important part of constructing a *kayagŭm* is to formulate the soundboard out of the raw *otongnamu* (paulownia tree) after letting the wood age outdoors for several years. Pawlaunia wood aged for more than 30 years produces the perfect *kayagŭm* sound (personal communication, Ko Hŭng-gon, June 27, 2004). The musical tone of the *kayagŭm* is often characterized as clear, subtle and soft. Two forms of the *kayagŭm* instrument, the *chŏngak kayagŭm* and the *sanjo kayagŭm*, differ in size and shape. *Kayagŭm chŏngak* refers to the genre whereas *chŏngak kayagŭm* refers to the instrument itself. The same applies to *kayagŭm sanjo* and *sanjo kayagŭm*, respectively. *Chŏngak kayagŭm* for the ensemble has a longer history and it is the direct descendant of the *kayagŭm* of U-rŭk. *Sanjo kayagŭm* is believed to be modified for *sanjo* and other folk music genres.

The *chŏngak kayagŭm* (the *pŏpgŭm* or the *p'ung'nyu kayagŭm*)<sup>72</sup> is the older and larger of two types of the *kayagŭm* (Figure 1 and 2). The body of the sound box is carved from a single piece of paulownia wood. Its bottom is flat, the upper board is slightly curved, and the back is

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<sup>70</sup> Since the structure of the instrument has been discussed in detail elsewhere (Howard 1988: 171-176), only a brief account will be given here.

<sup>71</sup> The *kayagŭm* is often listed as one member of the family of East Asian long zithers that includes Korean *komun'go* and *ajeang*, Chinese *guzheng*, *chin* and *se*, Japanese *koto* and *wagon*, Vietnamese *dan tranh*, and Mongolian *yatga* (Howard 1998:169; Chao-chung Wu 1997).

<sup>72</sup> The *chŏngak kayagŭm* is also called the *pŏpgŭm* and the *p'ung'nyu kayagŭm*. *Chŏng* means “righteous or proper,” *pŏp* literally means “law” and *p'ung'nyu* means “refined, elegant or poetic entertainment.” The names indicate the instrument’s functions and its associations with the ruling class (*pŏp*), performing music considered right or proper music for the aristocracy (*chŏngak*), and its use in aristocratic banquet (*p'ung'nyu*). In common practice, the names of the instrument are interchangeable.

open. A distinctive feature of the *chŏngak kayagŭm* is the T-shaped form of the lower end, known as the *yangyidu* (literally ram's horns). The string instrument of the Silla clay pot and *shiragi-koto* of Japan also have the *yangyidu*.

*Akhak kwebŏm* (1493), a musical encyclopedia of the 15<sup>th</sup> century, states that the *kayagŭm* body was made from a single piece of paulownia wood. Many *chŏngak kayagŭm* manufactured today, however, are not made from a single piece of wood, but from two pieces, including the back and front piece.<sup>73</sup> The twelve strings are made from twisted silk. These silk strings produce very subtle and soft “natural” sounds. The strings are attached to the *tolgwae*, the small pegs underneath the head of the instrument, and pass over a low bridge (*hyŏnch'im*) at the head of the instrument. The strings are wrapped into coils of extra string at the opposite end. These extra strings are used to replace broken strings. These coils are again attached to cords (*pudŭl*), which are generally blue, maroon or brown in color and made of cotton. The cords pass through the holes in the *yangyidu* and are tightened to change the tension of the strings. Each cord of the *pudŭl* is collected and tied around the *yangyidu* using particular methods.<sup>74</sup> The twelve movable bridges are called *anjok* or *kirŏgi pal*, literally “wild geese feet,” whose name comes from its shape. The wooden bridges are carved from solid wood such as Chinese date or cherry (Howard 1988). The bridges divide the string into two sections; the portion to the right of the bridges is the plucking area and defines the open-string tuning mode. The left-hand section is the part from which pitch alterations and ornamentation techniques can be executed. To make these ornaments, the tension of the strings must be quite loose, especially compared to *koto* and *guzheng*.

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<sup>73</sup> Generally *chŏngak kayagŭm* with one wooden body is more expensive than the one with two pieces of wood.

<sup>74</sup> The tying methods vary according to performers, but usually cords are tied in neat figure 8 shapes around the *yangyidu*. Tying methods are discussed in Howard (1988:176) and Mun Chae-suk (1992c:148).

The *sanjo kayagŭm* is narrower and shorter than the *chŏngak kayagŭm* (Figures 1 and 2). Many agree that *sanjo kayagŭm* originated in the 19<sup>th</sup> century for use in the performance of folk music including accompaniment for *minyo* (folk songs), *sinawi*, *pyŏngch'ang* and recently *kayagŭm shin'gok*.<sup>75</sup> The shorter distance between the strings allows the musician to play the rapid and versatile passages of *kayagŭm sanjo*, while the smaller size of the instrument also makes it easier to transport to different locations. The sound board is made of paulownia wood, but the side and back pieces are separate, and are made from other wood including chestnut. The strings are strung the same way as those of the *chŏngak kayagŭm*, but much closer together. The *tolgwae* and the *hyŏnch'im* remain at the head of the instrument, however, there is no *yangyidu* at the bottom. Instead the end part is simply decorated and is called *pongmi* (extreme end).

Typically, the *sanjo kayagŭm* has a more elaborate inlay in its *chwadan* (the head of the instrument where the right hand is placed) and in the past was commonly decorated with ivory, imitation ivory, or mother-of-pearl (Howard 1988). Nowadays, the heads of instruments may be decorated with carved round jade or simply with inlaid pictographs.<sup>76</sup> There are three holes in the back piece as opposed to the large opening at the back of the *chŏngak kayagŭm*, and these holes are carved in the shapes of the new moon, a decorated oblong, and a small circle.<sup>77</sup> The

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<sup>75</sup> Kim Yŏng-un has a different theory of the birth of *sanjo kayagŭm*. He asserts the possibility of use of *sanjo kayagŭm* even before the birth of *sanjo* in the 19<sup>th</sup> century. Based on old documents and illustrations, he conjectures the birth of *sanjo kayagŭm* back to the 15<sup>th</sup> century for *Chongmyŏ cherye* (ritual music for Yi Dynasty) and court ceremonial music ensemble (Kim Yŏng-un 1996).

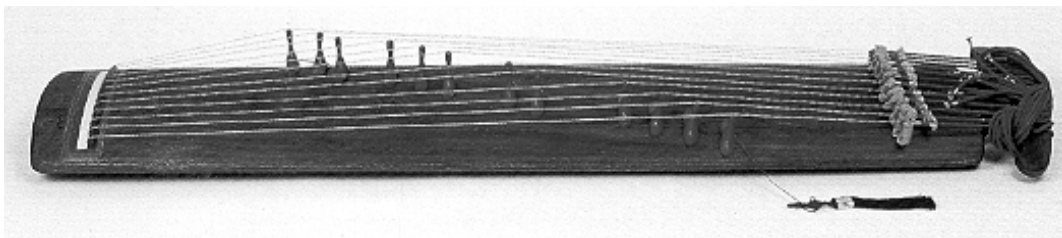
<sup>76</sup> The *kayagŭm* manufactured before 1980 were typically decorated with elaborate pictographs; however, beginning with a manufacturer named Ko Hŭng-gon (an intangible cultural human property), carved jade has become more popular. Other manufacturers use different types of decoration such as inlaid Chinese characters.

<sup>77</sup> The shapes of these holes symbolize the sun and the moon. These shapes were used by Kim Myŏng-chil (the former *kayagŭm* manufacturer of the early 20<sup>th</sup> century) and his son Kim Kwang-ju, and have been used ever since (Mun Chae-suk 1992c:13).

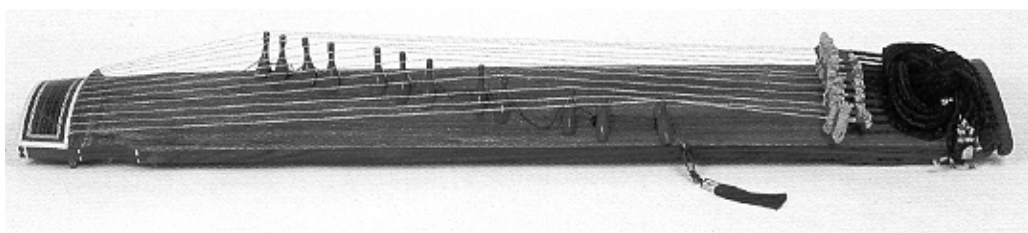
instrument is sometimes hung on the wall from the top hole.<sup>78</sup> The movable bridges, silk strings, and the *pudŭl* are similar to those of the *chŏngak kayagŭm*, except that the bridges and strings are smaller and thinner. The tied *pudŭl* of the *sanjo kayagŭm* rests above the *pudŭl* of the end of the body, instead of tied around the *yangyidu* as with the *chŏngak kayagŭm*.

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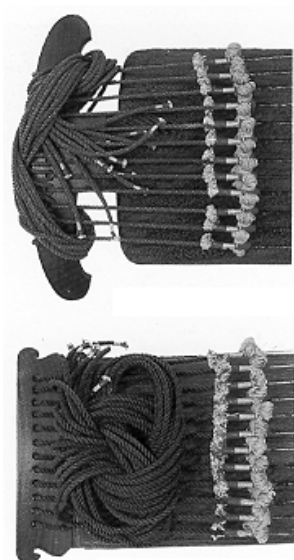
<sup>78</sup>There are no rules for storing the instrument, although some professional musicians prefer to hang the instrument when they are not playing.



*chŏngak kayagŭm*



*Sanjo kayagŭm*



*yangyidu and pongmi*



*tolgwae and hyŏnch'im*

Figure 1. *Kayagŭm*



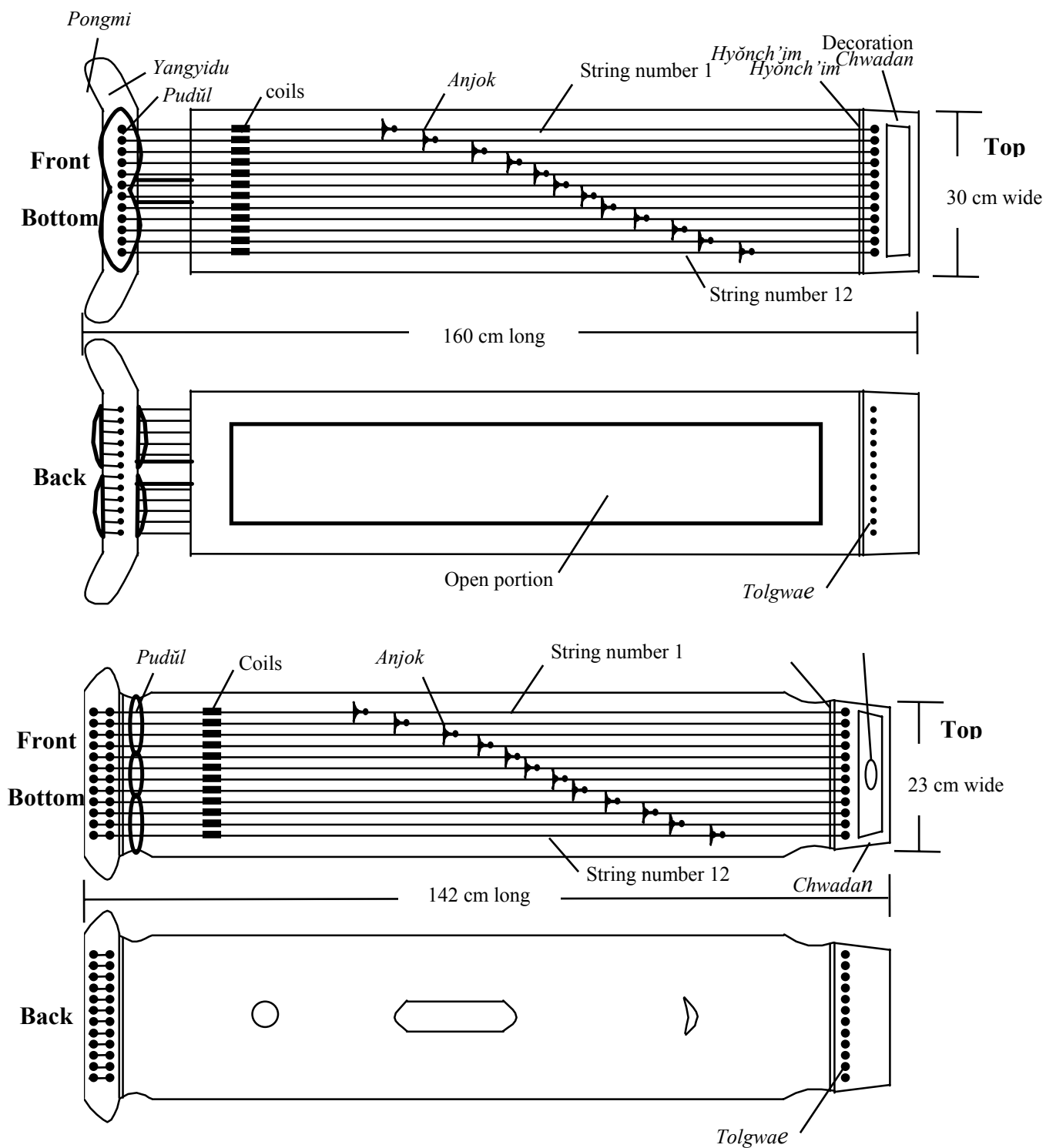


Figure 2. Diagram of Chŏngak Kayagŭm and Sanjo Kayagŭm

The basic posture for the playing of the *kayagŭm* is to sit cross-legged on the floor. The right knee should be positioned high while the left knee should be lower. A player places the head of the instrument over the right knee while the *tolgwae* is positioned above the thigh of the player's right leg. The end of the instrument is positioned towards the left hand. Before plucking the *kayagŭm*, the player's palm of the right hand is placed on the *chwadan*. The right hand should not be removed from the *chwadan* throughout the performance except for a few special techniques. The finger-tips of the thumb, index and middle fingers of the right hand are used to pluck or flick the strings. The left hand is used to manipulate strings in order to execute pitch alteration and embellishments, called *nonghyŏn* in Sino-Korean. The left index finger and third finger are placed about 10cm from *anjok*.

## 2.5. TUNING

### 2.5.1. Chŏngak kayagŭm

Four tuning systems are used for the *chŏngak kayagŭm*, depending on mode and repertoire.<sup>79</sup> Tuning systems are named according to mode: *p'yŏngjo* (Figure 3a), *kyemyŏnjo* (Figure 3b), *ujo* (Figure 3c) and *p'yŏngjo*,<sup>80</sup> which is used only for a piece called "Ch'wit'a" (Figure 3d).<sup>81</sup>

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<sup>79</sup> Scholars do not agree on the number of tuning systems which have been introduced for the *chŏngak kayagŭm*. For example, Keith Howard (1988) counts three kinds, Kim Chŏng-ja (1979) counts two kinds, and Kim Ki-su and Ch'oe Ch'ung-ung (1979) count four kinds. In this section, I follow Kim Ki-su and Ch'oe Ch'ung-ung because it is the most widely used textbook.

<sup>80</sup> For information on modes, see section on diverse meanings of *cho* (*jo*).

<sup>81</sup> "Ch'wit'a" originally referred to a piece for royal processional music, which was originally performed by mostly wind instruments, and later arranged for winds and string instruments. This string ensemble is also called "Manpachŏngsik." This tuning system for "Ch'wit'a" is only introduced in Kim and Ch'oe's score.

Usually, the pitch of the *chǒngak kayagŭm* is tuned to the *taegŭm*, a bamboo flute, e<sup>b</sup> or c. The first note *hwang* (*hwangjong*) is tuned to pitch e<sup>b</sup>. The intervals between *hwang* (string number 1) and *t'ae* (*t'aeju*: string number 2), *chung* (*chung'nyŏ*: string number 3) and *im* (*imjong*: string number 4) are slightly smaller than the major second.<sup>82</sup>



String numbers	1	2	3	4	5	6	7	8	9	10	11	12
String names in Korean	Hwang	Tae	Chung	Im	Hwang	Tae	Chung	Im	Nam	Hwang	Tae	Chung
Sino-Korean characters	橫	汰	仲	徇	橫	汰	仲	徇	喃	黃	太	仲

### 3a. *p'yŏngjo* tuning



String numbers	1	2	3	4	5	6	7	8	9	10	11	12
String names in Korean	Hwang	Tae	Chung	Im	Hwang	Hwang	Chung	Im	Mu	Hwang	Tae	Chung
Sino-Korean characters	橫	汰	仲	徇	橫	橫	仲	徇	無	黃	太	仲

### 3b. *kyemyŏnjo* tuning

<sup>82</sup> Korean music is primarily based on anhemitonic pentatonic scales. Each tuning system of *kayagŭm* represents an arrangement of five tones selected from the gamut of 12 tones. Each note has its own name and only the first word in the name is notated (*yulja*). For information on full pitch names of 12 tones, see following section on scores and notation in chapter 2 (subsection 2.6.).



String numbers	1	2	3	4	5	6	7	8	9	10	11	12
String names in Korean	Hwang	T'ae	Chung	Im	Nam	T'ae	Ko	Im	Nam	Hwang	T'ae	Chung
Sino-Korean characters	橫	汰	仲	林	南	汰	姑	林	南	黃	太	仲

### 3c. *ujo* tuning



String numbers	1	2	3	4	5	6	7	8	9	10	11	12
String names in Korean	Hwang	T'ae	Chung	Nam	Hwang	T'ae	Ko	Im	Nam	Hwang	T'ae	Chung
Sino-Korean characters	橫	汰	仲	南	橫	汰	姑	林	南	黃	太	仲

### 3d. *p'yŏngjo* tuning for “Ch'wit'a”

Figure 3. *Chŏngak Kayagŭm* Tuning

## 2.5.2. Sanjo kayagŭm<sup>83</sup>

Tuning of the *sanjo kayagŭm* is shown in Figure 4.

<sup>83</sup>*Sinawi* (a folk instrumental ensemble composed of strings, winds, and percussion instruments) and *kayagŭm pyŏngch'ang* (a vocal genre in which a segment of *p'ansori* or *tanga*, the short folk song, are accompanied by the *kayagŭm*), are other major genres for the *sanjo kayagŭm*.

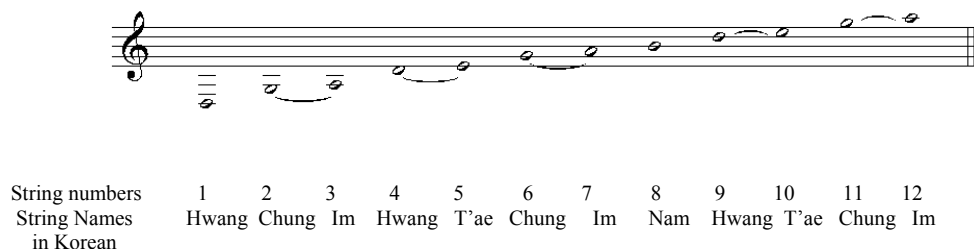


Figure 4. *Sanjo Kayagŭm* Tuning

Actual pitches are sounded approximately a perfect fifth below conventionally written notation as in figure 4. Pitches of the *sanjo kayagŭm* differ from performer to performer since it is not exactly tuned to the Western tempered system. In practice, pitch names are sometimes designated by Western syllables as a matter of convenience, employing the movable-Do system in solmization. These syllables are re(D) - sol(G) - la(A) - re(d) - mi(e) - sol(g) - la(a)- shi(ti) (b) - re(d') - mi(e') - sol(g') -la(a'). According to their solmization, pitches can be read by those names regardless of clef. The mnemonic syllables (*ku-ŭm*, See Table 2) are also used with these Western syllables. Usually, the intervals between re-me (d-e and d'-e') and sol-la (G-A, g-a, and g-a') are slightly smaller than a major second, as indicated by the slurs in figure 4. These intervallic relations provide one of the basic characteristics of *kayagŭm sanjo*. The intervals between these two pairs of notes, however, also vary according to different *kayagŭm sanjo* schools and individual players.

## 2.6. SCORES AND NOTATIONS

### 2.6.1. Kayagŭm chŏngak

Early scores for the *kayagŭm chŏngak* include *Choljang Mallok* (1796), *Pangsanhanssi Kŭmpo* (1916), *Sogak Wŏnpo Shin P'yŏn* (published year and author unknown, assumed to be between 1800-1834), *Akjangyoram* (year, author unknown), *Tongdae Kayagŭm-po* (year, author unknown, 1916?), *Tongdae Yul-po* (author unknown, 1921), *Kŭmun Kŭm-po* (1938?), *Uŭisansu* (between 1910-1945), *Myŏng Wan-byŏk Yŏnsan hoesang-po* (1913) and *Aakpu Kayagŭm-po* (1930) (Kim Chŏng-ja 1993:193-194, Kim Yŏng-un 1990:57-60). *Choljang Mallok* (also called *Cholong Kayagŭm-po*) is the oldest score for the *kayagŭm* and was published during the 20<sup>th</sup> year of King Chŏngjo's reign of the Chosŏn Dynasty. It was written by Chol-ong of the 18<sup>th</sup> century who based it on the melody of a blind *kayagŭm* master Yun Tong-hyŏng. In this manuscript, *kayagŭm* techniques and *kuŭm* are notated. The manuscript shows that *kayagŭm* and *kŏmun'go* were used together as in *kagok* accompaniment of today. Only the string numbers and *kuŭm* were notated (Song Bang-song 1984:502-503).

*Sogak Wŏnpo* was written in *chŏnggan-po* (Korean mensural notation) and *yulja-po* notation and consists of seven volumes in five books including court music and "Yŏngsan hoesang," the representative *chŏngak* piece. The year and compiler is not known, and it is preserved at NCKTPA. The score includes "Yŏminrak" "Pohŏja" and "Yŏngsan hoesang" of the late 18<sup>th</sup> century and 19<sup>th</sup> century (Song Bang-song 1984:499). *Pangsanhanssi Kŭm-po* was written by Han Wu-sŏk, a pupil of *kŏmun'go* master Kim Kyŏng-nam during the reign of King Kojong (1863-1907). This score includes *kagok*, "Yŏngsan hoesang," "Yŏminrak," "Pohŏsa" and "Pyŏlgok" (Song Bang-song 1984:529). Among these, *Kŭmŭn Kŭm-po* and *Uŭisansu* used to be

known as *kōmun'go* scores and were recently recognized as *kayagŭm* scores (Kim Yōng-un 1990).

The notation system of *kayagŭm chōngak* in the 20<sup>th</sup> century uses *chōnggan-po* and *yul-po* (letter notation). Since the 1960s, scores have been published for teaching purposes. Kim Ki-su and Ch'oe Ch'ung-ung published a score titled “Kayagŭm Chōngak” in 1979, and this score is widely used at schools. There are also different versions of scores that were published by Kim Chōng-ja (1979) and Kim In-je (1979) respectively. Among these, Kim In-je's score introduces *kayagŭm chōngak kuŭm* (verbal notation for the *kayagŭm chōngak*) of the early 20<sup>th</sup> century, especially the musicians of *aakpu* including Yi Ch'ang-kyu and Hong Wōn-gi (Ch'ae Sōng-hŭi 1998:2). *Chōngak* scores that date from before these publications are kept personally by some musicians, and are not widely circulated.

The history of the notation system in Korean music owes much to the development of the *chōnggan-po* notation system during the reign of King Sejong during the Chosŏn dynasty. *Chōnggan-po* is the first mensural notation to notate the pitch and duration. Duration of a note is defined by squares, and each square gets one beat. Each square can be divided to indicate division of the beat. Inside the square, a character or an abbreviated character is written to indicate the pitch. *Chōnggan-po* can only be completed with pitch notational system including *yulja-po* (letter notation), *oŭm yak-po* (scale degree notation), *hapja-po* (tablature), *yōnŭm-p'yo* (neumatic notation) and *yuk-po* (mnemonic notation) which were already used before *chōnggan-po*. *Yulja-po* is the notation which notates the first word of the twelve notes in a scale. With *yulja-po*, only the pitch is clear while its duration cannot be notated. *Yuk-po* was popularly used, and many existing old scores are also written in *yuk-po* including *Choljang Mallok*, *Tongdae Kayagŭmbo*, *Pangsanhanssi Kŭmbo*, *Tongdae Yulbo*, *Kŭmŭn kŭmbo*, and *Uŭisansu* (Kim Yōng-

un 1990:61). 16-*chǒnggan* (16 squares) notation and *yulja-po* were used in *Sogakwǒnbo*<sup>84</sup> (Song Bang-song 1984:506). Recently published notation for the *kayagŭm chǒngak* also uses *yul-po*, *yuk-po* in *chǒnggan-po*. Figure 5 shows *chǒnggan-po* notations for the *kayagŭm* with ciphers that indicate pitch, duration, playing techniques and ornaments in a set of squares. Squares are read vertically and running from right to left.

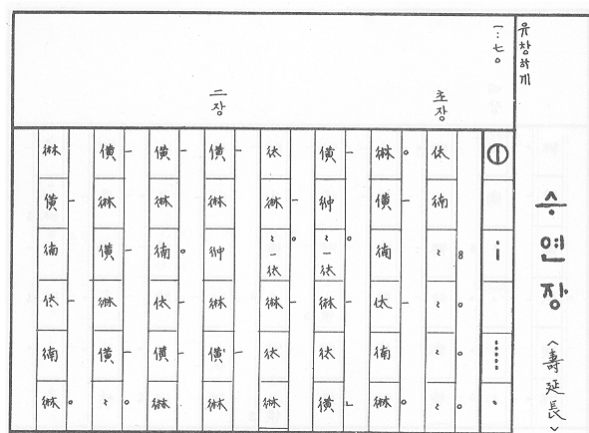


Figure 5. *Chǒnggan-po* Notation

*Yulja-po* refers to the notation system that utilizes *yul*, a set of Sino-Korean characters each of which represents one note in the 12-pitch scale. Each note has its own name, which is expressed by the first word in the name designated by Sino-Korean characters: *Hwang* (黃) for *hwangjong*, *tae* (大) for *taeryo*, *t'ae* (太) for *t'aechu*, *hyŏp* (夾) for *hyŏpjong*, *ko* (姑) for *kosŏn*, *chung* (仲) for *chungryo*, *yu* (逾) for *yubin*, *im* (林) for *imjong*, *i* (夷) for *Ich'ick*, *nam* (南) for *namryo*, *mu* (無) for *muyŏk*, *ŭng* (應) for *ŭngjong* and *ch'ŏnghwang* (清潢) for *ch'ŏnghwangjong*.

<sup>84</sup> An old manuscript consisting of seven volumes in five books contains various court music. It has been dated to the late Chosŏn dynasty (Chang Sa-hun 1989b:427).



*Yuk-po* (肉譜) is a mnemonic notation system in which syllables imitate the sounds of each string of the *kayagŭm*, such as *ch'ong*, *hŭng*, *tung* and so on. These verbal sounds are called *ku-ŭm* in Korean. Table 2 shows *ku-ŭm* of the twelve strings of the *chŏngak* and the *sanjo kayagŭm*.

Table 2. *Ku-ŭm* for the *Kayagŭm*

String number	<i>Chŏngak Kayagŭm</i>	<i>Sanjo Kayagŭm</i>
1	<i>hŭng</i>	<i>ch'ŏng</i>
2	<i>Tong</i>	<i>hŭng</i>
3	<i>Tŏng</i>	<i>Tung</i>
4	<i>Tung</i>	<i>Tang</i>
5	<i>Tang</i>	<i>Tŭng</i>
6	<i>Tong</i>	<i>Ching</i>
7	<i>Ching</i>	<i>Tt'ang</i>
8	<i>Ching</i>	<i>Chi</i>
9	<i>Chi</i>	<i>cch'i</i>
10	<i>Tang</i>	<i>ch'ing</i>
11	<i>Tong</i>	<i>Cch'ŏng</i>
12	<i>Ting</i>	<i>Ccheng</i>

The symbols for the *kayagŭm chŏngak* in the 20<sup>th</sup> century are shown in table 3.

Table 3. Symbols for *Kayagŭm Chŏngak* Playing Techniques<sup>85</sup>

Symbol	Korean term	Description
Right hand		
		No symbol means pluck with index finger
—		Pluck with thumb
O	<i>ttuigim</i>	Flick with index finger
ㄱ	<i>ttŭl</i>	Pluck with thumb using finger nails
8	<i>ssang ttuigim</i>	Double flick with third finger and index finger
L	<i>hŭng</i>	Pluck with third finger
ㄱ	<i>sulkidong</i>	Pluck slowly with index finger a note above the lower octave note and then pluck fast with third finger and thumb (octave picking)
ㄱ	<i>Ssaraeng</i>	Fast octave plucking
Left hand		
ㄱ	<i>chŏnsŏng</i>	Press string sharply and shortly
ㄱ	<i>Toesŏng</i>	Pull string to lower pitch
ㄱ	<i>Ttŭldong</i>	Press string with special motion to raise pitch
ㄱ	<i>ch'usŏng</i>	Gradually raise pitch
ㄱ	<i>Yosŏng</i>	Vibrato

### 2.6.2. Kayagŭm sanjo

Until the 1960s, written music was rarely used for the instruction of *kayagŭm sanjo*, which was originally an improvisatory music and was almost exclusively taught by rote. In Korean cultural contexts, *kayagŭm* players as well as other folk music practitioners often use the word *kujŏn shimsu* which literally means “orally transmitted and heartily cultivated.” Learning by rote from

<sup>85</sup> Information for this table is derived from Kim Chŏng-ja (1979:7-9) and Kim Ki-su and Ch'oe Ch'ung-ung (1979:10-12).

his or her teacher, a student comes to deeply understand the aesthetic values of folk music, and develops his or her own individual artistic creativity within the improvisatory structure of *sanjo*. The use of mnemonic syllables in Korean (*kuŭm*), also aids in understanding and memorization (Table 2).

During the 1960s, older teaching methods were gradually replaced by methods that made use of texts written in Western staff notation. Some *kayagŭm* masters made transcriptions of their *kayagŭm sanjo* for teaching purposes.<sup>86</sup> Those scores are used to help beginners memorize melodies. The first published *kayagŭm sanjo* scores were by Hwang Byung-ki (1962, 1963).

Important publications of written scores include Lee Chae-suk's transcriptions for five schools of *kayagŭm sanjo* (1971, 1979, 1983, 1987). Since the introduction of Western staff scores, teaching techniques have changed considerably. Students learn music through written scores; however, subtle vibrato techniques are verbally taught by teachers within the school system. Western staff notation has been used for educational purposes as well as for transcription and research.<sup>87</sup>















The symbols used in Yi's scores are a combination of symbols adapted from the old scores and symbols of her own invention. All of these notational symbols were subsequently used by other musicians and gradually became the standard. Table 4 shows symbols used in Western staff notation for the *kayagŭm sanjo*.

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<sup>86</sup> Kim Yun-dŏk (1962) and Chi Yŏng-hŭi (1962) transcribed their *sanjo* with Western staff notation. Sŏng Kŭm-yŏn also transcribed her *sanjo* with her own symbols. For more information about the Sŏng Kŭm-yŏn transcription score, see Gjerdingen (1980: 88-90). Around ten early transcription scores for several *kayagŭm sanjo* schools have been found which include pieces transcribed by Kim Yun-dŏk (1962), Kim Yŏng-yun, Sŏng Kŭm-yŏn, Hwang Byung-ki (1962, 1963), Chi Yŏng-hŭi (1962), Kang Hyŏng-mo and Kim Chŏng-ja.

<sup>87</sup> There are contentions among scholars about the shortcomings of written scores. Many believe that written forms of *sanjo* de-contextualize the music-making process, by changing *sanjo* from improvisation into fixed melodies.

Table 4. Symbols for *Kayagŭm Sanjo* Playing Techniques<sup>88</sup> (continued)

Symbol	Description
Right hand	
2	Pluck with index finger, or no symbol means index finger
1	Pluck with thumb
O	Flick with index finger; in the case of a repeated note, second note is flicked
3	Pluck with third finger
8	Double flick with third finger and index finger
•	Staccato
1^1	On successive notes use thumb
2^1	Play first note with index finger, second note with thumb such as picking up motion
2^2	On successive notes use index finger
3^1	Octave playing technique, low note with third finger, and high note with thumb.
C.S.	Con Sordino
S.S.	Senza Sordino
Left hand	
	Light vibrato
	Medium vibrato
	Strong vibrato
	Chöngsöng (press string sharply and shortly)
	Pull string to lower pitch
	Press before plucking and release
	Slur from above
	Slur from below
	Allow pitch to fall
	Allow pitch to rise
	Allow pitch to rise then staccato
	Play with the sound of first plucking without any new plucking
	Slowly release to lower pitch
	Press with left hand thumb

<sup>88</sup> From the Söng Kŭm-yön school “Kayagŭm sanjo,” transcribed by Lee Chae-suk (1987: 9).

↓	Press a string below to pitch of one string above and pluck
⇓	Press two strings below to pitch of two strings above and pluck
↑	Release pressed string to original pitch
∕	No vibrato

### 2.6.3. Problems in notation

Two major problems are found in transcribing *sanjo* into Western staff notation.<sup>89</sup> The first problem is how to exactly mark subtle *sigimsae* expressions and microtonal shadings of *sanjo* in Western staff notation. The second problem is how to notate the exact pitch of the *kayagŭm*.

The first problem is related to the standardization of symbols for *sigimsae* expressions of *nonghyŏn* (vibrato). Since the expressions of *nonghyŏn* are varied and are performed differently at each performance, it is almost impossible to notate accurately.

The second point is related to the relationship of notated and written pitch. Conventional *sanjo* notation begins with pitch D regardless of the clef used. However, the pitch of written notation is a perfect fourth higher than actual pitch. This notational system was used by many *kayagŭm* players in transcribing *sanjo* during the 1960s.<sup>90</sup> The problem caused by the use of *kayagŭm*-specific Western staff notation became more pronounced when new compositions appeared. Since *kayagŭm* players were used to reading the conventional *sanjo* notational system, composers followed it. For instance, Hwang Byung-ki uses the conventional *sanjo* pitch notation system while Yi Sung-chun uses the g-clef with one sharp to indicate exact pitch (Figure 6). The

<sup>89</sup> Kim Hŭi-jŏng (1996) examines several aspects of using Western staff notation for the *kayagŭm* and suggests new forms of notation.

<sup>90</sup> In her *sanjo* transcription notation, Lee Chae-suk used c-clef instead of g-clef to indicate “closest possible” actual pitch.

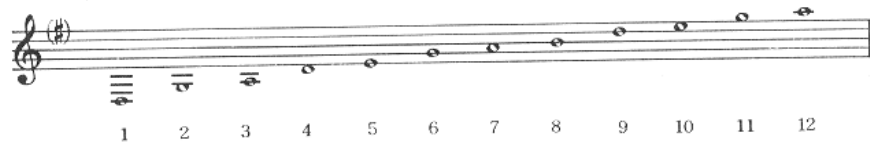
different systems caused problems for performers of new compositions. In ensemble or orchestra music, the *kayagŭm* score becomes more problematic since it does not match the notations of other instruments. *Kayagŭm* players, thus, have difficulties in reading new compositions which are written in unconventional Western staff notation.



6a. c-clef employed by Lee Chae-suk



6b. g-clef without sharp or flat employed by Hwang Byung-ki



6c. g-clef with a sharp employed by Yi Sung-chun



6d. g-clef with four flats employed by Yi Kŏn-yong (for 25-stringed *kayagŭm*)

Figure 6. Western Staff Notations for the *Kayagŭm*

## 2.7. PLAYING TECHNIQUES

*Chŏngak* and *sanjo* require different *kayagŭm*. *Chŏngak kayagŭm* is bigger than *sanjo kayagŭm*, thus the distance between the strings is greater.<sup>91</sup> The major difference between the playing styles of the two *kayagŭm* genres is in their plucking techniques. The plucking technique of *kayagŭm chŏngak* might be better described as “pushing,” similar to that of *guzheng* and *koto*, rather than “plucking.” The index finger of the right-hand pushes the string inward then rests on the upper string. The remaining fingers rest on the next strings, respectively. On the other hand, *sanjo* plucking is intense and the fingers attack the strings in an upward motion. After producing the sound, the index finger is removed from the string and the third finger stops the string. The sound of *sanjo* is usually sharper than *chŏngak*. In *sanjo* music, right hand techniques are faster while *chŏngak* uses more delicate techniques.

The index finger is the most frequently used in plucking; in notation, no cipher indicates plucking with the index finger (Table 3). When the same note is repeated, flicking is the preferred technique unless there is a specific sign for the note. The techniques of flicking and double flicking are almost the same as those playing techniques used in *sanjo* except for the tempo and the number of fingers used. The middle finger usually plays the lower note, called *hŭng*. Chinese character number one (一) indicates playing with the thumb. The thumb (ㄴ) is used to push downward from the upper note to the neighboring note or to “pick” two notes as in *sŭlkidong* and *ssaraeng*. For those picking techniques, both index finger and thumb or index finger and middle finger are used. Other than these basic techniques, a unique *chŏngak* technique is called *ttŭl*. To play *ttŭl*, the thumb is placed underneath the string and strongly strikes upward

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91 Distances between strings are 2cm in *chŏngak kayagŭm* and 1.5cm in *sanjo kayagŭm* respectively.

with the side part of the nail. *Ssaraeng* and *sulkidong* are also unique to *chǒngak*. *Ssaraeng* is octave plucking. To play *ssaraeng*, the whole hand is raised while two fingers, thumb and middle, pluck the tones of the octave. These two notes should be played quickly. *Sulkidong* is a variation of *ssaraeng*. To play *sulkidong*, a player plucks the adjacent string of the lower octave note with the index finger and then quickly plucks two strings in the same manner as *ssaraeng*. In playing *sulkidong*, the first note and octave plucking takes one beat.

In playing *sanjo*, plucking is light and brisk. One of the important characteristics of *sanjo* playing is the damping technique. After the index finger plucks the string, it is at once damped with the third finger to make each tone sound clear. At the same time, the index finger of the right-hand should pluck as close as possible to the *hyōnch'im* in order to yield the best sound.

No symbol indicates playing with the index finger (Table 4). Arabic number one (1) indicates the thumb. When the same note is repeated, flicking (o) is used. The thumb and index finger make a circular shape, while the other fingers and hand rest on the *hyōnch'im* and then release the index finger from the circular motion. Double flicking (8) adds the third finger to the single flicking technique, and the third finger is released first. Arabic numeral three (3) indicates plucking with the middle finger. Thus successive flicking is usually indicated as 3-o. In the actual performance of *sanjo*, those techniques are all combined in rather complex ways including plucking the first note with the index finger; and the second note with the thumb (2-1); and plucking one string followed by successive quick flicking of the same string with middle and index finger (2-3-o). Those techniques are combined with left hand techniques including left hand pressing (to the left of the movable bridge) before right hand plucking and left hand releasing; and left hand pressing one string below and right hand plucking a marked pitch with index finger and plucking neighboring string with the thumb of the original pitch. *Con Sordino* is



used in the *tanmori* and *hwimori* sections in *sanjo*. To produce *Con Sordino*, the side of the palm is placed lightly on the strings right next to the *hyŏnch'im*. The sound of *Con Sordino* is soft and dry with no resonance. This technique is usually used to imitate the sound of a horse galloping.

Unlike *guzheng* and *koto*, *kayagŭm* players do not use picks (plectrums), but only play with the bare skin of the fingertips. The sound of each note depends on the way in which the string is plucked, for example, soft, strong, gentle, dry, sharp, or loud. These timbres all depend on the right hand techniques. Sound quality for the good musician is usually referred to as “*sŏngŭm-yi chot'a*” (*sŏngŭm* means “making sound,” *chot'a* means “nice”). To make a sharp sound, strings should be plucked as closely as possible to the *hyŏnch'im*. To make soft and resonant sounds, strings are plucked near the *anjok*.

In traditional music, the left hand manipulates the string left of the movable bridges. It is usually placed about five to seven centimeters from the bridges for the proper sound. After plucking the string, the ringing sound is called *yŏŭm*. *Yŏŭm* is the most important aspect of *kayagŭm* music.

In Korean music, the same sound can be played with two methods. One is by plucking the open string, called *kyŏngan*. The other method is to pluck the lower string while pressing strings with the left hand (✚), called *yŏkan*. These techniques make the music more dramatic. In this sense, the left hand is more important in *kayagŭm sanjo*.

The left hand techniques of *chŏngak* include *chŏngsŏng*, *tŏesŏng*, *ttŭldong*, *ch'usŏng* and *yosŏng* (see Table 3). *Chŏngsŏng* is the technique of pressing the string strongly and quickly. *Tŏesŏng* employs pulling the string to lower its pitch. This technique is unique to *kayagŭm chŏngak*. *Ttŭldong* is a kind of manipulation for octave plucking. The first note is plucked and pressed at the same time. *Ttŭldong* employs stylized hand gesture, the whole hand lightly grabs

the string and presses quickly and is followed by short plucking of the lower octave by the right hand. *Ch'usŏng* is used to raise pitch gradually by pressing down against the string. *Yosŏng* means vibrato, usually wide and slow in *chŏngak*.

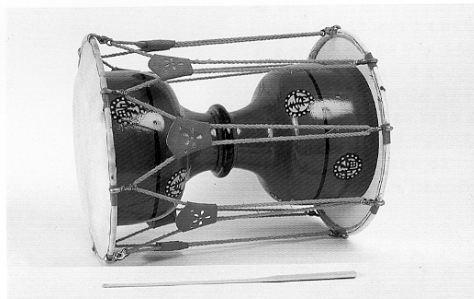
*Sanjo* has more diversified *nonghyŏn* techniques including light, medium, strong vibrato as well as fast and slow pressing, releasing and stopping (see Table 4). For the regular *nonghyŏn*, the index, middle and ring fingers are used. Teachers say that controlled energy should be brought down from the shoulder to the finger tips to manipulate the strings. In *kayagŭm sanjo*, *chŏnsŏng*, which applies strong and sharp pressing, is used to make music more dramatic. Many other pressing techniques are used including pressing before plucking and releasing, slurring from above and below, and allowing the pitch to fall or to rise.

Different *nonghyŏn* are also known by verbal descriptions in colloquial speech by *kayagŭm* masters and those have been passed down as an important part of teaching. Many *kayagŭm* teachers nowadays also use verbal descriptions to explain the sound quality of each technique. Lee Chae-suk, for instance, uses verbal descriptions for teaching Kim Chuk-p'a's *kayagŭm sanjo* including “*tangkŭe tangkŭe t'ara*” (play lightly) “*pŏlsŏngŭm ŭl naera*” (make the sound light) “*Jjŏndŭk jjŏndŭk t'ara*” (play “moist and sticky”) “*Ttangjurŭl p'aengkyŏ nonhyŏn haera*” (do *nonghyŏn* in la-note) “*walkak dŭlŭn taŭm sŭrŭrŭ noara*” (do *nonghyŏn* strongly and then release slowly) (Lee Chae-suk 1999a). Even though words are from provincial dialects, these expressions help students to understand techniques more clearly.

## 2.8. DISTINCTIVE MUSICAL FEATURES OF KAYAGŬM SANJO

### 2.8.1. Changdan

In Korean music, *changdan* (literally long and short) sets the rhythmic structure. *Changdan* is provided by the *changgo* (the hourglass drum, Figure 7a) or *puk* (the barrel drum, Figure 7b).<sup>92</sup>



7a. *changgo*



7b. *puk*

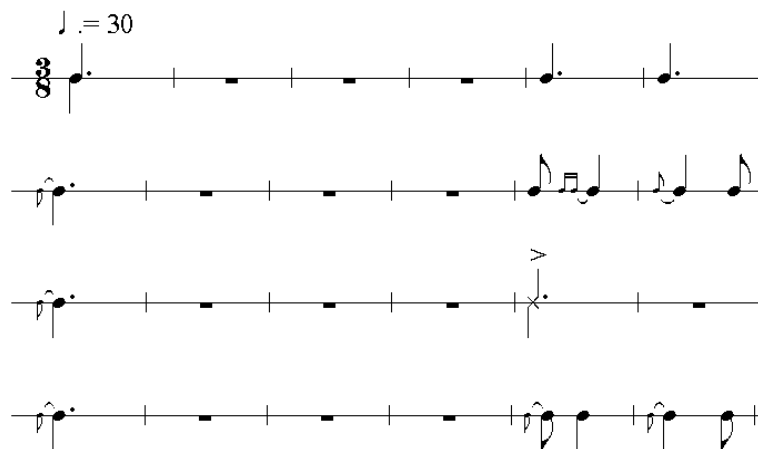
Figure 7. *Changgo* and *Puk*

The elements of *changdan* in Korean music are beat, tempo, accent and pattern. *Changdan* are used in many kinds of Korean music. *Changdan* also refers to rhythmic patterns in *sanjo* and

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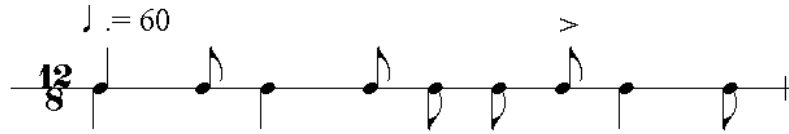
<sup>92</sup> Playing techniques include *ssang* (*hap*, strike both sides of the drum), *p'yŏn* (*ttak*, play with stick), *ko* (*k'ŭng*, strike the body with the palms of both hands), and *yo* (*tŏrŭrŭ*, play successive notes using stick bouncing).

many other folk music genres. *Changdan* names also indicate temporal difference. Each *changdan* usually has an accent pattern to create musical tension. In Korean music, triple meter is common. Diverse tempos are used. *Sanjo* music employs *changdan* based on 4, 6, 10 and 12 beats (Kim Hae-suk et al. 1995:42-53). Korean rhythm is divided into unequal time units which attain an approximate ratio of 2:1 (♩ + ♪, ♪+♩) (Hwang Byung-ki 1985:39). Simple and compound triple meters are very common in Korean music, in both *chǒngak* and *minsogak*. For example, *chungmori changdan* is in a moderate 3/4, *chajinmori changdan* is in a fast 12/8, and many sections of “Yǒngsan hoesang” employ 3/4 or 9/8. *Changdan* simply refers to rhythmic patterns or cycles but can also refer to tempo, accent, meter, specific drumming techniques and even to a section (or a movement). Change of sections is usually signaled by a change in the melody as well as a change in *changdan* (Figure 8). Figure 8 illustrates the sequence of *changdan* in *kayagŭm sanjo*, *chinyangjo* (3/8) - *chungmori* (12/8) - *chungjungmori* (12/4) - *chajinmori* (12/8) - *hwimori* (4/4).<sup>93</sup>



8a. *Chinyangjo*

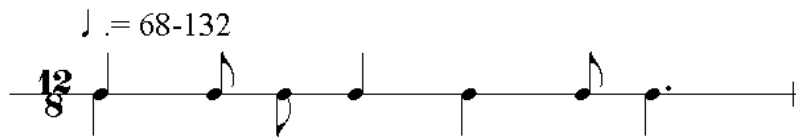
<sup>93</sup> This notation system is for *changgo* played with two hands, one on each side. In this notation system, notes with stems up indicate *ch'aep'yŏn* (right hand with a stick) and notes with stems down indicate *pukp'yŏn* (left hand with the palm of the hand). This score is selected from Lee Chae-suk (1983) (also see Figure 7).



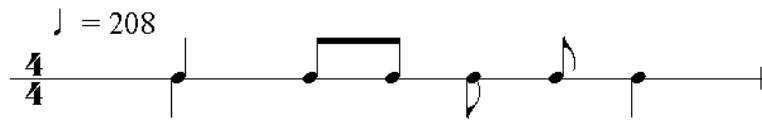
8b. *Chungmori*



8c. *Chungjungmori*



8d. *Chajinmori*



8e. *Hwimori*

Figure 8. *Kayagŭm Sanjo Changdan*

Free rhythm is called *mu changdan*, which literally means “without the rhythmic pattern,” or no *changgo* part. This free rhythm appears at the end of the fast sections of *kayagŭm sanjo* (Lee Chae-suk 1971:3). In *kayagŭm sanjo*, the *changgo* player stops playing the regular *changdan* and begins to punctuate the beat while the *kayagŭm* player continues playing melodies in a rubato treatment (Chung Sung-sook 1983:234). Free rhythm is also usually found in the prelude of the piece in both *chŏngak* and folk music (Hwang Byung-ki 1985:40). One good example is found in

the *tasurŭm* section of *kayagŭm sanjo*, which is played for tuning before the *chinyangjo* melody begins. Improvised melodies of *kayagŭm* are played without *changgo changdan*.

One of the important rhythmic features of *kayagŭm sanjo* and other folk music genres, including *p'ansori*, is the use of off-beat asymmetrical rhythms, including syncopation and hemiola. Syncopation refers to temporary disturbance of the regular rhythmic pulse; hemiola is a temporary alternation of meters, i.e., 12/8 followed by 6/4. The faster sections, including *chajinmori* and *hwimori*, include these complicated rhythmic patterns. Syncopation and hemiola are especially important rhythmic characteristics of the *chajinmori* rhythmic pattern (Lee Chae-suk 1969). Syncopation and hemiola are the most important rhythmic aspects of *chajinmori changdan* in *kayagŭm sanjo*. Lee defines syncopation in *chajinmori changdan* in *kayagŭm sanjo* as a temporary shift of the regular metrical accent occurring when the *kayagŭm* melody is displaced against *changgo changdan*, caused by the continuation of the preceding beat. Lee also defines hemiola in *chajinmori* as contra-accent, that is, rhythmic alteration consisting of three notes in place of two, for example, when the *kayagŭm* melody is played in 6/8 meter while the *changgo* rhythm follows a 3/4 meter or vice versa. (Lee Chae-suk 1965).

### 2.8.2. Hanbae

One of the most important formal structures of Korean music is called *hanbae* or *se-t'ŭl*, which refers to the musical form, consisting of a three part temporal scheme: slow, medium and fast. The term *hanbae* refers to the time value of *changdan*. The *hanbae* form is found in several major genres including *sanjo*, *kagok*, *minyo* (folk song) and “Yŏngsan hoesang” (Chang Sa-hun and Han Man-yŏng 1975:33).

A piece consists of several sections in different tempos, but these sections are not separated by a pause. These sections may be divided by *changdan*, but sections may also be continuously played without pause. For instance, *sanjo* begins with a free improvisation played for tuning (*tasurŭm*) and then moves into a long, slow section called *chinyangjo*. The latter leads into a sequence of sections that gradually increase in tempo including *chungmori*, *chungjungmori*, *chajinmori*, *hwimori* and *tanmori* (see Figure 8). Each section shares its name with those of *changdan*. Usually, *kayagŭm sanjo* has six or seven sections depending on the school. Among them, three sections - *chinyangjo*, *chungmori* and *chungjungmori* - comprise the basic set of all *kayagŭm sanjo* schools. However, within a piece, some sections vary and may be indicated by different terms. For example, the Kim Chuk-p'a school of *kayagŭm sanjo* consists of six sections, including the *sesanjosi* section (known as *tanmori* in other schools) while the Sŏng Kŭm-yŏn *kayagŭm sanjo* consists of seven sections including *ŏtmori*. Table 5 shows the different sections in several *kayagŭm sanjo* schools and the number of sections (in parentheses).

Table 5. Sections of *Kayagŭm Sanjo* Schools

<i>Kayagŭm sanjo</i> Schools	Sections (Numbers of sections)
Kim Chuk-p'a	<i>chinyangjo-chungmori-chungjungmori-chanjinmori-hwimori-sesanjosi</i> (6)
Kim Yun-dŏk	<i>chinyangjo-chungmori-chungjungmori-chajinmori-hwimori-tanmori</i> (6)
Ch'oe Ok-san	<i>chinyangjo-chungmori-chungjungmori-nŭjinnanjinmori-chajinmori-hwimori</i> (6)
Kim Pyŏng-ho	<i>chinyangjo-chungmori-chungjungmori-ŏtmori-chajinmori-hwimori-tanmori</i> (7)
Sŏng Kŭm-yŏn	<i>chinyangjo-chungmori-chungjungmori-kutkŏri-chajinmori-hwimori-ŏtmori</i> (7)
Kang T'ae-hong	<i>chinyangjo-chungmori-chungjungmori-chajinmori-hwimori</i> (5)

The representative piece in the *kayagŭm chŏngak* repertoire, “Yŏngsan hoesang,” shows *hanbae* structure. The first section, “Sangyŏngsan,” begins in a very slow tempo (mm♩=25). Succeeding sections gradually increase in tempo, from “Chungyŏngsan (♩=30)” and “Seryŏngsan (♩=45),” to the medium tempo “Karakdŏri (♩=45),” “Sanghyŏn dodŭri (♩=45),” “Hahyŏndodŭri (♩=60),” and “Yŏmbul dodŭri (♩=70),” and concluding with the fast tempo “Taryŏng (♩=96),” and “Kunak (♩=120).”

### 2.8.3. Cho

Melody in Korean music is defined by various aspects including scale and mode. In Korean music, the term *cho* can refer to mode, scale, key, dynamic expression, melodic framework, subjective feelings, embellishment style, *t’ori* (vernacular idiomatic musical expression), and even musical genre, piece title, and *changdan* name (Kim Hae-suk et al. 1995:39 Kim Chŏng-ja 1969:1; Lee Chae-suk 1969). According to *Akhak kwebŏm*, the Korean music scale consists of two scales, *pyŏngjo* and *kyemyŏngjo* (Hwang Jun-yŏn 1993). In studying *cho*, there are various theories about what the terms means (Kim Ki-su 1972; Kwŏn O-sŏng 1977; Pak Hŭng-su 1980; Pak Pŏm-hun 1986; Chŏn In-p’yŏng 1988; Han Man-yŏng 1991a; Chang Sa-hun 1992; Kim Yŏng-un 1992; Yi Po-hyŏng 1992; Hwang Jun-yŏn 1993; Paek Tae-ung 1979, 1983, 1995). Each *kayagŭm sanjo* section consists of composed melodies grouped according to *cho*. Kim Chŏng-ja states that “it is not sufficient to explain *cho* in Korean music only in terms of scale” (1969:1). These modes require understanding beyond the intervallic relationship of the tones and the characteristic approach and progression of the particular tones. According to Kim Chŏng-ja, in



order to adequately grasp the characteristics of *cho* in *kayagŭm sanjo*, it is necessary to investigate melodic patterns, interval, timbre and *nonghyŏn* as well as the constituent tones (1969:1). Similarly, Lee Chae-suk's (1969) investigation of *cho* covers melodic progression, cadence patterns, constituent tones, mood, *nonghyŏn* and timbre.

*Pyŏngjo* is a pentatonic scale comprised of *hwang-t'ae-chung-im-nam*, three whole steps and a minor third as shown in Figure 9.



Figure 9. *Pyŏngjo* Scale

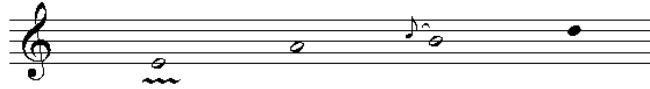
The interval between *chung* and *im* is wider than that of *kyemyŏnjo* (almost a major second in *kyemyŏnjo*). *Pyŏngjo* is often associated with brightness of mood. Many *kayagŭm sanjo* melodies in *pyŏngjo* express refined, calm, and peaceful feelings, as implied by the literal meaning of the Sino-Chinese character, *pyŏng* (even) (Pak Hŏn-bong 1967:67).

*Kyemyŏnjo* is mainly tritonic (Figure 10a), but may be tetratonic in the folk music of certain regions (Figure 10b) (Chang Sa-hun and Han Man-yŏng 1975:19-21). *Kyemyŏnjo* is comprised of *hwang-chung-im-nam*, a perfect fourth plus a major second progression. Two kinds of *kyemyŏngjo* are used in accordance with its region and genre (See Figure 10).



Hwang                  Chung                  Im

10a. *Kyemyŏnjo* consists of three notes



Hwang          Chung                  Im                  Mu

10b. *Kyemyŏnjo* consists of four notes

Figure 10. Two Types of The *Kyemyŏnjo* Scale

Usually *kyemyŏnjo* is associated with an expressive mood, which is conveyed by heavy vibrato. The major characteristic of *kyemyŏnjo* is the inflection of the notes. For example, the  $b^b$  in Figure 10a, slides down to  $a^b$ ; the central note  $a^b$  is a plain tone without vibrato; and  $e^b$  has heavy vibrato (Hwang Jun-yŏn 1993:130-131). *Kyemyŏnjo* is the prevalent mode in every section of *kayagŭm sanjo* (Lee Chae-suk 1969).

#### 2.8.4. Sŏnyul-hyŏng and sigimsae

The patterned *sŏnyul-hyŏng* (melodic line) of the *sanjo* is important in understanding the transmission process and the creation of new *sanjo* schools. Several existing *sanjo* melodies share melodies including beginning and ending melodies. Those stable and shared *sŏnyul-hyŏng* are thought to be the prerequisite for playing *sanjo*. Manipulation of pre-existing melodies and

the improvisation of new melodies within the musical parameters of *sanjo* are essential to the development of *sanjo* (Kim Hae-suk 1987; Mun Chae-suk 1992a; Yi Chŏng-ae 1992; Kim Hee-sun 1993). Song Bang-song (2000) explicates the concept of improvisation and the creation of a new school:

*Sanjo* has been orally transmitted from one generation to another. Since Korean folk musicians are committed chiefly to recollection rather than written manuscripts, memory is the primary transmission agent. Traditional *sanjo* musicians are almost completely dependent on culturally conditioned structural notions. Today the oral tradition of Korean *sanjo* has stabilized into a number of schools which have incorporated the basic musical knowledge of *sanjo* masters. Viewed from a diachronic standpoint, it reveals that *sanjo* holds in itself musical elements that are fixed, and elements that are flexible: in the manipulation of *sanjo* tradition neither elements can be ignored. The constituent elements may be classified into three categories; preservation, elaboration, and creation. The fixed elements of a previous model are important to the first two categories, preservation and elaboration. *Sanjo* musicians learn the basic melodic and rhythmic patterns and ways of elaborating notes and phrases in a particular modal system: more or less each musician conforms to certain fixed formulae and to the sequence of basic patterns in his own performance. Melodic modification and rhythmic variation are the main improvisational techniques. Preexisting material and its imitation play a significant role in the third category of creation, where rhythmic and melodic imitation of the previous model are frequently used for the creation of musical patterns and phrases. Contemporary performance practice of *sanjo* music suggests other aspects of *sanjo* improvisation that differ substantially with those revealed by the diachronic standpoint. After a *sanjo* musician has mastered the formal or fixed elements in the tradition, he tried to manipulate those that are flexible and spontaneous. The insights of a great master, which add new features to the *sanjo* tradition, tend to become established rules for his pupils. This phenomenon gives birth to a specific style or school of *sanjo*, referred to in Sino-Korean as *ryu* (school). The completion of a distinguished *sanjo* school means the establishment of a stable and permanent melody stock which consists of highly developed melodic patterns and phrases in a master's particular personal style. Short piece of *sanjo* can be improvised using the melody stock of such a personal *sanjo*. This performance practice is common in the contemporary tradition, and is an essential feature of the Korean way of improvisation.

As a rule, *sanjo* tradition dictates such basic knowledge as the order of movements, the choice of melodic phrases, and the method of proceeding from one section to another. The *sanjo* tradition, however, does not entirely bind outstanding *sanjo* masters. The feeling of a master and his audience are essential factors of a performance. Improvisation is a type of composition in Korean *sanjo* tradition, for traditional *sanjo* musicians think of themselves as composers and

remakers of their musical tradition (English in Original. Song Bang-song 2000:286-287).

Stylistic ornaments of the melody line are also important elements in Korean music. *Nonghyŏn* is a generic term for the playing technique and embellishment style used to elaborate melodies. *Nonghyŏn* also provides very subtle ornaments and microtonal shadings, and functions as a key aspect in determining *cho* in Korean music (Lee Chae-suk 1969; Kim Chŏng-ja 1969). As shown in the above discussion of playing techniques, there are diverse kinds of *nonghyŏn*, including several kinds of slides, alternating ascending and descending lines, *chŏngsŏng*, *toesŏng* and heavy and light vibrato (see Tables 3 and 4). Distinguishing diverse *nonghyŏn* techniques relies on *sigimsae*, which can be understood as an idiomatic expression for ornamental techniques, and depends on an individual artist's personal creativity and skill. *Sigimsae* is unique to Korean music as described by Park Mi-kyung (1996):

A note of Korean music is not like a note of Western music which is suspended without any changes in pitch before moving to the next note. A Korean note makes a very subtle high quality sound, then the sound is 'trimmed' to produce its own taste. To make this sound is what people who know Korean music call *sigim*. *Sigim* is the aesthetic foundation of Korean music. This *sigim* is found in all Korean music genres. *Sigim* within all Korean music differs largely by genre, region, instruments, gender, as well as by individual interpretation within one piece. There are two ways to produce *sigim*. One is trimming after making the sound, contrasting higher and lower and vibrato and plain sound. The other is trimming when the sound is initiated (1996:29).

*Sigimsae* is more significance than *changsikŭm* (embellishment). Without the score, musicians of *sanjo* tradition understand, for example, where to press and where to vibrate to make a Korean sound. *Sigimsae* does not merely mean the technical aspects because it implies aesthetic value

judgment and understanding of the musical language which are widely accepted by the members of the society. It can only be performed by a person who knows the “Korean sound” and has mastered the skills of manipulating the sound to make it “sound Korean.”

### 3. HWANG BYUNG-KI AND KAYAGŬM SHIN'GOK

Hwang Byung-ki wrote the first modern *kayagŭm* composition “Sup” in 1962. He has a magnificent musical reputation as a composer, performer and representative of expressive culture in South Korea. Hwang Byung-ki’s position in Korean culture is distinctive and he has made a significant contribution to modern *kugak* history since the 1960s. The new genre, *kayagŭm shin’gok*, was founded by Hwang and its popularity at home and abroad is tied to his name. In this chapter, I examine the stylistic development of Hwang’s *kayagŭm shin’gok* and the ways in which he established standards for the new *kayagŭm* music. In addition, I discuss the ways in which his interpretation of tradition and modernity and his concept of a high art are reflected in his musical compositions.

### 3.1. HWANG BYUNG-KI: PERFORMER, COMPOSER AND REPRESENTATIVE OF CULTURE<sup>94</sup>

Hwang Byung-ki was born in Seoul in 1936 as the only son of a businessman. In 1951, during the Korean War, he began learning *kayagŭm* in a private dance studio as a secondary school student. He writes,

With the disorder and despair of the War, nostalgia towards tradition became bigger in my young mind. When I heard that there was a *kayagŭm* teacher in a private dance studio, I went there and saw the *kayagŭm* for the first time. I had only read about *kayagŭm* in the history books. When I heard the sound of it for the first time, I was enthralled by its endless mystery. I felt that I was a thief who had found a hidden treasure in a well (Hwang Byung-ki 1994b:18).

During the Korean War he learned *kayagŭm chŏngak* under Kim Yŏng-yun at NCKTPA and *kayagŭm sanjo* under Kim Yun-dŏk for about seven years from 1951 to 1958. He visited Kim Yun-dŏk at home and NCKTPA since his house was located very close to both. He also studied *kayagŭm sanjo* under the master Sim Sang-gŏn in 1955, Kim Pyŏng-ho during the 1960s, Kim Chuk-p'a during the 1970s, and Ham Tongjŏngwŏl during the 1980s.<sup>95</sup> He told me, however, that he never wanted to be a professional musician, but he just loved music (personal communication, June 27, 2000).

After he graduated from *Kyŏnggi* high school<sup>96</sup> in Seoul, he entered the College of Law at Seoul National University in 1955. As the only college-educated *kayagŭm* player he was hired as

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<sup>94</sup> Information on Hwang's biography is primarily based on his essay (1994b), Hwang Byung-ki's official web-site, and interviews with the author.

<sup>95</sup> *Kayagŭm sanjo* masters who established their own *sanjo* schools.

<sup>96</sup> *Kyŏnggi* high school was the most elite high school during that time.

a lecturer at the newly established *kugak* department at SNU from 1959 to 1963. He also taught at NCKTPA between 1963 and 1967 and at Ewha Women's University between 1967 and 1973. He became a professor at Ewha Women's University in 1974 and retired in 2001. His life as a musician is relatively privileged compared to other *kugak* musicians of his generation, partly because of his fame as a performer and composer and the fact that he graduated from the most prestigious university in Korea, but most of all because of his status as a national cultural representative of Korean music culture.

He won national competitions in 1954 and 1957 and made his debut as a solo performer when he premiered the composer Chŏng Hoe-gap's piece for the *kayagŭm* and Western Symphony Orchestra in 1961. This event led him to consider a musical career more seriously. After participating in a performance of contemporary *kayagŭm* music, he was stimulated to create "our music" with modern musical idioms. Hwang explains,

In 1958, when I was about to take an interest in modern composition, a young composer visited me. He asked if I would perform his composition, a concerto for the *kayagŭm* and Western symphony orchestra. At last the piece was completed and performed after much experimentation and consultation. The piece was Chŏng Hoe-gap's "Themes and Variations for the *kayago* [another name of the *kayagŭm*] and [Western Symphony] Orchestra". . . The concert was a big success and was referred to as "*kugagŭi hyŏndaehwa* [the modernization of *kugak*]" or "*segŭyehwa* [internationalization]," but I felt an emptiness. . . I wanted to conceive something which was truly my own (Hwang Byung-ki 1994b:26-27).

As the only college-educated *kayagŭm* player at that time, he was the only one who could perform the contemporary piece. In this sense, he was the first modern *kayagŭm* player. He told me that the reason he was considered the "first" and "oldest" modern *kayagŭm* player of this generation is that he learned the *kayagŭm* during a period of social disorder. This comment reveals the depressed traditional music situation in Korea during the period. He also told me he was aware of social history and had an understanding of Korean culture and that this in part



formed his decision to compose new traditional music. He also emphasized that he was the first *kayagŭm* player to have learned *kayagŭm chŏngak* and *sanjo* at the same time. In fact his teacher, Kim Yŏng-yun, introduced him to Kim Yun-dŏk because Kim Yŏng-yun could not teach *kayagŭm sanjo* (personal communication, June 27, 2000). Hwang's interest in composing *kayagŭm* music grew out of his love of performance and his own artistic motivation as a player. He states that, "if the composition of the piece is the first achievement, then performance of the composition is the ultimate achievement. I am pleased to play my own compositions" (Ch'ae Ch'ung-sŏk 1989:65). For him the most important point is the "sound of the music" and how it becomes complete through actual performance. This fact made him distinctive in the Korean music scene where the spheres of composition and performance were separate in modern practice. Hwang himself considers his music a gift for the next generation of performers. Thus he intentionally wrote new music for *kayagŭm* players (personal communication, June 27, 2000). As a result, *kayagŭm* players appreciate his very performer-friendly compositions.

"Sup" (The Forest 1962)<sup>97</sup> for *kayagŭm* solo and *changgo* is considered by composers, performers, and critics to be the first modern solo *kayagŭm* composition. Regarding this piece, Hwang explains,

My teacher's generation never played both chungak [chŏngak] and sanjo, but I have done both. The musicians who played sanjo didn't feel that they needed to play anything else because they were able to express themselves in one piece of sanjo. It's obvious that the society I live in is different from the one in which sanjo developed. In every other field of art new works had been created. For some reason, there were no new works made for traditional instruments at that time. I wanted to go further than sanjo. I wrote a vocal piece called "Beside Chrysanthemum" using the poem by Chung-joo Seo. I wrote it based on the knowledge that I had acquired in my college years from studying Kagok with

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<sup>97</sup> In his score, it is noted that the piece is written in 1963. However, in many writings, including his essays, he states the year as 1962.

Won-hwa Na who was an uncle of the composer Un-young Na. Then, people like Hye-ku Lee and Kyung-rin Sung encouraged me to write more. So, I began another vocal piece called “Painting of the Blue Mountain” with a poem by Toojin Pak. This later became “The Forest” [“Sup”] (English in original)” (Na Hyosin 2001:49).

Upon achieving success with his first *kayagŭm* composition, Hwang was invited to perform his compositions at the Festival of Music and Art of This Century, held in Hawaii in 1965, where he made his first recording LP recording entitled “Music From Korea: The Kayagŭm.” He was invited to lecture at the University of Washington for six months in the same year, during which time he toured U.S. cities including San Francisco, Los Angeles, and Seattle. He was presented with *munhwasang* (Cultural Award) in Korea after finishing the concert tour. Through these activities and events he was encouraged to compose and perform, even though he had initially not intended to become a professional musician. He writes, “I was very pleased. It was the most fruitful and satisfying experience of my whole life. I felt proud of myself to be born as a Korean (Hwang 1994b:30).” He made appearances at universities, museums and broadcasting companies, and participated in music conferences and festivals. He performed as a soloist for orchestras in Korea and abroad, including Asia, Europe and the USA. Many times he gave lectures on Korean music along with his *kayagŭm* solo recitals. Beginning in 1965 his music was recorded and distributed in Korea (1977, 1987, 1993, 1997, 2000), Hong-Kong (1977), and Berlin (1985). He also composed music for dance and film as well as compositions for other traditional instruments, and a concerto for the solo *kayagŭm* and symphony orchestra. In 1998 he formed his own *sanjo* school, called Chŏng Nam-hŭi *je* Hwang Byung-ki *ryu kayagŭm sanjo* (*kayagŭm* master Chŏng Nam-hŭi *sanjo* melody based Hwang Byung-ki school *kayagŭm sanjo*).

He received awards for his performances and compositions in 1965, 1973, 1992, 1995, 2001, 2003 and 2004, including Pang Ilyŏng Kugaksang (Pang Il-yŏng Kugak Award), Ŭnkwan

Munhwa Hoonjang (Ŭnkwan Cultural Medal) and Hoamsang (Hoam Award). In 2000, he was awarded an honorary Ph.D. from Tanguk University in Korea in recognition of his contribution to the modernization and popularization of *kugak* (Pak Sŏn-hŭi 2000).

Eventually his activities moved beyond performance and composition, as he became a representative of national Korean culture. He was a member of the committee for *munhwajae* (cultural assets) between 1973 and 1999, leader of the South Korean side of the Pan-Korean Reunification Concert in 1990, leader of the executive committee for the Seoul New Year's eve Reunification Concert in 1990, and leader of the organizing committee for The Year of Korean Music in 1994. His music has also been introduced in important national events including “*Nam’puk haptong t’ongil kiwŏn yŏnchuhoe* (Nation-Reunion-Aspiration Concert)” in 1990 and “*Kugakŭi hae kinyŏm kongyŏn* (the Year of Korean Traditional Music Celebration Concert)” in 1994.

### 3.2. ANALYSIS

As many writers and composers have pointed out (Heyman 1965, 1985; Killick 1990; Kwon Oh-hyang 1992; Song Hye-jin 1993; Chao-chung Wu 1997), Hwang's compositions are strongly grounded in traditional idioms. Heyman states that:

The six pieces performed on Vol. I are quite justifiably called “new real classics in the traditional idiom” because, unlike other composers writing in the field of newly-created Korean traditional-style music, Hwang had not sought to impose a Western-style musical form on his compositions, an attempt that has more often than not proved unsuccessful in Korea, but has worked within the traditional idiom (1985:58).

Hwang also refuses to attribute any direct influence of either Western 20<sup>th</sup> century art music or modern music to his own compositions. He states:

There are many Western pieces of music I like but I wonder if what I consider Western is truly Western. For instance, piano is the most popular instrument in Korea and according to Westerners the piano is the most difficult instrument to play. What I mean is that I have doubts about my ability to write music for Western instruments. After all, I cannot escape the confines of Korean music and that's my limit. It has nothing to do with Nationalism. For example, you cannot write guitar music for *kayagŭm* (English in original) (Na Hyo-sin 2001:65).

Hwang intentionally does not use Western music compositional techniques (personal communication, June 27, 2000), and privileges traditional music (Hwang Byung-ki 1975). He places the sound of *kayagŭm* at the center of his music and values “originality” in music (personal communication, June 27, 2000). At the same time he emphasizes that one must understand the spirit of each piece to perform his music properly (Na Hyo-sin 2001:140). This emphasis might be related to his use of programmatic titles and themes in music. These are significant points, illustrating that each *kayagŭm shin'gok* is considered a “masterpiece” like Western art music. The critic Yun Chung-gang once defined his music as “the music of Korean romanticism” and wrote that, “like a helix, his compositions show two kinds of force: centripetal (tradition) and centrifugal (the future). Through the tension between these two forces he has created new works which I wish to call ‘the music of Korean Romanticism’ (1985:270).

In the following section, I will explicate the musical characteristics of Hwang's *kayagŭm shin'gok* using analyses of representative compositions from each period. In this musical analysis, I examine tuning systems, formal structure, musical characteristics and sentiment as well as playing techniques. In this chapter, I divide Hwang's work into three major periods in relation to significant changes in his compositional ideas and style: 1) early works: 1962-1967;

2) experimentation: 1974-87; and 3) searching for a new sound: 1991-2001.<sup>98</sup> The division of his total output into three major periods is based on musical similarities among pieces in each category. The three stylistic periods and the pieces within them were confirmed by the composer.

### 3.2.1. Early works: 1962-1967

The 1960s were the most important period in establishing a new genre of music for *kayagŭm*. As briefly mentioned earlier, Hwang's activities as a performer during this period led him to compose new music on the *kayagŭm*. He premiered modern *kayagŭm* compositions during this period including his own compositions and those written by other composers, especially those predating his own work. For example, he performed Chŏng Hoe-gap's "Themes and Variation for the *Kayago* and Orchestra" with the Han'guk (Korea) Symphony Orchestra in 1961, Alan Hovhaness' "Symphony No.16 for the *Kayagŭm* and String Orchestra" with the KBS symphony orchestra in 1963, and Lou Harrison's "Pacific Rondo" for solo *kayagŭm* in 1965.

He was attracted by modern music and developed friendship with famous contemporary artists including Paik Nam-jun, John Cage and John Pai during the late 1960s. He was open-minded and enthusiastic about contemporary avant-garde music, and it later became the direct motivation for composing his avant-garde *kayagŭm* piece "Migung" during the 1970s.

During this initial period, he composed five *kayagŭm* solo pieces including "Sup" ("The Forest," 1962), "Kaŭl" ("The Fall," 1963), "Sŏg'nyujip" ("The Pomegranate House," 1965), "Pŏm" ("The Spring," 1967), and "Karado" ("Karatown," 1967). This period can be defined as his initial period, characterized by direct borrowings from traditional musical idioms and the investigation of tradition. Each of these pieces describes nature and lyrical sentiment in what he

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<sup>98</sup> For a complete list of Hwang's *kayagŭm shin'gok*, see Appendix A.

calls “tone–painting” composition. Hwang establishes the foundation for his compositional style in this period: the use of two *kayagŭm* traditions, *kayagŭm chongak* and *sanjo*, *sanjo* tunings (except “Karado”), and the use of programmatic titles, themes and sectional structures.

“Kaŭl” (“The Fall,” 1963) was inspired by Edward MacDowell’s piano miniatures (Hwang 1994b:27). “Pŏm” (“The Spring,” 1967) has a similar structure to “Kaŭl,” consisting of three sections without *changgo* accompaniment. The musical sentiments of these two pieces are also quite similar: quiet and calm, describing nature and seasonal sentiments. These two pieces are known as a set.

“Sŏg’nyujip” (“The Pomegranate House,” 1965) was written for his first international debut concert in Honolulu. The piece describes an old house based on his childhood memories. The first and third sections in particular are based on *kayagŭm chongak* sentiments and the second section uses a mixture of meters and semi-tones. The use of semi-tones in this piece combined with a unique accent pattern creates a mysterious mood.

In “Karado” (“Karatown,” 1967) the composer experiments further by using a new tuning system and semi-tone progression. The title “Karado” is one of U-rŭk’s twelve compositions for the *kayagŭm*, and the piece portrays an imagined Silla music sentiment. He states,

Buddhism. . . followed naturally because of my interest in Silla [Silla dynasty]. Because you can’t separate those two things. What I was thinking about was that...as you pointed out...well, that I was searching for something newer by then. I wanted to move beyond the boundaries of tradition. . . But, if you go too far, you become groundless. . . So, I wanted to proceed cautiously just far enough within the boundaries of tradition. The traditional music we know now is the music of the Chosŏn period. We have no idea about the music of Koryŏ or Silla. The tradition of Chosŏn, though, came from the tradition of Silla. I decided to go back to the tradition of the Silla period in order to get away from tradition. It might sound strange, but I felt that I could get away from the tradition of Chosŏn by going further back. In other words, I felt I could do it in a more stable fashion. Silla was quite different from Chosŏn. (Na Hyo-sin 2001:113)

I chose the first modern *kayagŭm* composition “Sup (The Forest)” for an in-depth analysis to discuss the musical traits of this period.

### 3.2.1.1. “Sup” (The Forest, 1962) for *kayagŭm* and *changgo*

The piece describes the scenes of the forest, and its programmatic title also governs the mood of the piece. The composer uses the term “tone-painting” composition and states that,

The Forest is like a tone painting. We often use the expression about a traditional painting that it looks alive. . . The interesting thing is that when you listen to a good piece of music, you imagine something visually, and when you see a good painting you feel as if you’re listening to music. . . I think it is interesting to imagine non-musical things while listening to music (English in Original) (Na Hyo-sin 2001:87).

This piece is also considered as the most conservative of his *kayagŭm shin’gok*, with its basis in traditional music.

During this initial period, Hwang primarily utilizes the conventional tuning of *kayagŭm sanjo*, except for “Karado” which even then only changes by one note. The tuning of the *kayagŭm* for “Sup” is shown in Figure 11.

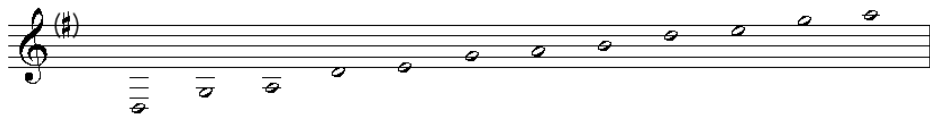


Figure 11. Tuning for “Sup”

The piece consists of four sub-sections and each of the four sub-sections has its own descriptive sub-title. The overall structure of “Sup” is shown in Table 6.

Table 6. Overall Structure of “Sup”

Sections	Title of sub-sections	Sub-sections or melodic phrase	Meter	Tempo	Expression description
I	“Nog’üm” Green Shade	M1(m.1) M2 (mm.2-3) M3 (m.4) M4 (m.5-6) M5 (m.7) M6 (mm.8-9) M7 (mm.9-10)	N/A 6/4 7/4 6/4 7/4 4/4 6/4	♩=50	with intense but restrained feeling <sup>99</sup>
II	“Ppökkugi” Cuckoo	Introduction (m.1) Motif (m.2) M1 (mm.3-6) M2 (mm.7-12) M3 (mm.13-18) M4 (mm.19-22) M5 (mm.23-26) M6 (mm.27-30)	N/A 12/8	♩.=50, ♩. =76	N/A
III	“Pi” Rain	M1 (mm.1-6) M2 (mm.7-10) M3 (mm.11-22) M4 (mm.23-26) repetition M5 (mm.27-30) M6 (mm.31-36) repetition M7 (mm.37-40) M8 (mm.41-44) repetition M9 (mm.45-56)	3/4 3/8 3/4 3/8 2/8 3/4 4/8	♩=69 ♩=120	N/A
IV	“Talbit” Moon Light	A (mm.1-8) introduction B (mm.9-12) theme C (mm.13-18) development B (mm.19-21) recapitulation B’(mm.22-26) development D (mm.27-28) resolution	4/4	♩=60	N/A

<sup>99</sup> English translation of expressions in sections is indicated in the original score.



As shown in Table 6, the overall structure is sectional, which contrasts with the traditional *hanbae* form. There are definite breaks between sections, characterized by different tempo indications and programmatic moods. The overall structure of the piece is a macrocosm of the *ki-kyŏng-kyŏl-hae* structure of a phrase of *kayagŭm sanjo*. The concept of *ki-kyŏng-kyŏl-hae*, which refers to the aesthetic structure of *kayagŭm sanjo*, is based on the idea of “*cheŏtta pulŏtta*” (“tension and relaxation” within a phrase). *Ki-kyŏng-kyŏl-hae* structure is found in the *chinyangjo* section of *kayagŭm sanjo* and *p’ansori*, the solo narrative vocal music genre. In *chinyangjo* (24-beat rhythmic pattern), there are four melodic phrases made up of six beats per phrase. Each phrase is organized based on the *ki-kyong-kyol-hae* configuration. In figure 12, the first six-beat phrase (*ki*) begins with a typical melody made up of octaves on pitches a-a’. In the second phrase (*kyŏng*), the melody develops with gentle vibration on pitches d and a’. The tension of the melody increases in the third phrase (*kyŏl*) by using strong vibrato on pitch e and *chŏnsŏng* technique on pitches a’ and e (a strong, short, and sharp press on the string with the left-hand) and arrives at the climax and extreme tension with an unresolved final tone a’. In the last phrase (*hae*), the melody resolves on a typical ending tone, c.



Figure 12. *Ki-kyŏng-kyŏl-hae* Structure of *Kayagŭm Sanjo* <sup>100</sup>

The structure of “Sup” is similar to the *ki-kyong-kyol-hae* structure in terms of the aesthetic scheme of “tension and relaxation”: introduction in a slow tempo (section I, *ki*), development in a medium tempo (section II, *kyong*), climax in a fast tempo (section III, *kyol*), and relaxed resolution in a slow tempo (section IV, *hae*).

Sections are again divided into several smaller sub-sections made up of motifs and melodic phrases. The two outer sections are more closely associated with *kayagŭm chŏngak*, while the two inner sections are derived from *kayagŭm sanjo*, particularly its musical characteristics, sentiments and playing techniques, as discussed in the following sections. Throughout the piece, connections with tradition are easily found, for example, in the ending phrase of each sub-section. The ending pattern of each phrase borrows from *sanjo*, for example, ‘g’ or ‘d-g’ and ‘G-g.’ Thus the general sentiment of section II is very much like *sanjo*, while the

<sup>100</sup> This musical excerpt is selected from Kim Chuk-p’a school *kayagŭm sanjo*, transcribed by Lee Chae-suk. (1983).

ending pattern of section I and IV follows *kayagŭm chŏngak* characterized by a note of longer duration. This ending sound enhances the meditative mood of the composition.

Musical characteristics reflect a modern interpretation of a traditional sentiment. Throughout the piece, the composer tries to maintain a traditional sentiment as shown by “intense but restrained feeling” but his use of programmatic themes and descriptive expressions reflect a modern sensibility.

The first section “Green Shade” consists of seven melodic phrases divided by meter changes in a slow tempo. The design of the section is characterized by a combination of two traditional modes (*kyemyŏnjo* and *ujo*) in free rhythm and complex meter including 6/4, 7/4 and 4/4. The use of traditional modes is obvious, as the composer indicates in his own analysis of “Sup” (Hwang Byung-ki 1975).

The section begins with *kyemyŏnjo* (pitch a-d-g-a’), then shifts into *ujo* (a-g-e-d) in m 2. As shown in Chapter 2, *kyemyŏnjo* is characterized by intervallic relationships of a perfect fourth and a major second between two major notes in a scale (in this case, d and g, g and a). *Ujo* is characterized by a perfect fifth and an ascending or descending step of a major second, minor third and perfect fifth (g-a, g-c, g-d). Figure 13 shows these two scalar units found in the first section of “Green Shade.”

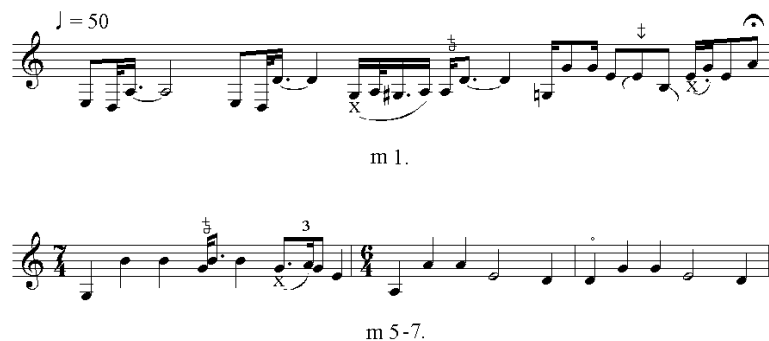


Figure 13. *Kyemyŏnjo* (m.1) and *Ujo* (m.5-7) in “Sup”

The mood of this section, like the beginning of “Yŏngsan hoesang,” is governed by a slow tempo, simple rhythmic configurations and low density of notes. A “restrained and profound” feeling is important to the essence of *chŏngak*. In addition, free rhythm enhances the quiet mood of the section. Instead the music is filled with the *yŏŭm* sound. In this way the music is like Korean art with its simple drawings completed by empty space. Hwang’s use of *yŏŭm* (“after sound” following plucking the strings<sup>101</sup>) is one of the distinctive elements of traditional Korean music which is highly stressed in “Sup.” Hwang treats *yŏŭm* as one of the most important aesthetic aspects of *kayagŭm* music, and uses it extensively in his *kayagŭm* compositions.<sup>102</sup>

In m.1, the third tone cluster, g-a-g#-a is played by plucking pitch g. The following three tones are produced by bending the string with the left-hand. The “after sound” of ‘g’ should continue until the next pitch (pitch a) is plucked (see Figure 13). Most of the slurred adjacent

<sup>101</sup> The use of *yŏŭm* is one of the major characteristics of the zither-type instrument. Wu (1997) translates *yŏŭm* as “lingering sound” and “after tone.”

<sup>102</sup> In two articles, Hwang (1975, 1994a) stresses the importance of *yŏŭm* in composing music for the *kayagŭm*.

notes of the score are used for *yŏŭm* effect. Vibrato techniques (*nonghyŏn*) help to sustain this remaining sound until the next note is plucked.

Section II is divided into sub-sections which consist of several small melodic phrases. These small melodic phrases are organized around melodic modes. The second section begins with a short introductory phrase (m.1), and he calls this section *taeyŏŭm* (introductory melody for *kagok*, lyric song) to bridge the first and the second section (Hwang Byung-ki 1975:122; Na Hyo-sin 2001:84). Thus the melodic feature in the introductory phrase is based on the *chŏngak* idiom with more embellished notes and freer rhythm, anticipating the following section based on the *sanjo* idiom. A short motif called “Cuckoo” (m.2) follows in a high pitch register and brings tension to the music. This motif is meant to imitate the sound of a bird.

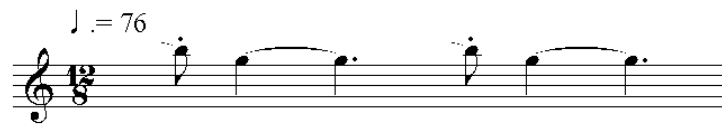


Figure 14. “Cuckoo” Motif in “Sup”

The duration of the first note of the “Cuckoo” motif is one beat and the second note lasts for two beats. Regarding this, Hwang states, “Each language has a different way of describing the sound of the cuckoo. In Korean, it goes coo – coo - oo which is divided into 1 beat, then 2 beats. The chapga (secular songs usually sung by professional singers) “Song of the Birds” is in a 3 beat pattern. I must hear it that way because I’m Korean. The pattern of choong-choong-mori [*chungjungmori*] has 4 units of 3 beats” (Na Hyo-sin 2001:79).

Section II is closely based on *kayagŭm sanjo* in terms of its melodic and rhythmic elements. In terms of mode, *kyemyŏnjo* and *ujo* are combined; however, *kymeyŏnjo* prevails in this section, as it does in most of the sections of *kayagŭm sanjo*. In terms of rhythm and meter, the basic rhythmic pattern of section II (exemplified by the “Cuckoo” motif in Figure 14) is a combination of *chunjungmori changdan* (Figure 15a) and *kut’kŏri changdan* (Figure 15b) in a 12/8 meter. This makes the section lively with a cheerful, and bright mood. Sharp accents on every ninth beat are patterned after *chungjungmori changdan* (Figure 15c). Even though he uses traditional modes and rhythm, the governing feeling of the section is bright and cheerful, and contrasts with the somber mood of *sanjo* music.

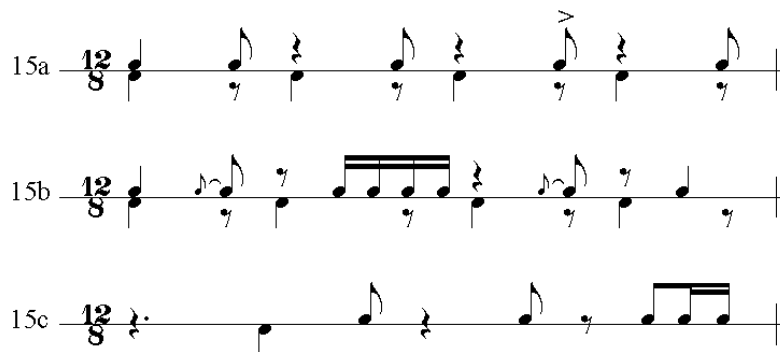


Figure 15. *Chungjungmori*, *Kut’kŏri Changdan* and Rhythmic Pattern of “Cuckoo”

The hemiola and syncopation rhythm employed in this section strongly suggest the *chajinmori* section of *kayagŭm sanjo* as shown in Figure 16.



mm.13-16, section II

Figure 16. Syncopation and Hemiola in “Cuckoo”

Section III consists of nine short melodic phrases. Section III begins with a short motif that is an imitation of the sound of falling rain, progressing from a drop to a heavy downpour. *Kyemyŏnjo* also prevails in section III, as in *kayagŭm sanjo*. The fast quadruple passages, which are variations of the main theme of mm.1-6, accelerate into the typical *tanmori* rhythmic structure of *kayagŭm sanjo*. This section emphasizes contrasting timbre of sound through the use of a variety of playing techniques, accent patterns, and dynamics. With its tempo and loud dynamics, this section constitutes the climax of “Sup.”

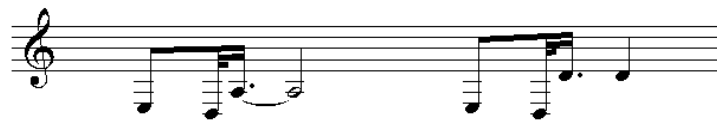
Section IV shows a rather different developmental device, which consists of 28 measures divided into six sub-sections including introduction, theme, repeated sub-sections (3) and a resolution. Section IV begins very slowly and quietly, again similar to *kayagŭm chŏngak*, and is followed by a reiteration of the four-measure theme of section IV, which is repeated and developed in later sub-sections. Compared to previous sections, the thematic development and

variation in section IV are unique. The typical rhythmic pattern of Korean music prevails, namely long and short (or vice versa) triple meter. Syncopation is also used in several places.

The playing techniques of the piece also provide an understanding of Hwang's interpretation of modernity even though traditional playing techniques are the basis of this piece. Most of the playing techniques in "Sup" are derived from *kayagŭm sanjo* including heavy vibrato (*nonghyŏn*) in sections II and III. *Sulkidung*, a playing technique associated with *kayagŭm chŏngak* (Figure 17), is employed in section I on the pitches g-d-a and g-d-d'. This technique is produced by pushing the string (pitch g) with the index finger and then plucking two notes quickly with the third finger (d) and the thumb (a or d').



17a. *Sulkidung* in *kayagŭm chŏngak*



17b. *Sulkidung* in "Sup"

Figure 17. *Sulkidung* Playing Technique

Two different kinds of *nonghyŏn* are used, representing the style of the two *kayagŭm* genres. In this piece, *nonghyŏn* follows the mood of each section; in sections I and IV the type of *nonghyŏn* in *kayagŭm chŏngak* is used whereas in sections I and III, it is *nonghyŏn* as found in *kayagŭm sanjo*.



Harmonics, a traditional playing technique rarely employed in *kayagŭm sanjo*, are used in m.3 and m.6 of section III. Traditionally, harmonics are called “*kwigoksŏng*” which literally means “a ghost’s cry.” Harmonics, the sounding of tones one octave higher than the normal pitch, are produced by briefly touching the palm of the right hand to the string at the same time as it is plucked. The timbre of this sound is much clearer and sharper than the conventional pitch. By using harmonics, the music effectively depicts the sound of rain. *Con sordino* is produced by plucking the string with the finger of the right hand, while the palm of the right hand is softly placed on the strings. In section III, *con sordino* and *senza sordino* are alternately used to produce different timbres.

The picking technique (2-1, 1-2, 1-3, 3-1) that uses the thumb, index finger and the third finger is a typical *tanmori* technique. However using this simple technique with other modern musical devices, such as unique accent patterns and dynamic and temporal variations bring a lively modern sentiment, demonstrating the mastery of the players through fast passages. This demonstration of mastery of a fast passage with a climax like a cadenza in Western music later became one of the strong identifying characteristics of *kayagŭm shin’gok*. Contemporary playing techniques like staccato and left-hand plucking were first introduced in this piece. However other techniques including arpeggios, glissandos and two-handed plucking are not found in this period. Instead, Hwang used a technique of plucking two adjacent notes simultaneously with a slight slide of a lower note by the left hand.

In the following section, I will discuss the second period of Hwang Byung-ki *kayagŭm shin’gok*.

### 3.2.2. Experimentation: 1974-1987

After achieving success during the 1960s and securing his social position as a professor at the university in 1974, Hwang entered a more stable stage in this period both as a composer and performer. Already in this period, his music became dominant in *kayagŭm shin'gok* performances. The style and playing techniques established in the earlier period were now being imitated or borrowed by fellow composers. Thus his music was established at the center of this new musical genre. In 1980, the first Hwang Byung-ki *kayagŭm shin'gok* recital was held by Professor Kim Chŏng-ja (Yun Chung-gang 1994:17). During the 1970s and 1980s, his name became an icon of the new *kugak*, and he was flooded by invitations for solo performances on the international stage. He was also a visiting professor at Harvard University during 1985-86.

Beginning with “Ch'imhyangmu” (“The Dance in the Fragrance of Aloes,” 1974), he composed music for the *kayagŭm* solo and *kayagŭm* ensemble, *kayagŭm* and *taegŭm*, and *kayagŭm* and the voice. Pieces include “Ch'imhyangmu” for *kayagŭm* ensemble (1974), “Migung” (“The Labyrinth,” 1975) for the *kayagŭm* solo and voice, “Kohynagŭi Tal” (“Moon of the Hometown,” 1976) for the voice and *kayagŭm*, “Pidangil” (“The Silk Road,” 1977), “Aibogae” (“The Baby Sitter,” 1978), “Yŏngmok” (“The Haunted Tree,” 1979), “Chŏnsŏl” (“The Legend,” 1979), “Sanun” (“Mountain Echo,” 1981) for *kayagŭm* and *taegŭm*, “Pamŭi Sori” (“Sounds of the Night,” 1985), and “Namdo Hwansanggok” (“Southern Fantasy,” 1987). His pieces make reference to historical themes and symbolic titles, images of nature (“Ch'imhyangmu,” “Pidangil,” “Namdo hwansanggok”), description of a poem or lyrics (“Kohyangŭi dal,” “Pamŭi sori”), description of nature (“Sanun,” “Chŏnsŏl”) and memories of childhood (“Aibogae”). Compositions inspired by poems and lyrics are characteristic of Western art music and also related to the ideal life of *yangban* in the Chosŏn dynasty. Confucian

philosophy, poems, drawings, literature, and music were part of the elite class expressed by Hwang in these pieces.

In defense of his pursuing “elitism” “aestheticism” and “high art” in his music, he states that “you cannot call my music ‘popular music’. But the public expects something unfamiliar. In other words, they expect something that is different from what they’ve heard before. So I trust that they will accept what I do especially when it’s something new. So far, I’ve been correct about it.” (English in Original) (Na Hyo-sin 2001:63).

This period can be defined as the settling of his style through experimentation. During this period he defines the relationship between tradition and modernity as one of antagonism. The image of tradition is altered by the image of modernity. Thus in this period, his experimentation with modernity reaches its extreme with pieces like “Ch’imhyangmu,” “Piangil,” “Migung” and “Pamŭi sori,” while his interpretation of “tradition” continues with the piece “Namdo hwansanggok.” In addition to his strong attachment to tradition from the earlier period, his musical experience is expanding into something more modern, experimental, avant-garde, mysterious, unexpected, contemplative and philosophical. His interpretation of history is very important in this period and his ideal historical place is the Silla dynasty in Korea. Thus the world view of Silla was depicted through the philosophy of Buddhism as shown in “Ch’imhyangmu,” “Pidangil” and “Migung.”

Hwang’s experiments began in the second period with “Ch’imhyangmu” (“The Dance in the Fragrance of Aloes,” 1974).<sup>103</sup> Here he uses *pŏmpa’e* (Buddhist ritual music) to express the Buddhist philosophy of the Silla dynasty (Killick 1990). *Ch’imhyang* means “the fragrance of India” and India is the place believed to be the birthplace of Buddha. A metaphysical historic

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<sup>103</sup> For a more detailed analysis of this piece, see Andrew Killick (1990).

world is expressed by creating mysterious sound images using new tunings, tone-cluster effects, and diverse musical devices. Harmony, traditional slides, *nonghyŏn* and *chŏngsŏng*, staccato, and *con sordino* are also used. Contemporary playing techniques including glissando, arpeggio, scratching, harmony, two-handed plucking, and drone sound effects are used for the first time in this piece. Furthermore he uses graphic notation for the *kayagŭm* and *changgo*. In this piece, new playing techniques for the *changgo* for diverse timbral effects also are used, but the rhythm in this piece is based on sanjo. “Ch’imyangmu” became the most representative *kayagŭm shin’gok* in *kayagŭm* music history and later it was reintroduced with diverse settings including *kayagŭm* duet, *kayagŭm* ensemble and concerto for Western and Korean music orchestras.

“Migung” (“The Labyrinth,” 1975) for the *kayagŭm* solo and voice, in which Hwang shows his extreme experimentation, can be characterized as 20<sup>th</sup> century modern avant-garde music. The piece consists of seven sequences including evocation, laughing with wailing, groaning, reading an article from a newspaper, song without text, hissing and chanting. The last sequence uses the Korean version of the mantra for the prajna-parmita-hridaya sutra (the Sutra of the Kernel of Transcendental Wisdom) (Hwang Byung-ki 1993a). In this piece, he uses a musical bow for the *kayagŭm*. The modern image of the composer is emphasized through this piece, especially with Hwang’s picture on the CD cover (Figure 18).



Figure 18. Hwang Byung-ki shown on “Migung” CD Cover

Two compositions during this period, “Aibogae” (“The Baby Sitter,” 1978) and “Chönsöl” (“The Legend,” 1979), show similar moods and themes. The mood in both compositions is quite bright and lively compared to his other compositions. “Aibogae” is a dance-suite for children. The piece describes four different scenes associated with childhood: Flying kites, March, Shuttlecock, and Going home. “Chönsöl” depicts a legendary, picturesque, pleasant village with five sections including Longing, Tale, Game, Dance, and Anticipation which describe different moods. Two other pieces, “Sanun” (“Mountain Echo,” 1981) and “Kohyangüi Tal” (“Moon of the Hometown,” 1976), also describe the scenery of the mountains and hometown images.

“Namdo Hwansangnok” (“Southern Fantasy,” 1987) is Hwang’s first attempt at creating a new *sanjo*-like composition, as indicated by the title. “Southern” indicates the place (Chölla province in Korea) where the *sanjo* tradition was born and “fantasy” denotes the musical style of *sanjo*.

“Yöngmok” (“The Haunted Tree,” 1979) and “Pamüi Sori” (“Sounds of the Night,” 1985) along with “Pidangil” are representative pieces of this period. These three pieces clearly

exhibit Hwang Byung-ki's musical style including structural qualities, synthesis of traditional and modern elements, and development of new tuning systems.

I chose "Pidangil" for the in-depth analysis for the second period, described in the following section.

### 3.2.2.1. "Pidangil" ("The Silk Road," 1977) for kayagŭm and changgo

Writing about the title of "Pidangil," Hwang explains:

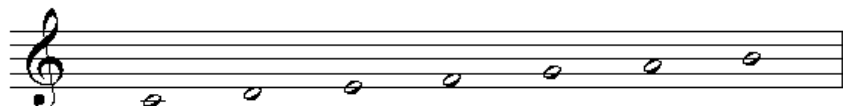
The discovery of Persian wine glasses in an old Silla Tomb with their mysterious translucence prompted this composition. The title of the work has two meanings, one being that of the ancient civilization's east-west trade route, and the other the Silla fantasy of a remote west, symbolizing the beautiful silk road (1978:4).

The title itself signifies cultural exchange, while musically this music also exhibits strong Western expressions and mood. The sentiment and theme of this piece are related to his former piece "Ch'imyangmu" in expressing pan-Asiatic sentiments through the historic space of Silla.

The tuning system is the most experimental and innovative device in this piece. Its tuning system and scale are as follows:



19a. Tuning system



19b. Scale

Figure 19. Tuning System and Scale for "Pidangil"

This tuning system invented by Hwang is designed to encompass the heptatonic scale (Figure 19b) which is different from the traditional anhemitonic pentatonic scale. The scale of the piece also encompasses a semi-tone between pitches b and c (f# and g in actual pitch). Although the scale is heptatonic, only five tones within the scale are commonly used. The use of an unusual tuning system and scale creates a “fantastic” and somewhat “exotic” sentiment in this piece.

“Pidangil” consists of four sections which are separated by definite pauses and distinguished by tempo indications such as slow, moderate (I), fast (II), moderate (III) and moderate (IV). Tempo changes occur frequently within sections I and II. The overall structure of the piece is shown in Table 7.

Table 7. Overall Structure of “Pidangil”

Section	Title of sub-sections	Sub-sections	Tempo	Meter	Expression
I	N/A	A(mm.1-5) introduction B(mm.6-18) theme C(mm.19-62) development B'(mm.63-86) repetition, resolution	♩.= 40 ♩=88 ♩=69 ♩=40 ♩=88	N/A	N/A
II	N/A	A(mm.1-52) B(mm.53-77)	♩=104 ♩=132	N/A	N/A
III	N/A	A(mm.1-12) B(mm.13-28) A'(mm.29-38) repetition	♩=60	N/A	N/A
IV	N/A	A no measure, graphic part B(mm.1- 14) repetition of theme of section I	N/A ♩.=88	N/A	N/A

The overall structure of each section is quite different. Repetition with variation, however, is shared by all sections as one of the main devices for constructing sub-sections. Even though there is no connection between melodies of each section, except for the themes of section I, the

general scheme of the piece is carefully planned based on the aesthetics of “tension and relaxation,” as in *sanjo*. For example, section II creates tension through fast passages followed by a climax. Section IV begins with non-melodic, percussive, tone-cluster sounds and the piece ends with a dramatic mood change returning to the main theme of the piece. This tension and relaxation aesthetic based on *kayagŭm sanjo* characterizes Hwang’s music, as shown in my analysis of “Sup.” His music usually reaches a climax with fast passages (tension) and ends with a slow and calm phrase or section (relaxation).

One of the most significant developments of this period is the establishment of a highly stylized introductory section. The theme of “Pidangil” appears in section I and is repeated in the last section of the piece. Hwang’s setting of the introductory theme, and the use of harmonic chords, is typical of his style and is also found in pieces including “Yŏngmok” and “Pamŭi sori.” The introduction sets the mood of the piece, expressed by a melodic theme with harmonic support in a slow tempo in which all the pitches of the scale of this piece are exhibited (Figure 20). *Yŏŭm* are also extensively emphasized in section I.



The musical score for the Introductory Section of "Pidangil" is presented in five systems. The first system is marked with a tempo of ♩ = 40. The second system includes labels for "L. H." (Left Hand) and "R. H." (Right Hand), with a "C. S." (Crescendo) marking. The third system is marked with a tempo of ♩ = 88. The fourth system includes labels for "L. H.", "R. H.", and "S. S." (Soprano Saxophone). The fifth system includes a circled "X" and a circled "0".

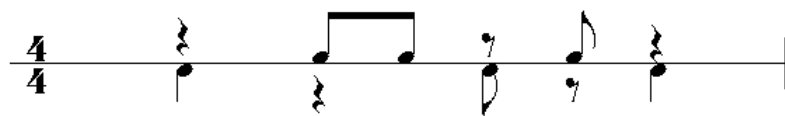
(註) 右手 名指・長指・食指의 손등으로 손목을 든채 뭉기는 듯이 glissando한다.

Figure 20. Introductory Section of "Pidangil"

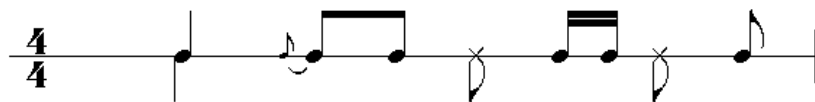
Meter changes frequently throughout the piece. Section I is characterized by irregular meters. Meters range from 4/8 to 21/8; however, they are primarily 6/8, as is found in *chungjungmori changdan*. Section II consists of two sub-sections which employ 4/4 and 3/8 meters. Sub-sections are characterized by two rhythmic groups including a quadruplet and a quintuplet in a

fast tempo. While the quadruplet is commonly used, quintuplet rhythms are not found in traditional music. In sub-section A, the main melody line is embellished by these regular quadruplet rhythms. The melody of sub-section B returns to the melody of section I (mm.57-62) and is developed with melodic and rhythmic variations in a fast tempo.

Section iii is a mixture of 4/4, 3/4, and 2/4 meter. Melodically, section iii introduces new melodic phrases and changes into a much more relaxed mood. In sub-section b, the main melody line is played by the left hand, while harmonies are provided by the right hand. These melodies function as ostinati, which are not found in traditional music. One of the stylistic characteristics found in hwang's music is the application of the traditional *sanjo* rhythmic pattern in an altered form. The altered *tanmori changdan* is shown in figure 21.



21a. *Tanmori changdan*



21b. Section III of "Pidangil"

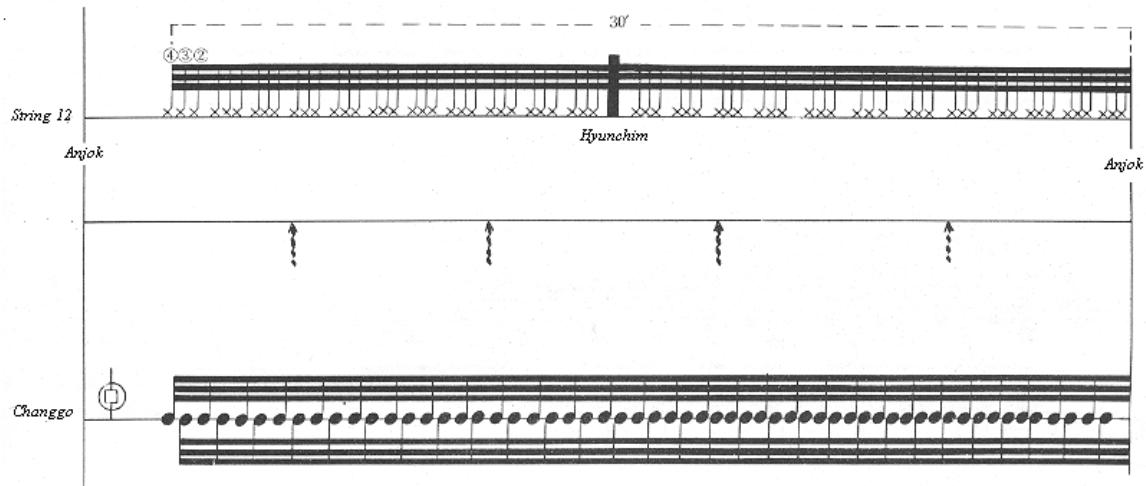
Figure 21. *Tanmori Changdan* and Rhythmic Pattern of "Pidangil"

Section IV provides the climax of the piece. Sub-section A is one of the most experimental parts of the piece in several ways. This sub-section does not employ meter. Instead, the suggested playing time is 30 seconds for the first half of the sub-section and 45 seconds for the remaining

part. *Accelerando* is required. Timbre is highly stressed by the introduction of new playing techniques in which the strings are played in unconventional positions. Scratching the strings of the *kayagŭm* creates percussive sound effects. In addition, Hwang employs a graphic notation in this sub-section, instead of Western staff notation (Figure 22). These features hint at the 20<sup>th</sup> century avant-garde compositional styles of composers including Cage, Boulez, and Stockhausen.

Hwang's invented playing techniques are mostly used in section IV (sub-section A) which is one of the most experimental parts of his composition. Graphic notation is also used in this part (see Figure 22). The right hand taps the top string (string number 12) with three finger nails (ring finger, middle finger and index finger) in a fast motion, beginning 3 centimeters away from the movable bridges to the end of the strings at the head of the instrument (*hyŏnch'im*). Then the fingers tap the string towards the movable bridges. Total playing time is about 30 seconds as indicated in the score. While the right hand produces this unusual sound, the left hand plays four arpeggios to the left of the movable bridges, which is traditionally the wrong side to play on. These arpeggios produce uncertain and indefinite tone clusters, as the left side of the movable bridges is not tuned. A series of arpeggios played on the left side of the movable bridges becomes faster and louder, and is suddenly stopped at the end of this sub-section. This uncertain tone cluster then becomes the main sound for the rest of the sub-section. Arpeggios in this piece are played continuously by an outward and inward motion with both hands to the left side of the movable bridges (the un-tuned part) for about 45 seconds. The *changgo* is played with the palms of both hands on both sides, an unconventional *changgo* playing technique. This rapid *changgo* playing, corresponding to the same dynamic level as the *kayagŭm* playing, leads to the climax of the piece. Here, *changgo* does not provide rhythmic cycles or patterns; rather, the

timbre and dynamics are the important features. These non-melodic sound devices including tone cluster and timbral effects are distinctive features of Hwang's music and express a strong modern sentiment.



[Description]

*Kayagŭm*: The right hand taps the top string with the nails of three fingers 3cm apart from the *anjok* (movable bridges) moving toward the *hyŏnch'im* and then moves toward the *anjok* and stops at *anjok* (total playing time is 30 seconds) while left hand plays four isolated arpeggios indicated by arrow (↑) to the left to the *anjok*.

*Changgo*: The palms of both hands strike the *pukt'ong* (body).

Figure 22. New Playing Techniques in “Pidangil”

Sub-section B returns to the theme of the piece which appeared at the beginning of m.6 in section I. The piece ends with a reiteration of the main theme.

In terms of playing techniques, *sanjo* techniques are dominant in this piece. *Chŏnsŏng* techniques and muting the string (*con sordino*) are the most frequently used playing techniques in “Pidangil.” *Con sordino* is sometimes used in the fast passages of *hwimori* and *tanmori* in

Hwang's *kayagŭm shin'gok*. Departing from the traditional use of *con sordino*, Hwang also uses this technique in slow tempo passages, including the introductory section. In Hwang's pieces, traditional playing techniques are carefully selected, combined and/or altered. For example, the unusual succession of staccatos is played by fingering techniques of index-index-thumb-index finger progression (2-2-1-2 in fingering numbers) and thumb-index-index-index finger progression (1-2-2-2) (mm.41, 43, mm.45-50). Another alteration of a traditional playing technique is the successive flicking of the right hand while pushing two additional strings with the left-hand. This successive flicking technique is the most typical playing technique, primarily used for playing quadruplets and quintuplets in fast passages for *hwimori* and *tanmori changdan*. Phrases of fast passages are often used to display the player's mastery and this is one of the most important devices for creating tension and climax in Hwang's music. Even within the more traditional melodies and phrases, he breaks with convention by using diverse accents and dynamic expressions, which inject a modern sentiment.

Contemporary techniques including staccato, two-handed plucking and various types of glissandi are used (see Figure 23). The combination of *chŏnsŏng* and staccato (m.23) is one of the unique devices of his music (Figure 23a). Two-hand plucking is used frequently and effectively in this piece, beginning in the introductory section (Figure 23b), and is in fact one of the main characteristics of the introductory section. As mentioned before, two-handed plucking also provides an *ostinato* effect as in section II. While the left-hand plays the melody line, the right hand plays the repeated patterns in lower or higher registers. These techniques produce new sound effects which are not common in traditional Korean music, but are common in Indian and Arabic music. This sound creates a different sound and mood, expressing an orientalist idea.

Glissandi, as new playing techniques, are also employed in several different ways as shown in figure 23c. The first type of glissando is produced by using three fingernails of the right hand in an outward motion, imitating the flicking playing technique (Figure 23c, m.13, section I). The second type of glissando is played by using the thumb of the right hand in an outward motion (Figure 23d, m.52, section I). The third type of glissando is played by using the index finger of the left-hand in an inward motion (Figure 23e, m.76-77, section II). Finally the fourth and most complex is produced by using both hands; the right hand plays the glissando with outward and inward motions, while the left-hand plays the glissando with an inward motion from the lowest string up to the top string (Figure 23e, m.77).



23a. Staccato (m.23, 45-47 section I)



23b. Two-handed plucking techniques (mm.13-16, section III)



23c. Glissando 1 (m.13, section I)



23d. Glissando 2 (m.52, section I)



23e. Glissando 3 and glissando 4 (m.76-77, section II)

Figure 23. Contemporary Playing Techniques in “Pidangil”

The use of *changgo* in Hwang’s *kayagŭm shin’gok* is also innovative and unique. In his pieces, *changgo* accompaniment is similar to *changgo changdan* of *kayagŭm sanjo* in terms of accent patterns and rhythmic patterns of fast passages. However, his use of timbre, as shown in figure 22, illustrates his experimental spirit in the *kayagŭm shin’gok* of this period. Hwang also uses special non-traditional techniques and symbols for *changgo* playing as shown in Table 8.

Table 8. *Changgo* Symbols in “Pidangil”

Symbols	Korean term	Description
	<i>Pyŏnjuk</i>	strike rim of right head with stick
	<i>Pokp’an</i>	strike center of right head with stick
	<i>Pukt’ong</i>	strike body with stick
	<i>Sonbadak</i>	strike body with palms of both hands

### 3.2.3. Searching for a new sound: 1991-2001

In this period, it is hard to find evidence of the extreme experimentation found earlier. During this period, Hwang appears in numerous government-sponsored overseas performances and large-scale concerts promoted under his name. His social position and image as a representative of culture are emphasized. He also publishes two books on his music and life (Hwang 1994b; Na Hyo-sin 2001). Through the second period, his *kayagŭm shin'gok* pieces became “classics” and his music is received as the “style of the times” (Yung Chung-gang 1985).

The musical standards which one might call the “Hwang Byung-ki style” are crystallized during this period. Especially during the 1990s, newly modified *kayagŭm* became central to *kayagŭm* practice, and served to expand the instrument’s musical boundaries. The pursuit of high art in this period is also achieved through writing music for diverse orchestral settings including concerto for symphony orchestra, *kugak* orchestra, string ensemble, and *kayagŭm* ensemble.

During this period, Hwang composed several *kayagŭm shin'gok* pieces including “Sabom” (“New Spring,” 1991), “Ch’ŭnsŏl” (“Spring Snow,” 1991), “Talha Nop’igom”<sup>104</sup> (1996), “Sigyet’ap” (“The Clock Tower,” 1999), “Hamadan”<sup>105</sup> (2000) and “17-hyŏngŭm Sogok” (“17-hyŏn *Kayagŭm* Miniature Piece,” 2001) as well as numerous vocal pieces accompanied by the *kayagŭm*.

“Ch’ŭnsŏl” and “Talha Nop’igom” are quite similar in terms of structure, particularly regarding their stylized introductory sections, the serene mood of the music, the role of *changgo* accompaniment, and the use of traditional rhythmic and melodic idioms.

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<sup>104</sup> This is the original title of a Korean old poem.

<sup>105</sup> Hamadan is also the original title of a poem.



“Sigyet’ap” (“The Clock Tower,” 1999) was composed in two versions, one for the 17-*hyŏn kayagŭm* and Chamber Orchestra and the other for the 17-*hyŏn kayagŭm* solo. “Sigyet’ap” is the most innovative piece from this period, in which he intentionally uses Western elements including duple meter. The piece describes the scenery of the clock tower which is one of the few Western-style buildings built during the early 20<sup>th</sup> century in Korea. “Sigyet’ap” symbolizes the introduction of Western culture in Korea. In section II the tempo is set to imitate the clock (1 minute=60 beats). The structure of the piece, however, follows Hwang’s own stylistic devices including a serene mood in the introductory section, an increase of tension in the middle sections (in *chungjungmori*), and a climax to display the player’s mastery of skill (in *hwomori*) in the final section.

“Hamadan” (2000) is the only piece written for the *sanjo kayagŭm* during the 1990s. However, the tuning of the piece does not follow that of *sanjo*. This piece is also composed in two versions, one of which is for a two-part *kayagŭm* ensemble. “Hamadan” was inspired by the poem “Hamadan” written by the Buddhist monk Hyŏndam. The title “Hamadan” refers to the ancient city of Iran. The theme of the piece is reminiscent of Hwang’s earlier pieces and depicts a “faint road which reaches far [into the] abyss and [a] hazy atmosphere full of fog” (English in Original) (Hwang Byung-ki 2001). The sectional structure shows his style clearly, comprising slow *chungmori* (sentimental mood) in the first section, *chajinmori* (mystical mood) in the second section and *hwimori* (climax) in the finale. The use of *changgo* also emphasizes a traditional idiom.

“17-hyŏngŭm sogok” (2001) is a short piece commissioned by MBC (Munhwa Broadcasting Corporation) for a TV drama. The piece consists of three sections based on traditional rhythmic patterns, *chungmori* – *hwimori* – *chinyangjo*.

In the following section, I will analyze Hwang's first 17-stringed *kayagŭm shin'gok*, "Ch'unsŏl" in order to discuss the stylistic characteristics of his third composition period.

### 3.2.3.1. "Ch'unsŏl" ("Spring Snow," 1991) for 17-hyŏngŭm and changgo

"Ch'unsŏl" is Hwang's first piece written for the 17-hyŏngŭm. The piece is derived from its original orchestral version, "Saepom" ("Early Spring," 1994) for the 17-hyŏngŭm, the *changgo* and the Western Symphony Orchestra. "Saepom" was later re-written for the *kayagŭm* and *kugak* orchestra in 1994. "Ch'unsŏl" describes the scenery of a village on a snowy day. The theme and mood are similar to his earlier pieces of the 1960s and 1970s, including "Sup," "Kaül," and "Chŏnsŏl," among others. In the liner notes to the recording (1993b), Hwang states that:

The music captures the childlike joy evoked by the beauty of snow falling on a village in early spring. The piece consists of five sections. The first section, 'Calm Morning,' is a quiet, clear melody with chordal ornamentation. The second section, 'Peacefully,' begins with a simple folk melody, develops into a lively tune in *chungjungmori* (12/8) rhythm, then returns to the folk melody. In the third section, 'Mysteriously,' the melody flows slowly and quietly then breaks into a fast tempo, with the mysterious whispering of the *kayagŭm* suggesting snow flakes swirling in the air. The fourth section, 'Humorously,' a high melody against a background of repetitive low sounds (ostinato), depicts the happy play of children in winter. The finale, 'Excitedly,' is a dance tune in *chajinmori* (12/8) rhythm with the tempo accelerating to reach a climax (English in Original).

The 17-stringed *kayagŭm*, *sipch'il* (17)-hyŏngŭm (also called "*ilpagum*") was modified by *kayagŭm* player Hwang Byŏng-ju in 1990 (Figure 24).<sup>106</sup>

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<sup>106</sup> The structure and materials differ from the traditional instrument. Morphologically, 17-hyŏngŭm is much simpler than *sanjo* or *chŏngak kayagŭm*. It does not have *yangyidu* and cords for extra strings at the bottom of the instrument. New materials are used including nylon and mixed materials such as nylon and silk. Since its first appearance, minor changes have been continuously made. For more details, see Hwang Pyŏng-ju (1990).

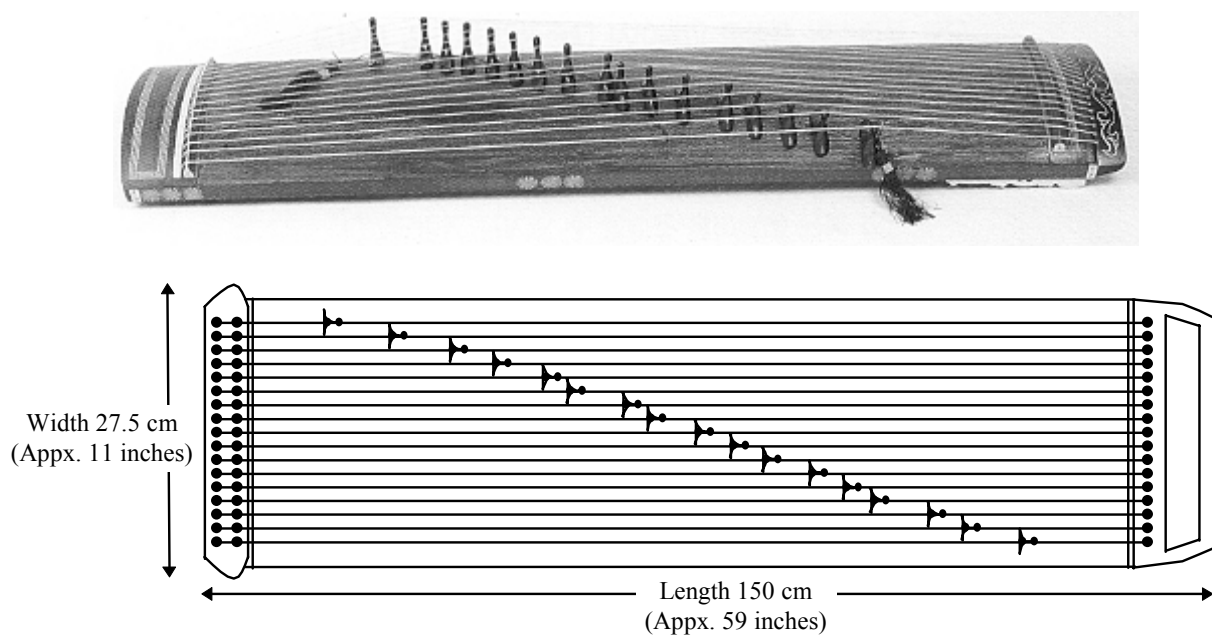


Figure 24. 17-*hyŏngŭm*

Hwang's style is clearly reflected in this piece and at the same time the wide range of the new instrument adds a harmonic base to the melody line. The tuning of the piece reflects the expanded range of the newly modified instrument, encompassing the pentatonic scale of four octaves: D-E-G-A-c-d-e-g-a-c'-d'-e'-g'-a'-c''-d''-e''. The tuning incorporates the *kyemyŏnjo* tuning of *kayagŭm chŏngak*, as shown in figure 25. Hwang's other compositions for the 17-*hyŏngŭm* employ the same tuning system.



Figure 25. *Kyemyŏnjo* Tuning for “Ch’unsŏl”

The overall structure in tempo shows stylistic features based on the Korean aesthetic concept called *kinchang-iwan* (tension-relaxation): introduction (I), moderate then fast (II), slow then fast (III), fast (extreme tension) and moderately fast (IV), fast (climax) followed by finale (V). Unlike pieces from his earlier periods, his use of tension-relaxation occurs within a section as in sections II and III.

Similar to his earlier periods, sub-sections are clearly divided and repetition, variations and register changes, as well as large intervallic leaps, are the major devices for developing melodies.

The piece is picturesque and descriptive, depicting the village in early spring. Several scenes from this village setting, such as the expression of “childlike joy,” govern the mood of the piece including the quiet, simple, bright and joyful moods of each section.

Table 9. Overall Structure of “Ch’unsöl” (continued)

Section	Title of sub-section	Sub-sections	Tempo	Meter	Expression
I	“Koyohan Ach’im” Calm Morning	A(mm.1-6) A’(mm.7-12) A’’(mm.13-21)	♩=54	3/4, 2/4 3/4, 2/4 3/4	N/A
II	“Py’ōnghwa robge” Peacefully	A(mm.1-8) B(mm.9-23) C(mm.24-37) A’(mm.38-51) repetition and resolution	♩=144	6/8	Peacefully
III	“Shinbirobge” Mysteriously	A(mm.1-16) B(mm.17-52) with repetition	♩=50 ♩=144	2/4 3/4 + 4/4 + 5/4	Mysteriously
IV	“Iksalsūrōbge” Humorously	A(mm.1-13) A’(mm.14-24) A’’(mm.25-29)	♩=96	4/4	Humorously
V	“Shinmyōng nage” Excitedly	A(mm.1-20) B(mm.21-50)	♩=84	12/8	Excitedly



Figure 26. Introductory Section of “Ch’unsöl”

Section I (Figure 26) is the introduction to this piece. Hwang’s stereotypical introductory section is characterized by a quiet mood. This is produced by *yŏŭm*, in measures 2, 5, and 11, in which the “ringing sound” of these four notes are heard. The section is played in a slow tempo. The

simple melody incorporates triadic chords. Another typical feature used in this section is mixed meter, including triple meter (3/4) and duple meter (2/4).

Section II exhibits a simple folk-song style (*minyŏ*), exploiting typical melodic fragments (a-e-a in Figure 27) with typical ending notes and rhythmic features (long-short or vise versa in three beats) and *chungjungmori* (12/8) rhythm which is reminiscent of *kayagŭm sanjo*.

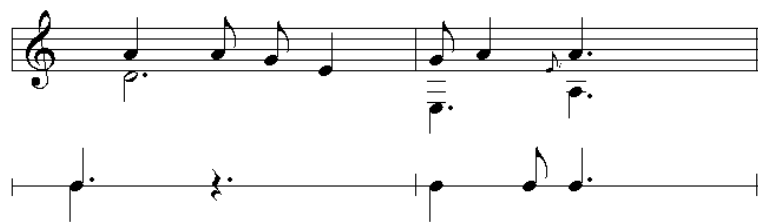


Figure 27. Ending Phrase with *Chungjungmori* Rhythmic Pattern in Section II of “Ch’unsŏl”

Hwang alters these traditional melodic and rhythmic textures into a larger scale using the expanded range of the new instrument. For instance, in sub-section A, a melodic line produced by the right hand begins in the middle register, while the bass is played by the left hand in the low register (Figure 28a). Then in sub-section B, the melodies are played in the upper register with rhythmic variation. Large interval leaps of up to two octaves occur between two adjacent notes (Figure 28b). Fast passages similar to the *tanmori* section appear in the upper register (Figure 28c). This use of different registers makes the music more colorful while the music still holds strongly to traditional musical expressions.



28a. mm. 1-4



28b. mm. 25-26

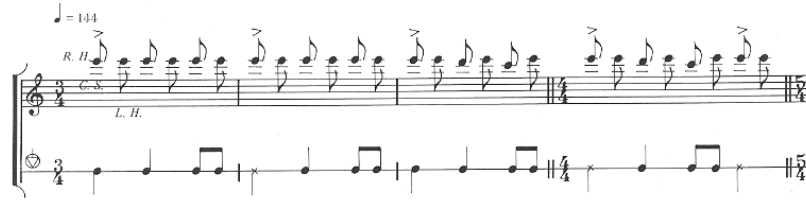


28c. mm. 9-10

Figure 28. Melodies in Different Registers in “Ch’unsöl”

Section III, “Mysteriously,” begins quietly with Hwang’s typical 2/4 melodic and rhythmic features with harmonic chords. Then, in sub-section B, the melody is made up of rapid passages with evenly distributed eighth notes in compound meter 3/4, 4/4, 5/4 and 4/4. Repeated 8-beat patterns with *con sordino* and *ostinato* effects in the high register, and a melodic line in the low register with a fast tempo, musically portray snow flakes falling (Figure 29). The section ends with arpeggios in chordal harmony.



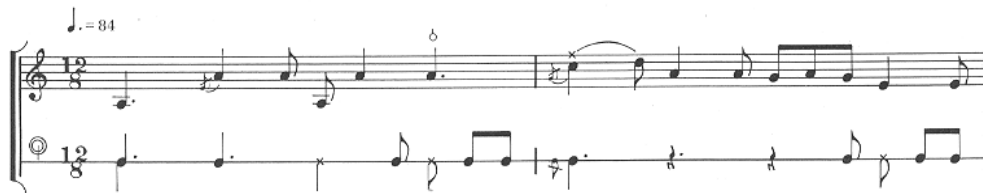


mm.17-20

Figure 29. “Snow Falling” Motif in “Ch’unsöl”

In section IV, “Humorously,” fast passages appear in the middle of the piece, similar to those of section III of “Pidangil” and other pieces of the second period. The melody is supported by fast, repeated *ostinati* played by the right hand. Melodies in three different registers form the subsections. The melody begins in the high range, moves into the middle range and ends in the lowest range of the instrument.

Section V, “Excitedly,” begins with a typical 12/8 *chungjungmori changdan*. The rhythmic and melodic shapes are similar to those of *kayagŭm sanjo*. For instance, the melodic contours of pitch a-e and g-a-g-e, and long-short and uneven rhythms (♩. + ♩ + ♩ and ♩ + ♩) found in mm.1-2 typify the melodies and rhythms of *sanjo* (Figure 30).



m.1-2

Figure 30. *Sanjo*-like Melodic Feature in “Ch’unsöl”

Similar to the transition from *chajinmori* to *hwimori* of *kayagŭm sanjo*, in m.21 melodies are accelerated to the climax of the piece. The piece ends with loud tone clusters in harmony, resembling the ending style of pieces for symphonic orchestra (Figure 31).



Figure 31. Ending of “Ch’unsŏl”

Most of the playing techniques are those of *kayagŭm sanjo*, although contemporary techniques including two-handed plucking, glissandi and arpeggios are often used. From m.17 to the end of section III, the left hand plays melodies while the right hand provides an *ostinato* in a high register with *con sordino* (as in “Pidangil”). Many of the new playing techniques are similar to those used in Hwang’s early pieces. There are no specific experimental playing techniques found in this piece. Its major characteristic is the effective use of different registers. To achieve large interval leaps, both hands must pluck simultaneously. Two-handed plucking is a common feature of Hwang’s pieces from the second period onwards. However, the use of traditional *nonghyŏn* and *chŏnsŏng* in slow tempo creates a similar sentiment to *sanjo* in this piece.

Hwang Byung-ki was the first composer to compose *kayagŭm shin’gok*. Hwang privileged traditional music by placing the sound of *kayagŭm* at the center of his compositions. Hwang’s activities as a performer were central to the way he composed new music on the *kayagŭm*. *Kayagŭm* performers enjoy playing his pieces because the playing techniques are

easily realized on the instrument. Further, new playing techniques introduced by Hwang have become standard in the modern practice of the *kayagŭm*.

#### 4. YI SUNG-CHUN AND KAYAGŬM SHIN'GOK

Yi Sung-chun (1936-2003) was one of the Korea's leading twentieth century composers. He was also a scholar, music educator, arts administrator and promoter of *kugak*. Until his death in September 2003 at the age of 67, following a battle with cancer, he composed more than 230 pieces beginning in the 1960s, ranging from orchestral to solo pieces, and including instrumental and vocal music.

His music has contributed to shaping modern *kayagŭm* music. More than 50 pieces of his *kayagŭm shin'gok* have been published and recorded in five composition collections and on five compact discs. His devotion to developing a modern musical language for the *kayagŭm* has influenced current *kayagŭm* practice, particularly with his newly modified 21-stringed *kayagŭm*.

In this chapter, I examine the stylistic development of Yi Sung-chun's music, his ideas on the development of *kugak*, and his approach toward composition. His collaboration with *kayagŭm* players in the process of developing a new musical practice will also be discussed.

#### 4.1. YI SUNG-CHUN'S CAREER AND APPROACH TOWARD COMPOSITION<sup>107</sup>

Yi Sung-chun's father was a pastor of the Presbyterian church <sup>108</sup> in Kilju, Hamgyŏng-do, a northern province of Korea. During the Korean War, his family moved to South Korea when Yi was a secondary school student. After graduating from Taekwang high school at Kŏje, in the Southern Kyŏngsangnam-do province of Korea, he enrolled at the Catholic Medical College in Seoul in 1955. His life path changed dramatically in 1961 when he entered the *kugak* department at Seoul National University after quitting medical school. He majored in Korean music composition for his bachelor's degree and Korean music history and theory for his postgraduate degree. He studied under composers Chŏng Hoe-gap and Kim Tal-sŏng at SNU. As an undergraduate student, he won second prize in the NCKTPA Competition in 1962. In 1963, he won first prize in the same competition with his first composition "Seakŭl wihan Hapjugok" ("Ensemble for String Instruments"). He was awarded several other prizes including the national prize for Western music composition in 1964, the Korean cultural prize in 1969 and 1971, the KBS *Kugak* award in 1985, and the Sejong cultural award in 1996.

He worked as an assistant professor at Sŏngshin Women's University from 1979 to 1981 and as a professor in the *kugak* department at SNU from 1982 until he retired in 2001. He enrolled in a Ph.D. program in Eastern Philosophy at Sŏnggyungwan University in 1983, and finished the coursework in 1996, but did not complete all the requirements for the Ph.D. His studies in philosophy were the motivation for publishing his book on Korean music philosophy in 1997 (Yi Sung-chun 1997a). His nineteen years as a professor at SNU were especially

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<sup>107</sup> Information on Yi's biography is primarily based on Yi Sung-Chun Kyosu Hoegap Kinyŏmjip Palganwi- wŏnhoe (1997) and interviews with Yi in 1999.

<sup>108</sup> Yi himself was also a dedicated Christian and later composed several masses and re-arranged hymns for the *kayagŭm*.

significant as he was always at the center of the *kugak* community, and his musical activities were strongly supported by a secure and privileged position within the community. His career as a social elite was highlighted when he was appointed director of NCKTPA in 1995 for two years, and as Dean of the College of Music at SNU in 1997. His role as a promoter, director, and supporter of big and small *kugak* productions during this period were important. After retiring in 2001, he also taught at the Korean Conservatory of Music and Art.

Yi published numerous articles on Korean music education, history, theory, aesthetics, philosophy, and composition. His devotion to *kugak* education also formed a significant part of his activities. He was a committee member for music education curricula and president of the Korean Music Educator's Society (1986-2003). Later he also published several books on Korean music education for elementary, secondary and high schools.

Yi developed an interest in compositional techniques of Western classical music and 20<sup>th</sup> century modern music. He assigned himself the duty of expanding the *kugak* repertoire and developing modern sentiments for *kugak* instruments. He states, "regardless of the definition of what is tradition and what is development, I felt my duty was to bridge the gap between the traditional music style and modern music style, and this determined my direction" (Yi Chung-chun 1994a:93-94). Many authors consider Yi Sung-chun to be a mediator of traditional and modern music (Yun Chung-gang 1988; Kwon Oh-hyang 1992; Chae Hyun-kyung 1996). These observations might also be true of his *kayagŭm shingok*. The composer asserts that there is no such thing as *kugak chakgok* (Korean music composition). He states that a composer should be able to compose for both Western and *kugak* instruments: "if a composer can write a *kayagŭm* solo piece and a *kugak* orchestra piece, but cannot write a violin solo piece or Western symphony orchestra, he is only a half-skilled composer and a half-skilled professional" (1994a:95). He

believes that there is no merit in making a distinction between *yangak* and *kugak* in composition. He states that “if a composer is Korean, the music he composes is also Korean music, not Western music. There is no such category of *yangak* and *kugak* in music composition and a professional composer should be able to deal with all instruments” (1994a:95). Regarding his musical style, the Korean music critic Yun Chung-gang points out that among traditional Korean music composers Yi has been the most influenced by Western music (1988:37).

The belief that Western classical music and its compositional techniques can be useful tools in composition clearly distinguishes Yi’s compositions from those of Hwang Byung-ki, who wished to maintain a traditional element in his modern music. However, Yi did not discard tradition entirely. Instead he focused on how “the old” can be transformed into “the new” in a way appropriate to the contemporary world.

*Kugak* had its basis in defunct rituals and the vanished royal court, so *shin kugak* needed to develop a completely new rationale for its existence. To some extent, *kugak* had to change if it was to become contemporary: a route for development needed to be laid down. We had to somehow find a way from the old to the new, a way which would respect the contexts in which *kugak* had been performed but which would also reflect the techniques of contemporary composition. I felt I needed to study the techniques and theory of *kugak*. I needed to know how to write for each particular instrument, what techniques, ornaments, and so on were considered appropriate in *kugak* (English in original) (Howard 1998:519).

Yi also stressed the artistic value of composition. Defining his concept of art, he states that, “The quality of a piece of music should be assessed by the same criteria as a piece of art. During the last 40 years of composition activities, I tried to compose music in the name of art. Therefore, I needed a definition of an artistic masterpiece. An artistic masterpiece should be equipped with content and structure. Content consists of sentiment and ideology. Sentiment encompasses feeling, passion, mood and emotion. Ideology is one’s way of thinking, that is, one’s opinion,

one's appeal, and one's message. Here, sentiment is not the same as general sentiment. It comes under aesthetic sensibility" (Yi Sung-chun 2001a:1). The ideas that inspired his music include "*pip'an*" (social criticism), "*hwangyŏng*" (the destruction of the natural environment), "*saenggak hanŭn ŭmak*" (contemplation in music), "*chayŏn*" (the natural world) and "*kyohunjŏk naeyong*" (morality) (Yi Sung-chun 2001a:3).

To express his artistic sensibility in developing modern high art, he chose *kayagŭm*, his favorite instrument. He believed that the *kayagŭm* had the potential to become a modern instrument. Furthermore, he considered the high level of competence of *kayagŭm* players in taking on challenging new music (Yi Sung-chun 1996).

Yi believed that developing new playing techniques for the *kayagŭm* would eventually contribute to the development of *kugak*. As Chŏn In-p'yŏng pointed out (1989a:48), his compositions are considered to be difficult among *kayagŭm* players. His music is demanding because it does not have the same kind of musical sentiment as traditional music. The typical sentiments of *sanjo* or *chŏngak* – serious, austere, and serene – are rarely found in his compositions. Rather, his music is cheerful, romantic, and bright. Concerning the perception that his music is difficult, however, he blamed the untrained musicians who were only able to perform conventional *kayagŭm* playing techniques. Furthermore he emphasized the importance of professionalism among composers and the progressive attitude of players in performing modern art music (Yi Sung-chun 2001a:5).

In his many efforts to develop *kayagŭm* playing techniques he collaborated with various *kayagŭm* players. His frequent collaboration with Lee Chae-suk, the most prominent *kayagŭm* player and a professor at SNU, led to a high standard of playing techniques required for Yi's



*kayagŭm* compositions.<sup>109</sup> To premiere his pieces a player had to develop new techniques. Sometimes Yi would receive feedback from the players about the use of the techniques which might then affect new compositions. Many *kayagŭm* players, ensemble groups, and orchestras commissioned works, particularly performers from SNU. For Yi, modernity was a deliberate goal, infused into a composition, and expressed by new musical sentiments and new playing techniques. The issues of social dynamics within the *kugak* community in performance, distribution, and reception of *kayagŭm shin'gok* will be discussed in chapter 5.

Finally, in searching for a new, modern musical language, Yi sought out a new modern sound. He found this in 1985 when he developed the 21-stringed *kayagŭm*. This new *kayagŭm* prompted further modifications that led to new *kayagŭm* instruments from the 1980s onwards. These modified *kayagŭm* instruments became the basis of a new practice, the *kayagŭm* ensemble during the 1990s.<sup>110</sup>

## 4.2. ANALYSIS

Yi's forty years of musical exploration can be divided into three periods according to significant stylistic changes in his compositions: 1) early works: 1962-1966; 2) experimentation: 1966-1985; and 3) quest for a new sound: 1986-2001.

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<sup>109</sup> See chapter 5 on the education and career of modern *kayagŭm* player and professor Lee Chae-suk. (subsection 5.2.2.1.)

<sup>110</sup> See chapter 5 on newly modified *kayagŭm*. (subsection 5.4.)

#### 4.2.1. Early works: 1962-1966

Yi Sung-chun's *kayagŭm shin'gok* of the 1960's may be viewed as an initial stage in the development of his compositional style, characterized by imitation of traditional idioms and borrowing from Western music. Although only a student during this period, he established the basic model on which his future *kayagŭm shin'gok* would be based. For him, Western music was not something to replicate, but a device to complete his music. During this period, he composed seven solo *kayagŭm shin'gok* pieces: "Tokchugok che Ilbŏn" ("Solo No.1," 1962), "Tokchugok che Ch'ilbŏn" ("Solo No.7," 1964), "Tokchugok che P'albŏn" ("Solo No.8," 1964), "Tokchugok che Kubŏn" ("Solo No.9," 1965), "Tokchugok che Sipbŏn" ("Solo No.10," 1965), "Tokchugok che Sipsambŏn" ("Solo No.13," 1966) and "Seryŏngsan Pyŏnjugok" ("Seryŏngsan Variation," 1966), and ensemble music including "Hapchugok che Sambŏn" ("Ensemble No.3," 1964), "Kayagŭm-ŭl wihan Hyŏnak Sachungju che Ilbŏn" ("The String Quartet for the *Kayagŭm* No.1," (1964), "Hapchugok che Yukbŏn" ("Ensemble No.6," 1965) and "Kayagŭmŭl wihan Hyŏnak Hapju che Ibŏn" ("The String Quartet for the *Kayagŭm* No.2," 1965).<sup>111</sup> As reflected in the numbered titles (except "Seryŏngsan Variation"), his early compositions are preparatory to his genuine stylistic exploration in the second period. From the initial period, he was interested in experimenting with the *kayagŭm* ensemble. The use of numbers in the titles, as is found in Western classical music, also conveys the fact that each piece is considered a masterpiece as in Western music.

Throughout this initial period, Yi focused on the ways in which the *kayagŭm* sound brings a modern sensibility. He employed Western elements as part of an attempt to create

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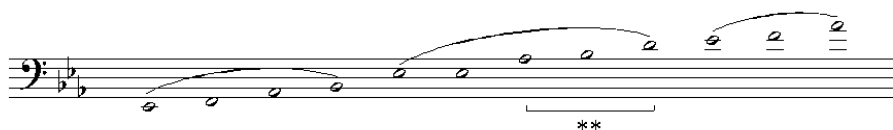
<sup>111</sup>For a complete list of his *kayagŭm shin'gok* compositions, see Appendix B.

modernity out of antiquity. Instead of borrowing directly raw musical materials he altered and combined Western elements in his own way.

Yi's adaptation of traditional music involved its playing techniques, rhythmic contours, and the use of the pentatonic scale. Other elements such as sectional structure, numbered piece titles, dissonant and consonant harmony, and dynamic and temporal expression show a strong influence from Western classical music. Sometimes Yi borrowed themes from traditional tunes and his music was often structured in the form of theme and variations.

#### 4.2.1.1. “Tokchugok che Ch’ilbŏn” (“Solo No. 7,” 1964) for *kayagŭm* and *changgo*

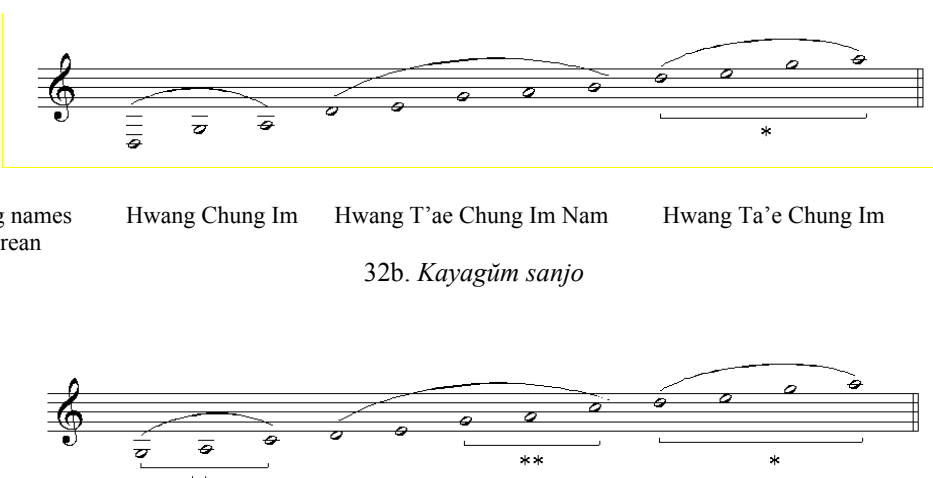
“Tokchugok che Ch’ilbŏn” was commissioned by Lee Chae-suk for her first *kayagŭm* recital while the composer was still an undergraduate student. The first innovative device in this piece is the tuning of the *kayagŭm*. The tuning system of this piece (Figure 32c) is based on the traditional pentatonic scale and the *kyemyŏnjo* tuning of *chŏngak kayagŭm* (Figure 32a) blended with the *sanjo* tuning (Figure 32b). This tuning is also employed in his other pieces in this period, except for “Tokchugok che Sipyukbŏn” (“Solo No. 16”) in which the *sanjo* tuning is employed.



String names in Korean      Hwang T'ae Chung Im      Hwang Hwang Chung Im Mu      Hwang Ta'e Chung

32a. *Kayagŭm chŏngak*<sup>112</sup>

<sup>112</sup> This is the *kyemyŏnjo* tuning of *kayagŭm chŏngak*. For more information on the *chŏngak kayagŭm* tuning system, see the section on tuning systems in Chapter 2 (subsection 2.5.).



String names in Korean      Hwang Chung Im      Hwang T'ae Chung Im Nam      Hwang Ta'e Chung Im

32b. *Kayagŭm sanjo*

String names in Korean      Chung Im Mu      Hwang T'ae Chung Im Mu      Hwang T'ae Chung Im

32c. "Tokchugok che Ch'ilbŏn"

Figure 32. Tuning for "Tokchugok che Ch'ilbŏn"

Figure 32 shows the ways in which Yi combined two traditional tuning systems. Usually the *kayagŭm* tuning consists of three octaves; *hwang-chung-im* (low register, string numbers 1-3), *hwang-t'ae-chung-im-nam* (middle register, 4-8), and *hwang-t'ae-chung-im* (high register, 9-12) for the *sanjo kayagŭm*, and *hwang-t'ae-chung-im* (low register, 1-4), *hwang-hwang-chung-im-mu* (middle register, 5-9), and *hwang-t'ae-chung* (high register, 10-12) for the *chŏngak kayagŭm*. In his new tuning system, the middle register is the base of the scale which follows the *chŏngak* tuning system. The low register consists of three notes an octave below the G-A-C of the middle register for the *chŏngak* system while the high register follows that of *sanjo* tuning.

The division of the piece into sections and sub-sections is characteristic of Yi's compositional style. Later he developed more complicated structures with more sections and longer playing times. The piece consists of two sections, each of which is divided into two or

four sections. Other pieces from this period, except “Tokchugok che Sipyukbŏn” (“Solo No.16”), however, consist of a single section.

Table 10. Overall Structure of “Tokchugok che Ch’ilbŏn”

Sections	Title of sub-sections	Sub-sections	Meter	Tempo
I	N/A	A (mm.1-14) Introduction	3/4	Moderato
		B (mm.15-50) Development	6/8	Allegro moderato
II	N/A	A (mm.1-4) Bridge between I and II	7/4	Allegro moderato Andante
		B (mm.5-12)	8/8	Tempo I
		C (m13)	Senza misura	Andante tranquillo
		B’ (mm14-21)	8/8 7/4	Allegro

Section I begins with a short introduction in the *chŏngak* idiom in a slow tempo and then moves to a folk song-like melody in a medium tempo. With a short bridge between sections I and II at the beginning of section II, the new musical material of sub-section B is introduced in a fast tempo. The music increases in tension to a climax with free meter then finally finishes with a *forte-piano* ending phrase. Two modes are used effectively in this piece: section I is based on *kyemyŏnjo* and section II is based on *p’yŏngjo* of *sanjo* music in which sol (g) and la (a) are the central pitches of each mode, respectively.

Section I begins with a short introduction in the *chǒngak* style (sub-section A). The sentiment and musical expressions of sub-section A are quite similar to *chǒngak* in terms of triplet rhythmic contours (2+1), simple melodic contour, tuning, embellishment techniques and restrained expression. The melody of sub-section A ends with C-c octave picking and the sub-section is completed with four measures of *changgo*. Without any bridge, the music suddenly changes into a lively folk song-like melody in the *kut'kōri* rhythmic pattern. Sub-section B is a development section in a folk song style.

The melodic center of section II is the *p'yōngjo* mode (g is the central tone) as in *sanjo* music. Section II begins with two measures of *changgo* playing. A *kayagŭm* melody begins at m.3. This short introduction of four measures acts as a bridge from the relaxed folk song style melody of section I to an intensive climax and abrupt ending of the piece. In the second section, fast passages in groupings of four sixteenth-notes are rhythmically similar to the *tanmori* rhythmic pattern of *sanjo*, but Yi uses a chromatic scale instead of repeating the same pattern. The combination of dynamic expressions and timbral effects brings a new sensibility to his music. The ending of the piece is unique compared to traditional music. Usually *sanjo* music ends with resolution of the tension but in this piece the tension increases by introducing sudden extreme dynamic changes.

Traditional elements are strongly evident in this piece including the role of *changgo*. *Changgo* provides the rhythmic pattern in sections I and II (with Yi's own created rhythmic pattern in section II). In the *senza misura* part in section II, *changgo* suddenly stops and the *kayagŭm* melody is unmetered followed by fast and loud *changgo* playing. The dynamic contrast between the two instruments creates extreme tension.


Yi's early *kayagŭm shin'gok* employs playing techniques of *kayagŭm sanjo* combined with complicated, altered playing techniques (Table 11).

Table 11. *Kayagŭm* Symbols in Yi Sung-chun's Compositions.<sup>113</sup>


Symbols	Description
Right hand	
1.2.3	Fingering indications for right hand: 1(thumb), 2(index finger), and 3(middle finger)
—	push down string with thumb
O	flick with index finger
Left hand	
ㄱ	press string sharply and shortly
ψ	press a string below to rise to indicated pitch
↑	pluck on string tuned to marked pitch
~~~~~	strong vibrato
~~~~~	light vibrato
↗, ↘	press or pull string to continue the sound to indicated pitch
ㄴ, ↘	pull string to lower pitch
~	turn ornament at first note
↗	allow pitch to rise
↘	play strongly

Yi's alterations of traditional playing techniques from *sanjo* and *chŏngak* can be found in several places. For example, he uses some *chŏngak* playing techniques, including *milgi*, i.e. "push down with thumb" with the right hand, and *toesŏng*, i.e. "pull string to lower pitch" with the left hand,

<sup>113</sup> Compiled from his collection of compositions (1986).

although most playing techniques used are those of *sanjo*. Some of the symbols are his own invention ( , as shown in table 11.

Similar to Hwang's *kayagŭm shin'gok*, Yi does not indicate the fingering numbers for the right hand nor *sigimsae* for the left hand. Those fingering techniques are considered to be either commonly used techniques or within the repertoire of a *kayagŭm* player. For example, no symbol means plucking with the index finger; repeated notes should be played by flicking and *nonghyŏn* are simply based on the player's interpretation.

Yi highlights the traditional timbral characteristics of the *kayagŭm*. For instance, a symbol (  ) is used for pressing the string to produce the same pitch as its neighboring upper string (especially for pitches G-A, d-e, e-g, and g-a). Even though the pitches of two notes are the same in the notation, the actual sound created by the lower string contains a different sound quality compared to the sound created with an open string. This sound is recognized as distinctive to the *kayagŭm*. Another example is the flicking sound. Flicking (o) produces a clearer and sharper sound than plucking since the flicking technique uses the fingernail while plucking uses the skin of the finger. In traditional *kayagŭm sanjo*, this flicking technique is used when the same pitch is repeated. In his pieces, Yi specifies the use of this technique to achieve a sharp sound. Harmonics represent another alteration of a traditional playing technique, *kwikoksŏng*. By lightly touching the middle of the string with the right hand, the plucked sound is softer, sharper and one octave higher than the original pitch. *Con sordino* and *senza sordino* are used in several pieces. These terms were originally used in Western music for muted sound effects. *Con sordino* is produced by right hand plucking while the same hand dampens the end of the strings. Many of these are also used in Hwang Byung-ki's *kayagŭm shin'gok* (see chapter 3).



Various contemporary playing techniques including arpeggios, tremolo, glissando, and two hand plucking (see Figure 34) are found in several pieces of this period. However, in this piece, only staccato and chromatic scale playing techniques are employed. Playing chromatic scales on the *kayagŭm* was first introduced in Yi's music. As shown in figure 33, to play these chromatic descending scales, the right hand continuously plucks while the left hand presses and releases strings to produce the exact pitches of the scales. The role of the left hand is changed in this piece. The conventional role of the left hand is to manipulate the pitch and produce vibrato to make the music lively. In this piece, the left hand manipulation is important in producing the exact pitch while the right hand performs its unusual fingering techniques. Fingering in a fast *sanjo* passages usually follows the 2-8-o-1 or 3-1-2-1 pattern (in fingering numbers), but in this piece diverse fingering techniques including 3-2-2-2, 3-1-3-1, 1-2-2-2, and 2-2-o-2 are used. These are needed to play the diverse chromatic scales in a fast tempo (Figure 34c). With pressing indications and manipulation of the left hand to produce exact successive half-tones in a manner *con sordino* the pieces requires extreme concentration from the player. This makes Yi's music difficult for players whose fingers are accustomed to conventional *sanjo* performance. For these pieces, players need to master piece-specific playing techniques.



33a. Pressing



33b. Flicking/ *con sordino* and *senza sordino*



33c. Harmonics

Figure 33. Playing Techniques for Timbral Effect



34a. Glissando/ Trill



34b. Two-handed plucking



34c. Chromatic scales



34d. Arpeggio

Figure 34. Various Contemporary Playing Techniques

#### 4.2.2. Experimentation: 1966-1985

Yi's second *kayagŭm shin'gok* period is characterized by experimentation and development. During this period, musical ideas were developed beyond the *étude*-like style of his earlier *kayagŭm shin'gok*. The first piece that clearly defines the beginning of the second period is "Norit'ŏ" ("The playground," 1966). He experimented with rhythm, melodic contour, timbre, musical structure and mood in this piece. Many label "Norit'ŏ" his most representative and monumental piece (Chŏn In-p'yŏng 1997:vii; Yun Chung-gang 1988:17). The most experimental piece of this period is "Tuŭmŭl wihan Ohyŏngŭm" ("Five Strings for Two Notes," 1975) in which he used only five of the twelve strings and two of the five notes in the scale to create a truly exceptional soundscape. Yi composed a suite of twenty short compositions under the title "Supsogŭi Iyaki" (Tales in the Woods) beginning in 1967 and completed in 1977.

During this period, he composed diverse types of *kayagŭm shin'gok* including solo, ensemble and concerto pieces for both Western symphony and *kugak* orchestra. His solo pieces during this period include "Norit'ŏ" ("The Playground," 1966), "Supsogŭi Iyaki" ("Suite Tales in the Woods," 1967-74), "Salkochidari" ("Salkoji Bridge," 1968), "Pyŏnjugok 2" ("Variation 2," 1970), "Tasŭrŭm" (1970), "Tuŭmŭl wihan Ohyŏngŭm" ("Five Strings for Two Notes," 1975), "Hwangsangjŏk Sogok" (1975), "Yŏul"(1979), and "Mŏlli mŏlli katdŏni" (Hymnal No. 440, 1986). Concerto pieces include "Ritornelo for *kayagŭm* and Orchestra No.1" for the *kayagŭm* and Symphony Orchestra (1967), and "Fantasia for the theme of folk song 'Bird, Bird Blue Bird' for the *kayagŭm* and *kugak* Orchestra" (1985). Ensemble pieces include "Ensemble No.7," "String Quartet for the *kayagŭm*" (1967), "Ensemble No.8"(1973), "Ensemble for the *kayagŭm* and *kŏmun'go*"(1980), "Ensemble No.8"(1985), and "Ensemble No.11" (1986).

I have chosen two pieces, “Norit’ö” (“The Playground,” 1966) and “Tuŭmŭl wihan Ohyŏngŭm” (“Five Strings for Two Notes,” 1975) for the musical analysis of this period.

#### 4.2.2.1. “Norit’ö” (“The Playground,” 1966) for *kayagŭm*

Expressions in this piece are distinct not only from traditional music but also from Yi’s previous compositions. “Norit’ö” for the *kayagŭm* solo was initially composed as a suite for piano in 1965. Yi notes that when he was commissioned by Lee Chae-suk for her second *kayagŭm* recital, he re-arranged “Norit’ö” for the *kayagŭm* (1997b:123). He states that this piece is the first *kayagŭm shin’gok* based entirely on Western compositional techniques, and at the same time, this piece was the result of studying diverse kinds of music. Yi remarks:

After one year, I began contemplating the future direction of my compositions and the definition of ‘*ch’angjak ŭmak*’ [newly composed music]. My senior, Paik Pyŏng-dong gave me a copy of ‘Neo Music’ which was a handout from their study group consisting of Kang Sŏk-hŭi, Kim Chŏng-gil and Paik Pyŏng-dong. It was very impressive, concerning the ‘philosophical background of the music period.’ From that time on, I studied Western music, *kugak*, and modern music without any hesitation. The background of “Norit’ö” is related to my early study process. When I was a student, I studied impressionism and neo-classicism and learned Hauer<sup>114</sup> techniques (1997b).

As the title suggests, the piece is a “tone-painting” composition in which diverse scenes of the playground are depicted. Various rhythmic, temporal and dynamic changes in fast passages, new playing techniques, consonant and dissonant harmony chords, as well as descriptive elements through melodic and rhythmic variations are the distinctive elements of “Norit’ö.” One of the

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<sup>114</sup> Josef Matthias Hauer (1883-1959) was an Austrian composer and theorist. He is the founder of a theory called the “law of the 12 notes,” in which all 12 notes are expected to be heard before any of the 12 notes are repeated (Lichtenfeld 2001:134).

important principles of Western music's formal structure is the repetition of a musical theme or motif, through such devices as variation, imitation, and the repetition of entire sections. Repetition of entire sections, achieved by such devices as *Dal segno* and *Da capo* and the variation and imitation of thematic material, are devices Yi uses to develop the themes in each section. By using these musical devices, Yi creates a unique soundscape strongly suggestive of a modern sensibility.

Even though the composer intentionally focuses on Western musical elements, “Norit’ ō” employs a traditional *sanjo* tuning system (Figure 35). However, this tuning system, pentatonic scale and some basic playing techniques are the only traditional musical elements found in this piece.



Figure 35. Tuning for “Norit’ ō”

This is the first *kayagŭm* piece to which Yi assigns programmatic titles. Yi’s use of numbering and programmatic titles in his compositions reflects his idea of “absolute music.” He told me that programmatic titles of Hwang Byung-ki’s *kayagŭm* pieces partly inspired his use of programmatic titles. He also believed that programmatic titles are useful to help the audience in general to understand music more easily (personal communication, July 6, 2000).

The piece consists of four sections with programmatic sub-titles; “Scene,” “A Slide,” “Jackstones Play,” and “A Shower.”

The tempo design of the piece is medium-fast-slow (moderato - moderato scherzando – allegro - andantino), which is different from the *hanbae* form of traditional music (slow-medium-fast).

Table 12. Overall Structure of “Norit’ō”

Section	Title of Sub-sections	Sub-sections	Tempo	Meter change
I	“Chōngkyōng” Scene	A (mm.1-9) B (mm.10-16) C (mm.17-25) D (mm. 26-33) E (mm.34-45) Ending phrase (mm.46-51)	Moderato	4/4 – 5 – 3.5 5 – 4 – 5 – 4 3 – 2 – 3 – 4 – 5 – 4 – 3 – 4 3 – 0.5 – 3 – 2 – 1.5 – 1 – 1.5 2 – 3 – 2 2 – 1.5
II	“Mikkūrūm” A Slide	A (mm.1-14) Introduction B (mm.15-37) Development C (mm.38-46 ) Recapitulation	Moderato Scherzando	4/8 – 1 4 – 5 – 4
III	“Kongki Nori” Jackstones Play	A (mm.1-31) A’(mm.1-25, 32-36) Repetition, Ending	Allegro	3/8
IV	“Sonaki” A Shower	A (mm.1-14) Introduction B (mm.15-58) Development B’ (mm.15-51) Repetition C (mm.59-62) Coda	Andantino (approximately moderato)	4/4 4 – 2 – 4 – 4 – 2 – 4 (4 – 2 – 4 – 4 – 2 – 4) 3 – 2

From this period forward, Yi continued to specify tempi for all sections and sub-sections. In this sense, his ideas for composition seem to be strongly affected by Western music.

The first section, “Scene,” is characterized by rhythmic variation and frequent change of meters to portray the disorder and noisiness of a playground. Sub-sections are characterized by melodic outlines. For example, as shown in figure 36, mm.1, 16 and 34-35 of the first section

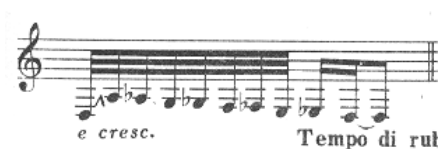
imply the melody of the second section, while mm.26-27 and 40-41 imply the third section, and mm.5, 6 and 10-12 imply the fourth section.



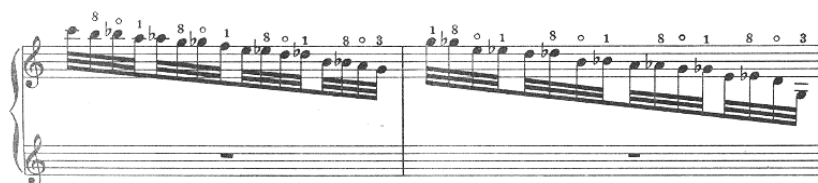
36a. m.1 of Section I: Implying theme (m.1) of section II



36a'. m.1 of Section II



36b. m.16 of Section I: Implying melodic features (m.19-20) of section II



36b'. mm.19-20 of Section II



36c. m.34 of Section I: Implying melody of section II



36c'. m.40-41 of section II



36d. mm. 26-27 of Section I: Implying melody of Section III



36d'. m.1 (Section III)



36d''. m.5 of Section III



36e. m.6 of Section I: Implying melodic contours of Section IV



36e'. m. 11-12 of Section IV.





Compared to the first section, the formal structure of the second section is easily defined. It consists of three sub-sections: introduction A (mm.1-14), development B (mm.15-37), and resolution C (mm.38-46). The second section, “A Slide” depicts the motion of children sliding and is expressed by fast passages with a progression of repeated thirty-second notes, successions of ascending and descending melodic lines, and contrasting dynamics. Especially in mm. 42-43, the repeated ascending and descending melody represents a sliding motion, which is enhanced by a combination of contrasting dynamics (Figure 37).



Figure 37. Repeated Ascending and Descending Motion in “A Slide”

The third section, “Jackstones Play,” depicts the scene of children playing in the playground by a repetition of regular rhythms. The section consists of two sub-sections of 36 measures including a repeated sub-section, and it is repeated by *da-capo*: A (mm.1-31) and A’ (mm.1-25, 32-36). The third section begins with two melodic dialogues. The opening three measures, like a theme, hint at the overall mood of this section by contrasting short and long rhythmic features and two melodic lines. These melodic and rhythmic contours are developed until the end of the section. The design of the third section focuses on rhythmic contrasts and the dialogues of the melodies

of the two hands. In particular, there is repetition of regular rhythmic patterns including four thirty-second notes followed by an eighth-note.

The final section, “A shower” depicts children scattering in all directions because of a sudden rain shower. The section consists of 62 measures including a repeating part by a *dal segno* and a *coda*: A (mm.1-14) introduction, B (mm.15-58), B’ (mm.15-51), C (mm.59-62), and coda. The section begins by imitating the sounds and motion of a shower. This section is constructed by mixed duple and quadruple meters with very fast melodic features. Sub-section A is an introduction of the section, depicting the beginning of the shower, and the shower gets heavier in sub-section B and B’. Sub-section C describes children running and scattering to avoid the shower. In the coda the section ends suddenly without any further elaboration of the scene.

The playing techniques are the most distinctive element of the piece. Here Yi employs many contemporary zither techniques including scratching, staccato, arpeggios, trill, *con sordino*, glissando and two-handed plucking. Altered traditional playing techniques also are used in many places.

In this piece, left hand plucking is as important as right hand plucking, and two-hand plucking is extensively employed. The score uses single and double lines of the G clef for both hands. Compared to traditional music, the left hand primarily takes on the role of ornamenting melody lines; in “Norit’ŏ,” *nonghyŏn* (vibrato) technique is not given as much importance as it is in *kayagŭm sanjo* or in Yi’s early *kayagŭm shin’gok* pieces. In Yi’s *kayagŭm shin’gok* of the first period, responsibility for the expression of moods is placed on the individual player; in this sense, a performer should be well acquainted with the traditional idioms for the appropriate expression. In “Norit’ŏ,” however, a player should be trained in left handed plucking because the left hand also plucks the melodic lines.



mm.36-38 (Section I)

Figure 38. Two-handed Plucking

As shown in figure 38, the two hands are treated equally in plucking melodies. The left hand takes on two roles in creating a melodic contour by pressing and releasing. For example, in m.20-21, on the first note, the left hand produces *nonghyŏn*, then on the second note, the left hand plucks a note at the same time as the right hand.

Yi's assimilation of *kayagŭm sanjo* is rarely found in melodic contours. As shown in figure 39a, fingering techniques and melodic features recall the *tanmori* section of *kayagŭm sanjo*; however, the chromatic scale motion needs more attention in the pressing and releasing techniques of the left hand, and provides a unique mood in this piece. Various melodic lines of "A Shower" (Figure 39c) resemble the melody of Hwang Byung-ki's "Rain" section (Figure 39b) of "Sup," the first contemporary *kayagŭm shin'gok*.



39a. *Tanmori* section of *kayagŭm sanjo* (*sesanjosi* in Kim Chuk-p'a school)

♩ = 120

*fp* *rondo* *fp*

39b. "Rain" section of Hwang Byung-ki's "Sup"



39c. “A Shower”

Figure 39. Melodic Features in “A Shower”

#### 4.2.2.2. “Tuŭmŭl wihan Ohyŏngŭm” (“Five Strings for Two Notes,” 1975) for *kayagŭm* and *changgo*

“Tuŭmŭl wihan Ohyŏngŭm” is Yi Sung-chun’s most experimental piece. As the title “Five Strings for Two Notes” illustrates, this piece experiments with five strings (among twelve) and two notes (pitches D and E) across three octaves. Limitation of the strings imparts a unique soundscape, totally different in melodic, rhythmic, and idiomatic expression from traditional music. Yi focuses mainly on the left hand technique which is considered more important in playing *kayagŭm sanjo*. This emphasis on left hand techniques also shows his effort to embrace traditional elements, even though specific applications of each technique are rather innovative. From this period, his musical style begins to head in a new direction.

Yi's experimental ideas are represented in the tuning of this piece, which is the most unusual among his *kayagŭm* compositions.

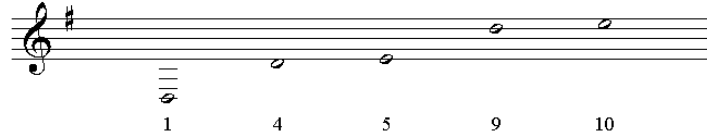


Figure 40. Tuning for “Tuŭmul wihan Ohyŏngŭm”

Yi uses only five of the twelve strings with two pitches in three octaves, D-d-e-d'-e'. To maximize the effect of using only five strings, the other seven *anjok* (movable bridges) are removed from the instrument for this piece. This performative element, similar to John Cages prepared piano, also reflects an aspect of 20<sup>th</sup> century modern music developed in Europe and the U.S.

“Tuŭmŭl wihan Ohyŏngŭm” consists of a single section which is divided into several sub-sections. The overall structure of the piece is shown in Table 13. Note that each sub-section has a different tempo.

Table 13. Overall Structure of “Tuŭmŭl wihan Ohyŏngŭm” (continued)

Section	Title of sub-sections	Sub-sections	Meter indication	Tempo indication
I	N/A	Introduction (mm.1-14)	4/4	♩=70
	N/A	A (mm.15-60) a1 (mm.15-29) a2 (mm.30-49) a3 (mm.50-60)	4/4	♩=120
	N/A	B (mm.61-97)	4/4	♩=80
	N/A	C (mm.98-153)	4/4	♩=65

	N/A	a1'(mm.98-113) Repetition c1(mm.114-133) Repetition a1''(mm.134-145) Repetition c2 (mm.146-53) Recapitulation	4/4	♩=120  ♩=140
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41a. mm.1-6



41b. mm.15-18



41c.mm.18-26

Figure 41. Theme and Development in “Tuŭmŭl wihan Ohyŏngŭm”



Thematic development is the most distinctive characteristic of this piece. The main motif of the piece is composed of two pitches (d and e) expressed in an ascending stepwise motion (Figure 41a). It is developed further with diverse melodic and rhythmic variations. For example, these two pitches are introduced in the fourteen opening measures with rhythmic variations in a medium tempo. Then the motif suddenly moves into a fast tempo (41b). This theme is developed from simple to complex, using melodic and rhythmic variations, as shown in figure 41c.

The expression and mood of this piece cannot be identified with traditional music. The piece emphasizes a unique, creative and avant-garde sensibility. Expressions mostly rely on rhythmic variations, rather than focusing on melodic contours. Additionally the title of the piece is not programmatic; the composer does not intend to imply specific scenes or mood. Instead the title “Ohyŏn (five-strings),” represents the number of strings used and “Tu-ŭm (two notes)” represents the number of notes.

Most of the playing techniques for the right hand involve accessible combinations of plucking and flicking techniques: thumb-index, index-third, third-index-thumb or reverse, index-third-flicking, index-index-double flicking-flicking (1-2, 2-3, 2-1, 3-2, 3-2-1, 1-2-3, 2-3-o, and 2-2-8-o in symbols) and octave plucking including thumb-third and third-thumb (1-3, 3-1) (Figure 42). The *kayagŭm* sound is treated like a percussion instrument where fast passages of two pitches in two different registers occur.



Figure 42. Playing Techniques in “Tuŭmŭl wihan Ohyŏngŭm”


To produce diverse notes with only two pitches, the left handed pressing-releasing technique is used extensively in this piece. In the sections with a slow tempo the left hand is also important in producing the exact pitch with the pressing and releasing technique. *Nonghyŏn* is also expected in section C in order to add flavors of the *kayagŭm* rather than providing conventional *sanjo sigimsae* (typical *sanjo* expression). In some places, including mm.56-59, two fingers of the left hand are needed to produce the exact pitches of two strings simultaneously. This demands extreme concentration of the player. Frequently used contemporary playing techniques such as arpeggios and glissandos are not employed.

The *changgo* contributes to the unique mood of this piece. Since the *kayagŭm* sound itself is sometimes treated like percussion, *changgo* playing emphasizes timbral aspects. To produce diverse timbres, the composer uses different parts of the *changgo* including the body, skin, rim, and center, and different methods of playing with the hand and a stick (Figure 43 and Table 14). As shown in Figure 43, different parts of the *changgo* are used to create an interlocking rhythmic pattern that supports the simple melody line effectively.



Figure 43. *Changgo* in “Tuŭmŭlwiŭhan Ohyŏngŭm”

Table 14. *Changgo* Symbols in “Tuŭmŭl wihan Ohyŏngŭm”

Symbols	Korean term	Description
♪	<i>Pogp'an</i>	strike center of right head with stick
♪	<i>ch'aep'yŏn</i>	strike rim of right head with stick
	<i>puk'p'yŏn</i>	strike left head with hand

The above analysis shows that the characteristics of this period are primarily based on experimental approaches found in the establishment of sectional structure, programmatic titles, diverse thematic development and the creation of a unique mood for each piece. Experimentation with playing techniques of the *kayagŭm* and *changgo* is one of the major contributions of this period.

#### 4.2.3. Quest for a new sound: 1986-2002

Yi Sung-chun's *kayagŭm* compositions of this period reveal another turning point in his compositional style. Yi modified the *kayagŭm* in order to create new forms of musical expression. In this period, his compositions are mostly devoted to a modified *kayagŭm* called the *isipil hyŏngŭm* (21-stringed *kayagŭm*, Figure 44). The 21-*hyŏngŭm* was introduced to the public for the first time on October 23, 1986 as one of the major concert programs of “KBS FM *Kukak Mudae*” (KBS FM Korean traditional music concert) entitled “Sŭmul hanjul Kayagŭm”(21-stringed *kayagŭm*). In this concert, Yi's new compositions for the 21-stringed *kayagŭm* solo and duet and arranged pieces were performed.

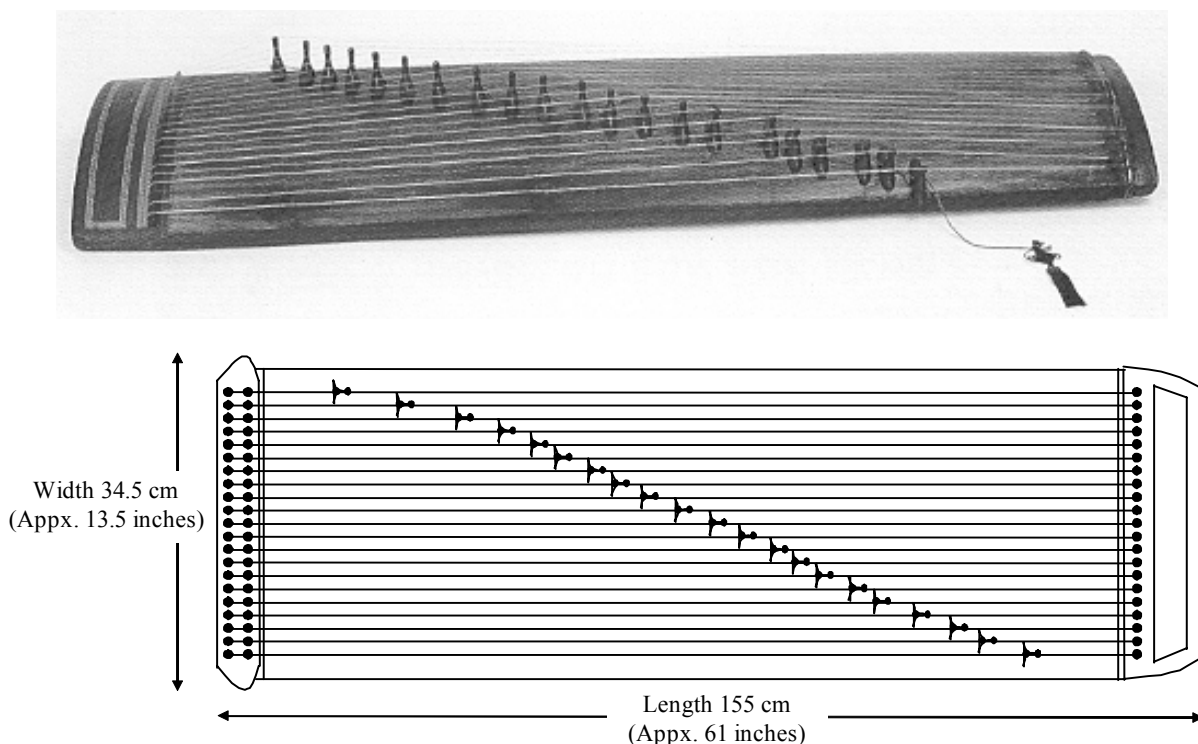


Figure 44. 21-*hyŏngŭm*

On modifying the 21-*hyŏngŭm*, Yi states (1996):

I have been more prone to compose pieces for the kayagŭm than any other instrument throughout my career, not only because there are many kayagŭm players who have a progressive sort of mind but also because the instrument is ideal for playing [contemporary music] with comfort and ease. If I could expand the space of this wonderful instrument, players could enjoy more freedom of artistic expression. I began research on the kayagŭm in the Spring of 1984. . . The kayagŭm had the capacity for more playable strings. 3 strings were added to the lower register and 6 to the upper register, which ultimately shaped a larger playing area. In February 1985, a new 21-string kayagŭm was born. In this modified kayagŭm, three low-ended strings are used for chord harmony and six of the upper strings for melody. I believe that this kayagŭm with its wide range of notes will fulfill the diverse needs and desires of a more complicated world.

In practice, he had a hard time making the new instrument. First of all, he had to deal with the manufacturer, Ko Hŭng-gon, who initially reacted negatively to his idea. But after several consultations Ko finally manufactured the 21-*hyŏngŭm*. Yi was very proud of his new instrument

and believed that this was the instrument which had a modern quality. The second difficulty he encountered was that one might think his 21-*hyŏngŭm* was an imitation of the *kayagŭm* of North Korea. But he rejected the idea stating that his *isipilhyŏngŭm* is a different instrument from the 21-stringed *kayagŭm* of North Korea. Moreover his music was not influenced by the practice of North Korea at all, but it was truly South Korean (personal communication, July 6, 2000). With the success of the 21-*hyŏngŭm*, 17, 18, 22, and 25-stringed *kayagŭm* have appeared in 1986, 1988, 1995 and 2000, respectively, and these have gained currency in modern performance practice. These instruments also gave rise to a new practice, the *kayagŭm* ensemble, in the 1990s. Like his earlier works, Yi's compositions for the 21-*hyŏngŭm* were aimed at expanding the musical repertoire of the *kayagŭm* beyond the standard traditional music repertoire. He wanted to compose music that was challenging to players and, at the same time, enjoyable for audiences. The creation of a new instrument to suit the modern tastes of the audience was one of his main goals. However, he also believed that the composer should lead the audience rather than following the tastes of popular audiences (personal communication, July 6, 2000).

Yi composed numerous *kayagŭm* compositions in diverse types of music including 21-*hyŏngŭm* solo, ensemble with other instruments, *kayagŭm* ensemble, and concerto pieces.<sup>115</sup> For the concert in 1986, he re-arranged Korean popular music, Western classical music pieces, and famous hymnals including "Seoul," "Music box dancer," "Love" for solo, "Love" for 21-*hyŏngŭm* and *tanso* duet, "C. Daquin's *Le Coucou*," "J Shop's *Herz und Mund und Tat und Leben*," "Beethoven Sonata in C# minor Op. 27 No.2. 1<sup>st</sup> Movement," "Hymnal No.221," "Hymnal No. 98," as well as new solo pieces including "Matboki" ("Taste") "Sanjo Ichungju" ("Sanjo Duet") "Pada"("Sea") and "Haebaraki" ("Sunflower"). He also composed a concerto for

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<sup>115</sup> See appendix B for a list of Yi Sung-chun's *kayagŭm shin'gok*.

the *kayagŭm* and orchestra entitled “Prelude for the *kayagŭm* and the Symphony Orchestra” (1986). In this period his interest in ensemble music increased as shown in pieces such as “Pom” (“Spring,” 1988), “Sanjo Ichungju” (“Sanjo Duet,” 1990), “Hamkyŏndo P’unggusori” (“P’unggusori in Hamkyŏngdo for the flute, clarinet, and 21-*hyŏnggŭm*,” 1994), “Ppalgan Ŭmak” (“Stop Light,” 1997), “Sŏng Kŭm-yŏn sanjo chuje-ŭi Hyŏnak Hapju” (“String ensemble based on the melody of Sŏng Kŭm-yŏn *kayagŭm* sanjo,” 1996), “Mindŭlrenŭn Kkach’irŭl Saranghayŏtso” (“Maypie Loved Dandelions,” 1998), “Hamkyŏngdo P’unggusori” (“P’unggu Sori in Hamkyŏngdo for the 21-*hyŏnggŭm*, *taegŭm*, and *haegŭm*,” 1998) and “Mŏn Hunnalŭi Chŏnsŏl” (“Legend of Day’s Ahead,” 1999). In addition to these pieces, his recent compositions for the 21-stringed *kayagŭm* solo pieces include “Owŏlŭi Norae” (“The Song of May,” 1989), “No Chŏn-myŏngŭi Sawŏlŭi Norae-e ŭihan Shisang” (“Shi-sang” based on No Ch’ŏn-myŏng’s Song of April,” 1991), “Ketbŏlt’ŏui Pangge Kumŏngjipdŭl” (“Crabholes in the Black Mudfields,” 1992), “Mikkuraji Nondurŏnge Ppajida” (“Mudfish Falls into a Rice Paddy,” 1993), Suite “Pŏlgŏ Pŏtkin Seoul” (“Naked Seoul,” 1994), “Wŏnkwa Chilsŏn Sai” (“Between A Circle and A Straight Line,” 1995), “Saram sanŭn Iyaki” (“A Story of Our Lives,” 1997), “Na Hana” (“My Universe,” 1997), “Arŭmdaun Sesangŭl wihab sep’yŏnŭi Norae” (“Three Songs for a Beautiful World,” 1997), “Taejiŭi Norae” (“Earth Song,” 2000), “Ttodarun Padaŭi Iyaki” (“Tale of Another Sea,” 2000), “K’ŭn Sanŭn Kip’ŭn Koljjagirŭl P’umnŭndane” (Big Mountains have Deep Valleys,” 2001), and “Kidarim” (“Waiting,” 2001). Most of his later 21-stringed *kayagŭm* solo and ensemble pieces were commissioned by graduates of SNU for their solo recitals and concerts. This fact reveals the significance of the social relationship within the *kugak* community in the production and consumption of *kayagŭm shin’gok*.

The birth of the 21-*hyŏngŭm* brought about significant changes in performance practice. First, the *kayagŭm* repertoire expanded. Secondly, new playing techniques were developed for the new instrument; for example, the left-handed plucking of the melody became the standard for the new instrument. Thirdly, the invention of the 21-*hyŏngŭm* stimulated interest in manufacturing other newly modified *kayagŭm*.<sup>116</sup>

During this period, Yi's *kayagŭm shin'gok* also uses programmatic titles and contents, based on poetic inspiration. Unlike Hwang Byung-ki and other composers, Yi wrote the poems for his compositions. As mentioned earlier, the contents of his compositions including "*pip'an*" (social criticism), "*hwangyŏng*" (environment), "*saenggak hanŭn ŭmak*" (contemplation in music), "*chayŏn*" (natural world) and "*kyohunjŏk naeyong*" (principled contents) (Yi Sung-chun 2001a:3) are also found in his music for the 21-*hyŏngŭm*. During the first half of this period his poems are inspired by nature, including "birds," "sea," "May," and "April." Later works tend to be critical of society, satirizing politics, depicting the dark side of modern society, and campaigning for environmental awareness. His use of poetry and metaphor governs the expression and mood of each piece. For example, to achieve cheerful, strong or soft moods, he draws on his poetic expression of joy, harsh criticism and sympathy. Here, his tendency to search for high art in his music is strongly emphasized. His use of descriptive language for the mood such as "lively," "purely," "lovely," "delightfully" in his musical score is not found in traditional music.

For my analysis of this period, I have chosen "Pada," the first solo piece for the 21-*hyŏngŭm*, and "Mŏnhunnalŭi Chŏnsŏl" as the representative *kayagŭm* ensemble piece.

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<sup>116</sup> See chapter 5 for information about the modified *kayagŭm* (subsection 5.4.).

#### 4.2.3.1. “Pada” (“The Sea,” 1986) for 21-hyŏngŭm and changgo

“Pada” was first performed at the “KBS FM *Kukak Mutae*” (KBS FM Korean traditional music concert) entitled “*Sŭmulhanjul Kayagŭm*” (21-stringed *kayagŭm*) in 1986. Later the piece was re-arranged for the *kayagŭm* ensemble and became a classic for the 21-stringed *kayagŭm*.

“Pada” is based on lyrics which Yi wrote for the piece. “Pada” consists of six sections and each section has its own programmatic sub-title. The piece depicts diverse scenes and sentiments about the sea taken from his own poem. The musical style is quite lyrical and expresses a romantic sentiment. Each section of “Pada” can be taken as an individual piece, with its own title, theme and developmental device. At the same time, sections are connected to each other by a larger structural scheme in terms of tension and relaxation.

Two different tunings are used in “Pada.” The first, second, third, fourth and sixth sections are based on the same tuning system (Figure 45). In the fifth section, the pitches of only two strings are different, string number four (pitch G is raised to pitch A) and string number six (pitch D is raised to pitch E).



Figure 45. Tuning for “Pada”



The tuning of the 21-*hyŏngŭm* is based on the pentatonic scale g-a-c-d-e, which is equivalent to d-e-g-a-b of *kayagŭm sanjo* in terms of intervallic relationships. The availability of more strings allows for the expansion of range to five octaves.

Sections consist of three sub-sections and resemble the Western sonata form. In his compositions, this form is altered by the use of themes with rhythmic, melodic and harmonic variations. Traditional expressions and musical characteristics are retained as the foundation of the piece. This stylistic and idiomatic fusion reflect Yi's new musical idiom. The use of the unusual fingering techniques demonstrates his interest in the development of playing techniques for the *kayagŭm*. His use of chords in the lower register and a splendid melody in the high register shows the result of his long search for new musical expressions, as alluded to in his comment that a "wide range of notes will fulfill the diverse needs and desires of a more complicated world" (Yi Sung-chun 1996).

The piece consists of five sections and each section is divided into sub-sections, as with his earlier compositions. The overall structure of this piece is shown in Table 15. The sections are distinguished by contrasting tempo indications. Far from the *hanbae* temporal scheme of traditional music, the overall temporal structure of this piece is undulating and wave-like. The overall design of the first section shows the strong influence of Western music, particularly its sonata-like form: introduction, development and/or repetition, and recapitulation. The methods used to develop thematic material are different from section to section; however, most of the sections are based on the theme stated in sub-section A.

Table 15. Overall Structure of “Pada”

Section	Titles of sections	Sub-Sections	Meter	Tempo	Expression
I	“T’aeyangüi Nun” (Eyes of the Sun)	A (mm.1-9) Introduction A’ (mm.10-48) Development A’’ (mm.49-59) Repetition and resolution	3/4 6/4 2/4 3/4 2/4	J=52 J.=60 J.=92	“Kop’ge”(Lovely) “Kwehwalhage” (Lively)
II	“Moraesöng” (Sand Castle)	A(mm.1-6) A’(mm.7-27) A’’(mm.28-50)	5/4	J=48	“Aet’dögo Yömulge” (Childlike and or maturely)
III	“Soraüi Norae” (Song of Shell)	A(mm.1-10) A’(mm.11-27) B(mm.28-50)	4/dotted quarter note	J.=63-66 J.=84	“Chülköpgo hüngkyöupge” (Lively and delightfully)
IV	“P’okp’ungüi Öndök” (Stormy Hill)	A(mm.1-35) introduction A’(mm.36-89) development A’’(mm.90-102) repetition and resolution	4/4	J=88 J=92 J=112- 116 J=92 J=116-120 J=92	“Kyöngkwachage” (Lively)
V	“Chönyök Kido” (The Latter Prayer)	A(mm.1-8) introduction A’(mm.9-36) variation and development A’’(mm.37-44) recapitulation Coda (mm.45-48)	4/4	J =60	“Kyönggönhago chönggam it’ge” (Reverence and sentimentally)
VI	“Talkwa Töng’k’urüi Kkum” (Dream for Moon and Tendril)	A(mm.1-10) introduction, exposition B(mm.11-28) development- B’(mm.29-36) repetition and resolution	2/J.	J. =52	“Malgo kkekküt’hage” (Innocently)

The first section, “T’aeyangüi Nun” (“Eyes of the Sun”), begins in a slow tempo after a short introduction (mm.1-9) without *changgo* accompaniment, and this section continues in a moderate tempo. The initial nine measures introduce the thematic motif of the section (mm.1-2) with slight variation. The basic motif of the piece is based on a major second dissonant harmony, which prevails throughout the piece. This motif is developed through variation and is highlighted in the ending phrase.



Figure 46. Motif of “T’aeYangŭi Nun” (“Eyes of the Sun”)

The same melody is repeated or varied in different registers, low and high, which highlights the extended range of the 21-*hyŏngŭm* effectively. Throughout the section, meter changes frequently while the melody is supported by lively rhythmic patterns of the *changgo* drum. In the first section, the whole gamut of the scale is introduced. The whole scale appears again in the ending phrase in arpeggio form, in order to highlight the resonant sound quality of the 21-*hyŏngŭm*.

The second section “Moraesŏng” (“Sand Castle”) has a restrained mood in a slow tempo which creates a contrast with the previous section. The section begins with two measures of the motif (mm.1-2) and its variation (Figure 47). Sub-section A’ is a repetition and variation of this short thematic material. The expressive lyrical sentiment of the melody is produced by emphasizing *yŏŭm* and *nonghyŏn* in this section.



Figure 47. Motif of “Moraesŏng” (“Sand Castle”) and Variation.

The third section, “Soraŭi Norae” (“Song of the Shell”) has a folk-song style and cheerful mood in a 12/8 *chungjungmori* rhythmic pattern (Figure 48). Combinations of dotted quarter notes, quarter notes, eighth notes, and their variations infuse a folk song-like, lively sentiment which prevails through sub-section A. In particular, the 12/8 meter is a primary characteristic of traditional folk music. In the last sub-section, the melodies reach a climax with dynamic tension. Then the slow closing section is reduced to a quiet, single line of melody, which is reminiscent of the ending of *kayagŭm sanjo*. In sub-section A’, the melody of sub-section A is repeated one octave lower. Sub-section B introduces the new melody.

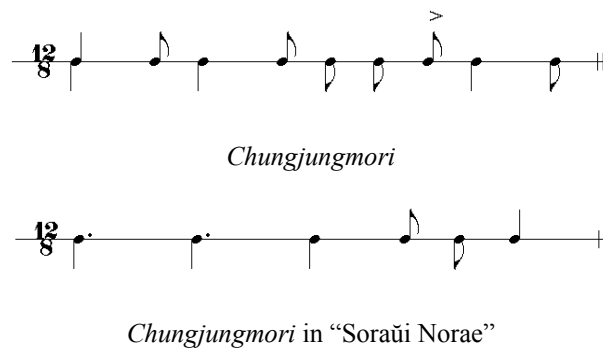


Figure 48. *Chungjungmori* in “Soraŭi Norae”

The fourth section, “P’ogp’ungŭi Ŏndŏk” (“Stormy Hill”), begins with an arpeggio and dissonant chord with *fff* dynamics. The theme is quite descriptive, portraying a storm. This phrase becomes the basic material for the variations in the following sub-sections. A programmatic theme governs the mood of this section, describing the picture of “a hill engulfed by a storm” expressed by fast passages and dissonant chord plucking, scratching and chromatic scales. The theme is repeated and developed with devices including register changes and

rhythmic variations. In the recapitulation, the theme is repeated with variations. The section ends quietly and calmly.

The fifth section, “Chǒ’nyōk Kido” (“Latter prayer”) contrasts with the fourth section in terms of mood and tempo, and brings an extreme level of tension and relaxation. The section begins with a quiet eight measure statement of the theme, reflecting the title “prayer.” The theme includes stereotypical traditional rhythmic features (long and short or vice versa and a dotted quarter note plus an eighth note) but played in a non traditional 4/4 meter. This theme is repeated with melodic variations, along with harmonic variations produced by left handed plucking.

The last section, “Talkwa Tōngk’ulūi Kkum” (“Dream for Moon and Tendril”), begins with four measures played on the *changgo* introducing the basic rhythmic pattern for the section. This rhythmic material is repeated in the *kayagŭm* melody as well. In this section ascending and descending motion with fast passages in a high register suggests a cheerful mood while showcasing the player’s technical mastery. A loud and rich texture is created by simultaneously playing four-note arpeggios, octave picking and *changgo* rhythm. The ending phrase recalls the *tutti* ending of a symphony orchestra.




In addition to the *kayagŭm sanjo* playing techniques, many contemporary playing techniques are employed in this piece including arpeggios, glissandi, trills, chromatic scales, and two-handed plucking. In particular, the continuous flicking in the right hand, contrasts with the traditional *kayagŭm* playing techniques used in the first and fifth sections.

Besides these contemporary playing techniques, traditional *nonghyōn* are also considered important in two sections of this piece. In slow sections or phrases, *nonghyōn* is most strongly stressed (e.g., second and fifth sections), compared to sections or passages with a fast tempo (e.g., first and fourth sections). Some fast passages require unusual fingerings for the *kayagŭm*

player. In particular, the chromatic progressions which are produced by the press and release techniques of the left hand require more attention from the player. Here, the significance of the left hand for the 21-*hyŏngŭm* should be mentioned. The left hand is usually responsible for manipulating pitch, *nonghyŏn*, and picking a harmonic chord, but in compositions for the 21-*hyŏngŭm* the left hand actively participates in playing the melody in conjunction with the right hand. If the melody is also played by the left hand, *nonghyŏn* cannot be made at the same time, a technique that makes the music melody-centered. This explains the different focus of music written for modified *kayagŭm* as compared to that of the standard *kayagŭm*. As a result, changes in the musical instrument change the musical aesthetic.

The *changgo* is equally important to the *kayagŭm* in this piece; the melodic line of the *kayagŭm* is interwoven with the rhythm of the *changgo*. In “Pada” *changgo* does not provide the rhythmic pattern; rather it provides rhythmic features that differ measure by measure or phrase by phrase. Playing different parts of the drum to produce diverse timbres is another important aspect as shown in table 16.

Table 16. *Changgo* Symbols in “Pada”

Symbols	Description
	strike the center of the right side head.
	strike the rim of the right side head.
	Play on the body of the <i>changgo</i>

Only in the sixth section does the *changgo* provide a rhythmic pattern, with a sharp accent on every sixth beat. This accent is a commonly used technique in accompanying traditional folk music in *sanjo* and *p'ansori*. In traditional folk music, the accent is placed on the ninth beat of a twelve-measure pattern.

#### **4.2.3.2. “Mŏn Hunnalŭi Chŏnsŏl - Hwankyŏng Ŭmak 2” (“Legend of Days Ahead - Environmental Music 2,” 1999) for Kayagŭm Ensemble**

“Mŏn Hunnalŭi Chŏnsŏl” is Yi’s first *kayagŭm* ensemble piece for four *kayagŭm* including a 21-*hyŏngŭm*, two 12-*hyŏn sanjo kayagŭm* and a *so-kayagŭm* (small *kayagŭm*). The piece was commissioned and premiered by the *kayagŭm* ensemble “Sagye” for their debut concert (1999). The piece demonstrates Yi’s interest in expanding the musical language. First, he includes newly invented *kayagŭm*. Second, he composes for the *kayagŭm* ensemble consisting of various types of *kayagŭm*. In this piece, the center of the ensemble is the 21-*hyŏngŭm* which usually introduces a theme and the main melody. “Mŏn Hunnalŭi Chŏnsŏl” consists of three sections, each of which has its own programmatic title. As in his other pieces, the music is based on the poem that he wrote himself. In the poem, he articulates the importance of nature and the environment in which we live:

1. ‘Under the sky’  
All of creation is under the sky  
Under the sky there is air  
Life is born and dies with air
2. ‘Sunset afterglow flowing on a lake’  
When the sun sets on the horizon  
The serene lake is flooded with red light  
The little ducklings who closely follow their mother’s tail  
Sing a song of rest and peace

### 3. ‘Samsu kapsan Mõru Tarae’

The land right beneath Korea’s divine Mount Paekdu, Samsu Kapsan<sup>117</sup>

There is dirt, its wild grapes and cotton balls spread everywhere

Nature is the great gift of God, that could never be expressed with words  
(English in original, “Sagye” CD linear notes, 2001)

In this piece, the composer uses three different types of *kayagŭm* and each of these uses different tunings which are based on the pentatonic scale. The *so-kayagŭm* is introduced first in the piece, its tuning fixed at quite a high range. The tuning of the two *sanjo kayagŭm* is also unconventional. Figure 48 shows the three tuning systems.

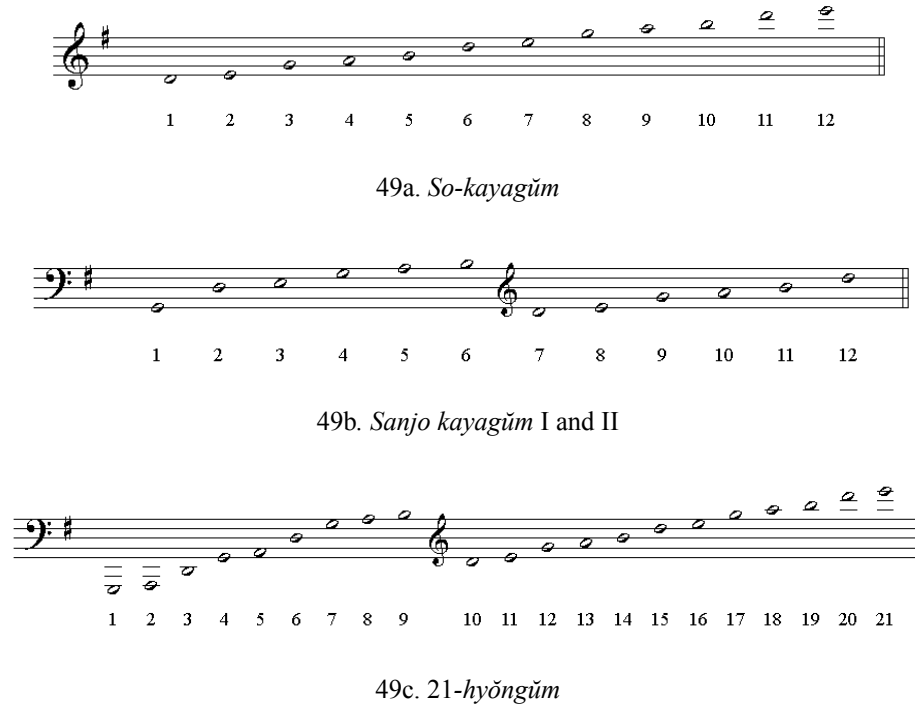


Figure 49. Tuning for “Mõn Hunnalŭi Chõnsõl”

<sup>117</sup> Legendary mountains in Korea.



Like his other pieces, the three sections have different melodic materials and do not relate closely to each other. In terms of tempo and mood, the first and third sections are fast and lively while the second section is slower and lyrical. The first section is divided into four sub-sections and the other two sections are divided into three sub-sections. Table 17 shows the overall structure of the piece.

Table 17. Overall Structure of “Mǒn Hunnalüi Chǒnsǒl”

Section	Titles of sections	Sub-sections	Meter	Tempo	Expression
I	“Hanül Araeesǒ” (Under the Sky)	A (mm.1-33) B (mm.33-45 ) C (mm.46-57 ) A’ (mm.58-80)	4/4	J=92 J=63 J=92	“Kyǒngkwehage” (Lively)
II	“Noüle Hürünün Hosu” (Sunset Afterglow Flowing on a Lake)	A (mm1-20) Introduction B (mm.21-44) Repetition C (mm.45-48) Ending	3/4	J=66 J=112 J=60	“Choyonghage” (Calmly)
III	“Samsu Kapsan Mǒru Tarae” (Wild Flutes of Samsu Kapsan Mountain)	A (mm.1- 52) B (mm.53-74) C (mm.75-92)	2/dotted quarter	J.=76 J=72 J.=80	“Kwaehalhage” (Lively)

The first section begins with a lively mood in a medium-fast tempo. The section is divided into four sub-sections. Sub-section A begins with a lively melody played on the 21-*hyǒngŭm*. The theme is repeated with minor variations on the *so-kayagŭm* in a high register, and on the two *sanjo kayagŭm* in a middle register (Figure 50). The theme is performed by one *kayagŭm* part while the other parts produce harmonic support and heterophony. The theme is sometimes played in full-scale *tutti* to enhance the texture of music. In figures 50-52, the first line is for *so-*

*kayagŭm*, the second and third lines are for *sanjo kayagŭm* I and II, and the fourth and fifth lines are two hands for 21-*hyŏngŭm*.



50a. m.5



50b. m.15



50c. mm.23-24

Figure 50. A Theme and Variations in “Hanül Aresǒ”(“Under the Sky”)

Sub-section B begins with a short introductory phrase on the *21-hyǒngŭm* in a slower tempo. This short phrase takes the role of a bridge between the first and second theme. Yi borrows the theme from Manuel Infante’s piano piece, “Danses Andalouses.” This bridge phrase hints at the second theme by using chromatic scales. The new theme is introduced in m.39. In the second theme, the melody is also expressed through the dialogue of the four *kayagŭm*, usually the *so-kayagŭm* in a high register and the *21-hyǒngŭm* in a low register. Sub-section C resumes a lively mood in a fast tempo, centered on the *21-hyǒngŭm* melody. Here the *21-hyǒngŭm* melody is characterized by large leaps between two notes, continuous ascending and descending progression, and three-octave arpeggios. In sub-section A’, the first theme is again played by the *so-kayagŭm* and repeated and developed in different registers. At the final phrase, the theme appears again with a *tutti* of three *kayagŭm* and the piece ends with a descending melody encompassing three octaves.

The second section moves into a slow and expressive lyrical melody, beginning with a 21-*hyŏngŭm* solo *arpeggio*. As the title “Sunset Afterglow Flowing on a Lake” suggests, the melody and the mood of the second section are quite lyrical, as in his earlier compositions (Figure 51). The section employs 3/4 meter, which is reminiscent of traditional music while the other two sections employ duple meter. Rhythmically, three beats are also divided into ♩ + ♪ as in traditional music. The section employs a sonata-like structure including three sub-sections of introduction, development and recapitulation, which are also commonly found in his earlier pieces. In sub-section A the theme is introduced by the 21-*hyŏngŭm* solo and *yŏŭm* are emphasized. In sub-section B, the new melody is introduced and later, the first theme appears in m.36, which is developed and supported by the melody introduced in sub-section B. Sub-section C is a short recapitulation. The piece ends quietly in *pp*.



Figure 51. Theme of “Noŭle Hŭrŭnun Hosu” (“Sunset Afterglow Flowing on a Lake”)

The third section moves back to a lively mood in a fast tempo. The melody emphasizes the splendid sound quality of the 21-*hyŏngŭm*. In sub-section A the theme is introduced by the 21-*hyŏngŭm* and developed. The theme is repeated by the other *kayagŭm*. Later, the *so-kayagŭm* performs the melody in a high register. While the fast ascending and descending melody of the 21-*hyŏngŭm* displays the mastery of skills in expressing a lively mood, the other *kayagŭm* support the melody. In this section, dynamic changes are important, and dynamic expression shows dramatic contrasts in ranges *p-mp-mf-f-ff-fff-sff*. The melody is developed through the dialogue of the four *kayagŭm* or *tutti* unison in different registers. Diverse *kayagŭm* instruments are effectively used in this piece, especially to expand the soundscape. Within an exclusively *kayagŭm* ensemble, the musical texture becomes rich, encompassing three octaves as ten individual strings resonate at the same time (m.88-90) in *fff* loudness (Figure 52). At the end of the piece in m.92, a non-melodic percussion sound effect is employed, produced by hitting the wooden part of the head of the *kayagŭm* with the palm of the hand. This brings a strong contemporary sensibility to the piece (Figure 52).

The musical score is written for four staves, likely representing two Kayagŭm instruments. The first system (measures 87-92) shows a dense texture with many sixteenth and thirty-second notes. The second system (measures 93-98) shows a more sparse texture with longer notes and rests. The score includes dynamic markings such as *ff*, *sf*, and *sfz*. Hand indications (L.H. and R.H.) are present. A Korean instruction '(좌단을 손바닥으로 칠것)' is written at the bottom of the second system.

mm. 87-92

Figure 52. Rich Texture of *Kayagŭm* Ensemble

In this period, Yi's use of his own innovative playing techniques became firmly established. Many of these techniques became part of a common language for new *kayagŭm* music. Newly innovated playing techniques include prolonging a sound with an open string without stopping as found in mm. 66-67, 70, 73-74 of section III, and tapping on wood using the palm of the hand.

Other contemporary zither techniques including two-handed plucking in chord and broken chord harmony, two-handed alternative melody plucking, staccato, tremolo, arpeggio and chromatic scale playing are also found in this piece.

Throughout his musical life, Yi created a new musical language for the *kayagŭm*. His philosophy toward development of *kugak* and his search for high art music were accomplished through the adaptation of Western musical compositional techniques based on his own interpretation of tradition. Yi Sung-chun contributed to the development of *kayagŭm shin'gok* by introducing the 21-*hyŏngŭm*.

## 5. PERFORMANCE OF KAYAGŬM SHIN'GOK

Performance of *kayagŭm shin'gok* has been the subject of much controversy and debate in recent years. This chapter will focus on four aspects of contemporary *kayagŭm shin'gok* practice including patronage, training and careers of musicians, concert presentation and repertoire, and the use of modified *kayagŭm*. Discussion will focus on the ways in which these aspects have affected the production and performance of *kayagŭm shin'gok*. In this chapter, the ways in which *kayagŭm shin'gok* has been supported, represented, and legitimitised by cultural institutions, promoters, performers and critics in modern South Korea will be examined. I will address the following questions: why has this new genre been supported by cultural institutions? Why have careers of the modern musicians been centered on performing *shin'gok* over *kayagŭm sanjo*? Why is this new genre of music performed in such a manner? Why have newly modified instruments been introduced and appreciated? What is the relationship between new instruments and aesthetics?

### 5.1. PATRONAGE

#### 5.1.1. Government support

Governmental sponsorship of *chŏnt'ong ŭmak* (traditional music) is a visible and concrete way in which the government seeks to promote national coherence (Rockwell 1974b). The



*Inganmunhwajae* (human national assets) policy was established during the 1960s and received intense governmental attention and support. During this period, sponsorship of the arts became more diversified through cultural and educational institutions. Cultural institutions including government institutions, public broadcasting systems (television and radio) and schools have assumed significant roles in promoting *kayagŭm shin'gok*.

NCKTPA, KBS FM (Korea Broadcasting System), *kugak* FM, and the *han'guk mun'hwa yesul chinhŭngwŏn* (Korean Culture and Arts Foundation), among others, regularly support *kayagŭm* concerts and occasionally *kayagŭm* music is performed at government functions.<sup>118</sup> The “97 *Kayagŭm* History Festival,” examined in the following section, is an example of a big event which was supported and promoted by NCKTPA.

#### 5.1.1.1. NCKTPA

In Sŏch'o-dong, the area where the middle class and bourgeois Seoul residents live, there is a group of grand modern buildings that stand in front of the beautiful *kwanak* mountains. Built less than 20 years ago, these buildings are called *Yesulŭi Chŏndang* (Center for the Arts) where opera, art music, ballet, theater and art exhibitions are presented. NCKTPA is a part of the Center for the Arts, and consists of two concert halls, a museum, researchers' offices and rehearsal rooms. NCKTPA positioned at the end of this music and art building complex, in a relatively marginalized position from the center of “The Center for the Arts,” metaphorically symbolizes

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<sup>118</sup> KBS FM's “FM *kugak mudae*” is a special concert program where 21- and 25-stringed *kayagŭm* music was introduced. FM broadcasting systems including KBS FM and *Kugak* FM also broadcast *kayagŭm shin'gok*. Few programs broadcast live concerts and recordings of *shin'gok*.

the place of Korean traditional music in contemporary Korea.<sup>119</sup> The appearance of the building resembles the Suwŏn castle located in Suwŏn, a city south of Seoul. The signboard of NCKTPA is modeled after the *taegŭm*, a long transverse flute. Three buildings with splendid façades surround an open area resembling the traditional *madang*, a spacious area in a garden of an old house. The NCKTPA moved to its current location in 1987. The initial move saw the opening of the *umyŏndang*, a small concert hall with six hundred seats and two major concert halls. The other main concert hall *yeakdang*, a large concert hall with eight hundreds seats, was opened in 1997. The architecture of the buildings as well as the interiors of these concert halls bear the images of traditional artifacts. The small concert hall has ample stage space and is well-equipped with state-of-the-art sound, video, lighting, acoustics, and comfortable audience seats. Various *kugak* concerts are held in these two concert halls, and usually solo concerts are held in the small concert hall. The *umyŏndang* theater is quite popular among *kugak* musicians. The concert halls are usually booked for in-home productions, cultural events, government ceremonial functions, and independent performing groups and individuals.

A successor of *Yiwangjik aakpu* in the early 20<sup>th</sup> century, today NCKTPA is part of a government organization, the *munhwa kwankwang-pu* (the Ministry of Culture and Tourism). The major roles of the center are preservation, research, education, transmission and the propagation of traditional music and dance on a global scale.<sup>120</sup> Individual departments are devoted to concert hall management, stage management, administration, promotion and

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<sup>119</sup> There has been much criticism of the general facilities. Many complain that the sound facilities and design of the concert halls at NCKTPA are much lower quality than the Center for the Arts. In 2003, however, the small concert hall (*umyŏndang*) of NCKTPA was renovated.

<sup>120</sup> NCKTPA opened a museum of traditional musical instruments to the general public and created a radio station called *kugak pangsong* (Korean Traditional Music FM Broadcast that broadcasts exclusively Korean traditional music (<http://www.ncktpa.go.kr>)).

publicity. The *changak-kwa* (the Department of Publicity) of the center oversees the planning and management of many concerts, publicity and public relations.

Tickets are sold through ticket agents and the ticket offices at concert halls. However, attendance at most *kayagŭm* concerts is by invitation only (*chŏnsŏk ch'odae*) or is free of charge (*chŏnsŏk muryo*). Concerts are usually publicized by distributing flyers and placing large posters in public spaces including restaurants, tea houses, coffee-shops, foyers of other concert halls, book centers and sometimes billboards. Large-scale publicity devices include using “*podocharyo*” (press releases), that are distributed about a month in advance of the concert to magazines and newspapers. Generally the press release details the title, significance, occasion and location of the concert, profile of performer(s), composer(s), and descriptive notes on the repertoire. Nowadays, concert schedules and information are accessible on major *kugak* websites.<sup>121</sup> Compared to daily piano recitals, Western classical music orchestra concerts, and popular music concerts, *kayagŭm* performances generate great press recognition and publicity as they are relatively scarce. According to Kim Myŏng-sŏk, concert manager and administrator of the center, more audience exposure to information about the concerts results in higher attendance and press releases are the most effective means to achieve that goal (personal communication, July 28, 1998). Musicians are interviewed in magazines, newspapers, and relevant websites before the concerts. This publicity also helps enhance the profile and reputation of the performers.

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<sup>121</sup> Most institutions in Korea now engage with websites including NCKTPA (<http://www.ncktpa.go.kr/>), *kugak* FM, and universities, orchestras, ensemble groups as well as solo performers. Besides these institutions, specialized websites on Korean music including [www.kukak.co.kr](http://www.kukak.co.kr) also publicize news, reviews, articles, newly released CD and concert schedules. *Kugak* concerts are publicized effectively through these internet websites.

The center supports two major concert series, ‘*Hwayo Sangsöl*’ (regular performances on Tuesday nights) and ‘*Mokyo Sangsöl*’ (regular performances on Thursday nights). These regular concerts are usually held every week and showcase diverse genres of traditional performing arts including music and dance. The ‘*hwayo sangsöl*’ series presents traditional genres (Figure 53) while the ‘*mokyo sangsöl*’ series presents new music and mostly features young musicians (Figure 54). The center invites individual performers or groups, including established performers who have their concerts through these concert series. The center supports concert preparation including printing pamphlets and promotion of the concert. The following section discusses the ways in which *kayagŭm shin’gok* is supported by the center and at the same time legitimized as a “neo-traditional” Korean music genre.



Figure 53. “*Hwayo Sangsöl Kongyŏn*” Program Cover (Yi Hyo-bun *P’ung’nyu Kayagŭm* Concert)



Figure 54. “*Mokyo Sangsöl Kongyŏn*” Program Cover (Ch’oe Jin Solo 21-*Hyŏngŭm* Concert)

#### 5.1.1.2. “97 Kayagŭm History Festival”

The “97 *Kayagŭm Yŏksa Ch’ukje*” (97 *Kayagŭm* History Festival) was held during 12-16 May, 1997 at the *Yeak-dang*. The event was supported and promoted by the Center, and exemplifies the ways in which *kayagŭm shin’gok* is presented and promoted by the most prestigious national cultural institution. The festival was publicized through the mass media including TV, radio, newspapers, music magazines. The festival was one of the main events of the year among *kugak* concerts.<sup>122</sup> The promotional statement explains the purpose of the festival:

The ’97 *Kayagŭm* History Festival is a specially planned program of the *kungnip kugakwŏn* held in the lively month of May. As the first festival of its kind, it is a

<sup>122</sup>Beginning with “*Kayagŭm* History Festival,” similarly organized “history festivals” were presented every year by the NCKTPA featuring other instruments including *kŏmungo*, *haegŭm* and *taegŭm*.

special place for contemplating the world of contemporary *kayagŭm* compositions with performances by about seventy *kayagŭm* players over five days. We invite you to these meaningful performances where you can look retrospectively at the trends of the world of contemporary *kayagŭm* compositions which have inherited the sound of a thousand years of the *kayagŭm* (concert program notes).

As indicated in the title of the concert, the main purpose of the festival was to “look retrospectively at” the “history of *kayagŭm*.” The concept of “tradition” is involved in the phrase “inherited the sound of a thousand years.” *Kayagŭm shin'gok* is seen as a successor of traditional *kayagŭm* music and these modern compositions are deemed to be creating a new history of the *kayagŭm*.

The program was initially planned by the Center, but many leading *kayagŭm* players were subsequently involved in determining “representative pieces,” “representative composers of the period” and “representative players” (personal communication with Lee Chae-suk). The four days of concerts focused on *kayagŭm* solo compositions of four decades, from the 1960s to the 1990s, and featured pieces by Hwang Byung-ki, Yi Sung-chun and others. The highlight of the Festival was the final evening concert entitled “*Saeroun ūmhyangŭi kayagŭm hapjugok*” (“compositions for *kayagŭm* ensemble toward a new sound”). Table 18 shows the program of the Festival.

Table 18. “’97 *Kayagŭm* History Festival” Program (continued)

Title/Date	Composer	Composition (year)	Performer(s) (Occupation)	<i>Kayagŭm</i> used
60s <i>kayagŭm</i> <i>chagp'um</i> (compositions) May 12, 1997	Hwang Byung-ki	“Sup” (1963)	Hwang Byung-ki (Professor)	12-stringed <i>kayagŭm</i>
	Yi Sung-chun	“Norit’ŏ” (1966)	Lee Chae-suk (Professor)	12-stringed <i>kayagŭm</i>

70s <i>kayagŭm</i> <i>chagp'um</i> (compositions)  May 13	Kim Yong-jin	“Kayago Tokchugok che Ilpŏn” (1968)	Kim Nam-sun (Professor)	12-stringed <i>kayagŭm</i>
	Sŏng Kŭm-yŏn	“Hŭng” (1969)	Yi Kyŏng-ja (Professor)	15-stringed <i>kayagŭm</i>
	Kim Ki-su	“Hyang’nan” (1969)	Chŏng Hae-im (Professor)	12-stringed <i>kayagŭm</i>
	Yi Hae-sik	“Hŭkdam” (1969)	Min Mi-ran (Professor)	12-stringed <i>kayagŭm</i>
	Paek Pyŏng-dong	“Shin Pyŏlgok” (1972)	Paek Hye-suk (Professor)	12-stringed <i>kayagŭm</i>
	Yi Chŏng-gu	“Kyuwŏn” (1974)	Pak Hyŏn-suk (Professor)	12-stringed <i>kayagŭm</i>
	Yi Sung-chun	“Tuŭmŭl wihan Ohyŏnggŭm” (1976)	An Hye-ran (Instructor)	12-stringed <i>kayagŭm</i>
	Ch’oi Pyŏng-ch’ŏl	“Chŏnnŭnŭsa” (1978)	Kim Chŏl-jin (Professor)	12-stringed <i>kayagŭm</i>
	Na In-yong	“Yong” (1979)	Yu Yŏn-suk (NCKTPA member)	12-stringed <i>kayagŭm</i>
	Hwang Byung-ki	“Yŏngmok”( 1979)	Kim Chŏng-ja (Professor)	12-stringed <i>kayagŭm</i>
80s <i>kayagŭm</i> <i>chagp'um</i> (compositions)  May 14	Chŏn In-p’yŏng	“Nopigom” (81)	Yi Chŏng-hyŏn (Instructor)	12-stringed <i>kayagŭm</i>
	Kim Yŏng-jae	“Chunjŏp Mugok” (82)	Sŏng Ae-sun (Professor)	12-stringed <i>kayagŭm</i>
	Paek Tae-ung	“17-hyŏngŭmŭl wihan Cchalbŭm <i>sanjo</i> ”(82)	Kim Hae-suk (Professor)	17-stringed <i>kayagŭm</i>
	Hwang Ŭi-jong	“Ch’ŏngsan” (83)	Yi Hyo-bun (Professor)	12-stringed <i>kayagŭm</i>
	Hwang Byung-ki	“Pamŭi Sori” (85)	Kwak Ŭn-a (Professor)	12-stringed <i>kayagŭm</i>
	Paek Sŏng-gi	“Moddŭnŭn Sorie ŭihan Pyŏnjugok” (87)	Ch’ae Sŏng-hŭi (NCKTPA member)	12-stringed <i>kayagŭm</i>
	Yi Sung-chun	“Owŏl ŭi Norae” (89)	Han Chin (Professor)	12-stringed <i>kayagŭm</i>
90s <i>kayagŭm</i> <i>chagp'um</i> (compositions)  May 15	Yi Sang-kyu	“Sŏlmu”(90)	Kyŏng Tŭk-ae (Orchestra member)	12-stringed <i>kayagŭm</i>
	Choi Chae-ryun	“Kohae III” (91)	Sŏng Shim-on (Professor)	12-stringed <i>kayagŭm</i>
	Pak Il-hun	“Kŭmbing”(91)	Sŏ Wŏn-sŏk (Professor)	12-stringed <i>kayagŭm</i>
	Yi Sung-chun	“Pŏlgŏbŏtkin Seoul” (94)	Yi Chi-yŏng (Professor)	21-stringed <i>kayagŭm</i>
	Pak Pŏm-hum	“22-hyŏn <i>Kayagŭm</i> -ŭl wihan Sae <i>sanjo</i> ” (95)	Kim Il-ryun (Professor)	22-stringed <i>kayagŭm</i>
	Hwang Byung-ki	“Talha nop’igom” (95)	Chi Ae-ri (Instructor)	17-stringed <i>kayagŭm</i>
<i>Saeroun ŭmhyang-ŭi kayagŭm hapjugok</i> ( <i>Kayagŭm</i> ensemble for	Ch’oi Chae-ryun (newly commissioned)	Sedaeŭi Chŏngak <i>Kayagŭm</i> ŭl wihan “Chŏnnyŏn Manse” (97)	NCKTPA Members	Three Chŏngak <i>kayagŭm</i>
	Hwang Ŭi-jong (newly commissioned)	“Arirang Chujeeŭihan 18-hyŏn, 22-hyŏn <i>Kayagŭm</i> Ichung-ju (97)	Pusan City Korean Music Orchestra Members	18, 22-stringed <i>kayagŭm</i>

new musical sound)  May 16	Yi Sung-chun	<i>Kayagŭm</i> Hapjugok “Pada”(87)	Tong Asia Kŭm Kyoryuhoe Members	21-stringed <i>kayagŭm</i> solo and <i>sanjo</i> <i>kayagŭm</i> ensemble
	Kim Sŭng-gŭn (newly commissioned)	Naedaeŭi <i>kayagŭm</i> ŭl wihan “Yŏŭm V” (97)	Hanguk Ŭmak Paljŏn Yŏnguhoe Members	Four 12- stringed <i>kayagŭm</i>
	Chŏn Sun-hŭi (newly commissioned)	<i>Kayagŭm</i> Hapjugok “Pŏm” (97)	Kyŏnggi State <i>Kugak</i> Orchestra Members	High pitched, <i>sanjo</i> and bass <i>kayagŭm</i>
	Paek Tae-ung (newly commissioned)	“Pomŭi Rhythm” (97)	Seoul Saeul <i>Kayagŭm</i> Samchungjudan	High, middle pitched and bass <i>kayagŭm</i>

The program was divided into five sub-categories. The representative pieces of each decade were carefully chosen and they included some pieces that are no longer performed today. By comparing the pieces played on each successive night the audiences could trace the history of *kayagŭm shin'gok*. It is worth noting that *kayagŭm* compositions of Hwang Byung-ki and Yi Sung-chun were featured in each decade and this indicates that their compositions are now considered canonical by peer musicians.

The allegorised design of the concert program showed a hand in playing motion on the *kayagŭm* with the universe in the backdrop. This computer generated image alludes to the enduring presence of the *kayagŭm* in infinite historical space. Furthermore the allusion to the universe implied the depth to which *kayagŭm* is rooted in Korean culture and music history (Figure 55).



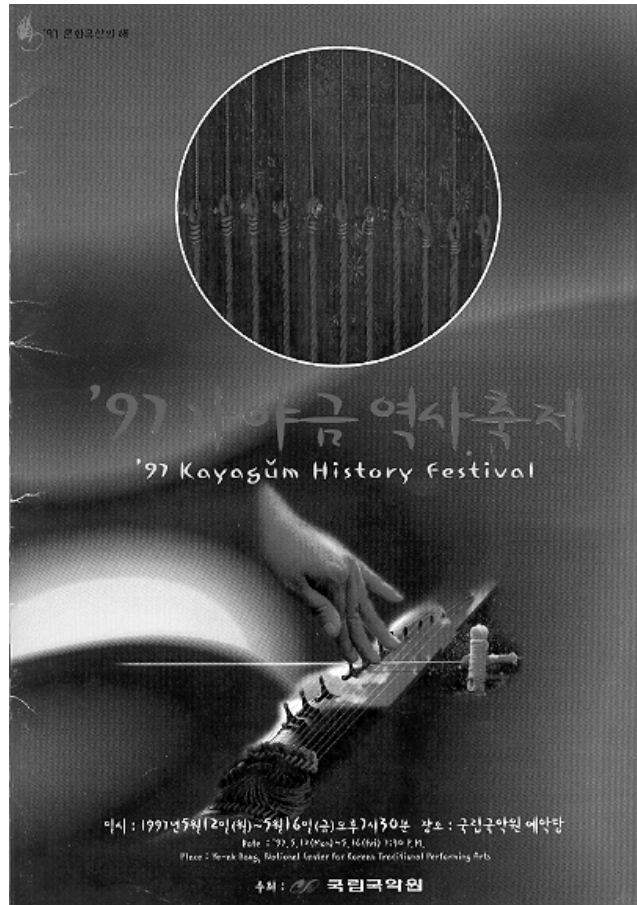


Figure 55. “’97 Kayagŭm History Festival” Program Cover

The festival was criticized in the press mostly for the disinterest shown by the general public. For most of the concerts, audience attendance filled less than half of the concert hall. Many of the audience seats were occupied by the uniformed students of *kugak* high schools or students of their teacher who performed on the stage. The concert was seen merely as a one-time government event to provide a stage for the performers (Yi Hŭi-jŏng 1997a). On a more positive note, however, the meaning of the festival was applauded by the Center and critics. Critic Yi In-wŏn (1997) made four observations. Firstly, the festival was the first *kayagŭm shin’gok* performance that included representative pieces from the 1960s to the 1990s. Secondly, six new compositions for the *kayagŭm* ensemble were performed in this festival. Thirdly, numerous

*kayagŭm* performers who are actively performing today participated in the festival. Finally, and most importantly, NCKTPA appears to be striking a balance between promoting *chŏnt'ong* and *ch'angjak* genres. The critique hints at a few notable points. Firstly it suggests that *kayagŭm shin'gok* is firmly embedded in the national cultural sphere. Secondly it illustrates the strong position of *kayagŭm* ensemble music today. Thirdly it emphasizes the significance of the role of the *kayagŭm* player in *shin'gok* performance. And finally, the *ch'angjak* genre has become a serious part of *kugak*.

Legitimising *kayagŭm shin'gok* through the Festival can be interpreted as an endeavor by NCKTPA to establish *kayagŭm shin'gok* as part of Korean national culture. In the program notes for the Festival, NCKTPA emphasizes that the entire program was sponsored by the government. The term “history” in the event title implies that *kayagŭm shin'gok*, advertised as modernized traditional music, is considered to be a part of *kayagŭm* music history. Further, *kayagŭm shin'gok* now belongs under the rubric of *kugak*. Through strong support from this officially sanctioned cultural institution, *kayagŭm* players are promised a space to perform in the future, and for *kayagŭm shin'gok* to be composed, performed, and heard in public.

### **5.1.2. Commissions**

Commissioning a new *kayagŭm* piece from a composer has become one of the most significant ways of keeping this genre dynamic. Commissioning began with the great musician Lee Chae-suk in 1964. From the outset, expanding the repertoire and inventing new playing techniques were exemplified by the musical partnership between composer Yi Sung-chun and performer Lee Chae-suk. Commissioning a composer to premiere a new piece has become the central mechanism for the production of new *kayagŭm shin'gok*. For the player, *kayagŭm shin'gok*

promises new repertoire for their concert programming. For the composer, the commission becomes the motivation for writing new music for the *kayagŭm*, and it also helps to sustain his career as a composer.

Kim Yŏng-man states the relationship between commissioning and how it affects the production of new compositions.

In order to hold a solo recital the individual performer has to bear a heavy financial burden, including the rental fee of the venue and printing costs of the programs. Except for a few famous composers who command substantial composing fees, this is too great a burden to bear. Hence, many performers choose to take the easy way out by performing existing traditional music rather than going through the difficult process of creating original music. Such conditions undermine the young composer's creative spirit. But if musical organizations and performers actively commission and perform new pieces, and if the broadcast media makes full use of original Korean classical music, the creative spirit would be revived (English in original) (1993:23).

As Kim states, commissioning leading composers to create a new piece can be a burden for a player.<sup>123</sup> Further, premiering a piece by a famous composer can offer the player clear advantages. Players benefit if the piece becomes widely known. A player may participate in recording sessions of the piece and have more chances to be exposed in the mass media. Audiences and fellow musicians will associate the piece with that particular performer.

Commissioning reflects a collaborative relationship between composers and performers. As briefly mentioned in chapter 4, the relationship between Yi Sung-chun and Lee Chae-suk is a well-known example. During the 1960s, 1970s, and 1980s, most of the *kayagŭm shin'gok* pieces of Yi Sung-chun were premiered by Lee Chae-suk, and Yi's recent *kayagŭm shin'gok* were commissioned and premiered by Lee's students. Yi Sung-chun has frequently spoken in private

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<sup>123</sup> An honorarium for the commission of a new composition varies. The average commission fee is between 100-200 *man-wŏn* (approximately 1200-2400 U.S. dollars) according to my personal communication with several *kayagŭm* players during my fieldwork in 1999-2003.

and public conversations that his *kayagŭm shin'gok* should be credited to professors Lee Chae-suk and Kim Chŏng-ja. Recent coupling of famous composers and players demonstrates that commissioning might be favorable to performers and has become one of the major way of promote the production of *kayagŭm shin'gok*. Composers may prefer particular player(s) and offer them a chance to premiere a new composition. A recent example is the performance of “Sae *Sanjo*” (New *Sanjo*), a widely known composition by the famous composer and conductor Pak Pŏm-hun, by Kim Il-ryun. By performing “Sae *Sanjo*” on national and international concert stages, Kim Il-ryun has become one of the most well-known solo *kayagŭm* performers of her generation.

## 5.2. TRAINING AND CAREERS OF MUSICIANS

Examining the lives, training and careers of musicians of *kayagŭm* and their relations to music and performance are important since they are the main agents in practicing and maintaining this new musical genre. It has also become an important musical source for enriching concert programs. The music is well-staged, with sophisticated state-of-the-art technology, and played by well-educated professionals. Contrary to the unprivileged social status of musicians of early 20<sup>th</sup> century, *kugak* players in contemporary Korea now enjoy a relatively exalted social position. The change in social status of musicians owes much to the modern educational system. Owing to their education, musicians in contemporary Korea are viewed as professionals and social elite rather than lowly entertainers. Negative images and social preconceptions of the *kayagŭm* and *kugak* and their historical association with *kisaeng* (female entertainers) had frequently led women to hesitate in majoring in traditional music. Today, *kugak* is seen as a positive career

field for women as shown by the majority of *kayagŭm* players and students being women. *Kayagŭm shin'gok* is helping to distinguish modern players from the past generation of *kugakin*, according them recognition as a modern elite as opposed to lowly entertainers. With the increasing number of institutions and practitioners of *kayagŭm*, *kayagŭm shin'gok* can be seen as an apparatus to achieve modernity.

### 5.2.1. Education

The modern school system has helped to raise the status of musicians and changed the system of transmission of *kayagŭm* music. As discussed in chapter 2, music traditionally was taught by rote based on a lineage-based system. Institutionalization of traditional music has expanded the number of trained *kayagŭm* players each year and this has had a direct effect on the competitive environment among professional *kayagŭm* musicians. Conventional transmission methods in traditional society have gradually been replaced by the modernized school system. This institutionalization of traditional music stimulated the increase in the number of practitioners by offering them career opportunities after graduation.

In present-day South Korea, it is practically impossible to major in *yangak* and *kugak* without financial support from one's family given the cost of expensive instruments, lesson fees, and the cost of hosting solo recitals. Most parents of music students expect their child to become a famous musician, a music teacher, or an orchestra member. Thus, entrance exams for each level of school are competitive. However, it is not easy to become a professional musician after graduation.

In the current system, *kayagŭm* performance is taught at several levels of education including middle school, high school, university (including colleges and conservatories) and

graduate school.<sup>124</sup> Among these, *Kungnip Kugak Kodŭng Hakko* (National High School of Korean Traditional Music and Dance), the descendant of *Yiwangjik Aak-pu Yangsŏng-so* (Institute for Aak students of the Royal Music Institute of the Yi household), and *Kungnip Kugak Chung Hakko* (National Middle school of Korean Traditional Music and Dance) specialize in teaching *kugak* and are supported by the government. At the university level, Korean music departments usually reside within a College of Music, and are separated from Western music departments that teach instruments and composition. Korean music departments are called *Kugak Hak-kwa* (Korean traditional musicology department)<sup>125</sup> in Seoul National, Hanyang, and Ehwa Women's Universities, *Han'guk Ŭmak-kwa* (Korean music department) in Chung'ang University, and *Chŏnt'ŏng Yesul Hakkwa* (Traditional music and art department) in Han'guk Chonghap Yesul Conservatory.

Under a meticulously planned music curriculum, students are trained systematically in both music theory and performance skills. When a student enters the department, he is assigned to a professor or an instructor. At the university, a student is required to finish four years of education. Majors include instrumental lessons and related academic subjects such as traditional Asian and Western classical music history and theory. They are also required to take electives from other fields including the humanities, social sciences, English and Korean literature. Musicians of the past who were hierarchically classified as “*aksa*” (court musicians) and “*chaengi*” or “*chaepi*” (folk musicians) were trained within a lineage. Membership in the

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<sup>124</sup>Ewha women's university and Seoul National University began a doctorate program for Korean traditional music performance in 1997 and 2004 respectively. Sukmyŏng women's university began a master's degree program exclusively for *kayagŭm* performance in 2000. At the university level, there are about twenty-three traditional music departments that run a bachelor's degree program on traditional music and *kayagŭm* is the most popular major.

<sup>125</sup>At SNU, the Korean traditional music department has several majors including instrumental and vocal performance, theory and composition. Western music is divided into several departments including instrumental music, composition, and vocal music.

contemporary musical communities is now open to the wider society through a modernized educational system. Educational institutions have resolved the long-standing hostile confrontation between the two spheres of “high” (court) and “low” (folk) art.

At SNU, the rigid curriculum requires a student to complete a number of assignments each year encompassing *kayagŭm chŏngak* for the first year, *kagok* accompaniment for the second year, *kayagŭm sanjo* for the junior year, and *kayagŭm shin'gok* for the senior year. A student is expected to perform before a jury at the mid-term and final term of each semester and to pass the graduation concert, which must include performing pieces from each category, *chŏngak*, *sanjo* and *shin'gok*. Through the school system, the transmission of “folk” music has been formalized and systematized, demonstrating an acceptance of previously socially marginalized music as mainstream music of society today. *Sanjo* has been introduced to the public through the education system, but other folk music genres including *minyo* and *kayagŭm pyŏngch'ang* (songs accompanied by the *kayagŭm*) have been excluded from the school curriculum resulting in their alienation from mainstream *kugak*.<sup>126</sup> However, by excluding *kayagŭm pyŏngch'ang* from the category of *kayagŭm* education at these institutions, *kayagŭm* has acquired the status of “instrumental music” equivalent to European art music. Table 19 lists the courses offered to *kayagŭm* major students of the *kugak* department at SNU.

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<sup>126</sup> Recently, folk music genres have been accepted by a few schools.

Table 19. Courses for *Kayagŭm* Major Students at SNU

Year / Courses	Requirement (music major related courses)	Options	<i>Kayagŭm</i> Performance (Major)	Evaluation
First Year	Introduction to Korean Music 1,2 Korean Music Sight Singing and Ear Training 1, 2 History of Korean music 1, 2 Korean Music Orchestra Performance History of Western music 1,2 English, Korean literature, Harmony 1,2	Any courses in humanities and social science, Education Etc. Required courses by SNU	<i>Kayagŭm chŏngak</i>	By a Jury two times per semester
Second Year	History of Korean music Korean music theory and composition Korean music Orchestra Performance Harmony 3,4	Japanese music Chinese music Indian music	<i>Kagok</i> (traditional lyric song) accompaniment	By a Jury two times per semester
Third Year	Korean music Orchestra Performance Analysis of Korean music 1,2 Counterpoint 1,2 Special instrument	Ethnomusicology	<i>Kayagŭm sanjo</i>	By a Jury two times per semester
Fourth Year	Korean music Orchestra Performance		<i>Kayagŭm shin'gok</i>	By a Jury two times per semester graduation concert

The college of music at SNU “aims to produce high-caliber musicians by stressing in its training the instillment of sound musical principles and the cultivation of musical talents. With these goals in mind, the College gives systematic instruction in the theory and practice of musical art. As a result, students develop educated views on the value of the arts as well as a well-trained



musical ear.”<sup>127</sup> The *kugak* department aims to nurture and produce leading artists, composers and scholars who are “competent, creative and well-educated in fundamental theories and performance techniques in Korean music” (ibid). The goal of the curriculum for *kayagŭm* players is two-fold: to train players who will be confident in all genres of *kayagŭm* music and to produce a social elite with knowledge in various fields of music including European and Asian music, and other disciplines within the humanities and the social sciences. The new generation of *kayagŭm* players will be university graduates, trained to read Western staff notation and competent in all genres of *kayagŭm* music. Other universities including Hanyang and Ewha University also have similar curricula in *kayagŭm* education.

Under the formalized curriculum, teaching sessions for a specific instrument or vocals called “*chŏngong lesŭn*” are held weekly.<sup>128</sup> Most of the “*lesŭn*” sessions are conducted on a one-to-one basis. Traditional teaching methods are partially used in some of these sessions. Even *sanjo* music is now being taught by using a transcribed score, but specific ornamentations and expressions (*sigimsae*) of certain schools of *sanjo* still need to be taught through oral means. When I took lessons, my teachers allowed me to make notes on the “score,” a practice similar to the piano lessons that I had taken earlier in my musical training. They also allowed me to record the sessions. Furthermore, I used many recordings of *kayagŭm sanjo* masters as a reference so that I could learn the music more quickly. *Kayagŭm sanjo* education at modern institutions owes much to the Western musical notation system. Music scores are a more reliable means of teaching music than relying on the student’s memory of the melody.

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<sup>127</sup> Cited from SNU website, <http://www.snu.ac.kr>

<sup>128</sup> “Lesson” in English is the commonly used term for indicating these weekly teaching sessions. The Korean counterpart (*kaein chido*) to this English word is rarely used in Korea. During the summer and winter recess, most students visit their teacher’s home to study privately.

A student is conferred a bachelor's degree in music after completing all courses. For most of the students, however, a college education is insufficient if one aspires to be a professional musician. To be a college lecturer, a master's degree is required. Thus, qualifying for graduate school has become a highly competitive exercise. Candidates need to practice for the entrance exam where they will be tested in all genres of *kayagŭm* music with *kayagŭm sanjo* and *shin'gok* being most important. In the case of SNU, every year different *shin'gok* are assigned for the exam and they are announced in advance. During two years of graduate school, students are required to learn new repertoire of all three genres, *kayagŭm chŏngak*, *sanjo* and *shin'gok*. Writing a thesis is also a requirement to obtain the master's degree. Because of limited positions, competition among musicians inevitably occurs. Musicians in this instrument are peers and at the same time are contestants and have, as Kingsbury states, an "intensively ambiguous friendly-competitive social relationship" (1988: 5).

### **5.2.2. Professional career opportunities**

Institutionalization of *kayagŭm* education has provided more opportunities and challenges for musicians seeking a career in music. This section will discuss the ways in which *kayagŭm* players maintain their professional life in contemporary Korea and examine how they relate themselves to *kayagŭm shin'gok*.

There are more than ten professional traditional music orchestras in Korea and many hire instructors and professors in *kayagŭm* performance.<sup>129</sup> Big and small *kugak* orchestras and groups including the NCKTPA Orchestra, KBS Traditional Music Orchestra, and the Seoul City

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<sup>129</sup> In South Korea, only traditional musical instruments and modified instruments are employed for the traditional music orchestras. Unlike China or North Korea, Western instruments are not used.

Traditional Music Orchestra regularly perform in South Korea. Most of these are government-supported. National universities in each province have a Korean music department and provide musicians to their local traditional music orchestras. The *ch'angjak kugak* repertoire is the essential part of the performance for these *kugak* orchestras.

As in Western classical music, becoming an orchestra member is a secure position for a professional musician. Because of its popularity, very limited positions are available, thus entrance auditions are extremely competitive.<sup>130</sup>

Becoming a professional solo player requires hosting solo recitals, winning competitions, performing concerto pieces with well established orchestras, and appearing frequently in the mass media. Professional musicians can support themselves through musical performance and teaching. In terms of income, most of the professional musicians hired by institutions or orchestras are compensated monthly. Many of the professional performers also give lessons to students. It is well-known that the income of a few famous instructors and professors exceed their regular salaries from their formal employment. In this sense, the financial situation of modern *kayagŭm* players whose education and professional life is supported by the government is better than those of modern *koto* players of Japan. Falconer, in her study on *koto* music and musicians, states that “the conflicts are perhaps made all the more intense because of the overall lack of well-paid work available to qualified musicians in Japan today. There are a lot of excellent performers with not quite enough work to go around, it seems...sort of an ‘all dressed up with nowhere to go’ feeling” (1995:194).

The ideal goal of many *kayagŭm* performers whom I have interviewed is to be a professor at a university, even though they realize that that is very hard to achieve and may not

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<sup>130</sup> To become an orchestra member, a bachelor's degree is required.

happen. A university position is believed to be the most secure position since it offers regular stage opportunities, a monthly salary and a body of students. The title of “professor” is considered a respectable social position. It is also true that the most successful players are professors at universities.<sup>131</sup> At the same time, the situation of *kugak* performance is not developed enough, for the performer who does not have an educational background or academic position cannot survive under these circumstances.

The following section will examine professor Lee Chae-suk of SNU as an example of a modern *kayagŭm shin'gok* performer. I will discuss the ways in which she has become a symbol of the modern *kayagŭm* player by distinguishing herself from the old generation of *kayagŭm* players.

#### **5.2.2.1. Lee Chae-suk, a solo performer and a professor**

Lee Chae-suk (b.1941) is one of the most celebrated *kayagŭm* players in modern South Korea. Lee Chae-suk, one of the first graduates from SNU, is now a professor at the same university. She is seen as a pioneer of *kayagŭm shin'gok* performance as well as a “modern” *kayagŭm* player in that her musical training is based on the government-sponsored modern education system and she has been an active solo player, a music director of an orchestra, a university professor, a scholar, a leader of a *kayagŭm* ensemble and a teacher of many students. Her activities have helped to distinguish her from the past generation of *kugakin* (*kugak* musician). Her personal life differs from the unstable and socially marginalized lives of many *kayagŭm* players of earlier generations. She lives in one of the most urbanized, secure, and bourgeois suburbs of Seoul, and enjoys a stable and prestigious life as a university professor.

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<sup>131</sup> See the list of representative *kayagŭm* performers and their occupations in Table 18.

Unlike the older generation of *kugakin* and even musicians in her own generation, she does not come from a lineage of musicians. She was born to white-collar parents in Seoul.<sup>132</sup> Her high school music teacher suggested that she join the Korean music department even though her father did not want her to become a *kugak* musician (Yun Chung-gang 2001). During her undergraduate years, she studied *kayagŭm chŏngak* under Kim Yŏng-yun from NCKTPA and learned *kayagŭm sanjo* from Hwang Byung-ki and other *kayagŭm* masters including Kim Chuk-p'a and Sŏng Kŭm-yŏn. She enrolled in the graduate program in music theory at SNU after completing her bachelor's degree in 1964. She performed her first *kayagŭm* recital in 1964, which was also the first solo *kayagŭm* recital in *kayagŭm* music history. Her first recital was presented using modern methods of publicizing and costuming. The concert pamphlet featured a photo of Lee wearing contemporary Western-style dress and a modern hair style (Figure 56).



Figure 56. A Photo of Lee Chae-suk in Her First *Kayagŭm* Solo Recital Pamphlet

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<sup>132</sup> Her father was a businessman.

Lee Chae-suk created the image of a modern well-educated *kayagŭm* player as opposed to the female musician of earlier times who wore *han'bok*<sup>133</sup> (a long and wide skirt and short jacket with long ribbons) and *tchokmŏri* (or *tchokjin mŏri*, one's hair up in a bun). The older image symbolized backwardness and low status whereas the new style signified progress and elitism.

The repertoire of her first recital encompassed diverse genres of traditional music. It included *sanjo*, *chŏngak*, and *shin'gok* by three composers, Hwang Byung-ki, Yi Sung-chun and Chŏng Hoe-gap. There were both solo pieces and a concerto with orchestra. The attempt at performing traditional music and *shin'gok* on the same stage was well-received and eventually became the standard practice.

Since her first recital, she has presented many important premieres of *kayagŭm shin'gok* including Hwang Byung-ki's "Sup" in 1964, "Ch'imhyangmu" in 1975, and most of the early works of Yi Sung-chun including "Norit'ŏ" in 1966 and the first 21-*hyŏngŭm* composition "Pada" in 1986. She has also performed and premiered many *kayagŭm* concerto pieces with numerous renowned Western and Korean traditional music orchestras. Choosing a repertoire encompassing three genres of traditional music clearly demonstrates an attempt at emphasizing *kayagŭm* as a solo instrument. It was also an attempt at acquiring the status of European classical music in Korea. Many of her activities were modeled after the customs of Western music including producing program pamphlets using photographs in publicity materials, incorporating music from diverse "periods" in her repertoire to emphasize the performer's career, and performing with a Western Symphony orchestra. Given that the motto of Korea in the 1960s was development and modernization of the nation, where modernization was synonymous with Westernization, the practice of Western music symbolized modernization. Moreover, Western

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<sup>133</sup> Usually Koreans wear *han'bok* in formal settings and special occasions including weddings, birthdays and traditional holidays.

classical music in Korea was looked upon as a high art. By adopting the practices of European classical music in her *kayagŭm* recital, Lee Chae-suk was aspiring to “upgrade” the status of *kugak* to have equal footing with Western music, so newly composed *kugak* might be viewed as the “music of contemporary society.” Her career as music director of the Seoul City Traditional Music Orchestra in 1974 justifies these accolades. Lee was also seen as a symbol of modern *kayagŭm* history as noted by Han Man-yŏng (1983):

Lee Chae-suk is a symbol for kayagŭm performance history. In the past, the kayagŭm was performed in a small room for a selective small audience. Lee Chae-suk possesses a modern sensibility by bringing her artistic world onto the stage to a mass audience. . . . Lee Chae-suk is an artist who is capable of articulating her art in rational and standard language in front of the microphones of TV and radio stations.

At SNU, she studied *sanjo* from Hwang Byung-ki and later studied under several kayagŭm sanjo masters including Kim Chuk-pa, Sŏng Kŭm-yŏn, Kim Yun-dŏk, Kim Pyŏng-ho and Ham Tongjŏngwŏl outside of the school curriculum following the advice of professor Lee Hye-ku at SNU. She published transcribed scores of several schools of sanjo since the 1970s. She adopted Western five-staff notation and set the standard utilizing a cipher system based on old scores, other sanjo scores, and her own inventions. She published the transcription score for educational purposes and “to do something to contribute to the modernization of *kugak*” (personal communication May 9, 1997). Her scores are the most frequently used secondary source for sanjo research since this is the first attempt to transcribe the whole melody of major schools of sanjo. Studying several *sanjo* schools also enabled her to present a series of concerts of five different sanjo schools, one school each year beginning in 1994 and completed in 2000. Through her sanjo performance series, she performed what she calls “textbook-like performance” (personal communication May 9, 1997). She was appointed as a lecturer when she was 26 at

SNU and became a full-time lecturer in 1967, and she is known as the youngest full-time lecturer in SNU. As a teacher, she emphasizes the importance of *kayagŭm sanjo* and puts similar weight on *kayagŭm shin'gok*. She emphasizes the importance of making new repertoire for *kayagŭm* music, and as a result many of her students commission new compositions. Her enthusiastic desire for creating new repertoire is reflected in the celebration concert for her sixtieth birthday in May 2001. Twelve composers dedicated *kayagŭm shin'gok* compositions and those compositions were performed by her disciples as listed in Table 20.

Table 20. “Lee Chae-suk’s Sixtieth Birthday Celebration Concert” Program <sup>134</sup>

Title	Composer	Performers	Performance setting / Instruments utilized
“Shin Todŭri”	Hwang Ŭi-jong	Min Mi-ran Yi Chae-kyŏng Kwŏn Sŏng-taek	<i>Kayagŭm</i> duet (two 18-stringed <i>kayagŭm</i> ) <i>Changgo</i>
“Hyang’un”	Ch’oi Chae-ryun	Yi Chu-ŭn	25-stringed <i>kayagŭm</i> solo
“Samaeŭngok”	Chŏn In-p’yŏng	Sŏng Ae-sun Na Hyŏn-sŏn Kim Tong-hyŏn	18-stringed <i>kayagŭm</i> , <i>p’iri</i> <i>Changgo</i>
“Kkot’dongsan”	Im P’yŏng-yong	Yi Chi-yŏng	18-stringed <i>kayagŭm</i> solo
“Tal kwa Mul”	Kim Yŏng-dong	Ahn Hye-ran Yu Kyŏng-hwa	25-stringed <i>kayagŭm</i> <i>Ching</i>
“Chŏnyŏk Norae”	Yi Kŭn-yong	Kim Il-ryun, O Sŏn-hwa	25-stringed <i>kayagŭm</i> Viola
“Pom Nagŭnae”	Pak Il-hun	Ch’ae Sŏng-hŭi Cho Il-ha	18-stringed <i>kayagŭm</i> Voice
“Nawi Sawi”	Yi Hae-sik	Cho Su-hyŏn	25-stringed <i>kayagŭm</i> solo
“Onŭlpoda Naeilŭl”	Im Chin-ok	Kim Nam-sun Kwŏn Sŏng-taek	<i>Kayagŭm</i> <i>Changgo</i>
“17-hyŏn Kayagŭm Sogok”	Hwang Byung-ki	Chi Ae-ri	17-stringed <i>kayagŭm</i> solo
“Kayagŭmŭl wihan Sillae Ŭmak”	Paek Pyŏng-dong	Yi Yu-na Pak Ch’i-wan Kim Ch’ang-gon Kwon Sŏng-taek	<i>Kayagŭm</i> <i>P’iri</i> <i>Ajeng</i> S.Drum Gong
“Taeji-ŭi norae”	Yi Sung-chun	Ko Chi-yŏn Min Yŏng-ch’i	21-stringed <i>kayagŭm</i> <i>Changgo</i>

<sup>134</sup> The celebration concert and ceremony was held on May, 31, 2001 on her sixtieth birthday at the *yeakdang* hall of NCKTPA. Most of the pieces were premiered at the concert, and were followed by a congratulatory concert performed by her students.



### 5.3. CONCERT PRESENTATION AND REPERTOIRE

The presentation style of *kugak* in the modern era is distinguished from the pre-modern period in terms of performance venues, audience, staging, etiquette as well as the purpose of performance. On the modern concert stage, the audience and the performer(s) are distinguished by role and place. The change from an intimate musical experience to a large public concert setting with a much larger and more diverse audience has brought changes in the purpose of performance in *kayagŭm* music. The process of composition engages with the process of design and arrangement of new musical ideas, while performance is the activity which encompasses interpretation and skilled performance of a prescribed notation by a composer. Performance is ranked lower than the creative activity of music composition. In this sense, *kayagŭm shin'gok* is ranked lower than *kayagŭm sanjo* because *kayagŭm shin'gok* is pre-composed whereas *sanjo* is composed in performance.

In the following sections, I discuss the ways in which *kayagŭm shin'gok* is presented on the concert stage by examining two types of presentation, solo and ensemble. My discussion revolves around the ways in which notions of performance of *kayagŭm shin'gok* are constructed by performers and viewed by the general public as well as cultural critics.

#### 5.3.1. Concerts

*Kayagŭm shin'gok* is usually performed in a rather formal manner at modernized theater venues. As discussed in the section on Lee Chae-suk, new practices of *kayagŭm* presentation began with *kayagŭm shin'gok* and have become gradually accepted as a common practice.

The preparation of the concert and several aspects of *kugak* are not so different from Western art music concerts in Korea nowadays. Recently the concert management industry has become actively involved in both Western art music and *kugak* concert presentation. *Kugak* concerts nowadays are carefully scheduled and planned beforehand. Many of the concerts are planned by the management company nowadays, which are paid by the performers. This reflects an awareness of the importance of marketing, advertising, and publicizing the concerts.

In this section, I examine the ways in which *kayagŭm shin'gok* is presented by examining program pamphlets, concert staging, performance etiquette, and performer's mode of dress.

#### **5.3.1.1. Concert program pamphlet**

Producing the program pamphlet is one of the major components of a concert. Concert pamphlets are important in that an audience member takes it home and keeps it for future reference. Through pamphlets, a performer might establish a positive impression as a professional performer. In most carefully prepared concerts, well-wrapped concert pamphlets are preferable. A quality photo of a performer occupies the space of the cover page along with other detailed information about the concert. Typically *kugak* concert pamphlets employ Korean patterns, pictures and images of nature (Figure 57),<sup>135</sup> as well as a picture of the performer wearing traditional attire (*han'bok*, Figure 58). Recently, pamphlets using black and white, and designed in a modern style, have become popular amongst younger musicians (Figure 59). Musicians wearing Western-style dress in the pictures are also not unusual (Figure 54). In either style, the performer poses with the *kayagŭm*, either holding or playing the instrument.

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<sup>135</sup> Korean musical instruments are associated with the sound of nature.

Sections of the program include introductory remarks by established figures in the field, such as Hwang Byung-ki, Lee Chae-suk, or the performer's own teacher. Program notes and the performer's bio-data are also included (Figure 60).

The profile section lists qualifications, awards, concert experience, performances abroad, former and present teachers and current affiliation. Most of the time, overseas performance careers are emphasized and proudly presented.

Program notes include detailed information on the pieces that will be performed, mostly following the composer's notes. For the *kayagŭm shin'gok* concert, four or five short pieces (less than fifteen minutes each) are usually chosen. The duration of a typical concert is about one hour.

Performers often choose a special title for their concert, for example, “*Hyöndae Kayagŭm Chankp'um-chŏn*” (“Modern Kayagŭm masterpieces exhibition”)<sup>136</sup> and “*Ch'osim*” (“Beginner's mind”).<sup>137</sup> Titles of a concert reflect the repertoire and mood of the concert.

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<sup>136</sup> The title of Yi Chi-yöng *kayagŭm shin'gok* recital on May 31, 2000.

<sup>137</sup> The title of Cho Su-hyön *kayagŭm* recital on April 23, 2003.

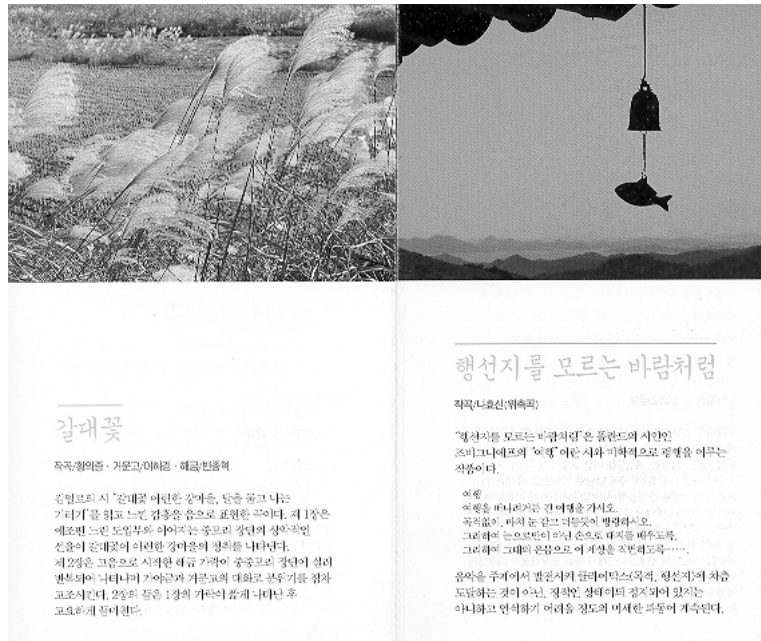


Figure 57. Concert Program Featuring a Nature Design  
(Kwak Ūn-a Solo Kayagŭm Concert Program)

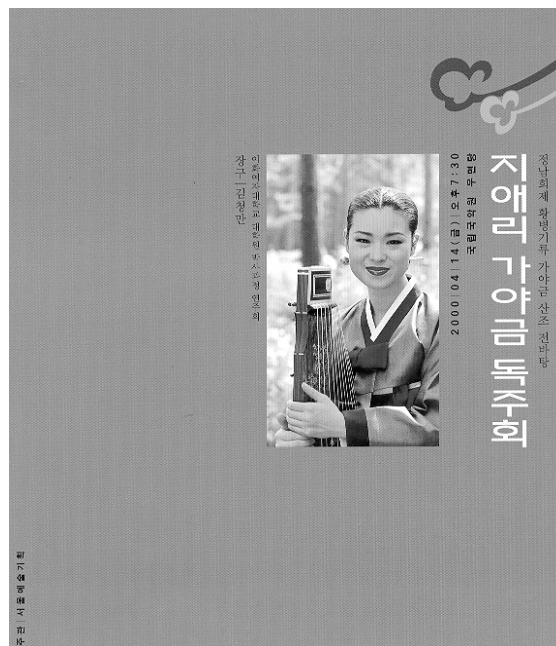


Figure 58. Program with a Performer Wearing *Han'bok* and Holding the *Kayagŭm*  
(Chi Ae-ri Kayagŭm Solo Concert Program)

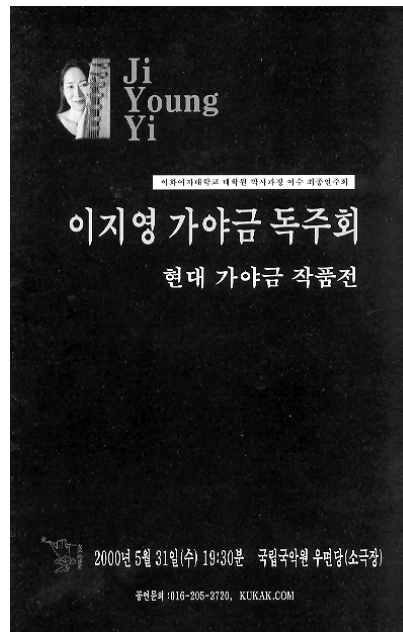
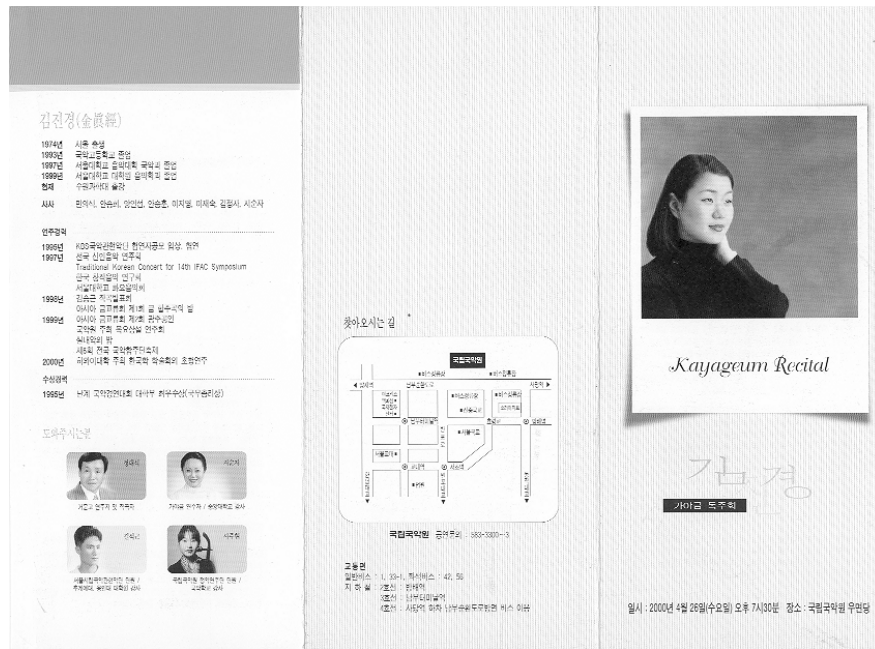


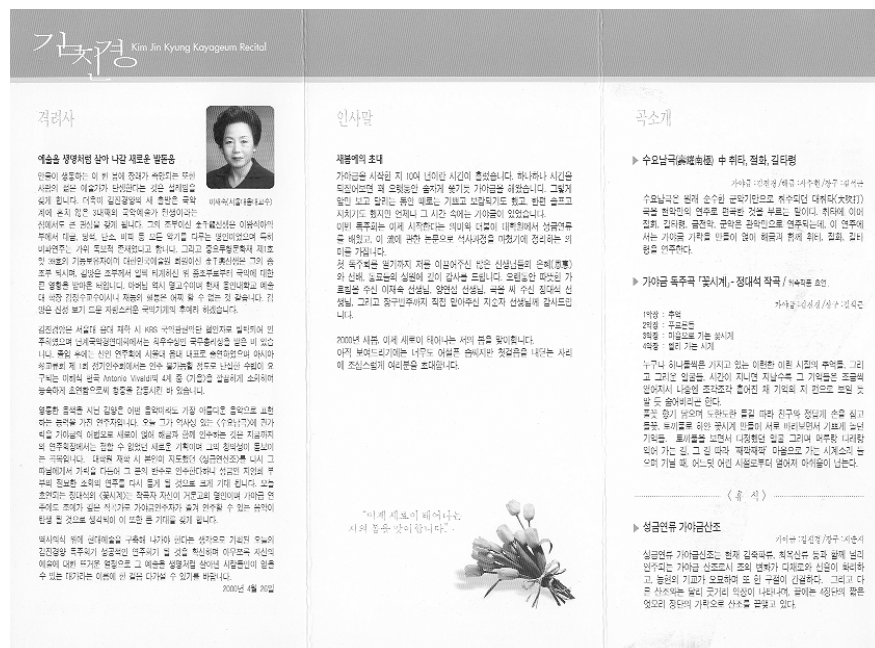
Figure 59. Black and White Design Concert Program Cover and Concert Flyer  
(Yi Chi-yŏng Solo Kayagŭm concert program and Yi Su-jin Solo Kayagŭm Recital Flyer)



Performers' profiles with pictures

Map of the concert hall

Cover page (performer in a picture) with detailed information



Congratulatory commentary by Lee Chae-suk with her picture

Performer's commentary

Notes on the repertoire

Figure 60. Contents of the Concert Program (Kim Chin-kyŏng Kayagŭm Solo Concert Program)

### 5.3.1.2. Concert stage and performance etiquette

Most performances are held in indoor concert halls similar to European classical music concerts. *Kayagŭm shin'gok* is rarely performed in an outdoor space except for a few special events. The behavior of the audience is similar to that for audiences of Western music, except for the *sanjo* music concert. Musical presentations are very formal events and not much room remains for audience participation during the concert except applause.

Most of the performances at the large concert halls are amplified by microphones. For a *kugak* concert, *pyŏngp'ung* (the traditional folding screen) and *tot'jari* (the traditional mat) are the conventional concert stage sets (Figure 61).<sup>138</sup> For the *shin'gok* stage, a white sound reflection board behind the musician is also popular. In NCKTPA theaters, stage backdrops with distinctive traditional Korean designs or elevated podiums used exclusively for the *kugak* stage are used (Figure 62). *Kayagŭm* performers sitting on chairs has become a familiar sight nowadays (Figure 63).

A typical *kayagŭm* concert at *umyŏndang* (small concert hall) NCKTPA begins with a short announcement and initial music to announce the beginning of the concert. Audience lights are faded out and, after a short break, a well-dressed performer enters the stage holding the *kayagŭm*. Over-sized *kayagŭm*, including 21 and 25-stringed *kayagŭm*, are sometimes placed on the stage in advance. If a piece requires *changgo* accompaniment, the *changgo* is also placed on the stage beforehand and the two musicians enter together. Many *kayagŭm* players prepare several *kayagŭm* for the concert if the concert consists of pieces which require different tuning

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<sup>138</sup> *Pyŏngp'ung* (a folding screen) and *tot'jari* stage setting began with Lee Chae-suk in her debut recital (Yun Chung-gang 2001:161) as shown in Figure 60.

systems.<sup>139</sup> It eases the constraints of tuning the instrument on the stage within a certain time period which might lead to improper pitch tuning.



Figure 61. Typical Solo *Kayagŭm* Concert Stage  
(Lee Chae-suk, 1960s)

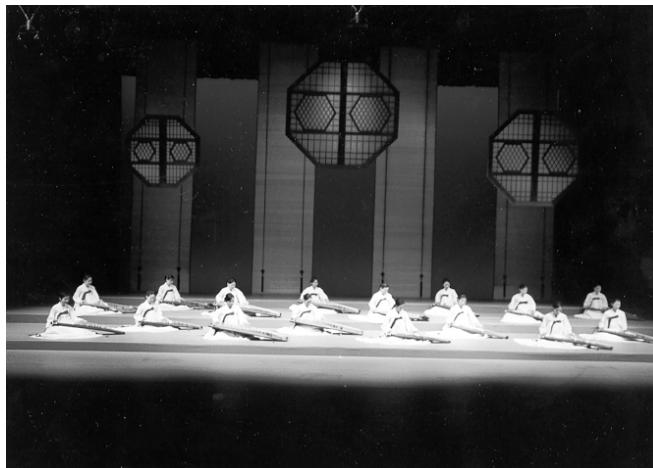


Figure 62. Group Performance in Traditional Sitting Position with Traditional-imaged Backdrop  
("Lee Chae-suk Sixtieth Birthday Celebration Concert" 2001)

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<sup>139</sup> See section on *kaeryang kayagŭm* (subsection 5.4.).



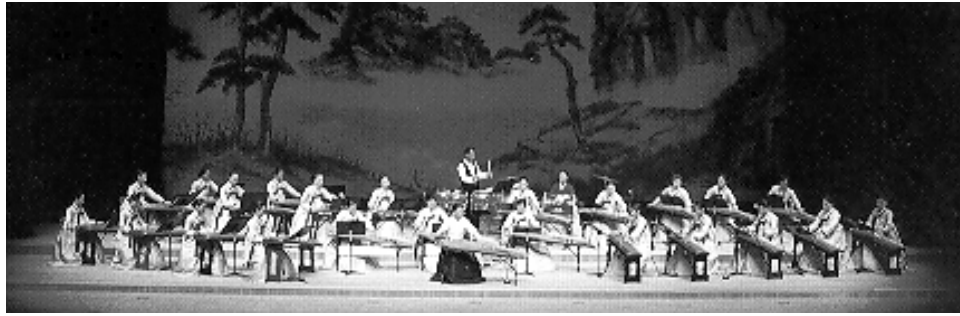


Figure 63. Performers Sitting on Chairs with Nature of Korea Backdrop  
 (“Sukmyŏng Kayagŭm Orchestra” 2000)



Figure 64. Performers Sitting on Chairs with Modern Stage Design  
 (“Sagye” 2001)

At the beginning of the concert, the performer bows slowly and receives the audience’s applause. After sitting on a chair or *tot’jari*, the player begins tuning. The concert atmosphere is quite serious. Performers play the music in a rather restrained manner because excessive kinetic movements and facial expressions are not preferred in *kayagŭm* performance. Most of *kayagŭm*

musicians dislike making excessive shoulder or body movements during the performance because those excessive expressions suggest connections with *kayagŭm* performance of *kisaeng* as a means of entertaining her customers. Professor Lee Chae-suk dislikes body movements since it does not look professional (personal communication, June 19, 2004).

Audiences respond with applause after each piece and the performer again bows to the audience. Usually a performer moves backstage between pieces. A concert normally lasts about an hour and the intermission is about 10-15 minutes. During the breaks, a performer changes dress and carefully checks the instruments and sometimes welcomes special guests to their dressing room. Generally, an encore is not requested in *kugak* concerts.

These kinds of presentation acclimatize audiences to the formal concert atmosphere as experienced in Western classical music concert. On the relationship between “manner” and “social class,” Bourdieu makes the point clearly. He states that

Knowing that ‘manner’ is a symbolic manifestation whose meaning and value depend as much on the perceivers as on the producer, one can see how it is that the manner of using symbolic goods, especially those regarded as the attributes of excellence, constitutes one of the key markers of ‘class’ and also the ideal weapon in strategies of distinction, that is, as Proust put it, ‘the infinitely varied art of making distances’ (Bourdieu 1984:66).

*Kayagŭm* musicians clearly articulate their aspiration toward high social class by assimilating the manner of the Western music concert which is recognized as the music of the bourgeois. By presenting *kayagŭm* as a high art using sophisticated concert ‘manner,’ musicians maximize “distinction” from the lowly status of musicians and music of the past.

### 5.3.1.3. Mode of dress

In *kugak* concerts, players wear the traditional *han'bok* (traditional attire). However, in recent years, Western-style dress has become normal. Western-style dress is preferred for the performance of new compositions, especially when performers sit on chairs. Dress signals the association with the repertoire of the concert and contributes to the mood of the concert.

For the performance of *kayagŭm shin'gok*, players sometimes dress in the *kaeryang han'bok* (modified *han'bok*)<sup>140</sup> for the sake of convenience. This style is comfortable to wear during the performance, and at the same time the design connotes a concept of “modernity based on tradition” (Figure 65). Among *kugak* players, it has been common to wear black dress for newly composed ensemble music. Even for professional ensemble groups, black outfits or similar Western-style dress is popular. For instance, the *kayagŭm* ensemble “Sagye” has become famous with their Western-style sleeveless red dress (Figure 66). Many other ensemble groups also wear sleeveless dresses. Audiences, however, sometimes express discomfort with watching musicians in Western-style dress playing traditional instruments because audiences desire the look of tradition in *kayagŭm* concerts.

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<sup>140</sup> *Kaeryang han'bok* is the term used for the modified *han'bok* for a modern lifestyle. Traditional *han'bok* is considered as a formal suit and uncomfortable to wear in performance. Traditional *han'bok* disturbs performance since it has bigger sleeves which might touch the strings during performance. For *kayagŭm* concerts, formal and stylized *kaeryang han'bok* is more popular than *kaeryang saenghwal han'bok* (modified *han'bok* for everyday life). One of the important features of design of the *kaeryang han'bok* is a narrower sleeve which will not disturb the strings and produce unwanted noise during the performance. Several Korean traditional music orchestras prefer to have their members wearing *kaeryang han'bok* for the same reason.



Figure 65. Performers Wearing *Kaeryang Han'bok*  
(Mugunghwa Kūm Ensemble CD Cover)



Figure 66. Performers Wearing Western-style Sleeveless Dress  
(“Sagye” CD Backcover)

### 5.3.2. Solo concerts

Solo recitals are usually held at the *Umyōndang*, NCKTPA. Most of the concerts are self-supported and some of them are part of the regular concert programs of NCKTPA.

The first *kayagŭm* solo concert was held by Lee Chae-suk and was supported by the mass media. A review of the concert states:

Antiquity. . . New sensibility. Lee Chae-suk's performance is the first ever solo *kayagŭm* recital in our country. Until now, the question was "is it truly possible to have a solo concert with the *kayagŭm*?" and "is it possible to satisfy the taste of the modern audience with this ancient instrument?" It is a big achievement. This concert allays all these concerns and brings a modern sensibility with antiquity (Yi Sang-man 1964).

Indeed, from its initiation, *kayagŭm* solo concerts were introduced as a modern practice successfully anchored in a modern environment, but with a connotation of "antiquity."

In recent years, the frequency of *kayagŭm* solo recitals have increased. Many musicians consider the solo concert as the prerequisite to becoming a professional musician and a chance to expose themselves to the public. The most frequently exposed player is the one who has a chance to become a celebrity.

Concerts are not well-attended. A critic complained that the reason solo concerts are not fully attended is because players solely perform for their own sake. The critic said that many performers host a solo concert to achieve higher status. It is partly true that the solo concert is the best way to become a professional musician. However, a concert is the conventional way to reach people in a modern society. Except for a few performers like Hwang Byung-ki, *kayagŭm* concerts are not usually fully seated with paying customers. Audience members are acquaintances of performers, students who are visiting a concert hall as a requirement for a

music class, students who are majoring in *kugak*, and peer musicians. A recent phenomenon, however, shows that *kayagŭm shin'gok* concerts are getting more attention from the general public. I have observed a wider range of audience members in *kayagŭm* concerts, in terms of occupation, gender and age.<sup>141</sup> A younger generation audience has become more attracted to *kayagŭm shin'gok* concerts.<sup>142</sup>

In order to host a solo recital, however, a performer assumes a heavy financial burden except for those who are financially supported by government sponsorship and by institutions including NCKTPA. Several performers said that government support is not sufficient to cover all the costs of a concert. Many *kayagŭm* players told me that it is a burden to hold a solo concert quite often even though they realize that the solo concert is the most effective way to reach the public as well as the *kugak* community. Performers pay rental fees for the performance venue, printing costs for the program pamphlets and posters. Players also need to prepare photos, costumes, and sometimes, new instruments.<sup>143</sup> Often, a performer needs to pay an honorarium to a *changgo* player or other instrumentalists.<sup>144</sup> A performer also needs to provide a food reception and complimentary tickets since most of the solo recitals are free. If a performer hires a

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<sup>141</sup> Audiences enjoy new forms of music consumption. They consume *kayagŭm shin'gok* through purchasing recordings, listening to the radio, watching TV, enthusiastically attending *kayagŭm* classes in NCKTPA, attending *kayagŭm* concerts, and actively communicating with performers through web-sites to express their support, and criticisms.

<sup>142</sup> I conducted two surveys on audiences attending *kayagŭm shin'gok* and newly composed Korean music concerts in 2001. For the solo concerts, comparatively small numbers attended. I observed that the younger generation occupied seats more than elderly audience members. In terms of gender, female audience occupied seats more than male audience.

<sup>143</sup> Many *kayagŭm* players buy at least one new *kayagŭm* in preparation of entrance exams and a solo concert. Recent modified *kayagŭm* presents a burden for the players to purchase new instruments because they are expensive and the price of the *kayagŭm* is getting higher.

<sup>144</sup> If they perform *chungju-gok* (ensemble piece) or concerto, a host performer usually pays other players.

management company, the expense is even greater. When a performer commissions a new piece from a composer, the fee is paid by the performer. Among performers, at least 1000 *man-wŏn* (app.13.000 U.S. dollars) is needed to host a solo concert. Why do performers host solo recitals when the financial burden is so great? First, they wish to challenge themselves as performers; by practicing and performing new repertoire, they feel a sense of accomplishment. Secondly, hosting a solo concert creates opportunities for the future. Performers told me that a solo recital is considered a stepping stone for a successful career in music.

During the years 2000 and 2001, *kayagŭm* solo concerts were held more than forty times at the *umyŏndang* of the NCKTPA including concerts both hosted and supported by the *kuggakwŏn* (“*sangsŏl kongyŏn*”) and rented by individual performers (“*tekwan kongyŏn*”). *Kayagŭm* performers prefer to have an individually hosted solo concert since it is publicized under a performer’s name.

Solo concerts are usually followed by a food reception. Reception tables are laid out in the lobby of the concert hall right after the concert. Guests wait for the performer at the reception area with flowers, cards, or special gifts and usually say “*ch’ukhahamnida!*” (congratulations!). For the concert reception, Korean and international foods and beverages are prepared. Sometimes, a brief session is led by teachers to celebrate the success of the concert. The reception is a place where players encounter critics who share their ideas and opinions. This kind of reception is similar to Western classical music concerts in Korea.

Repertoire for the concert exemplifies that boundaries of *kayagŭm shin’gok* are expanding. Commissioning a piece for a premiere is also common for solo concerts. Once a new composition is introduced in a concert, the piece will begin circulating among players. Arrangements of *kayagŭm* compositions of North Korea and modern *koto* pieces from Japan are

frequently chosen for the *kayagŭm* concert as well. Table 21 lists repertoires of some solo *kayagŭm shin'gok* concerts for 2000 and 2001.

Table 21. Solo *Kayagŭm Shin'gok* Concerts in 2000 and 2001 (continued)

Performer/ Concert title	Date/ Place	<i>Kayagŭm</i> utilized	Repertoire played	Composer / Arranger
Choi Chin <i>Kayagŭm</i> Recital “Kayagŭmhanŭn Ch’oi Chinŭi Pom Iyagi” (Spring Story of <i>Kayagŭm</i> player, Choi Chin)	March 23, 2000 NCKTPA	12,21-stringed <i>kayagŭm</i>	Five Solo <i>kayagŭm shin'gok</i> compositions (1966, 1975, 1985, 1993, 1994) of Yi Sung-chun	Yi Sung-chun
Yi Chi-yŏng <i>Kayagŭm</i> Recital “Hyŏndae <i>Kayagŭm</i> Chakp’umjŏn” (Modern <i>Kayagŭm</i> Masterpieces)	May 31, 2000 NCKTPA	17,21, 25-stringed <i>kayagŭm</i> <i>kayagŭm</i> and string trio	Five solo <i>kayagŭm</i> and ensemble compositions including two premiere and two Korea premiere 12-stringed <i>kayagŭm</i> <i>kayagŭm</i> <i>Chŏngak kayagŭm</i>	Na Hyo-sin (America residence, Korean composer) Kanno Yoshihiro (Japan) Kang Sŏk-hŭi Takahashi Yuji (Japan) Ku Pon-wu
Kwak Ŭn-a <i>Kayagŭm</i> Recital	September, 15 2000 NCKTPA	12, 25-stinged <i>kayagŭm</i>	Five solo <i>kayagŭm</i> compositions and arranged folk songs including a premiere (commissioned)	Hwang Ŭi-jong Minyo arrangement of North and South Korea
Pak Chi-yŏng <i>Kayagŭm</i> Recital	November 3, 2000 NCKTPA	12,17-stringed <i>kayagŭm</i>	All exclusively Hwang Byung-ki’s <i>kayagŭm</i> shin’gok	Hwang Byung-ki
Chŏn Kyŏng-gil <i>Kayagŭm</i> Recital	November 22, 2000 NCKTPA	25-stringed <i>kayagŭm</i> , High, middle and bass <i>kayagŭm</i>	Solo <i>kayagŭm</i> compositions, arranged folk songs and <i>kayagŭm</i> trio	Kim Hoe-kyŏng, Minyo arrangement of North and South Korea
Yu Hŭi-chŏng <i>Kayagŭm</i> Recital	March 22, 2001 NCKTPA	12,17-stringed <i>kayagŭm</i>	Exclusively six Hwang Byung-ki’s <i>kayagŭm</i> compositions	Hwang Byung-ki
Kwak Ŭn-a <i>Kayagŭm</i> Recital	May 9, 2001 NCKTPA	12, 17-stringed <i>kayagŭm</i>	Five solo <i>kayagŭm</i> and ensemble music including a premiere (commissioned)	Yi Sung-chun Kim Chŏng-gil Hwang Byung-ki Yi Yun-kyŏng (newly commissioned)



Kim Hŭi-jŏng <i>Kayagŭm</i> Concert “Maldohanŭn <i>Kayagŭm</i> ”	May 22, 2001 Art Sŏnjae Center	25-stringed <i>kayagŭm</i>	Children’s songs of Korea and Japan Narration of juvenile stories	Newly Arranged
Chi Ae-ri <i>Kayagŭm</i> Recital “Segyeŭi <i>Kayagŭm</i> Ch’angjak Ŭmak” ( <i>Kayagŭm</i> Compositions of the World)	May 28, 2001 NCKTPA	12, 21-stringed <i>kayagŭm</i>	Four solo <i>kayagŭm</i> compositions including two commissioned compositions (commissioned but premiereed elsewhere by the same performer)	Matin Eberline (Germany) Miki Minoru (Japan) Yi Yŏng-ja Na In-yong Hwang Byung-ki
Ch’oi Chin <i>Kayagŭm</i> Recital “Chŏng Sŏng” (Clear Sound)	September 14, 2001 NCKTPA	17, 18-stringed <i>kayagŭm</i>	Five solo <i>kayagŭm</i> shin’gok including a premiere (commissioned)	Hwang Byung-ki Paek Tae-ung Kim Yŏng-jae Paek Sŏng- gi Kim Yŏng-jae (newly commissioned)
Yi Chŏng-hŭi <i>Kayagŭm</i> Recital	November 10, 2001 NCKTPA	15-stringed <i>kayagŭm</i>	Five solo <i>kayagŭm</i> compositions, composed by <i>kayagŭm</i> master Sŏng Kŭm- yŏn during the 1960s and the 1970s.	Sŏng Kŭm-yŏn

As seen in the table above, concert repertoire is varied and includes several newly commissioned pieces. Composers whose musical background is in traditional music include Sŏng Kŭm-yŏn, Hwang Byung-ki, Yi Sung-chun, Hwang Ŭi-jong, Kim Hoe-kyŏng, Paek Tae-ung, Kim Yŏng-jae, Cho Kwang-jae and Paek Sŏng-gi; composers who have a background in Western classical music and modern music include Na Hyo-sin, Kang Sŏk-hŭi, Kim Chŏng-gil, Yi Yŏng-ja, Na In-yong, Yi Yun-kyŏng and Ku Pon-wu; composers who are not Korean include Kanno Yoshihiro (Japan), Takahashi Yuji (Japan), Miki Minoru (Japan), and Matin Eberline (Germany). As shown by repertoire selection, Hwang Byung-ki’s *kayagŭm shin’gok* are the most frequently performed. The first exclusively *kayagŭm shin’gok* concert was held in 1980 and was performed by Kim Chŏng-ja, a professor at Seoul National University. The recital consisted of four *kayagŭm*

*shin'gok* by Hwang Byung-ki. Nowadays, *kayagŭm* players prefer to have exclusively *kayagŭm shin'gok* concerts. The repertoire has become highly varied as shown in Table 21.

### 5.3.3. Kayagŭm ensemble

Forming *kayagŭm* ensemble teams has become something of a boom in recent years, with ensemble sizes ranging from three to more than ten *kayagŭm* players. This new practice also reflects current views of young *kayagŭm* players and on-going discourses on traditional and modern music.

Unlike the Japanese *koto* tradition which is closely related to ensemble practice (Wade 1994:235), *kayagŭm* has been appreciated as a solo instrument since the turn of the 20<sup>th</sup> century. Most *kayagŭm* ensemble groups began with the recent development of *kayagŭm shin'gok* and *kaeryang* (modified) *kayagŭm*.<sup>145</sup> *Kayagŭm* ensembles are not profitable organizations but social and cultural organizations that promote *kayagŭm* performance. Many current *kayagŭm* ensembles are organized around a teacher and her disciples, or the graduates of the same university. Size of ensemble groups is varied in terms of numbers of performers. About eighteen *kayagŭm* ensembles are performing today nationwide in Korea and about fourteen groups among them mainly perform *kayagŭm shin'gok*. The other groups present a particular school of *sanjo* and often include *shin'gok*.

*Kayagŭm* ensemble may be viewed as one of the new forms of *kugak* instrumental ensemble groups. Many *kugak* ensemble groups were formed during the 1980s as a result of the *kugak silleak undong* (*kugak* ensemble campaign). *Kugak silleak undong* was created by the

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<sup>145</sup> For more detailed information and discussion, see section on *kaeryang* (modified) *kayagŭm* in chapter 5 (subsection 5.4.).

younger generation of *kugak* musicians. They formed small groups consisting of several *kugak* instruments and sometimes singers. The purpose of the movement was to produce new traditional music including songs that could be easily memorized. The repertoire of the newly formed *kayagŭm* ensemble included pieces for *kayagŭm chungjugok* (compositions for the *kayagŭm* and other traditional instruments), *kayagŭm* duets and trios, and ensemble music for the *kayagŭm* with Western musical instruments (See Table 22).<sup>146</sup>

Performance of a new arrangement of Hwang Byung-ki's "Ch'imhyangmu" for *kayagŭm* ensemble is a well-known and frequently performed piece. This piece has been played at government events including overseas concerts of NCKTPA (1991) and "Kugak-ŭi Hae Kinyŏm Yŏnchu-hoe" (Year of Korean Traditional Music Celebration Concert) in 1994.

The establishment of ensemble groups for the *kayagŭm* was begun by "Seoul, Saeul *kayagŭm Samchungjudan* (Seoul New Sounds *Kayagŭm* Trio)" in 1989 (Figure 67). Their debut concert was held in 1990. The group consists of three famous solo *kayagŭm* players Pak Hyŏn-suk, Kim Hae-suk, and Kim Il-ryun.<sup>147</sup> The *kayagŭm* trio has gradually been accepted, and new groups have been modeled after this group. In the "97 *Kayagum* History Festival (May 12-16, 1997)" which was organized and sponsored by NCKTPA, a final stage was devoted to *kayagŭm* ensemble music and hints at wide acceptance of a new practice.<sup>148</sup>

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<sup>146</sup> Many composers practiced this genre of music including Yi Sung-chun, Hwang Byung-ki, Yi Hae-sik, Hwang Ŭi-jong during the 1960s through the 1990s. Composers are Yi Sung-chun, Kim Yŏng-jin, Yi Kang-dŏk, Yi Sŏng-jae and Chŏng Hoe-gap during the 1960s, Hwang Ŭi-jong, Hwang Byung-ki, Yi Sang-gŭn and Yi Sang-kyu during the 1970s, and Yi Pyŏng-uk, Hwang Ŭi-jong and Yi Sung-chun during the 1980s and Hwang Ŭi-jong, Yi Sung-chun, Yi Hwa-dong and Yi Hae-sik during the 1990s (Kim Chong-mi 2000). See also Table 22 for detailed information on repertoire of several *kayagŭm* ensemble groups and Appendix C for representative *kayagŭm shin'gok* of other composers.

<sup>147</sup> Two members (Kim Hae-suk and Kim Il-ryun) are former members of the *kugak* chamber ensemble "Ŭllim."

<sup>148</sup> See the section "97 *Kayagŭm* History Festival" for detailed information about the festival (subsection 5.1.1.2.).



Figure 67. “Seoul Saeul Kayagŭm Samchungjudan”  
(CD Cover 1992)

Major activities of *kayagŭm* ensemble groups include preparing regular annual or seasonal concerts and producing recordings. Regionally based *kayagŭm* ensemble groups are also featured at large and small cultural events. Many ensemble groups have overseas performance experience, though this is rarely supported by the government.

Members of a few *kayagŭm* ensemble groups consist of solo players or members of *kugak kwanhyŏn akdan* (traditional music orchestras), and they have regular practice sessions. For example, the three members of “Seoul Saeul *Kayagŭm* Samchungjudan” are famous as solo performers and now teach at universities. The ensemble group no longer performs together but rather each member has formed her own ensemble group with their students. Another example is “Asia Kŭm Kyoryuhoe,” led by Professor Lee Chae-suk. All members are either professors or

instructors at universities. Usually they practice during the summer or winter recess period since members reside in different cities.

Compared to groups in which members are already established as solo performers, the members of recently formed *kayagŭm* ensembles are recent graduates, and the group is led by a famous solo performer. Becoming a solo performer is demanding and competitive, so the *kayagŭm* ensemble offers a viable alternative to becoming a professional musician. For young musicians, *kayagŭm* ensemble is an attractive experience and opportunity.

#### 5.3.4. Repertoire

Table 22 lists the repertoires of *kayagŭm* ensembles in their debut concerts. Compared to repertoires of solo concerts, *kayagŭm* ensemble programs are more diversified. Musical style is more experimental, more diverse *kayagŭm* arrangements are employed, and more composers are included.

Table 22. *Kayagŭm* Ensemble Debut Concerts (continued)

Ensemble Name	Date/ Place	Performance settings / <i>kayagŭm</i> utilized	Repertoire played	Composer / Arranger
“ <i>Kayagŭm</i> Samchungjudan” <sup>149</sup> ( <i>Kayagŭm</i> Trio)	November 13, 1990 NCKTPA	Trio /Bass, middle pitched, high pitched <i>kayagŭm</i>	All newly commissioned compositions for <i>kayagŭm</i> Trio (three <i>kayagŭm</i> )	Paek Tae-Ung Chŏn Sun-hŭi Yi Pyŏng-uk Yi Chong-gu Paek Tae-Ung

<sup>149</sup> Later they changed their name to “Seoul Saeul *Kayagŭm* Samchungjudan.”

“Sukmyŏng <i>Kayagŭm</i> Yŏnjudan” (Sukmyŏng <i>Kayagŭm</i> Orchestra)	November 9, 1999 NCKTPA	<i>Chŏngak kayagŭm</i> 18,25-stringed <i>kayagŭm</i> <i>Sanjo kayagŭm</i> Bass <i>kayagŭm</i> Metal stringed <i>kayagŭm</i> Metal stringed <i>kŏmungo</i>	<i>Kayagŭm chŏngak</i> Arrangement of <i>minyŏ</i> (folk song) for <i>kayagŭm</i> duet <i>Kayagŭm pyŏngch’ang</i> New arrangement of <i>kayagŭm sanjo</i> for diverse <i>kayagŭm</i> Arrangement of Vivaldi “Four Seasons” <i>Kayagŭm</i> concerto with <i>kayagŭm</i> orchestra	Hwang Ŭi-jong Hwang Kŭm-san (Korean-Chinese composer) Pak Pŏm-hun Yi Hae-sik Kim Il-ryun
<i>Kayagŭm</i> Ensemble “Sagye”	December 2, 1999 Yŏngsan Art Hall	12-stringed <i>kayagŭm</i> small <i>kayagŭm</i> 17,21,25-stringed <i>kayagŭm</i> 22-stringed <i>kayagŭm</i> Bass <i>kayagŭm</i>	Newly arranged and commissioned compositions for four <i>kayagŭm</i> Arrangement of Vivaldi “Four Seasons”	Yi Sung-chun Chŏn Sun-hŭi Yi Hae-sik Chang Yŏng-kyu (popular music composer)
“Kyŏnggi <i>Kayagŭm</i> Ensemble”	March 29, 2000 Kyŏnggi- do Munhwa Yesul Hoekwan	18,21,25-stringed <i>kayagŭm</i> Bass, middle pitched, and high pitched <i>kayagŭm</i> (for <i>kayagŭm</i> trio)	Newly arranged for the <i>kayagŭm</i> ensemble of solo <i>kayagŭm</i> <i>Kayagŭm</i> trio Arrangement of Vivaldi “Four Seasons”) A newly commissioned composition	Hwang Byung-ki, Yi Sung-chun, Paek Tae-ung, Yi Hae-sik, Chi Wŏn-sŏk
“Somni <i>Kayagŭm</i> Yŏnjudan”	June 14, 2000 Somni Munhwa Yesul Hoekwan	12,18,22,25-stringed <i>kayagŭm</i> Bass, middle pitched, and high pitched <i>kayagŭm</i> (for <i>kayagŭm</i> trio)	<i>Kayagŭm</i> solo, duet, trio compositions, Duet with <i>taegŭm</i> , Duet with flute, <i>Kayagŭm sanjo</i> duet	Paek Tae-ung Pak Pŏm-hun Yi Sung-chun Chŏng Tae-sŏk Chi Sŏng-ja Hwang Ŭi-jong
<i>Kayagŭm</i> Ensemble “Nunkk’ot Sori” (Sound of Snow Flakes) “Trip to the World Music via <i>Kayagŭm</i> ”	November 15, 2001 NCKTPA	17, 18, 25-stringed <i>kayagŭm</i> Synthesiser <i>Changgo</i> String Quartet Rap music	<i>Kayagŭm</i> ensemble music- a commissioned premiere <i>Kayagŭm</i> ensemble with diverse percussions Folk songs of Japan, China, South America and Europe 25-stringed <i>kayagŭm</i> solo 25-stringed <i>kayagŭm</i> and string quartet <i>Kayagŭm</i> ensemble and rap music	Cho Kwang-jae Hwang Byung-ki Kwŏn Sun-ho Ch’oi Sŭng-jun Wang Chung-san O Kŭm-dŏk Rapper One Sun (improvisation)

Table 22 illustrate repertoire from six categories: new compositions including newly commissioned pieces, newly arranged traditional pieces including those of North Korea, new

arrangements of *kayagŭm shin'gok* for various *kaeryang kayagŭm*, arrangements of Western classical music, famous popular music, and music of other countries.

Traditional genres including *minyo* (folk song), *sanjo*, *chŏngak* and *pyŏngch'ang* (voice and *kayagŭm*) are vital sources for performance. The music is re-arranged for new settings and newly modified instruments. Vivaldi's "Four Seasons" for four *kayagŭm*, arranged by composer Yi Hae-sik, was one of the most fashionable pieces during my research period. *Kayagŭm* solo concerto with the *kayagŭm* orchestra, duet with the *taegŭm*, and duet with the flute are also notable. Thus musical repertoire of currently performing *kayagŭm shin'gok* ensembles reflects more diverse interests, goals, intentions and desires of performers. Their goals are to create a modern *kayagŭm* tradition encompassing 21<sup>st</sup> century Western avant-garde music, Western classical or pop music, music of Japan, China and North Korea, world music, and old and new Korean music.

Because of the lack of existing compositions, *kayagŭm* ensembles often commission new pieces from composers. In this sense, *kayagŭm* ensemble provides valuable practice to numerous practitioners and composes. At the same time, *kayagŭm* ensemble has become a site where new musical ideas and new sounds are experimented with and tested.

The recently formed *kayagŭm* ensemble "Sagye" consists of four young female musicians, graduates of Lee Chae-suk from SNU, often called "*shin setae*."<sup>150</sup> All hold MA degrees in *kayagŭm* performance. The group has been favorably spotlighted by the media and critics since thier debut concert in 1999 and they currently enjoy large numbers of fans. "Sagye" now actively performs nationwide and overseas in diverse settings including regular annual concerts, cultural events, and recordings. The group is run by a management company and

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<sup>150</sup> Literally means "new generation," a newly created term during the 1980s in Korea referring to a younger generation whose lifestyle and way of thinking differs from the older generation.

advertises through the mass media including internet web-sites.<sup>151</sup> They project an image of “*tohoe-jŏk* (urban),” and “*hyŏndae-jŏk* (modern)” expressed by their manner of dressing, staging, and advertising. The group members wear sleeveless red dresses designed by a famous fashion designer and sit on chairs with newly modified *kayagŭm* on magnificently designed stages (see Figures 63 and 66). Their pieces are all premieres, either newly composed or arranged. As listed in table 22, “Sagye” was the first group to perform Vivaldi’s “Sagye” (Four Seasons) and their concerts and CD recording even include the piece featuring an “underground” popular Korean musician, Chang Yŏng-kyu. Compared to other ensemble groups, the musical language, performance, and direction of ensemble “Sagye” are professionally handled. Reports focus on the exclusivity of the group as young women playing Western and modern music using *kaeryang* (newly modified) *kayagŭm*. Their audiences, surprisingly, are not limited to the younger generation but consist of people from diverse age groups. In my interview with Song Chŏng-min, one of the members of the group, she stated that “we were also surprised that so many people are interested in us, and they range in age from teenagers to the elderly. The majority of our audience are in their 20s or 30s, yet audiences in their forties and fifties are common at our concerts” (personal communication, July 17, 2003).

The group’s main activities are focused on well-prepared concerts and public exposure through CD recording, TV and radio broadcasting. Their music was the subject of public debates among audience members especially when they were first introduced to the public. Discourse on “traditional and modern” not only belong to the musicians and critics but also to audiences. Most of those criticisms revolve around the Westernization of Korean music and musical identity (Chŏn Chi-yŏng 2000, 2002; Kim Chŏng-hŭi 2001). They asked “is it *kugak*?,” “isn’t the sound

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<sup>151</sup> www.sagye.com is supervised by a management company.



too Westernized?” and “where is *chǒnt’ong* (tradition)?” These are not new criticisms about *kayagŭm shin’gok* at all. Three anecdotes of Lee Chae-suk’s early performances on *kayagŭm shin’gok* help to describe negative responses by the general audience toward *kayagŭm shin’gok* during the 1960s:

Your new piece was very interesting, but isn’t it too unfamiliar? ...I am referring to Lee Chae-suk playing ‘Norit’ō’...It seems suitable for the piano, but for the *kayagŭm*, it is too early (Yi Sung-chun 2001b).

In 1966, when “Norit’ō” was premiered, *ch’angjak kugak* was not well-received. Many people even thought that *ch’angjak ūmak* ruined *kugak*. Under this circumstance, it was apparent that there was a certain wariness and astonishment towards this piece which is totally different from traditional music amongst the *kugak* community. They said “who is this Yi Sung-chun who is destroying *kugak*?” (Yi Sung-chun 1997b).

She performed “Hŭkdam,” Yi Hae-sik’s composition in August, 1968 at the *Kungnip* [National] Theater...She was shocked by the audiences’ cold response. However, she was overcome with words she had read by John Tasker Howard and James Lyon’s *Modern Music*. “What is modern music- and why have people never liked it, at first?” (Yun Chung-gang 2001).

These debates are on-going even though among the *kugak* community “Sagye” is seen as a great success (Yun Chung-gang 2002). Numerous reviews and articles on their performance describe them as leading the younger generation of *kugakin* (*kugak* musicians). A reporter writes “I do not hesitate to use their [ensemble “Sagye”] music as a bridge introducing our music [*kugak*] to the general public” (Chǒng Wǒn-ho 2001:23).

Another critic wrote that “‘Koreanness’ and ‘tradition’ should be basic, but that should not be the entirety. (We) should know ‘Asia’ including ‘Korea’ and need to think about the modern meaning of ‘tradition’ and its transformational uses” (Yun Chung-gang, 2000). The first modern *kayagŭm* player Lee Chae-suk also notes that “I believe that diverse orchestration with

diverse modified *kayagŭm* will make an impression to the audience with new acoustic experiences...I am certain that you will affirm through your eyes and ears the balance between old and new, distinctiveness and universality, the non-changeable ‘body (frame)’ and changeable ‘application’” (Lee Chae-suk 1999b). Her statement highlights the stability of tradition and its modern uses, as expressed as ‘non-changeable ‘body (frame)’ and changeable ‘application.’

Certainly, *kayagŭm shin’gok*, for many *kayagŭm* players, is a vehicle to achieve “modernity.” Many players and ensembles pursue “modernity” and for them, “modern” means “contemporary”:

Our musical direction is ‘*tongsidae-sŏng*’ (contemporaneity). We don’t think that performing *shin’gok* and Western classical music with modified *kayagŭm* means a divorce from tradition. The important matter is how those traditional ingredients are digested and internalized in the process. The selection of repertoire, dress and posters, through which we can express our unique color, are also important. However, we also want to be distinguished in musical performance even when we perform the same piece by other ensemble teams on the same stage (*Kayagŭm Ensemble* “Sagye” interview with Yun Chung-gang, 2000).

“*Yŏsŏng, kayagŭm, hyŏndae, Pyŏnshin*: Sukmyŏng *kayagŭm* Yeŏnjudan Ch’gandan Yŏnjuhoe” (Women, *kayagŭm*, modernity, transformation: Sukmyŏng *Kayagŭm* Orchestra Debut Concert Promotion Flyer, 1999).

We wanted to create music, which lives with the audience who seeks true *catharsis* in this rich *modern* musical environment....we, “Nunkkotsori,” pursue Koreanization of world music and popularization of *kayagŭm* music through the *kayagŭm*. We will consistently develop a new program with music, not with museum pieces, to create an impression to the modern audience. We believe that we will present the future of Korean traditional music (*Kayagŭm Ensemble* “Nunkkotsori” Program Note 2001).

I will premiere modern music for the *kayagŭm*, violin, and cello at the Modern Music Festival in August, 2000....and my next concert will be titled “*kayagŭm-ŭl wi-han hyŏndae ŭmak* (modern music for the *kayagŭm*). I will perform a solo piece by Professor Kang Sŏk-hŭi, *kayagŭm* pieces composed by foreign composers and pieces for the *kayagŭm* and computer music (Yi Chi-yŏng interview with *kugak.com*).

I have been performing mostly Hwang Byung-ki's pieces. Now I will perform pieces from several other composers of the world. These include two Korean composers, Na In-yong and Yi Yŏng-ja, the Japanese composer Miki Minoru, the German composer Martin Eberline and finally Hwang Byung-ki...five compositions on the same stage. Except for Martin Eberline's composition, all pieces are performed on 12-stringed *kayagŭm*. Recently lots of new compositions have been performed by 17, 21 and 25-stringed *kayagŭm*. I prefer to play *ch'angjakgok* using the traditional *kayagŭm*; it seems more modern. (Chi Ae-ri interview with *kugak.com*)

These statements suggest that modern (or contemporary) *kayagŭm* music is defined by compositions created by contemporary composers regardless of their musical background. As demonstrated in those words “*tongsidae-sŏng* (contemporaneity),” “unique color,” “*hyŏntae ŭmak* (modern or contemporary music)” and “world music,” “modernity” is no longer synonymous with “Western.”

#### 5.4. KAERYANG (MODIFIED) KAYAGŬM

Among Asian zither family instruments including the Chinese *guzheng*, Japanese *koto* and *kayagŭm* of South and North Korea, *kayagŭm* of South Korea has been called the most conservative and the most recently modified (Chao-chung Wu 1997). Many agree that the principal music belonging to the *kayagŭm* is *sanjo* of the 19<sup>th</sup> century. *Sanjo* is the most admired musical genre for the *kayagŭm* and its artistic expression is believed to be the ultimate achievement that the *kayagŭm* could possibly produce. By the same token, composers and performers of the new genre seek out new musical expressions and language and in this process, newly modified *kayagŭm* have been constructed.

Newly modified *kayagŭm*, called *kaeryang kayagŭm*, are widely accepted and practiced today. The use of new instruments is highly relevant to the flourishing of *kayagŭm shin'gok*, and

has changed the course of *kayagŭm shin'gok* in terms of changes in musical sound, aesthetics and attitudes.<sup>152</sup> Debates about these newly modified *kayagŭm* surround these *kaeryang kayagŭm* since these are becoming crucial instruments in the performance of *kayagŭm shin'gok*.

In this section, I will discuss the history and discourse of the new *kayagŭm* family in 20<sup>th</sup> century South Korea as an on-going practice, and the changing attitudes and aesthetic values following the introduction of these new practices.

#### **5.4.1. History and discourse on newly modified *kayagŭm***

The newly modified *kayagŭm* family has developed in conjunction with the performance of *shin'gok* since the 1980s. Table 23 lists the year of modification with the year of first appearance in parentheses, initiators and their professions at the moment of modification, material of strings, ranges and scale of tuning and function or initial aim of modification of diverse *kaeryang kayagŭm*.<sup>153</sup>

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<sup>152</sup> See also Tables 20, 21 and 22.

<sup>153</sup> For more detailed information on construction of traditional and modified 17 and 21-stringed *kayagŭm*, see chapters 2, 3 and 4 (subsection 2.4., subsection 3.2.3.1. and subsection 4.2.3.1.).

Table 23. *Kaeryang Kayagŭm*<sup>154</sup> (continued)

Type of <i>Kayagŭm</i> / Name	Year of Modification (Year of first appearance)	Initiator	Material of Strings	Ranges and Scale of Tuning	Function / Initial Aim of Modification
15- <i>hyŏn</i> (stringed) <i>kayagŭm</i>	1960s	Sŏng Kŭm-yŏn ( <i>Kayagŭm sanjo</i> master)	Same as traditional <i>kayagŭm</i>	3 octaves Pentatonic	For <i>minyo</i> , <i>p'unngnyu</i> , dance or song accompaniment
<i>Ch'anggŭm</i>	1976, 1985	Chŏn Ik-ch'ang <sup>155</sup> (Composer/performer)	Silk and metal strings	<i>Chŏŭm</i> (low pitched) <i>Koŭm</i> (high pitched) Pentatonic/Heptatonic	For new compositions Possible to amplify electronically
21- <i>hyŏngŭm</i>	1985 (1986)	Yi Sung-chun (Composer/professor)	Polyester strings, no <i>pudŭl</i> and <i>yangyidu</i>	4 octaves Pentatonic	Enlargement of sound and registers
Bass Middle-pitched High-pitched <i>Kayagŭm</i>	1987 (1988)	Pak Pŏm-hun (Composer/conductor/professor)	Same as traditional <i>kayagŭm</i>	3 octaves each instrument with different range. Pentatonic	For the <i>kayagŭm</i> ensemble
18- <i>hyŏngŭm</i>	1988 (1989)	Pak Il-hun (Compose)	Same as traditional <i>kayagŭm</i> , Triangle-shaped <i>anjok</i>	4 octaves Pentatonic	Extension of <i>kayagŭm</i> registers

<sup>154</sup> Initiator does not mean the manufacturer. Information in this table is based on Hwang Pyŏng-ju (1990), Yun I-gŭn (1995:517-522), Lee Chae-suk (1998), Ch'oe Su-il (2000), Kang Min-jŏng (2000), Cho Su-hyŏn (2000), Nam Suk-hŭi (2000), Ch'oe Yong-hŭi (2000), Song Hye-jin (2000a), Kim Hye-jin (2001), Kim Sang-yu (2001) and interviews with Lee Chae-suk, Kim Il-ryun, Yi Chi-yŏng, and Ko Hŭng-gon. In this table, I include *kaeryang kayagŭm* that are widely used and have a sufficient amount of established compositions or representative works. I exclude some of the outcomes from *Akki Kaeryang Saŏp* and *kaeryang kayagŭm* that are only performed by individuals including Chŏn Ik-ch'ang's electronic *kayagŭm*.

<sup>155</sup> Ch'ŏn Ik-ch'ang's musical activity is rather unique. He has developed his own theory on musical scale, which he publicizes through his music and new instrument. However, his music is not well received by the people inside the *kugak* community.

17- <i>hyŏngŭm</i> (Ilp'agŭm)	1986-1990 (1991)	Hwang Pyŏng-ju (Former member of KBS <i>kugak</i> orchestra/ professor)	Polyester strings, no <i>pudŭl</i> and <i>yangyidu</i>	4 octaves Pentatonic	To perform different genres of music with one instrument exclusively for traditional music orchestra
<i>Kaeryang Sanjo Kayagŭm</i> <sup>156</sup>	1988-1991	Chŏi Chi- ae (Former member of KBS <i>kugak</i> orchestra)	Silk strings, Extra wooden plate (back) Extra wooden bridges ( <i>pudŭl</i> )	3 octaves Pentatonic	Amplification of <i>kayagŭm</i> sound
22- <i>hyŏngŭm</i>	1995 (1995)	Pak Pŏm-hun (Professor/ conductor/ professor)	Mixed material strings, Mono (based on Polyester), opened head	3 octaves Heptatonic	Amplification of sound, Pitch stability, especially for orchestra setting
25- <i>hyŏngŭm</i>	2000	Kim Il-ryun (Professor/ <i>kayagŭm</i> soloist )	Mixed material strings Mono (based on Polyester) opened head	4 octaves Heptatonic	For new compositions

Various attempts have been made by several institutions and individuals to improve the *kayagŭm* sound to be adequate for modern concert environments during the last 40 years. The 13, 15-*hyŏn kayagŭm* and metal stringed *kayagŭm* during the 1960s and recent success on the 17, 18, 21 and 25-stringed *kayagŭm* are all highly relevant to the boom of *kayagŭm shin'gok*. Modification of instruments involves composers, conductors, performers, manufacturers, institutions and traditional music orchestras. Advocates of these new instruments cite the convenience for the orchestra and greater employment opportunities in modern compositions as motivation for change.<sup>157</sup> The modified *kayagŭm* is easy to tune following the temperament of Western classical music. Magnification of volume of the instrument is the most important requirement for the new

<sup>156</sup> The modifier of this instrument holds a patent (patent number 076449).

<sup>157</sup> See Ha Ka-yŏng (2003) on the use of *kayagŭm* in *kugak* orchestra setting.

instrument. Consequently, few parts of the instrument are altered or modified. Significant changes include the absence of *pudŭl* and *tolgwae*, structure of tuning pegs and changes in the strings's material. Thus the outer appearance of the *kayagŭm* also has changed. For instance, the 18-stringed *kayagŭm* has metal pegs which are located underneath or inside the head of the *kayagŭm* instead of *tolkwae* (the wooden pegs); the *pudŭl* (cord) is removed, and the instrument is bigger, longer, and more box-shaped (Figure 68; see also Figure 24 and 44).<sup>158</sup>

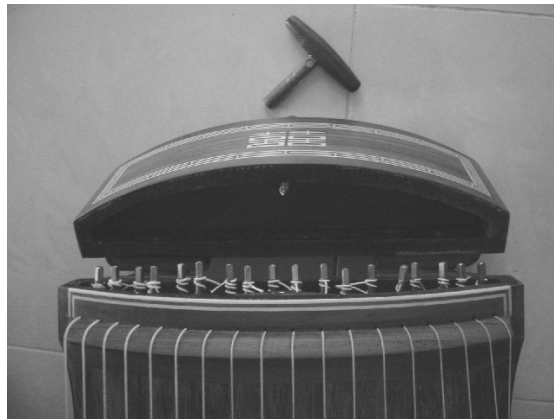


Figure 68. Metal Tuning Pegs of Modified *Kayagŭm*  
(18-*hyŏngŭm*)

Changing the *tolgwae* part to metal tuning pegs makes tuning easier. The absence of *pudŭl* increases constancy in pitch. New types of strings increase durability and amplifies the sound. Usually polyester or mixed materials are used along with a bigger resonating sound box. Compared to easily breakable silk strings, those substitute strings are more durable. As a result,

<sup>158</sup> The structure of 18, 22, 25-*hyŏngŭm* are quite similar to those of 17 and 21-*hyŏngŭm*. See Figure 23 in chapter 3 on the diagram of the 17-*hyŏngŭm* (subsection. 3.2.3.1.).

the *kaeryang kayagŭm* produces a loud and sharp sound compared to the soft yet profound sound of *sanjo kayagŭm*.<sup>159</sup>

Several *kaeryang kayagŭm* were initiated by performers for their own needs. Sŏng Kŭm-yŏn (1923-1986), a *kayagŭm sanjo* master, has been known for her modified *kayagŭm* including the 15-stringed *kayagŭm* and metal stringed *kayagŭm* during the 1960s.<sup>160</sup> A former member of the KBS traditional Korean music orchestra, Hwang Pyŏng-ju initiated the 17-stringed *kayagŭm* that is adequate for the needs of an orchestra. His goal in modifying the 17-stringed *kayagŭm* was to ease the modulation from one key to another which often happens in an orchestra setting. Usually three different tunings are used in the traditional music orchestra including folk song tuning, *chŏngak* tuning and *sanjo* tuning, and these require different tuning systems. Modulation in *kayagŭm* is impossible without moving its bridges since the pitch depends on the location of the bridges. Thus when pieces with different tunings are performed on the same stage, *kayagŭm* players have to move all the bridges of all 12 strings. The 25-stringed *kayagŭm* (also called *yisipohyŏngŭm*) was initiated by a famous solo performer, Kim Il-ryun for her famous premiere “Sae *sanjo*.” She requested Ko Hŭng-kon (*In’gan munhwajae*) to manufacture new *kugak* instruments, to add three more strings to the 22-stringed *kayagŭm*. Thus the piece originally composed for the 22-stringed *kayagŭm* is now played on the 25-stringed *kayagŭm*.

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<sup>159</sup> For more detailed information on tuning and playing techniques of the 17- and 21-*hyŏngŭm*, see the section on analysis in chapters 3 and 4 (subsection 3.2.3.1. and subsection 4.2.3.1.).

<sup>160</sup> Sŏng Kŭm-yŏn is also known to have modified the 13-stringed *kayagŭm* and the metal stringed *kayagŭm* (Kang Min-jŏng 2000). However, other sources indicate that she possessed the 13-stringed *kayagŭm* which is assumed to be the same as the 13-stringed *kayagŭm* of North Korea that existed during the 1950s. The metal-stringed *kayagŭm* was invented by Pak Sŏng-ok during the early 1940s (Lee Chae-suk 1998; Chŏng Pyŏng-ho 1995:232, 385). Kang Min-jŏng asserts that Sŏng’s two invented *kayagŭm* were the first *kaeryang kayagŭm* (2000:2). Her compositions have not been widely performed by modern *kayagŭm* players, and only recently have her compositions been frequently performed and analyzed. For the analyses of Sŏng Kŭm-yŏn’s compositions, see Kwŏn T’ae-kyŏng (1998), Kim Chin-kyŏng (1998) and Kang Min-jŏng (2000).



Several official attempts to create modified instruments were also made by cultural officials, beginning in 1964 and led by several institutions including NCKTPA and the *Han'guk Munhwa Yesul Chinhŭngwŏn* (Korean Culture and Arts Foundation). These efforts continued in 1968, 1974, 1976 and 1981 (NCKTPA 1996; Hwang Pyŏng-ju 1990; Yun I-gŭn 1995).<sup>161</sup> These attempts and outcomes were discussed publicly in symposiums, seminars and concerts, but none were adopted in practice.

It is commonly recognized that the *kaeryang akki* (modified instrument) is a symbol of the birth of a new style of music (Yun Myŏng-wŏn 1998; Yi Sŭng-ryŏl 1991; Yi So-yŏng 1999; Kim Hae-suk 1996:1; Noh Dong-eŭn 2001:291-297), and that newly modified instruments are used exclusively for new compositions (Han Man-yŏng 1989:77; Yi Sŭng-ryŏl 1991; Chŏn In-p'yong 1989b:79; Hwang Byung-ki 1994b:143; Noh Dong-eŭn 2001). Discussions on *kaeryang* concern the “modernization,” “globalization,” and future of the *kayagŭm* (Mun Hyŏn 1996:11; Yun Myŏng-wŏn 1998).

Even though the development of *kaeryang kayagŭm* is deeply related to practical reasons, *kayagŭm* players and critics believe the most important value of these modified *kayagŭm* is in maintaining its authentic *kayagŭm* sound.<sup>162</sup> The most pessimistic view on these

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<sup>161</sup> For more information on the processes and results of “*Akki Kaeryang Saŏp*” (Korean traditional musical instruments modification plan) led by NCKTPA, see “*Kugakki kaeryang Chonghap Pogoso*” (Report on Korean traditional musical instruments modification) (1989) and “*Kaeryang kugakki-jŏn*” (1996). Recently, several “*Kugakki Kaeryang Saŏp*” (Traditional musical instrument modification plan) were also made by local institutions. For more information, see “Chŏlla Pukdorip *Kugakwŏn Akgi kaeryang Saŏpdan*” (NCKTPA 1998) and “*Kwangju Kwangyŏksi Pukguch'ŏng Kugakgi Kaeryang Saŏpdan*” (1999).

<sup>162</sup> This “natural” sound is one of the characteristics of Korean music especially when it is referred to comparing music with neighboring countries. *Kayagŭm* is frequently compared with Japanese *koto* and Chinese *guzheng* and sound quality of the *kayagŭm* is the most distinctive characteristic. Similar observations are made by Chao-chung Wu in her study on the comparison of three zithers. She concludes that *kayagŭm* players are the most conservative among these traditions (1997).

instruments is that they follow Western temperament and heptatonic scale and identity of the instrument.<sup>163</sup> Critics point out that these *kaeryang kayagŭm* only increase numbers of strings without any dramatic change in structure. They are basically the same instrument with different string numbers and with new names. Other criticisms concern the autonomous motivation of modification, in that these *kaeryang akki* are merely the counterpart of those of North Korea and other neighboring countries since they appeared after the cultural exchange with North Korea and China (Hwang Byung-ki 1994c:12-13; Noh Dong-eŭn 1996:248; Yi Hŭi-jŏng 1997b:133).<sup>164</sup> These *kaeryang kayagŭm*, however, have been finding thier own positions in current practice (Lee Chae-suk 1998; Yi Hŭi-jŏng 1997b; Yi So-yŏng 1999).<sup>165</sup> Lee Chae-suk (1998), in her article, “The development of the construction and performance techniques of the *kayagŭm*,” classifies *kayagŭm* into three types, traditional *chŏngak kayagŭm*, *sanjo kayagŭm* and *hyŏndae* (modern) *kayagŭm*. *Hyŏndae kayagŭm* refers to *kaeryang kayagŭm*. She criticizes the meaning of the Sino-Korean word, “*kaeryang*” since the word itself is a synonym of “change for the better”; she states that this connotation might lead to a degradation of the value of traditional *kayagŭm*. Instead she suggests the substitute words, “*kaejo*” (lit. reconstruction) or “*pyŏnkyŏng*” (lit. alteration, modification) (1998:352). *Kayagŭm* players and scholars agree that “we need both

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<sup>163</sup> Debates on authenticity mostly focus on the process of modification. Some *kaeryang kayagŭm* are known to have been manufactured in China and a few *kayagŭm* players have studied *guzheng* at several institutions in China. Recently, personal interchange among musicians have increased between China and Korea. In 1994, a *kayagŭm* musician, Kim Sŏng-sam from the Yŏnbyŏn province in China visited Korea and gave several concerts using his 23-stringed *kayagŭm* and later he gave several lessons on the 23-stringed *kayagŭm* to professional *kayagŭm* players of South Korea (Ch’oe Yong-hŭi 2000:11). Some critics believe these *kaeryang kayagŭm* are not purely Korean and for this reason should not be accepted.

<sup>164</sup> For detailed information on the *kaeryang kayagŭm* in North Korea, see Kim Chi-yŏn et al. (2001:260-264) and Song Chŏng-min (2001).

<sup>165</sup> Previous studies or surveys on traditional musical instruments typologies do not include *kaeryang* instruments (Chang Sa-hun 1969, Howard 1988).

traditional and *kaeryang* ones.” In an interview with a music magazine, a younger generation *kayagŭm* player Yi Chi-yŏng states that “*chŏnt’ong ūmak*” (traditional music) should be performed by *chŏnt’ong kayagŭm* and *ch’angjakgok* must be performed by the *kaeryang kayagŭm*” (Yi Hŭi-jŏng 1997b:135). As stated, *chŏnt’ong kayagŭm* are still valid in performing traditional genres of music; *kaeryang* instruments are not seen as an “improvement.”

As these debates indicate, *kaeryang kayagŭm* have become an essential part of the *kayagŭm shin’gok* phenomenon. Increased string numbers are useful in producing Western harmony with wider ranges and registers, especially a 25-stringed *kayagŭm* tuned to the heptatonic scale. Figure 69 shows the tuning system of 25-stringed *kayagŭm*.

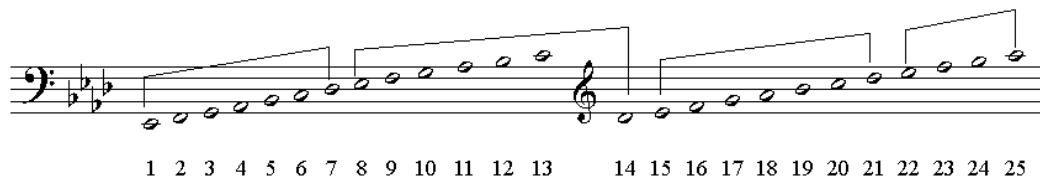


Figure 69. Tuning of 25-*hyŏngŭm*

Musicians talk about their usefulness for performing *shin’gok* but one player mentioned that *kaeryang kayagŭm* are chosen by many of them to “*tt’ŭl-ryŏ-gu*” (“make oneself attractive”) (Sŏng Ae-sun, personal communication, September 14, 2001). Many other players to whom I have spoken also share this feeling and many of them are very enthusiastic in updating and mastering these “newly modified *kayagŭm*.” Even one against *kaeryang kayagŭm* cynically told me that the 30-stringed *kayagŭm* will be appearing soon by manufacturers.

It is partly true that some *kaeryang kayagŭm* have gained popularity because they have been used for certain compositions. For example, the success of the 17-stringed *kayagŭm* is based on Hwang Byung-ki's "Ch'unsŏl." Recent trends, however, demonstrate that the center of the *kayagŭm shin'gok* is now shifting from the composers and instruments to performers as exemplified in the selection of repertoire by many performers. In this sense, the instrument itself can be viewed as a positive vehicle to achieve their goals:

In fact, during the last few years, *kaeryang kayagŭm* performance has focused on the modified instrument itself. The procedure has been first, a new instrument is introduced, then music is composed to experiment with the possibilities of the [new] instrument, and finally, a performance is conducted. But in this concert, their focus relies not on a specific instrument but expanding possibilities of expression of the *kayagŭm*. According to their needs the compositions were commissioned or chosen, and the instruments were chosen for that purpose (Yi So-yŏng 1999:207).

#### **5.4.2. Changes in aesthetics and attitudes**

Changes in musical sound have also brought about changes in aesthetics. New instruments are "better" in terms of producing loud acoustics and diverse textures including harmony. Thus the possibilities of sound are more varied than traditional *kayagŭm*, and many modern techniques of these new *kayagŭm* involve techniques of harp, guitar and piano as well as other Asian zithers. In *kayagŭm sanjo*, the flexibility and improvisation in melody, rhythm and microtonal shadings of musical idiom are emphasized and reinforced during the performance. In performing *kayagŭm shin'gok*, as prescribed in written score and memory, emphasis is placed on accuracy. Interpretation of music by the performer comes next. In this process, reference to the composer's intention is the most important aspect. Producing exact pitches as written in the score must be the

focus of the performance. Musical dynamics, accent, and sharp and clear sound are central elements for interpreting music. For many modern *kayagŭm shin'gok*, accuracy in tuning and harmony are better expressed with the *kaeryang kayagŭm*. A broad range of tuning makes it possible to produce harmony by using two-handed plucking. As a result, such musical features as microtonal shadings and diverse *sigimsae* of *kayagŭm sanjo*, and the simplistic yet profound melody of *kayagŭm chŏngak* only refers to *kayagŭm shin'gok* as is performed by *kaeryang kayagŭm*. For example, intervals between string numbers two and three in *sanjo kayagŭm* that are usually tuned narrower than a major second are sometimes heard as out of tune to listeners trained in Western music. Sometimes the loose strings of *sanjo kayagŭm* cause pitch changes during the performance. These sound qualities of the *kayagŭm*, however, are not adequate for *shin'gok*, especially for ensemble music. By the same token, tuning for *kaeryang kayagŭm* is comparatively less demanding when tuning for an ensemble performance.

Another example of changing aesthetics is in *changgo* accompaniment. In traditional musical genres, *changgo* plays an essential role. The beauty of form in traditional music, ruled by the *changgo* rhythmic cycle, is missing in new music. Rather, musical space is filled with a Western sense of harmony and texture of *kaeryang kayagŭm*.

In *kayagŭm shin'gok* played by *kaeryang kayagŭm*, the left hand part has changed dramatically. Unlike traditional pieces in which the left hand is used solely for pitch manipulation and vibrato to make subtle microtonal shadings, left hand techniques in *kayagŭm shin'gok* are also used for the melody part. Use of the right hand requires more skillful technique, for instance, to perform fast fingering for the fast passages and creative fingering techniques. Thus the criteria for a good musician is based on the ability to move one's fingers fast. Left hand manipulations are less important than in *kayagŭm sanjo*. In *shin'gok*, left hand technique is

considered as merely a part of musical expression and interpretation even though *sanjo*-based *shin'gok* compositions yield idiomatic expressions of the *kayagŭm* to performers.

In performing *kayagŭm sanjo*, a student is said to be unable to surpass her teacher, since *sanjo* music is believed to be linked to life experience and sound expression matures with age. But in performance of *kayagŭm shin'gok*, a student possibly can, or is sometimes expected to surmount her teacher's skill since young fingers can move faster than those of her teachers. Fingering speed is an important part of the performance of *kayagŭm shin'gok*.

This point is also related to the use of the left hand in the melodic or harmonic part. Some *kayagŭm* players have told me that their prior Western music training in piano helps in performing *kaeryang kayagŭm* because of the left hand playing in the melody part. Preference for *kayagŭm shin'gok* over *sanjo* seems to reflect a generation gap among musicians. Many younger players prefer to practice *kayagŭm shin'gok* over *kayagŭm sanjo* even though *kayagŭm sanjo* is the most essential solo genre.

Performing *kayagŭm shin'gok* is sometimes more highly regarded than performing *kayagŭm sanjo*, especially when a new piece is premiered. For younger players, opportunities to perform and record *kayagŭm shin'gok* are more available than *kayagŭm sanjo*. As discussed earlier, some performers also gain advantages in performing *kayagŭm shin'gok*, especially when premiereing a well-established composer's work. For this reason, younger generation players are more likely to practice new repertoire of *kayagŭm shin'gok* and to master skills playing *kaeryang kayagŭm*. Modified *kayagŭm* have also become a requirement in the university curriculum.

To play different kinds of *kaeryang kayagŭm*, players face challenges. Players must internalize new and proper fingering techniques. It is not easy to read scores with different tunings for each piece. For example, Yi Sung-chun wrote solo pieces for the 21-*hyŏngŭm*, but

even for the same instrument, he used a different system. In an interview with critic Yun Chung-gang (2000), *kayagŭm* ensemble “Sagye” also comments on the process of “mastering” playing techniques on *kaeryang kayagŭm* for the new type of music.

We experienced conflicts with matters such as *non-conventional playing techniques* in our premieres, matters of identity *when playing Western classical music* with traditional instruments, and problems of tension, timbre of the strings, and range of the conventional *kayagŭm*. . . however, in the course of solving those problems, we finally reached a freedom in new territories, which we can express with the *kayagŭm*.

For players, the possession of skills on the new instrument becomes a mode of “distinction” compared to others who are less knowledgeable about “piece-specific” and “instrument-specific” tuning and playing techniques. By possessing certain musical knowledge about new music and proper playing techniques of *kaeryang kayagŭm*, performers become specialists. They commission new pieces on these instruments as another way to distinguish themselves from others.

## 5.5. CONCLUSION

Sponsorship from educational and governmental institutions plays an important role in promoting products, performers, and programming. These social institutions affect the musicians, and the transmission of knowledge of *chŏnt’ong ŭmak*. *Kugak* is no longer marginalized by the society. After Korean independence, *kugak* has gradually been absorbed by

the official cultural system, under the name of “art” “nation,” and “tradition.” Under the rubric of *kugak*, which is considered valuable cultural heritage, *kayagŭm shin’gok* enjoys a secure position in modern South Korea. National institutions support practitioners through the “*Hwayo Sangsŏl*” and “*Mokyo Sangsŏl*” concert series. Within the field of *kugak*, *kayagŭm shin’gok* is proudly identified as an authentic Korean sound.

The presentation of *kayagŭm shin’gok* is at the center of the negotiation of meanings of “tradition” and “modern.” *Kayagŭm shin’gok* borrows ideas from Western solo instrumental traditions, including formal stage etiquette, modern costuming, and publicity. *Kayagŭm shin’gok* is represented as a high art similar to European classical music while modern *kayagŭm* players wish to project themselves as modern elite musicians. Advanced techniques in the modified *kayagŭm* family have now become a mode of competition among musicians.

New musical instruments enable musicians to produce a variety of musical sounds. With expanded registers and strings and technically advanced materials to suit modern concert halls, newly modified *kayagŭm* encompass a larger territory which includes pieces borrowed from classical and modern Western music and popular music. In turn, this has become a tool to compete with Western music in Korea. Musicians declare that any kind of music in Korea can be played on the *kayagŭm*, suggesting that a modern tradition can be forged independently of Westernization.



## 6. SUMMARY AND CONCLUSIONS

The unique position of Korean traditional music and its modern practices in contemporary Korean society cannot be justified without understanding recent historical and cultural forces in South Korea. After the Japanese colonization period and following the Korean War, pessimistic images connected with poverty and a sense of shame towards the past and traditional culture were felt by South Koreans. Traditional culture was seen as irrational, old-fashioned, non-systematic and associated with low status. Western music was perceived to be rational, advanced, systematic, and the music of the social elite. During the post-colonial period in South Korea, Korean cultural nationalism grew. Traditional culture began to take an important role in constructing the modern nation-state of South Korea. The government established the NCKTPA and a Korean music department at SNU, and recognized traditional music as a cultural asset. *Kugak* became an important part of national culture, symbolizing Korean national identity.

The development of the *kayagŭm shin'gok* genre was neither accidental nor natural. Rather, the genre was intentionally created by a small number of composers and performers who received systematic support from the government, as well as cultural and educational institutions and cultural critics. Discourses on “modernization,” “preservation,” and “development” of *kugak* were the driving force behind the creation of this new genre. Paradoxically, practitioners of this music were both pioneers of new Korean music and carriers of tradition.

*Kayagŭm shin'gok* has been produced and consumed within the university-based *kugak* community, thus the concepts of academism and elitism are closely linked to this genre. The

people in the new system, which has an essentially different social foundation from that of earlier times, require new music to express their reality. Practitioners of this genre created slogans like “our time, our music,” asserting the necessity of new contemporary music based on tradition, and thereby legitimating *shin’gok* as a genre. Moreover, *kayagum shin’gok* has been considered the duty of practitioners in developing *kugak* for the contemporary world. By providing elite social positions for music, these institutions have impacted greatly on the status of the *kayagŭm* and *kugak* in general. Musical style and aspects of performance present an image of academism, professional elitism and modernity. Here, the concept of modernity is used in culture-specific ways to mean “progressive, advanced and revolutionary.” Early composers in this genre pursued something new and different, and thus something modern.

Performers welcomed new music since it helped increase opportunities on national and international stages, expanding their activities beyond *sanjo*. Musical activities based on academism and professionalism through *kayagŭm shin’gok* produced distinction which benefited some performers over others.

Symbolic meanings attached to *kayagŭm* have been changed from being a form of entertainment in the early 20<sup>th</sup> century to being a symbol of “nation” and “high art.” *Kayagŭm shin’gok* is now part of the standard repertoire of traditional music and the educational curriculum. In the following section, I suggest meanings of *kayagŭm shin’gok* composition and performance in terms of four categories which are reflected in the process of constructing new *kayagŭm* music. Those include *kayagŭm* as a living tradition; the boundaries of musical style in *kayagŭm shin’gok*; *kayagŭm shin’gok* as a modern high art; and the social matrix of *kayagŭm shin’gok* production.

## 6.1. KAYAGŬM AS A LIVING TRADITION

*Kayagŭm* has been considered as one of the most essential indigenous instruments and it is related to the keen sense of “ours.” It engenders an autonomous cultural spirit, and the sound of the *kayagŭm* is considered purely Korean. Korean-ness has been well recognized and emphasized through assigning human cultural assets to the practitioners of *kayagŭm sanjo* and *pyŏngch’ang* since the 1960s. A strong attachment to authenticity has kept traditional repertoires stable up until today.

Situating *kayagŭm* and its music within its 2000-year history provides insight into the way in which musicians have re-defined this instrument over time as a “living tradition” (Yung 1989). Other aspects of new *kayagŭm* music including promotion and distribution strategies are also linked to its history and its continuity with the past, and emphasize social values in contemporary society. Stuart Hall defines tradition as “a means of handling time and space, which inserts any particular activity or experience within a community of past, present and future, these in turn being structured by recurrent social practices” (Hall 1996:599). Thus “tradition” lives with practices of *kayagŭm* in contemporary Korean space. As the *kayagŭm* is an authentic Korean sound, the importance of the social value of this traditional instrument is highly emphasized. Very often musical instruments are viewed as markers of social status, culture, gender, and social and national identity (La Rue 1997:189). The *kayagŭm* is a significant marker of cultural identity in contemporary Korea.

## 6.2. KAYAGŬM SHIN'GOK AS A MODERN HIGH ART

Discourses about “preservation” and “development” of traditional music are well recognized among *kayagŭm* players. They are aware of the general public indifference towards traditional music, and therefore share the fear that *chŏnt'ong kugak* might be forgotten in the future. Sometimes “development” of *kayagŭm* music today is believed to be the duty of musicians and becomes a constricting factor, while at the same time, musicians use the word “development” to indicate the search for one’s own musical language in modern society. The question is, then, how and in which direction should music be developed? And how and why does this new music need to be supported and maintained?

From its initiation, *shin'gok* had been consciously projected as the image of modernity. Concepts like “aestheticism” and “elitism,” which are manifested in *kayagŭm shin'gok*, were emphasized from the inception of the genre as examined earlier in the case of Hwang Byung-ki, Yi Sung-chun and Lee Chae-suk. “Aestheticism” and “elitism” are reflected in their concerns with quality, style and presentation of music. The musical styles of *kayagŭm shin'gok* confirm these concepts by emphasizing either ideas of highly artistic musical expression (absolute music), or everlasting artistic value in which individual works are considered masterpieces. New music usually demands playing techniques that can only be properly performed by professional musicians. Even compositions that are engaged with the discourse of *kugak-ŭi taejung-hwa* (popular-ization) musically require professionalism in performance because of their highly demanding playing techniques. The image of the modern *kayagŭm* has been disseminated through concert stages, performance manner, promotion, and marketing. Thus changes in aesthetics and attitudes are commonly found in the performance of *kayagŭm shin'gok*.

### 6.3. BOUNDARIES OF MUSICAL STYLE IN KAYAGŬM SHIN'GOK

It is perhaps impossible and unnecessary to make generalizations about all the composers who have helped create the musical style of *kayagŭm shin'gok*. In chapters 3 and 4 I selected two composers and focused my examination on two main aspects of *kayagŭm shin'gok*: the formational process of the style and its repertoire. Musical analysis shows that *kayagŭm shin'gok* contains a synthesis of traditional and non-traditional musical elements, especially Western classical music which later became one of the significant elements in *kayagŭm shin'gok* compositions. Often *kayagŭm shin'gok* is described by practitioners as “wearing modern-style dress with a traditional spirit” though its manner and degree of “wearing” differs depending on the person who wears it. My analyses of two representative composers demonstrate that “dress” usually engages with musical style, structure, harmony and specific musical expressions and “spirit” incorporates particular traditional musical sentiments of Korean music. In a sense, these two aspects are intertwined in constructing one’s own sound of this “modern tradition.” Yi Sung-chun once commented regarding the early situation of *kayagŭm shin'gok*, “there were no models or previous works to follow.” By the same token, their works later became the model to follow by fellow composers and performers. The socio-cultural conditions of the period, especially the establishment of the *kugak* department, the introduction of modern composition to Korea, strong support for *kugak* and discourse on modernization of *kugak* encouraged these early composers to initiate the new genre. Hwang Byung-ki and Yi Sung-chun defined tradition as the sound of the *kayagŭm* (timbre), themes of Korean-ness, and microtonal sound and scales. Borrowing from Western music, these traditional elements wear the dress of “modernity.” Their pieces have become Korean masterpieces like Western classical music. In this way, the composers’ role is the same as that of the Western classical music composer. However the composers in *kayagŭm*

*shin'gok* have their own socio-cultural constraints and are conscious of their duty in developing *kugak*, stemming from their own understanding of history. Their compositional world provides examples of the ways in which they define modernity, tradition, and high art. Thus practitioners are seen as challengers to the tradition, and at the same time, as inventors of a new tradition.

The difference between these two composers is reflected in their different approaches to composition for the instrument. Hwang Byung-ki composed *kayagŭm shin'gok* from the perspective of a *kayagŭm* musician and his goal was to create modern *kayagŭm* music based on tradition. By contrast, composer Yi Sung-chun focused on applying Western compositional techniques to traditional music. From a performer's perspective, Hwang's music is considered technically comfortable to play while Yi's music is considered difficult to play. Although both composers introduced new techniques, Hwang's playing techniques are more player-centered.

In this dissertation, I have defined *kayagŭm shin'gok* as an independent genre and attempted to trace its stylistic development. The 1960s can be said to be the initial stage for *kayagŭm shin'gok*. Materials from traditional music including conventional musical elements and pentatonic scale and themes are the basis of the music. In developing their own musical styles, traditional music, especially *sanjo*, was the strongest influence. While still a student, Yi Sung-chun's *kayagŭm* pieces remained "etude-like" in style while *kayagŭm* player Hwang's first *kayagŭm* piece "Sup" was considered to be the first modern *kayagŭm* solo piece. This first period can be thought of as the stage of approach and investigation.

The 1970s and 80s can be seen as the second experimental stage in *kayagŭm shin'gok* stylistic development. "Norit'ŏ" shows a strong Western musical influence with nominal traditional musical elements. Many other pieces also show strong influences from Western compositional techniques including theme and variations. "Ch'imhyangmu," one of the

“classics” of *kayagŭm shin’gok*, shows a strong attachment to tradition while its mood, structure and playing techniques are contemporary. In this period, “Migung” (Hwang) and “Tuŭmŭl wihan Ohyŏngŭm” (Yi) display extreme experimentation. The second period can be defined by experimentation with diverse styles including avant-garde, and the establishment of an individual style namely in terms of aestheticism, abstract idealism, mysterious Orientalism (Hwang), descriptive realism, rational elitism and Korean romanticism (Yi).

The most recent *kayagŭm shin’gok* period began with newly modified *kayagŭm* instruments in the late 1980s and can be considered a period in which the stylistic development was finalized. New *kayagŭm* instruments including 17- and 21-stringed *kayagŭm* made it comparatively easy to produce Western harmonies using two-handed plucking, which had been experimented with and perfected during the earlier period with *sanjo kayagŭm*. Thus the musical sound of the *kayagŭm* became closer to the contemporary sound of other Asian zithers and Western string instruments like the harp, piano and guitar. The music produced by these new instruments also opened a new era in composing music for the new *kayagŭm* family, including the most recently modified 25-stringed *kayagŭm*. Modern zither playing techniques including two-handed plucking, arpeggios, trill, tremolo and glissando were emphasized and frequently heard in *kayagŭm shin’gok* and new *kayagŭm*. Modification of *sanjo* techniques included slides and successive flicking techniques. These changes later affected the aesthetics of the sound itself. Musical idioms in this period in general show less experimentation and a fondness for the *chŏnt’ŏng ŭmak* sentiment, following established styles of the earlier period. For example, compositions such as “Ch’unsŏl” for the 17-*hyŏngŭm* again emphasize a traditional sound through the imitation of rhythmic cycles, melodic contours and emotions of *kayagŭm sanjo*, even though a Western sense of harmony and sectional structure are also frequently employed. This

period can be defined by the refinement of the style and the pursuit of a new modern tradition. Personal social status, public image as the social elite, and fame as a composer had been established during an earlier period, so the radical musical experiments in search of a new language are no longer found. In this period, musicians confirmed their own style. In this way, each *kayagŭm shin'gok* piece is treated as a masterpiece like *sanjo*.

Nowadays *kayagŭm shin'gok* is commissioned by *kayagŭm* players. Their musical styles are varied and their approaches to performing *kayagŭm shin'gok* are also quite different, as players pursue 21<sup>st</sup> century Western classical music, Pan Asian music of Japan, China and North Korea, and world music. The sound of the *kayagŭm* as representative of authentic Korean-ness is re-emphasized through new music and new instruments and the authority and authenticity of the indigenous sound is reaffirmed in the present, since tradition is reconstructed and active in the present (Handler and Linnekin 1984:279).

The establishment of the modern concept of a “piece” with its programmatic titles with diverse artistic devices, expressions, difficult playing techniques, and comparatively short length, makes it suitable for the modern concert setting and brings a sense of high art. All these factors became important features of the *kayagŭm shin'gok* since the beginning of the genre and were later followed or shared by other composers. Hwang and Yi's earlier solo compositions have become “classics” and have been arranged for diverse instrumental settings including concerto with orchestra and *kayagŭm* ensemble. The new *kayagŭm* music currently being practiced demonstrates direct interest in the contemporary language of composition. The works of the two composers examined represent the style of the *kayagŭm shin'gok* and bear witness to the fact that tradition is the most valuable and reliable resource in constructing contemporary sound. Musical



innovations introduced and shaped by the two most influential composers have been widely recognized and accepted as constituting the style of this genre.

#### **6.4. SOCIAL MATRIX OF KAYAGŬM SHIN'GOK PRODUCTION**

Social values and meanings are constantly negotiated, constructed, reaffirmed and reinforced through social networks involving a variety of social actors. These social networks are important in keeping *kayagŭm shin'gok* alive, and are made up of diverse layers of relationships within the cultural system of Korea: composers and performers; teachers and students; patrons and practitioners.

The relationship between composers and performers is directly related to the creation of new music through commissioning. Many solo and ensemble groups commission pieces by composers and sometimes become the direct motivation for composing *kayagŭm* music, as observed in compositions of Yi Sung-chun during the 1990s.

The relationship between professors and their students in turn encourages younger generations of players to prefer *kayagŭm shin'gok* over *kayagŭm sanjo*. Even though knowledge of *sanjo* is the most important criterion for a good musician, young players are aware that they cannot compete with their teachers by performing *sanjo*. In this sense, performing new music with new techniques brings them fame as professional musicians. Thus the concert stage has become the central site where new values and images attached to new *kayagŭm* music are maintained and disseminated.

The need to become an “authorized” musician, to secure their position within the social structure, has produced a competitive environment in which musicians have sought a means to

display their superior skill. *Kayagŭm shin'gok* served this function. The newly modified *kayagŭm* must be understood from this perspective. Competition among players compels them to commission and perform new music in pursuit of fame and distinction.

These phenomena are related to the current cultural system in Korea including the music department or music conservatory and centralized cultural institutions such as NCKTPA. Educational institutions train new musicians and legitimize social positions for them. Elitism and the university-based *kugak* community require new concepts of music to maintain their own structure and legitimate their social reality as the social elite by constructing “difference” to set them apart from musicians of the past. Here, the past means not only the physical past but also the metaphorical and psychological past, that is, the systems and ideologies of the past including systems which governed musical production and performance. In this case, *kayagŭm shin'gok* can be seen as the production of art as a marker of social distinction (Bourdieu 1984, 1993; Fiske 1989).

*Kayagŭm shin'gok* is a living contemporary tradition in which the definitions, boundaries and meanings are constantly being redefined by practitioners, based on their modern life and understanding of history. The emergence of *kayagŭm shin'gok* can only be properly understood by examining the history and the people whose individual artistic sensibility has been shaped by notions of history, collective cultural identity, and the process of its social formation.

## GLOSSARY OF KOREAN TERMS

Aak	아악 (雅樂)
Aakpu	아악부 (雅樂部)
Aakpu Yangsǒng-so	아악부 양성소 (雅樂部養盛所)
Aaksa Yangsǒng-so	아악사 양성소 (雅樂師 養盛所)
Aibogae	아이보개
Aksaeng	악생 (樂生)
Akgong	악공 (樂工)
Akhak kwebǔm	악학궤범 (樂學軌範)
Akjang yoram	악장요람 (樂章謠藍)
Akji	악지 (樂志)
anjok	안죽 (雁足)
Asia Kūm kyoryu-hoe	아시아 금 교류회
ch'aep'yǒn	채편
Ch'anggŭm	창금
ch'angjak kayagŭm-gok	창작가야금곡 (創作 伽倻琴曲)
ch'angjak kugak	창작국악 (創作 國樂)
ch'angjak kugak-gok	창작국악곡 (創作 國樂曲)
Ch'angjakgok-jip	창작곡집 (創作 曲集)
Chakgok	작곡 (作曲)
Ch'imhyangmu	침향무 (沈香舞)
ch'ŏnghwangjong	청황종 (淸黃鐘)
ch'ŏnmin	천민 (賤民)
Ch'ungch'ŏng	충청
Ch'unsŏl	춘설 (春雪)
ch'usŏng	추성 (推聲)
Ch'wita	취타
Chabi	자비 (慈悲王)
Chajinmori	자진모리
Changak-kwa	장악과 (獎樂科)
Changakwŏn	장악원 (獎樂院)
changdan	장단 (長短)
changgo	장고 (丈鼓)
changkyŏngho	장경호
changsikŭm	장식음 (裝飾音)
chapga	잡가 (雜歌)
chayŏn	자연 (自然)
cheŏtt'a p'ulŏtt'a	죄었다 풀었다
cheryeak	제례악 (際禮樂)
Chinhŭng	진흥 (眞興王)
Chinyangjo	진양조

Cho  
 choch'i  
 Choljang Mallok  
 Chõlla-do  
 Chõngga  
 Chõnggan-po  
 Chõngjae  
 Chõngkyõng  
 Chongmyõ  
 Ch'õnnyõn Manse  
 chõnsõk ch'odae  
 chõnsõk muryo  
 Chõnsõl  
 chõnsõng  
 chõnt'ong kugak  
 chõnt'ong ùmak  
 Chõnt'õng Yesul Hakkwa  
 Chõnyõk Kido  
 Chosõn  
 Chosõn Chõngak Chõnsüp-so  
 Chosõn Chõngakwõn  
 chot'a  
 Choyang kurak-pu  
 Chulp'ung'nyu  
 chunggũm  
 chungin  
 chungju-gok  
 chungjungmori  
 Chungkwangjigok  
 chungmori  
 chung'ryõ  
 Chungryõngsan  
 chwadan  
 Ewha Haktang  
 guzheng  
 haegũm  
 Hahyõntodũri  
 Hamadan  
 han'bok  
 Han'guk Munhwa Yesul Chinhũngwõn  
 han'guk ùmak  
 han'guk-jõk  
 han'gũl  
 hanbae  
 han'guk ùmak-kwa  
 hanminjok ùmak  
 Hanũl Araeesõ  
 hap  
 hapja-po

조 (調)  
 종지  
 줄장만록 (拙庄漫錄)  
 전라도  
 정가 (正歌)  
 정간보 (井間譜)  
 정재 (呈才)  
 정경 (靜景)  
 종묘 (宗廟)  
 천년만세 (天年萬歲)  
 전석초대 (全席招待)  
 전석무료 (全席無料)  
 전설 (傳說)  
 전성 (轉聲)  
 전통국악 (傳統國樂)  
 전통음악 (傳統音樂)  
 전통예술학과 (傳統藝術學科)  
 저녁기도  
 조선 (朝鮮)  
 조선정악전습소 (朝鮮正樂傳習所)  
 조선정악원 (朝鮮正樂院)  
 좋다  
 조양구락부 (調陽俱樂部)  
 줄풍류  
 중금  
 중인 (中人)  
 중주곡 (衆奏曲)  
 중중모리  
 중광지곡 (中光之曲)  
 중모리  
 중려 (仲呂)  
 중령산 (中靈山)  
 좌단 (座段)  
 이화학당 (梨花學堂)  
 고쟁 (古箏)  
 해금 (奚金)  
 하현도드리  
 하마단  
 한복 (韓服)  
 한국문화 예술진흥원 (韓國文化藝術進興院)  
 한국음악 (韓國音樂)  
 한국적 (韓國的)  
 한글  
 한배  
 한국음악과 (韓國音樂科)  
 한민족음악 (韓民族音樂)  
 하늘아래서  
 합 (合)  
 합자보 (合字譜)

hō'tūn karak  
 hūng  
 Hwangjong  
 Hwangsang-jōk sogok  
 Hwangyōng  
 Hwayo Sangsōl  
 hwimori  
 hyang pip'a  
 hyangak  
 Hyangje  
 Hyōnak Yōngsan hōesang  
 hyōnch'im  
 hyōndae han'guk ūmak  
 hyōndae kayagūmgok  
 hyōndae kugak  
 hyōndae-jok  
 hyōngūm  
 hyōpjong  
 hyōngsōng  
 ilp'ae  
 In'gan Munhwajae  
 ip'ae  
 je  
 k'ung  
 kaein chido  
 kaejo  
 kaeryang akki  
 kaeryang han'bok  
 kaeryang kayagūm  
 Kagaek  
 Kagok  
 Karado  
 Karaktōri  
 Kasil  
 Kaül  
 Kaya  
 Kayago  
 Kayagūm  
 kayagūm ch'angjak-gok  
 kayagūm chōngak  
 kayagūm hyōndae-gok  
 kayagūm sanjo  
 kayagūm shin'gok  
 kayagūm hakkwa  
 ki-kyōng-kyōl-hae  
 Kilju, Hamgyōng-do  
 kirōgi pal  
 kisaeng  
 kisaeng chohap

허튼가락  
 흥  
 황중 (黃鐘)  
 환상적 소곡 (幻想的 小曲)  
 환경 (還景)  
 화요상설 (火曜常設)  
 휘모리  
 향비파 (鄉琵琶)  
 향악 (鄉樂)  
 향제 (鄉制)  
 현악 영산회상 (絃樂 靈山會相)  
 현침  
 현대 한국 음악 (現代 韓國音樂)  
 현대 가야금곡 (現代 伽倻琴曲)  
 현대 국악 (現代國樂)  
 현대적 (現代的)  
 현금 (玄琴)  
 협중 (夾鐘)  
 형성 (形成)  
 일패 (一牌)  
 인간문화재 (人間文化財)  
 이패 (二牌)  
 제 (制)  
 쿵  
 개인지도 (個人支導)  
 개조 (改造)  
 개량악기 (改良樂機)  
 개량한복 (改良韓服)  
 개량가야금 (改良伽倻琴)  
 가객 (歌客)  
 가곡 (歌曲)  
 가라도 (加羅都)  
 가락달이  
 가실 (嘉實王)  
 가을  
 가야 (伽倻)  
 가야고  
 가야금 (伽倻琴)  
 가야금 창작곡 (伽倻琴 創作曲)  
 가야금 정악 (伽倻琴 正樂)  
 가야금 현대곡 (伽倻琴 現代曲)  
 가야금 산조 (伽倻琴 散調)  
 가야금 신곡 (伽倻琴 新曲)  
 가야금 학과 (伽倻琴 學科)  
 기경결해 (起竟結解)  
 길주, 함경도  
 기러기발  
 기생 (技生)  
 기생조합 (技生組合)

ko  
 Koguryō  
 Kohynagūi Tal  
 kōmun'go  
 Kōmun'go Hōesang  
 Kongki Nori  
 Koryō  
 Kosun  
 Koto  
 Koyohan Ach'im  
 Ku hwang'gung aakpu  
 kug'mun  
 kug'ō  
 kug'sa  
 kugakhak-kwa  
 Kugak  
 kugak ch'angjak-gok  
 kugak chakgok  
 Kugak Kayo Undong  
 kugak shin chak-p'um  
 kugak shin'gok  
 Kugak Sillaeak Undong  
 Kugak-in  
 kugak-jōk  
 kugaksa yangsōng-so  
 Kugak-ūi Hae  
 Kugak-ūi Hae Kinyōm Kongyōn  
 kugakūi hyōndae-hwa  
 kugakūi taejung-hwa  
 Kugakwōn  
 Kukak Mutae  
 kullyeak  
 kŭm  
 Kŭmŭn kŭm-po  
 Kunak  
 Kungnip Kugak Chung Hakko  
 Kungnip Kugak Kodŭng Hakkyo  
 Kungnip kugakwōn  
 kŭrōch'i  
 kut'kōri changdan  
 kuŭm  
 kwanak  
 kwangdae  
 Kwangju  
 Kwikoksōng  
 Kwōnbōn  
 kwōnbōn chohap  
 kyemyōnjo  
 kyobangsa

고 (鼓)  
 고구려 (高句麗)  
 고향의 달  
 거문고  
 거문고 회상  
 공기놀이  
 고려 (高麗)  
 고선 (古先)  
 고도 (箏)  
 고요한 아침  
 구황국 아악부 (舊皇國 雅樂部)  
 국문 (國文)  
 국어 (國語)  
 국사 (國史)  
 국악학과 (國樂學科)  
 국악 (國樂)  
 국악창작곡 (國樂 創作曲)  
 국악작곡 (國樂 作曲)  
 국악 가요 운동 (國樂 歌謠 運動)  
 국악 신 작품 (國樂 新 作品)  
 국악 신곡 (國樂 新曲)  
 국악 실내악 운동 (國樂 室內樂運動)  
 국악인 (國樂人)  
 국악적 (國樂的)  
 국악사 양성소 (國樂士 養成所)  
 국악의 해  
 국악의해 기념 공연 (記念公演)  
 국악의 현대화 (國樂 現代化)  
 국악의 대중화 (國樂 大衆化)  
 국악원 (國樂院)  
 국악무대 (國樂舞臺)  
 군례악 (群禮樂)  
 금 (琴)  
 금은금보 (琴隱琴譜)  
 군악 (群樂)  
 국립 국악 중학교 (國立國樂中學校)  
 국립 국악 고등학교 (國立國樂高等學校)  
 국립 국악원 (國立國樂院)  
 그렇지  
 굿거리 장단  
 구음 (口音)  
 관악  
 광대 (廣大)  
 광주  
 귀곡성 (鬼哭聲)  
 권번 (圈飜)  
 권번 조합 (圈飜 組合)  
 계면조 (界面調)  
 교방사 (敎坊司)

kyohunjök naeyong	교훈적 내용
Kyönggi	경기
Kyöngje	경제 (京制)
Kyöngju	경주
Kyöngsangnam-do	경상남도
madang	마당
Migung	미궁 (迷宮)
Mihwanip	미환입 (尾還入)
Mikkürüm	미끄럼
Mingan p'ung'nyu	민간풍류 (民間風流)
Minsogak	민속악 (民俗樂)
minyo	민요 (民謠)
Mkyo Sangsöl	목요상설 (木曜常設)
Mölli mölli katdöni	멀리 멀리 갔더니
Mönhunnalüi Chönsöl	먼훗날의 전설
Moraesöng	모래성
mu changdan	무장단 (無長短)
mudang	무당 (巫堂)
Muhyöng munhwajae	무형 문화재 (無形 文化財)
munhwa kwankwang-pu	문화관광부 (文化 觀廣府)
Munhwa malsal chöngch'aek	문화 말살 정책 (文化 抹殺 政策)
Munhwajae chosa pogosö	문화재 조사 보고서 (文化財 組事 報告書)
munmyö	문묘 (文廟)
Munye Chinhügwön	문예 진흥원 (文藝 辰興院)
muyök	무역 (無易)
myöng-in	명인 (名人)
Nam'puk haptong t'ongil kiwön yönduhoe	남북 합동 통일 기원 연주회 (南北合同統一期原演奏會)
Namdo Hwansanggok	남도 환상곡 (南都 幻想曲)
Namryo	남려 (南呂)
Nihön Sögi	일본서기 (日本書記)
Nihongi	일본기 (日本記)
Nog'üm	녹음 (綠陰)
Nongak	농악 (農樂)
Nonghyön	농현 (弄絃)
Norit'ö	놀이터
Noüle hürünün hosu	노을에 흐르는 호수
Otongnamu	오동나무
oüm yak-po	오음약보 (五音略譜)
Pada	바다
Paejae Haktang	배재학당 (學堂)
Paekche	백제 (百濟)
Paekkyöl	백결 (百結)
p'alüm	팔음 (八音)
Pamüi Sori	밤의 소리
Pangsanhanssi Kümbo	방산한씨금보 (芳山韓氏琴譜)
P'ansori	판소리
Pi	비
Pidangil	비단길
pip'an	비판 (批判)

podocharyo  
 Pohōsa  
 pōlsōngŭm ūl naera  
 Pōm  
 pōmp'ae  
 pongmi  
 pokp'an  
 P'okp'ungŭi Ōndōk  
 Pongjangch'wi  
 pōpgŭm  
 Ppōkkugi  
 p'ung'nyu  
 p'ung'nyu kayagŭm  
 p'ung'nyubang  
 p'ung'nyubang chōngak  
 p'ungmul  
 p'yōn  
 p'yōngjo  
 Pudŭl  
 puk'p'y ōn  
 pukt'ong  
 Py'ōnghwa rop'ge  
 pyōngch'ang  
 Pyōngjo hōesang  
 pyōng-p'ung  
 Pyōnjin  
 Pyōnjugok  
 Pyōnjuk  
 Pyōnkyōng  
 ryup'a  
 Saebom  
 sadang'p'ae  
 saenggak hanŭn ūmak  
 Saeroun ūmhyangŭi kayagŭm hapjugok  
 Sagye  
 sajin sori  
 Salgojidari  
 Samguk  
 Samguk Sagi  
 Samguk Yusa  
 Samhyōntodŭri  
 Samhyōn  
 samp'ae  
 Samulnori  
 Sangmin  
 sangsōl kong'yōn  
 Sangyōngsan  
 San-kuo-chih  
 Sanun

보도자료 (報導資料)  
 보허사 (保虛司)  
 벌성음을 내라  
 봄  
 범패 (梵敗)  
 봉미 (鳳尾)  
 복판  
 폭풍의 언덕  
 봉장취  
 법금 (法琴)  
 빼꾸기  
 풍류 (風流)  
 풍류 가야금 (風流 伽倻琴)  
 풍류방 (風流房)  
 풍류방 정악 (風流房 正樂)  
 풍물 (風物)  
 편 (便)  
 평조 (平調)  
 부들  
 북편  
 북통  
 평화롭게  
 병창 (瓶唱)  
 평조회상 (平調會相)  
 병풍 (屏風)  
 변진 (變振)  
 변주곡 (變奏曲)  
 변주 (變奏)  
 변경 (變更)  
 유파 (流派)  
 새봄  
 사당패 (社堂牌)  
 생각하는 음악  
 새로운 음악의 가야금 합주곡  
 사계 (四界)  
 사진소리  
 살고지다리  
 삼국 (三國)  
 삼국사기 (三國史記)  
 삼국유사 (三國遺史)  
 삼현도드리  
 삼현 (三絃)  
 삼패 (三牌)  
 사물놀이 (四物놀이)  
 상민 (商民)  
 상설공연 (常設 公演)  
 상령산 (上靈山)  
 삼국지 (三國志)  
 산운 (山韻)



Seakül wihan Hapjugok	세악을 위한 합주곡
Segyehwa	세계화 (世界化)
Sehwanip	세환입 (細還入)
Seoul taehakkyo	서울대학교 (大學敎)
Seoul, Saeul kayagŭm Samchungjudan	서울새울 가야금 삼중주단 (三重奏團)
Sepiri	세피리
Seryöngsan	세령산 (細靈山)
Seryöngsan Pyönjugok	세령산 변주곡 (細靈山 變奏曲)
Sesanjosi	세산조시
Silla	신라 (新羅)
shin kugak-gok	신 국악곡 (新 國樂曲)
Shin Kugak-po	신 국악보 (新 國樂譜)
shin setae	신세대 (新 世代)
shin kugak	신 국악 (新 國樂)
shinawi	시나위
Shinbirop'ge	신비롭게
shinch'angdong	신창동
shinjak kugak	신작 국악 (新作 國樂)
shin jak kugak-gok	신작 국악곡 (新作 國樂曲)
Shinmyöng nage	신명나게
Shipch'il-hyöngŭm Sogok	십칠현금 소곡 (十七絃琴 小曲)
shiragi-koto	시라기 고도 (新羅箏)
Shösöin	쇼쇼잉 (正創院)
Sigimsae	시김새
Sigyet'ap	시계탑 (時計塔)
Sijo	시조 (詩調)
Silhak	실학 (實學)
Silla Kogi	신라 고기 (新羅古記)
Simbanggok	심방곡 (心房曲)
Söch'o-dong	서초동
Sögg'nyujip	석류집
Sogak	속악 (俗樂)
Sogakwönbo	속악원보 (俗樂源譜)
Sogakwönbo Shin P'yön	속악원보 신편 (俗樂源譜 新編)
so-kayagŭm	소 가야금 (小 伽倻琴)
Sonagi	소나기
Sonbadak	손바닥
söngŭm-yi chot'a	성음이 좋다
sönyul	선율 (旋律)
Soraüi Norae	소라의 노래
söyang chakgok	서양 작곡 (西洋 作曲)
ssang	쌍 (雙)
ssang ttüigim	쌍 튜김
Ssaraeng	싸랭
Sül	슬 (瑟)
Sulkidong	슬기동
Sŭmulhanjul Kayagŭm	스물한줄 가야금
Sup	숲
Supsiküi yiyagi	숲속의 이야기

Susŏ  
 t'aechu  
 T'aeyangŭi nun  
 T'aryŏng  
 T'ongil Silla  
 t'ori  
 taegŭm  
 Taep'ung'nyu  
 taeryo  
 taeyŏŭm  
 Talbit  
 Talha Nop'igom  
 Talkwa Tŏng'k'urŭi kkum  
 tangak  
 tangkye tangkye t'ara  
 Tang-pu  
 tanmiri  
 tasŭrŭm  
 tchŏndŭk tchŏndŭk t'ara  
 Toesŏng  
 tohoe-jok  
 Tokchugok che Ch'ilbŏn  
 Tokchugok che Shipyukbŏn  
 tolgwae  
 Tongdae Kayagŭmpo  
 Tongdae Yulbo  
 Tŏrŭrŭ  
 ttak  
 ttangjurŭl p'aengkyŏ nonhyŏn haera  
 ttŭk  
 ttŭl  
 ttŭldong  
 t'ŭigim  
 Tung-i-chuan  
 Tuŭmŭl wihan Ohyŏngŭm  
 ujo  
 ŭmak  
 Umyŏndang  
 ŭngjong  
 uri ŭmak  
 U-rŭk  
 Uŭisansu  
 walkak dŭlŭn taŭm sŭrŭrŭ noara  
 wich'okgok ch'oyŏn  
 Wichi Tongyijŏn  
 Wŏngaksa  
 yangban  
 yanggŭm  
 yangyidu

수서 (隨書)  
 태주  
 태양의 눈  
 타령 (打令)  
 통일신라 (統一新羅)  
 토리  
 대금  
 대풍류 (大風流)  
 대려 (大呂)  
 대여음 (大餘音)  
 달빛  
 달하 노피곰  
 달과 덩쿨의 꿈  
 당악 (唐樂)  
 당케 당케 타라  
 당부 (唐部)  
 단모리  
 다스름  
 쏸득 쏸득 타라  
 퇴성 (退聲)  
 도회적 (都會的)  
 독주곡 제 칠번 (獨奏曲 第七番)  
 독주곡 제 십육번 (獨奏曲 第十六番)  
 돌래  
 동대 가야금보 (東大 伽倻琴譜)  
 동대 율보 (東大 律譜)  
 도드리  
 딱  
 땅줄을 당겨 농현해라  
 떡  
 뜰  
 뜰동  
 튀김  
 동이전 (東夷傳)  
 두음을 위한 오현금  
 우조 (羽調)  
 음악 (音樂)  
 우면당  
 응중 (應鐘)  
 우리음악  
 우륵 (于勒)  
 우이산수  
 왈각 들은 다음 스프르 농아라  
 위촉 초연 (委囑 初演)  
 위지 동이전 (魏志 東夷傳)  
 원각사 (圓覺寺)  
 양반 (兩班)  
 양금 (洋琴)  
 양이두 (兩耳頭)

Yeak	예악 (禮樂)
Yeakdang	예악당 (禮樂堂)
Yesul-ŭi chŏndang	예술의 전당 (藝術 展堂)
Yi wangjik aakpu	이왕직 아악부 (李王職 雅樂部)
yich'ick	이칙 (夷則)
yiksal sŭrŏp'ge	익살스럽게
yimjong	임종 (林鐘)
yisipil (21)-hyŏngŭm	이십 일현금 (二十一絃琴)
yo	요 (搖)
Yŏmbul todŭri	염불 도드리
Yŏminrak	여민락 (與民樂)
Yŏngmok	영목 (靈木)
Yŏngsan hoesang	영산회상 (靈山會相)
Yŏngsan hŏesang pul bo sal	영산회상불보살 (靈山會相佛菩薩)
yŏnryeak	연례악 (宴禮樂)
yosŏng	여성 (女性)
Yŏul	여울
Yŏum	여음 (餘音)
yubin	유빈 (逾賓)
yuhyŏng munhwajae	유형문화재 (有形 文化財)
yuk-po	육보 (肉譜)
yulja-po	율자보 (律字譜)
zheng	쟁 (箏)

## APPENDIX A

### LIST OF KAYAGŬM SHIN'GOK AND RECORDINGS OF HWANG BYUNG-KI

#### List of Kayagŭm Shin'gok

Year	Title	Category	Published Score
1963	“Sup” (“The Forest”)	Solo	Ch'imhyangmu
1963	“Kaül” (“The Fall”)	Solo	Ch'imhyangmu
1965	“Sög'nyujip” (“The Pomegranate House”)	Solo	Ch'imhyangmu
1967	“Pöm” (“The Spring”)	Solo	Ch'imhyangmu
1967	“Karado” (“Kara Town”)	Solo	Ch'imhyangmu
1974	“Ch'imhyangmu”(“The Dance in the Fragrance of Aloes”)	Solo	Ch'imhyangmu
1974	“Ch'imhyangmu” for Kayagŭm Ensemble	<i>Kayagŭm</i> Ensemble (Two parts)	N/A
1975	“Migung” (“The Labyrinth”) for the <i>Kayagŭm</i> Solo and Voice	<i>Kayagŭm</i> Voice	N/A
1976	Lyric song “Kohynagŭi Tal” (“Moon of the Hometown”)	<i>Kayagŭm</i> Voice <i>Taegŭm</i>	N/A
1977	“Pidangil” (“The Silk Road”)	Solo	Pidangil
1978	“Aibogae” (“The Baby Sitter”)	Ensemble	Yöngmok
1979	“Yöngmok” (“The Haunted Tree”)	Solo	Yöngmok
1979	“Chönsöl” (“The Legend”)	Solo	Chönsöl
1981	“Sanun” (“Mountain Echo”)	Kayagŭm taegŭm	Chönsöl
1985	“Pamŭi Sori” (“Sounds of the Night”)	Solo	Pamŭi Sori
1987	“Namdo Hwansanggok” (“Southern Fantasy”)	Solo	Ch'unlös
1991	“Saebom” (“New Spring”) for	17- <i>hyön</i> and	N/A

	the <i>Kayagŭm</i> and Orchestra	Concerto with Symphony Orchestra	
1991	“Ch’unsŏl” (“Spring Snow”) for 17- <i>hyŏn kayagŭm</i>	17- <i>hyŏngŭm</i> Solo	Ch’unsŏl / Talha Nop’igom
1996	“Talha Nop’igom” for 17 stringed <i>kayagŭm</i>	17- <i>hyŏngŭm</i> Solo	Ch’unsŏl / Talha Nop’igom
1998	Lyric song “Ch’ahyang Iche”	Voice 17- <i>hyŏngŭm</i> <i>Changgo</i>	NCKTPA
1999	“Sigyet’ap” (“The Clock Tower”) for 17- <i>hyŏn kayagŭm</i> and Chamber Orchestra	17- <i>hyŏngŭm</i> Chamber orchestra	N/A
1999	“Sigyet’ap” for 17- <i>hyŏn kayagŭm</i>	17- <i>hyŏngŭm</i>	NCKTPA
2000	“Hamadan”	17- <i>hyŏngŭm</i>	N/A
2000	“Hamadan” for the Kayagŭm Ensemble	Kayagŭm ensemble	N/A
2000	Lyric song “Chulgŏun P’yŏnchi” (Pleasurable Letter)	Voice 17- <i>hyŏngŭm</i> cello	N/A
2001	Lyric song “Sa”	Voice 17- <i>hyŏngŭm</i> <i>changgo</i>	N/A
2003	Lyric song “Kaŭl” (“The Fall”)	Voice 17- <i>hyŏngŭm</i>	N/A

### List of Concerto Pieces

Year	Title	Category	Composer
1986	Kayagŭm Hyŏpchugok “Sup” (Kayagŭm Concerto: The Forest)	Concerto with kugak orchestra	Kim Hŭi-jo
1981	Kayagŭm Hyŏpchugok “Pidangil” (Kayagŭm Concerto The Silk Road)	Concerto with kugak orchestra	Yi Kang-dŏk
1983	Kayagŭm-kwa Kwanhyŏnak-ŭl wihan “Ch’imhyangmu” (Concerto for the kayagŭm and the Orchestra)	Concerto with kugak orchestra	Yi Sang-kyu
1982	“Hwang Byung-ki Chuje-e ŭihan Kayagŭm-kwa Kwanhyŏnak” (Concerto for the kayagŭm and Orchestra based on Themes of Hwang Byung-ki)	Concerto with Symphony Orchestra	Chŏng Yun-ju
1994	“Ch’unsŏl” (“Spring Snow”)	Concerto with kugak orchestra	Kim Hŭi-jo
2000	“Hwang Byung-ki-ryu Kayagŭm Sanjo Chuje-e ŭihan Hŏpchugok”	Concerto with kugak orchestra	Kim Hŭi-jo

### List of Recordings

Year	Title	Category	Label
1965	“Music from Korea Vol. 1: The kayakeum”	LP	Honolulu: East-West Center Press
1974	“Ch’imhyangmu”	LP	Seoul: Sŏngŭm Record
1987	“Hwang Byung-ki Kayagŭm Ch’angjak Kokjip” (Kayagŭm masterpieces by Hwang Byung-ki)	CD	Seoul: Sŏngŭm Record
1992	“Byungki Hwang Mountain Rhyme”	CD	New York: Arcadia Music
1992	“Byungki Hwang Silk Road”	CD	New York: Arcadia Music
1993	“Hwang Byung-ki cheil Kayagŭm Chakp’umjip” (Kayagŭm Masterpieces Vol.1 by Hwang Byung-ki “”) )	Cassette CD	Seoul: Sŏngŭm Record
1993	“Hwang Byung-ki cheil Kayagŭm Chakp’umjip Pidangil” (Kayagŭm Masterpieces Vol. 2 by Hwang Byung-ki “Silk Road”)	Cassette CD	Seoul: Sŏngŭm Record
1993	“Hwang Byung-ki chesam Kayagŭm Chakp’umjip Migung” (Kayagŭm Masterpieces Vol. 3 by Hwang Byung-ki “The Labyrinth”)	Cassette CD	Seoul: Sŏngŭm Record
1993	“Hwang Byung-ki chesa Kayagŭm Chakp’umjip Pamŭi Sori” (Kayagŭm Masterpieces Vol.4 by Hwang Byung-ki “Sounds of the Night”)	Cassette CD	Seoul: Sŏngŭm Record
2001	“Hwang Byung-ki Kayagŭm Composition Collection Ch’imhyangmu”	re-mastering CD	C & L Music
2001	“Hwang Byung-ki Kayagŭm Composition Collection Pidangil”	re-mastering CD	C & L Music
2001	“Hwang Byung-ki Kayagŭm Composition Collection Migung”	re-mastering CD	C & L Music
2001	“Hwang Byung-ki Kayagŭm Composition Collection Ch’unsŏl”	re-mastering CD	C & L Music
2001	“Hwang Byung-ki Ch’ogi Yŏnjujip Kayagŭm” (Kayagŭm Byung-ki Hwang- Early Recording) From “Music from Korea: The Kayakeum”	re-mastering CD	C & L Music

### List of Scores

Year	Title	Publisher	Compositions included
1974	“Ch'imhyangmu”	Seoul: Munchosa	“Sup” (1962) “Kaül” (1963) “Sög'nyujio” (1965) “Pom” (1967)
1977	“Pidangil” (The Silk Road)	Seoul: Sumundang	“Pidangil”(1977)
1979	“Migung” (The Labyrinth)	Han'guk Pangsong Kongsa KBS	“Migung”(1975)
1979	“Yöng'mok” (The Haunted Tree)	Seoul: Sumundang	“Yöngmok” (1979) “Aibogae” (1977)
1979	“Chönsöl, Sanun” (The Legend, Mountain echoes)	Seoul: Sumundang	“Chönsöl” (1979) “Sanun” (1979)
1990	“Pamüi Sori” (Sounds of the Night)	Seoul: Ewha Woman's University Press	“Pamüi Sori” (1985) “Namdo Hwansanggok”(1987) “Kohyangüi Tal” (1976)
1997	“Ch'unsöl Talha nopigom” (Spring Snow)	Seoul: Ewha Woman's University Press	“Ch'unsöl” (1991) “Talha Nopigom” (1996)
1998	Chöng Nam-hüij-e Hwang Byung-ki- ryu Kayagüm sanjo	Seoul: Ewha Woman's University Press	Hwang Byung-ki-school Kayagüm sanjo



## APPENDIX B

### LIST OF KAYAGŬM SHIN'GOK AND RECORDINGS OF YI SUNG-CHUN

Year	Title	Category	Published Score
1962	“Tokchugok che Ilbŏn” (Solo No.1)	Solo with changgo	N/A
1964	“Tokchugok che Ch’ilbŏn” (Solo No.7)	Solo with changgo	Norit’ŏ
1964	“Chungjugok che Sambŏn” (Ensemble No.3)	Ensemble (kayagŭm, p’iri, changgo)	Supsokŭi Iyaki
1964	“Tokchugok che P’albŏn” (Solo No.8)	Solo with changgo	Norit’ŏ
1964	“The String Quartet for Kayagŭm No.1”	Kayagŭm String quartet	N/A
1965	“Tokchugok che Kubŏn” (Solo No.9)	Solo with changgo	Norit’ŏ
1965	“Chungjugok che Yukbŏn Kayago-wa Kŏmun’go-rŭl wihan Ichungju” (Ensemble No.6 Duet for kayago and kŏmun’go)	Duet Kayagŭm and kŏmun’go	Norit’ŏ
1965	“Tokchugok che Sipbŏn” (Solo No.10)	Solo	Norit’ŏ
1965	“The String Quartet for Kayagŭm No.2”	Kayagŭm String quartet	N/A
1966	“Tokchugok che Sipsambŏn (Solo No.13) <i>Seryŏngsan</i> Pyŏnjugok” ( <i>Seryŏngsan</i> Variation)	Solo with changgo	Norit’ŏ
1966	“Tokchugok che Sipyukbŏn” (Solo No.16)	Solo	Norit’ŏ
1966	“Norit’ŏ” (The Playground)	Solo	Norit’ŏ
1967	“Ritornelo for Kayagŭm and Orchestra No.1”	Concerto Kayagŭm Orchestra	N/A
1967	“Chungjugok che Ch’ilbŏn” (Ensemble No.7)	Kayagŭm, kŏmun’go Changgo	N/A
1967	“Kayagŭm-ŭl wihan Hyŏnak Hapchugok”	Kayagŭm ensemble	N/A

1967	“The String Quartet for Kayagŭm No.3”	Kayagŭm string quartet	N/A
1967-74	“Moŭmgok Supsokŭi Iyaki” (Suite Tales in the Woods) 1. “Tasŭrŭm”	Solo	Supsokŭi Iyaki
1967	2. “Chodong-kwa Ppökkuki”	Solo	Supsokŭi Iyaki
1967	3. “Wangböl-ŭi Haengjin”	Solo	Supsokŭi Iyaki
1967	4. “Köbuki-wa Ttokki”	Solo	Supsokŭi Iyaki
1967	5. “Mulgogi-ŭi Yurang”	Solo	Supsokŭi Iyaki
1967	6. “Takchang An-ŭi Sut’ak”	Solo	Supsokŭi Iyaki
1967	7. “Wönsungi Kajok”	Solo	Supsokŭi Iyaki
1967	8. “Chölsae-ŭi Muri”	Solo	Supsokŭi Iyaki
1968	9. “Kŭmbungö-wa Mikkuraji”	Solo	Supsokŭi Iyaki
1968	10. “Sasŭm-ŭi Jukŭm”	Solo	Supsokŭi Iyaki
1968	11. “Saedŭl-ŭi Hapch’ang”	Solo	Supsokŭi Iyaki
1968	12. “Mul-ŭi Yojöng”	Solo	Supsokŭi Iyaki
	13. “Ori-ŭi Haengjin”	Solo	Supsokŭi Iyaki
	14. “Meari”	Solo	Supsokŭi Iyaki
	15. “Uröngi-wa Talp’aengi”	Solo	Supsokŭi Iyaki
	16. “Pitbangul-ŭi Ch’um”	Solo	Supsokŭi Iyaki
	17. “Saet’aryöng”	Solo	Supsokŭi Iyaki
(1974)	18. “Panga T’aryöng”	<i>Kayagŭm, changgo</i>	Supsokŭi Iyaki
(1974)	19. “Mokdo Sori”	<i>Kayagŭm, changgo</i>	Supsokŭi Iyaki
(1974)	20. “Sömadung Kulryöra”	<i>Kayagŭm, changgo</i>	Supsokŭi Iyaki
1968	“Salgojidari”	<i>Kayagŭm, changgo</i>	Norit’ö
1970	“Pyönjugok 2” (“Variation 2”)	Solo	Supsokŭi Iyaki
1970	“Tasŭrŭm”	Solo	N/A
1973	“Chungchugok che P’albön Tudaeŭi Kayagowa Ajaengŭl wihan Sachungju” (“Ensemble No.8 Quartet for two <i>Kayago</i> and <i>Ajaeng</i> ”)	Ensemble Two <i>kayagŭm Ajaeng</i>	Norit’ö
1975	“Tokchugok che Sipp’albön: Tuŭmŭl wihan Ohyöngŭm” (“Solo No.18: Five Strings for Two Notes”)	<i>Kayagŭm, changgo</i>	Supsokŭi Iyaki
1975	“Hwangsang-jök Sogok”	<i>Kayagŭm, puk</i>	Supsokŭi Iyaki
1979	“Tokchugok Sipbön Yöul” (“Solo No.20 Yöul”)	<i>Kayagŭm</i>	Chayön, him, sarang II

1980	“Kayagŭmkwa Kŏmun’gorŭl wihan Hapchugok”	Ensemble of <i>Kayagŭm, Kŏmun’go</i>	N/A
1985	“Saeya Saeya Minyo Jujeŭiŭhan Kayagŭm Tokjuwa Kwanhyŏnakŭl wihan Hwansanggok”	<i>Kayagŭm Kugak</i> Orchestra	N/A
1985	“Chungjugok 8-1” (“Ensemble 8-1”)	Ensemble of <i>Kayagŭm Haegŭm Kŏmun’go</i>	N/A
1986	“Tokchugok Yisipsabŏn Mŏlli Mŏlli Katdŏni” (“Hymnal No. 440”)	<i>Kayagŭm</i> Arrangement	Mun Chae-suk <i>Kayagŭm</i> Tokchugok-jip (Mun Chae-suk <i>Kayagŭm</i> Composition Collection)
1986	“Haesŭm-kwa Kayagŭm-ŭl wihan Chungjugok Sipilbŏn” (“Ensemble No.11 For Haegŭm and Kayagŭm”)	Duet of <i>Kayagŭm Haedŭm</i>	N/A
1986	“Tokchugok Isip P’albŏn Seoul” (“Solo No.28 Seoul”)	<i>21-hyŏngŭm</i> (Arrangement)	Pada
1986	“Tokchugok Isip Ch’ilbŏn Music Box Dancer” (“Solo No.27 Music Box Dancer”)	<i>21-hyŏngŭm</i> (Arrangement)	Pada
1986	“Tokchugok Samsip Ilbŏn Sarangŭn” (“Solo No.31 Love”)	<i>21-hyŏngŭm</i> (Arrangement)	Pada
1986	“Tokchugok Sipsabŏn Sarangŭn” (“Solo No.14 Love”)	Duet of <i>21-hyŏngŭm Tanso</i> (Arrangement)	Pada
1986	“Tokchugok Samsipbŏn Le Coucou” (“Solo No.30 Cukoo”)	C. Daquin <i>21-hyŏngŭm</i> (Arrangement)	Pada
1986	“Tokchugok Isip Yŭkbŏn Herz Und Mund Und Tat Und Leben” (“Solo No.26”)	J Shop <i>21-hyŏngŭm</i> (Arrangement)	Pada
1986	“Tokchugok Isipkubŏn Sonata In C# Minor Op. 27 No.2. 1 <sup>st</sup> Movement” (“Solo No. 29”)	L. van Beethoven <i>21-hyŏngŭm</i> (Arrangement)	Pada
1986	“Chungjugok Sipsambŏn Sanjo Ichungju” (“Ensemble No.13 Sanjo Duet”)	<i>21-hyŏngŭm</i> Duet <i>Changgo</i> Pak Sang-gŭn sanjo (Arrangement)	Pada
1986	“Tokchugok Samsip Ilbŏn Matbŏiki” (“Solo No. 32 Taste”)	<i>21-hyŏngŭm Changgo</i>	Pada

1986	“Tokchugok Samsip Sambŏn Pada” (“Solo No. 33 The Sea”)	<i>21-hyŏngŭm</i> <i>Changgo</i>	Pada
1986	“Chungjugok Sipibŏn Haeparagki” (“Ensemble No.12 Sunflower”)	Trio of <i>21-hyŏngŭm</i> <i>Haegŭm</i> <i>Kŏmun ’go</i>	Pada
1986	“Kagok Sasŭm” (“Lyric Song Deer”)	Bariton (vocal) <i>Tanso</i> <i>Taegŭm</i> <i>P’iri</i> <i>Changgo</i> <i>Haegŭm</i> <i>Yanggŭm</i> <i>21-hyŏngŭm</i> <i>Kŏmun ’go</i>	Pada
1986	“Sŭmul Hanjul Kayagŭm-kwa Kwanhyŏnak-ŭl wihan Chŏnchugok”	<i>21-hyŏngŭm</i> and Symphony Orchestra	N/A
1986	“Chungchugok che Sipibŏn Na Kanaan Bokji Kwihansŏng-e Chuhe-e Ŭihan Samjungjugok” (“Ensemble No.12 Trio”) (Hymnal No.221”)	<i>Kayagŭm</i> <i>Taegŭm</i> <i>Changgo</i> (Arrangement)	N/A
1986	“Tokchugok che Isipobŏn Chuyesu Naega Alkichŏn” (“Solo No. 25 Hymnal 98”)	<i>21-hyŏngŭm</i>	N/A
1987	“21-hyŏngŭm-ŭl wihan Kayagŭm Hapchugok Pada” (“Kayagŭm Ensemble The Sea For 21-hyŏngŭm)	Ensemble of <i>21-hyŏngŭm</i> 12-stringed <i>kayagŭm</i>	N/A
1988	“Hyŏnak Hapchugok Pŏm” (“String Ensemble Spring”)	Ensemble of <i>Kayagŭm</i> <i>Kŏmun ’go</i> <i>Haegŭm</i> (Arrangement)	N/A
1989	“Tokchugok che Isipsambŏn Owŏlŭi Norae” (“Solo No. 23 The Song of May”)	<i>Kayagŭm</i> <i>Changgo</i>	Chayŏn, Him, Sarang II
1990	“Chungjugok Sipyukbŏn Sanjo Ichungju” (“Ensemble No.16 Sanjo Duet”)	<i>21-hyŏngŭm</i> Hyang Pipa	N/A
1991	“Kagok Ch’ohon” (“Lyric Song Calls the Spirit” )	Voice <i>21-hyŏngŭm</i> Symphony Orchestra	N/A
1991	“Tokchugok che Sasipbŏn Sawŏlŭi Norae” (Solo No. 40 The Song of April”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II

1992	“Tokchugok che Sasipsabŏn Ch’am Arūmdawŏra” (“Solo No.44 Hymnal 78”)	(Arrangement)	Chayŏn, Him, Sarang II
1992	“Tokchugok che Sipkubŏn Kaetbŏlt’ŏi Pangkae Kumŏngjip-dŭl” (“Solo No. 19 Crabholes in the Black Mudfields” )	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
1993	“Tokchugok che Saship Ilbŏn Mikkuraji Nondurŏng-e Ppajida” (“Solo No. 41 Mudfish Falls Into a Rice Paddy”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
1994	“Tokchugok che Samsipkubŏn Ilkopkae-ŭi Moŭmgok Palka Bŏtking Seoul” (“Solo No.39 Suite Naked Seoul”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
1994	“Flute, Clarinet, 21-Hyŏngŭm-ŭl wihan Hamkyŏngdo P’unggu Sori” (P’unggu Sori In Hamkyŏngdo)	Flute, clarinet <i>21-hyŏngŭm</i>	N/A
1995	“Chungjugok Sipbŏn Wŏn-kwa Chiksŏn Sayi” (“Ensemble No.10 Between Circle And A Straight Line”)	<i>Kayagŭm Kŏmun ’go Haegŭm</i>	Chayŏn, Him, Sarang II
1996	“Sŏng Kŭm-yŏn Kayagŭm Sanjo-e- ŭihan Hyŏnak Hapchugok” (“String Ensemble Based on the Melody of Sŏng Kŭm-yŏn Kayagŭm Sanjo”)	<i>Kayagŭm Kŏmun ’go</i>	N/A
1997	“Chungjugŏk che Isipibŏn Ppalgan Ŭmak, Hwankyŏng Ŭmak 1” (“Ensemble No.22 Stop Light Environmental Music 1”)	<i>Kayagŭm Trio</i>	Chayŏn, Him, Sarang II
1997	“Tokchugok Sasipyukbŏn Saramsanŭn Iyaki” (“Solo No.46 A Story of Our Lives”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
1997	“Tokchugok Sasipgubŏn Nahana” (“Solo No.49 My Universe”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
1997	“Tokchugok Osipilbŏn Arūmdaun Sesangŭl wihan Sep’yŏnŭi Noraē” (“Solo No.51 Three Song For A Beautiful World”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
1998	Chungjugok Isipyukbŏn Mindŭlraenŭn Kkach’irŭl Sarang Hayŏt’sŏ” (“Ensemble No.26 Maypie Loved Dandelions”)	Duet of <i>Kayagŭm Haegŭm</i>	Chayŏn, Him, Sarang II

1998	“Chungjugok Samsipyukbŏn Hamkyŏndo P’unggu Sori” (“Ensemble No.36 P’unggu Sori in Hamkyŏngdo”)	<i>21-hyŏngŭm</i> <i>Taegŭm</i> <i>Haegŭm</i>	Chayŏn, Him, Sarang II
1998	“T’aeryŏngsan” (“Mountain T’earyŏng”)	<i>21-hyŏngŭm</i> Voice <i>Kayagŭm1</i> <i>Kayagŭm2</i> <i>Kŏmungo</i> <i>Changgo</i>	Essays in Musicology: An Offering in Celebration of Lee Hye-ku on his Ninetieth Birthday.
1999	“Chungchugok Isipsambŏn Mŏn Hunnalŭi Chŏnsŏl” (“Ensemble No.23 Legend Of Day’s Ahead”)	<i>Kayagŭm</i> Ensemble of 2 <i>So-kayagŭm</i> <i>Sanjo kayagŭm</i> <i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
2000	“Tokchugok Yuksipilbŏn Taejchŭi Norae” (“Solo No.61 Earth Song”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
2000	“Tokchugok Yuksipibŏn Ttodarŭn Badaŭi Iyaki” (“Solo No.62 Tale of Another Sea”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
2001	“Tokchugok Yuksipsambŏn K’ŭnsan-ŭn Kip’ŭn Koljjaki-rŭl P’ŭmdŭndanae” (“Solo No.63 Big Mountains Have Deep Valleys”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II
2001	“Tokchugok Yuksipch’ilbŏn Kidarim” (“Solo No.67 Waiting For”)	<i>21-hyŏngŭm</i>	Chayŏn, Him, Sarang II

#### List of Kayagŭm Shin’gok Recordings

Year	Title	Category	Label
1986:	“Pada”	LP	Sinnara Record
1995	“Yi Sung-chun Mater pieces”	CD	KBS
1996	Supsoküi Iyaki	CD	Seoul Record
1996	“The Selection of 21 Stringed <i>kayagŭm</i> Solo”	CD	Seoul Record

### List of Kayagŭm Shin'gok Scores

Year	Title	Publisher	Compositions
1986	“Supsokŭi Iyaki” (“The Tales in the Woods”)	Seoul: Sumundang	“Supsokŭi Iyaki” (1967-74) “P’yŏnchugok 2” (1970) “Tokchugok che Ch’Ibŏn” “Tokchugok che p’al-bŏn” (1975) “Hwansang-ŏk Sogok” (1975) “Chungjugok che Sambŏn” (1964)
1986	“Norit’ŏ” (“The Playground”)	Seoul: Sumundang	“Tokchugok che Ch’ilbŏn” (1964) “Tokchugok che P’albŏn” (1964) “Tokchugok che Kubŏn” (1965) “Tokchugok che Sipbŏn” (1965) “Tokchugok che Sipsambŏn” (1966) “Tokchugok che Sipyukbŏn” (1966) “Norit’ŏ” (1966) “Salkojidari” (1968) “Chungjugok che Yukbŏn” (1965) “Chungjugok che P’albŏn” (1973)
1987	“Pada” (“The Sea”)	Seoul: Sumundang	“Seoul” (1986) “Music Box Dancer” (1996) “Sarangŭn” (1986) “Sarangŭn” (1986) “Le Coucou” (1986) “Herz und und Tat und Leben” (1986) “Sonata in c# minor” (1986) “Sanjo Duet” (1986) “Matbŏigi” (1986) “Pada” (1986) “Haerabaki” (1986) Kagok “Sasŭm” (1986)
2001	Yi Sung-chun kayagŭm Chakp’um Moŭmjip “Chayŏn, kŭ Arŭmdaum- kwa Him kŭriko Sarang I”	Seoul: Minsogwŏn	“Supsokŭi Iyaki” (1967-74) “P’yŏnjugok 2” (1970) “Tokchugok che Ch’ilp’albŏn” (1975) “Hwansangjŏk Sogok” (1975) “Chungjugok che Sambŏn” (1964) “Tokchugok che Ch’ilbŏn” (1964) “Tokchugok che P’albŏn” (1964) “Tokchugok che Kubŏn” (1965) “Tokchugok che Sipbŏn” (1965) “Tokchugok che Shipsambŏn” (1966) “Tokchugok che Shipyukbŏn” (1966) “Norit’ŏ” (1966) “Salkojidari” (1968) “Chungjugok che Yukbŏn” (1965) “Chungjugok che P’albŏn” (1973) “Seoul” (1986) “Music Box Dancer” (1996)

			<p> “Sarangŭn” (1986)  “Sarangŭn” (1986)  “Le Coucou” (1986)  “Herz und und Tat und Leben” (1986)  “Sonata in c# minor” (1986)  “Sanjo Duet” (1986)  “Matbŏiki” (1986)  “Pada” (1986)  “Haebarak” (1986)  Kagok “Sasŭm” (1986) </p>
2001	<p> Yi Sung-chun Kayagŭm  Chakp’um Moŭmjip  “Chayŏn, kŭ Arŭmdaum-  kwa Him kŭrigo Sarang  II” </p>	<p> Seoul:  Minsogwŏn </p>	<p> “Youl ” (1979)  “Owŏlŭi Norae” (1985)  “Ch’am Arŭmdawara” (1992)  “Kaetbŏlt’ŏi Pangkae Kumŏngjipdŭl” (1992)  “Sawŏlŭi Norae-ŭihan Sisang” (1994)  “Mikk’uraji Nondurŏng-e Ppajida” (1991)  “Saramsanŭn Iyaki” (1997)  “Na Hana” (1997)  “Arŭmdaun Sesang-ŭl wihan Sep’yon-ŭi  Norae” (1997)  “Taejiŭi Norae” (2000)  “Tt’odarŭn Pada-ŭi Iyaki” (2000)  “K’ŭnsanŭn Koljjagi-rŭl P’umnundanae”  (2001)  “Kidarim” (2001)  “Won-kwa Chiksŏn-sai” (1995)  “Ppalgan Ŭmak” (1996)  “Mŏn Hunnalŭi Chŏnsŏl” (1999)  “Mindŭlrae-nŭn Kkach’i-rŭl Saranghayŏtso”  (1998)  “Hamkyŏngdo P’ungu Sori” (1998) </p>



## APPENDIX C

### LIST OF MAJOR KAYAGŬM SHIN’GOK OF OTHER COMPOSERS

1960s

Composer	Title of the piece	Year	Category
Chông Hoe-gap	“Themes and Variation for the Kayagŭm and Orchestra”	1961	Concerto with Western Orchestra
Alan Hovhaness	“Symphony No.16 for the Kayagŭm and Orchestra”	1963	Concerto with Western Orchestra
Kim Yong-jin	“Kayago Tokchugok No.1”	1968	Solo
Yi Hae-sik	“Hŭkdam”	1969	Solo
Kim Ki-su	“Hyangnan”	1969	Solo
Sông Kŭm-yŏn	“Hŭng”	1969	Solo

1970s

Composer	Title of the piece	Year	Category
Yi Kang-duk	“Kayagŭm Concerto No.1”	1972	Kayagŭm with kugak Orchestra
Paek Pyông-dong	“Shin pyŏlgok” “Chungch’wi”	1972 1977	Solo Solo
Yi Chong-kyu	“Kyuwŏn”	1974	Solo
Yi Sang-gŭn	“Tutaeŭi Kayagŭmŭl wihan Chowu” “Kayagŭmkwa Taegŭmŭl wihan Chowu”	1970 1971	Kayagŭm duet Kayagŭm and Taegŭm
	“Kayagŭmkwa Sopranorŭl wihan Chowu”	1972	Kayagŭm, soprano, Kayagŭm, taegŭm and Orchestra
	“Kayagŭm, Taegŭm, Kwanhyunakŭl wihan Chowu”	1975	
	“Taegŭm, Kayagŭm and Hyŏnŭl wihan Chowu”	1979	Kayagŭm, taegŭm and string
Ch’oe Pyông-ch’ŏl	C”hŏnŭnsa”	1978	Solo
Na In-yong	“Yong”	1979	Solo

1980s

Composer	Title of the piece	Year	Category
Yi Hae-sik	“Chulp’uli No.1”	1988	Solo
Yi Hae-sik	“Chulp’uli No.2”	1989	Solo
Chŏn In-p’yŏng	“Nop’igŏm”	1981	Solo
Paek Tae-ung	“17-hyŏngŭmŭl wihan Tchhalbŭm Sanjo”	1982	<i>Kayagŭm</i> Trio
Kim Yŏng-jae	“Chunchŏp Mugok”	1982	Solo
Hwang Ŭi-jong	“Ch’ŏngsan”	1983	Solo
Yi Sŏng-jae	“Kayagŭm-kwa String Orchestra rŭl wihan Todŭri”	1987	<i>Kayagŭm</i> String Orchestra
Paek Sŏng-ki	“Mo Tŭ-nŭn Sori-e-ŭihan Pyŏnchugok”	1987	Solo

1990s

Composer	Title of the piece	Year	Category
Yi Sang-gyu	“Sŏlmu”	1990	Solo
Ch’oe Chae-ryun	“Kohae III”	1991	Solo
Pak Il-hun	“Kŭmbing”	1991	Solo
Yi Hae-sik	“Kŭmp’aram”	1994	Solo
Hwang Ŭi-jong	“Arirang Chuje-e-ŭihan 18-hyŏn, 22-hyŏn <i>kayagŭm</i> Ichungju”	1997	Kayagŭm duet
	“Paeknorae Chuje-e-ŭihan flute, <i>kayagŭm</i> Ichungju”	1999	Kayagŭm and flute
Paek Tae-ung	17-hyŏn-ŭl wihan Tchjalbŭn sanjo	1991	Solo
	“Pomŭi Rhythm”	1997	Kayagŭm ensemble
Pak Il-hun	“Kŭmbing”		18-hyŏn solo
Yi Kŏn-yong	25-hyŏn <i>kayagŭm</i> -ŭl wihan Pyŏnchugok “Hanobagnyŏn”	1999	25-hyŏn Solo
Chŏn Sun-hŭi	<i>Kayagŭm</i> Hapchugok “Pŏm”	1997	Solo
Pak Pŭm-hum	22-hyŏn <i>kayagŭm</i> -ŭl wihan “Sae sanjo”	1995	Solo
Kim Sŭng-gun	Nedae-ŭi <i>kayagŭm</i> -ŭl wihan “Yŏŭm V”	1997	Four Kayagŭm
Ryu Kŏn-ju	“Ŏyuwa”	1999	25-hyŏn Kayagŭm and string orchestra
Kim Hŭi-jo	“Pomŭi Ch’anka”	1999	25-hyŏn solo

2000-2001

Composer	Title of the piece	Year	Category
Paek Tae-ung	“Kayagŭm Samchungju-rŭl wihan Kanggang Sullae Pyŏnchugok”	2000	<i>Kayagŭm</i> trio
Chi Wŏn-sŏk	“Kŭmŭl wihan Ilsŭngwŏlhang”	2000	Chungjugok
Kim Yŏng-dong	“Talkwa mul”	2001	<i>25-hyŏngŭm</i> and Ching
Yi Kŏn-yong	“Chŏnyŏk Norae”	2001	<i>25-hyŏngŭm</i> and Viola
Paek Sŏng-ki	“Mujigae”	2001	<i>17-hyŏngŭm</i>
Kim Yŏng-jae	“Samchungju-rŭl wihan 17-hyŏn Tanmori” “P’ulip”	2001	<i>Kayagŭm</i> trio <i>17-hyŏngŭm</i>
Yi Hae-sik	“Nawi Sawi”	2001	25-hyŏn solo
Hwang Ŭi-jong	“Shin Todŭri”	2001	18-hyŏn duet

**APPENDIX D**  
**KAYAGŬM SHIN'GOK SCORES ANALYZED**

# 1 THE FOREST

黄秉辉 (1963)

BYUNG KI HWANG

## I. 綠陰 GREEN SHADE

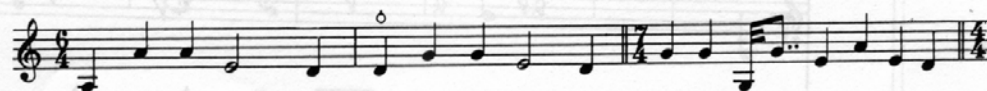
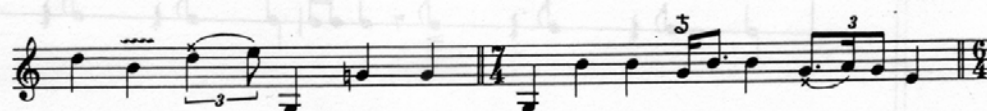
표정깊게 그러나 절제있게 with intense but restrained feeling

$\text{♩} = 50$



*senza misura*

$\text{♩} = \text{tempo giusto}$



## II. 뻬꾸기 CUCKOO

$\text{♩} = 50$  *con brio*



*senza misura*

$\text{♩} = 76$



Changko

$\frac{12}{8}$

$\frac{8}{8}$

$\frac{12}{8}$

$\frac{8}{8}$

$\frac{12}{8}$

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$\frac{8}{8}$

$\frac{12}{8}$

$\frac{8}{8}$

$\frac{12}{8}$

$\frac{8}{8}$

A handwritten musical score consisting of five systems, each with a guitar staff (top) and a bass staff (bottom). The music is written in treble and bass clefs, respectively. The guitar staff features various musical notations including eighth notes, quarter notes, and sixteenth notes, often with fingerings (1, 2, 3) and accents. The bass staff provides a rhythmic accompaniment with eighth and quarter notes. The notation is clear and legible, with some light blue ink visible in the background.

A handwritten musical score consisting of five systems, each with a treble and bass staff. The notation is in black ink on white paper. The first system features a treble staff with a wavy line above the first measure and a bass staff with a wavy line above the first measure. The second system has a treble staff with a wavy line above the first measure and a bass staff with a wavy line above the first measure. The third system has a treble staff with a wavy line above the first measure and a bass staff with a wavy line above the first measure. The fourth system has a treble staff with a wavy line above the first measure and a bass staff with a wavy line above the first measure. The fifth system has a treble staff with a wavy line above the first measure and a bass staff with a wavy line above the first measure. The notation includes various musical symbols such as notes, rests, and wavy lines.

III. 雨 RAIN

♩ = 69

The musical score is written for a single melodic instrument and a bass line. It consists of five systems of two staves each. The first four systems show a melody in the upper staff and a bass line in the lower staff. The fifth system shows the melody ending with a double bar line. The tempo is marked as ♩ = 69.



The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation includes treble and bass clefs, various time signatures (2/8, 3/4, 4/8), and dynamic markings such as *pp* (pianissimo) and *fp* (fortissimo). Performance instructions like "acce..." and "lerando" are present. The first system shows a key signature change from 2/8 to 3/4 to 4/8. The second system includes a tempo marking of ♩ = 120. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and includes fingerings (e.g., 3 1 2 1 3 1 2 1). The page is numbered 306 at the bottom.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a treble and bass staff connected by a brace. The notation is in 2/4 time, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as triplets. The first system begins with a piano (*p*) dynamic marking and includes the instruction *con sordino* (with mutes) for the right hand. The second system continues the melodic and harmonic development. The third system features a triplet in the right hand and a *senza sordino* (without mutes) instruction. The fourth system includes a triplet and the *senza sordino* instruction. The fifth system concludes the piece with a final cadence. The score is written in a clear, professional style with standard musical notation.

The musical score is written for piano and consists of five systems, each with a treble and bass staff connected by a brace. The notation includes various rhythmic patterns, accidentals, and dynamic markings.

- System 1:** The treble staff features a series of eighth notes with accents. The bass staff has a steady eighth-note accompaniment.
- System 2:** The treble staff continues with eighth notes, ending with a double bar line and a repeat sign. The bass staff follows a similar pattern. The instruction *con sordino* appears below the treble staff.
- System 3:** The treble staff has a more complex rhythmic pattern with accents. The bass staff continues with eighth notes.
- System 4:** The treble staff features a series of eighth notes with accents. The bass staff continues with eighth notes.
- System 5:** The treble staff has a series of eighth notes with accents. The bass staff continues with eighth notes.

The score concludes with a small number 9 in the bottom right corner.

The image displays a musical score for a piano piece, consisting of two systems of staves. The first system contains two staves of music. The upper staff features a series of eighth-note triplets, while the lower staff has a more complex rhythmic pattern with eighth and sixteenth notes. The second system also consists of two staves. The upper staff begins with a triplet of eighth notes, followed by a series of eighth notes, and ends with a double bar line. The lower staff continues the rhythmic pattern. The score includes various musical notations such as triplets, dynamics (f, ff), and articulation (senza sordino).

IV. 달빛 MOON LIGHT  
♩ = 60

The score is written in 4/4 time. The first system consists of two staves. The upper staff has a series of eighth-note triplets, and the lower staff has a more complex rhythmic pattern. The second system also consists of two staves. The upper staff begins with a triplet of eighth notes, followed by a series of eighth notes, and ends with a double bar line. The lower staff continues the rhythmic pattern. The score includes various musical notations such as triplets, dynamics (f, ff), and articulation (senza sordino).

The image displays a page of musical notation, likely for a guitar, consisting of four systems of two staves each (treble and bass clef). The notation includes various musical symbols such as notes, rests, slurs, and triplets (indicated by a '3' over a bracket). The first system shows a melodic line in the treble staff and a bass line in the bass staff, both featuring triplets. The second system continues the melodic line with more triplets and slurs. The third system also features triplets and slurs. The fourth system includes time signature changes, indicated by double bar lines and new time signatures (5/4, 6/4, 4/4). The page is numbered '310' at the bottom center.

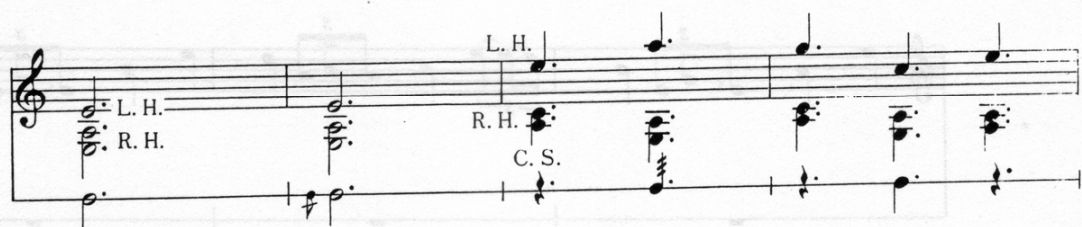


# 비단길 THE SILK ROAD

황병기 (1977년 9월)  
BYUNGKI HWANG

I

♩ = 40



(註) 右手 名指・長指・食指의 손톱으로 손목을 든채 통기는 듯이 glissando한다.

Handwritten musical score for guitar, consisting of five systems of two staves each. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes the labels "C.S." and "S.S." under the notes. The second system includes fingerings like "0 2" and "0 1". The third system includes fingerings like "0" and "1". The fourth system includes fingerings like "0" and "1". The fifth system includes fingerings like "0 2 1" and "1 0".

[illegible]



1 2 2 2

(註) 채편을 채대신 손바닥으로 연주할것.

*mp poco a poco*

*cre - - - - - scen - - - - - do*

*ff*

*♩ = 88*

0 0 2 0 2 0 2 ③ 0 2 ④ 0

*♩ = 69*

R. H.

L. H.

(註) 채로 북통을 칠 것.

The image displays five systems of musical notation for guitar, arranged vertically. Each system consists of a treble clef staff and a bass clef staff, with additional notation for the left hand (L.H.), right hand (R.H.), and center string (C.S.).

- System 1:** The treble staff contains a series of eighth-note triplets, each marked with a '5' (likely indicating the fifth finger). The bass staff contains eighth-note triplets, each marked with a '3' (likely indicating the third finger). The system concludes with a double bar line and repeat dots.
- System 2:** The treble staff begins with a tempo marking of  $\text{♩} = 40$ . The bass staff has a tempo marking of  $\text{♩} = 88$ . The system includes labels for 'L. H.', 'R. H.', and 'C. S.'.
- System 3:** The treble staff features a series of eighth-note chords, each marked with a '7' (likely indicating the seventh finger). The bass staff contains eighth-note chords, each marked with a '7'.
- System 4:** The treble staff includes a series of eighth-note chords, each marked with a '7'. The bass staff contains eighth-note chords, each marked with a '7'. The system includes labels for 'L. H.', 'R. H.', and 'C. S.'.
- System 5:** The treble staff features a series of eighth-note chords, each marked with a '7'. The bass staff contains eighth-note chords, each marked with a '7'. The system includes labels for 'L. H.', 'R. H.', and 'C. S.'.

The musical score is written for guitar and consists of five systems of notation, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#).

- System 1:** Features a complex melodic line in the treble staff with many slurs and ties. Above the staff, the letters "C.S." and "S.S." are written above specific notes. The bass staff provides a steady accompaniment.
- System 2:** The treble staff begins with a natural sign (0) above a note. It continues with a melodic line that includes a trill (marked with a '1' above a note). The bass staff continues its accompaniment.
- System 3:** The treble staff has a melodic line with a slur and a natural sign (0) above a note. The bass staff has a few notes with natural signs (0) above them.
- System 4:** The treble staff has a melodic line with a slur and a natural sign (0) above a note. The bass staff has a few notes with natural signs (0) above them.
- System 5:** The treble staff has a melodic line with a slur and a natural sign (0) above a note. The bass staff has a few notes with natural signs (0) above them.

Below the fifth system, the Roman numeral **II** is centered.

Below the Roman numeral **II**, the tempo marking **♩ = 104** is written. The system below it features a treble staff with a complex melodic line and a bass staff with a steady accompaniment. The treble staff has a slur and a natural sign (0) above a note. The bass staff has a few notes with natural signs (0) above them.

This page contains five systems of musical notation, each consisting of a treble and bass staff. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, and 3 above notes. Some notes have accents (>) or breath marks (v). The key signature has one sharp (F#), and the time signature is 4/4. The systems are arranged vertically on the page.

System 1: Treble staff has a continuous stream of beamed sixteenth notes. Bass staff has a simpler melody with eighth and quarter notes.

System 2: Treble staff has a continuous stream of beamed sixteenth notes with fingerings 3 1 2 1 and 3 1 2 1. Bass staff has a melody with eighth and quarter notes.

System 3: Treble staff has a continuous stream of beamed sixteenth notes with fingerings 3 1 2 1. Bass staff has a melody with eighth and quarter notes.

System 4: Treble staff has a continuous stream of beamed sixteenth notes with fingerings 3 1 2 1. Bass staff has a melody with eighth and quarter notes.

System 5: Treble staff has a continuous stream of beamed sixteenth notes. Bass staff has a melody with eighth and quarter notes.



(註) 화살표 내의 음들을 점진적으로 長2度 下行시킬것.

This page contains five systems of musical notation, each consisting of two staves. The notation is complex, featuring a variety of rhythmic values and articulation marks.

- System 1:** The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth-note patterns, with a  $\Psi$  symbol above the first measure. The lower staff continues the rhythmic pattern with eighth and sixteenth notes.
- System 2:** Similar to the first system, it features eighth-note patterns in the upper staff and more complex rhythmic figures in the lower staff.
- System 3:** Continues the sequence of eighth-note patterns in the upper staff and corresponding rhythmic figures in the lower staff.
- System 4:** The upper staff begins with a repeat sign. It includes a crescendo hairpin and a decrescendo hairpin. The lower staff features a key signature change to two sharps (F# and C#) and includes a double bar line.
- System 5:** The upper staff includes a  $\Psi$  symbol and a fermata over a measure. The lower staff continues the rhythmic pattern.

This page of musical notation contains five systems of staves, each with a treble and bass staff connected by a brace. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *p* (piano) and *sf* (sforzando). Fingerings are indicated by numbers 1, 2, and 3 above the notes. The first system begins with a repeat sign and a key signature change to one sharp. The second system features a complex rhythmic pattern in the treble staff. The third system continues the rhythmic complexity. The fourth system includes triplets and fingerings. The fifth system also features triplets and fingerings. The notation is dense and intricate, typical of a technical exercise or a piece from a 19th-century piano repertoire.

*pp* *poco a poco*

*accelerando*

*f*

$\text{♩} = 132$

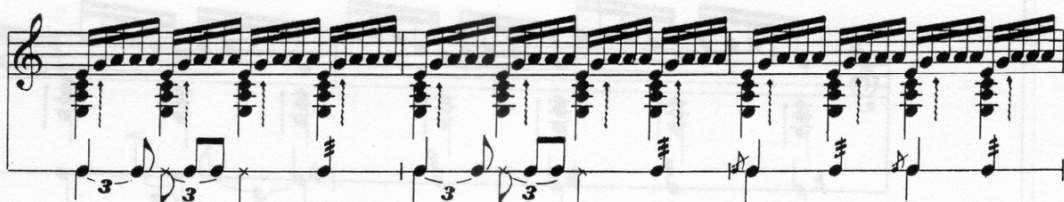
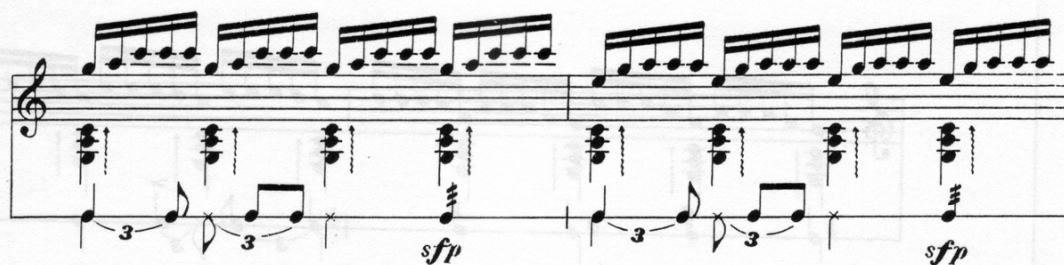
*sfp* (註) *sfp*

(註) sforzando piano는 체를 떨(揺)때에 첫 음만 아주 강하게 하고 즉시 작게 떠는 것임.



The image displays five systems of musical notation, each consisting of a treble clef staff and a bass clef staff. The treble staff in each system contains a continuous, rapid melody of sixteenth notes. The bass staff contains chords, often with vertical dashed lines indicating simultaneous sounds, and triplet markings (a '3' over a group of notes). The notation is organized into measures by vertical bar lines. Dynamic markings are present: 'sfz' (sforzando) appears in the first, third, and fifth systems, while 'sfp' (sforzando piano) appears in the second, fourth, and fifth systems. The overall style is that of a classical or romantic-era piano score.

The image displays five systems of musical notation, each consisting of a treble clef staff and a bass clef staff. The treble staff in each system contains a continuous, rapid melody of sixteenth notes. The bass staff contains chords, often with vertical dashed lines indicating simultaneous sounds, and triplet markings (indicated by a '3' and a slur) over groups of notes. Dynamic markings such as *sfz* (sforzando) and *sfp* (sforzando piano) are placed below the bass staff in several measures. The notation is arranged in five horizontal systems, with the first system starting with a treble clef and the last system ending with a double bar line.



(註) 2 拍(d)에 걸쳐 左手가 제일 아랫줄에서 제일 윗줄까지 glissando하는동안 左手는 記譜한 바와 같이 두번 (下行, 上行) glissando한다.

III

$\text{♩} = 60$

The musical score is divided into five systems. The first four systems each consist of a treble staff and a bass staff. The fifth system is more complex, with three staves: a treble staff labeled 'L. H.', a bass staff labeled 'C. S.', and another bass staff labeled 'R. H.'. The tempo is indicated as  $\text{♩} = 60$ . The music includes various rhythmic figures, such as eighth and sixteenth notes, and rests.



The image displays a handwritten musical score for guitar, organized into five systems, each consisting of a treble and a bass staff. The notation is as follows:

- System 1:** The treble staff begins with a treble clef and a common time signature (C). It contains a series of eighth notes, followed by a half note, and ends with a whole note. The bass staff contains a series of eighth notes and quarter notes.
- System 2:** The treble staff continues with eighth notes, followed by a half note, and ends with a whole note. The bass staff continues with eighth notes and quarter notes.
- System 3:** The treble staff features a half note, followed by a quarter note, and ends with a whole note. The bass staff continues with eighth notes and quarter notes.
- System 4:** The treble staff features a half note, followed by a quarter note, and ends with a whole note. The bass staff continues with eighth notes and quarter notes.
- System 5:** The treble staff features a half note, followed by a quarter note, and ends with a whole note. The bass staff continues with eighth notes and quarter notes.

# IV

30'

4/3/2

第12絃

確足

確足

確足左便

確足

確足

[30] 가이름 : (6 半) 가이름 12絃의 안쪽에서 약 3cm 떨어진 위치에서 無音指, 無指, 無指의 손동으로 가능한 빠르게 연속적으로 통기면서 점차적으로 위치를 안쪽 쪽으로 옮겼다가 다시 안쪽 쪽으로 옮겨가되 끝까지 다 갈 것 (전체 연주시간은 약 30초).

(左手) 화살표 (↑)와 같이 4번에 걸쳐 안쪽 좌편의 絃들을 끌어 준다.

장 구 : 絃들을 無 손바닥으로 가능한 빠르게 11에 준다.

32'

33'

가이름

accelerando

장 구

poco a poco crescendo

[32] 가이름 : 안쪽 좌편의 絃들을 無 손바닥으로 아래 위로 끌어 준다.

♩. = 88

C.S.

L.H.

R.H.

S.S.

C.S.

S.S.

C.S.

S.S.

C.S.

S.S.

C.S.

S.S.

C.S.

S.S.

C.S.

S.S.

# 춘설(春雪) SPRING SNOW

황병기 작곡  
HWANG BYUNGKI

## I. 고요한 아침

♩ = 54

The musical score is written for piano and consists of five systems. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 54. The score includes various musical notations such as notes, rests, and dynamic markings like 'L. H.' (Left Hand). The piece is in 3/4 time and features a mix of eighth and quarter notes, with some measures containing triplets or sixteenth notes. The overall mood is serene and contemplative.



# II. 평화롭게

♩ = 144



The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system typically includes a treble clef staff and a bass clef staff, though the second system has a 4/4 time signature on the bass staff. The notation is complex, featuring many beamed notes, ornaments (indicated by small circles and lines above notes), and various time signatures including 4/4, 6/8, and 3/4. The piece concludes with the initials "D. S." (Da Capo) at the end of the fifth system.

III. 신비롭게

♩ = 50

Handwritten musical score for piano and right hand. The score consists of five systems of staves.

- System 1:** Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests.
- System 2:** Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. The system ends with a double bar line and a 3/4 time signature.
- System 3:** Treble and bass staves. Treble staff has a complex rhythmic pattern with many beamed eighth and sixteenth notes. Bass staff has a rhythmic accompaniment. Above the treble staff, there is a tempo marking  $\text{♩} = 144$  and labels *R. H.* and *L. H.*. The system ends with a double bar line and a 5/4 time signature.
- System 4:** Treble and bass staves. Treble staff continues the complex rhythmic pattern. Bass staff has a rhythmic accompaniment. The system ends with a double bar line and a 5/4 time signature.
- System 5:** Treble and bass staves. Treble staff continues the complex rhythmic pattern. Bass staff has a rhythmic accompaniment. The system ends with a double bar line and a 5/4 time signature.

The image displays five systems of handwritten musical notation, each consisting of a grand staff (treble and bass clefs joined by a brace). The notation is in 4/4 time, as indicated by the '4' over the first staff and the '4' below the first note of the first staff in each system. The music is written in a simple, clear style, likely for a beginner or intermediate student. Each system contains two measures of music. The first measure of each system features a treble staff with a series of eighth notes and a bass staff with a series of quarter notes. The second measure of each system features a treble staff with a series of eighth notes and a bass staff with a series of quarter notes. The notation is consistent across all five systems, suggesting a repetitive exercise or a simple composition.

The image displays five systems of musical notation, each consisting of a treble staff and a bass staff. The notation is as follows:

- System 1:** Treble staff contains a sequence of eighth notes. Bass staff contains a sequence of quarter notes.
- System 2:** Treble staff contains a sequence of eighth notes. Bass staff contains a sequence of quarter notes. The system ends with a double bar line and a key signature change to one sharp (F#).
- System 3:** Treble staff contains a sequence of eighth notes. Bass staff contains a sequence of quarter notes. The system ends with a double bar line and a key signature change to two sharps (F# and C#).
- System 4:** Treble staff contains a sequence of eighth notes. Bass staff contains a sequence of quarter notes. The system ends with a double bar line and a key signature change to one sharp (F#).
- System 5:** Treble staff contains a sequence of eighth notes. Bass staff contains a sequence of quarter notes. The system ends with a double bar line and a key signature change to one sharp (F#).



The image displays a musical score for a piano piece, consisting of four systems of staves. Each system has a treble staff and a bass staff. The first three systems feature triplets in the treble staff, indicated by a '3' above the first note. The fourth system includes a 'C. S.' (Crescendo) marking in the treble staff and an 'S. S.' (Sforzando) marking in the bass staff. The score concludes with a double bar line and repeat dots. Below the staves, the title 'IV. 익살스럽게' (IV. Playfully) is written, followed by a tempo marking '♩ = 96'. The key signature is one flat (B-flat), and the time signature is 4/4. The piece ends with a double bar line and repeat dots.

IV. 익살스럽게

♩ = 96

C. S.

L. H.

S. S.

The image displays five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is written in a style typical of a piano accompaniment. The right hand (treble clef) plays a melody, often with a repeating rhythmic pattern of eighth notes. The left hand (bass clef) provides a rhythmic accompaniment, frequently using eighth and sixteenth notes. The systems are arranged vertically, with each system containing two staves. The notation includes various musical symbols such as clefs, time signatures, and accidentals.



This image displays a handwritten musical score for piano, organized into five systems. Each system consists of two staves: a treble staff and a bass staff. The notation is written in black ink on a light-colored background. The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns. The second system continues this melodic and harmonic development. The third system introduces a new melodic line in the treble staff, featuring a series of eighth notes. The fourth system shows a change in the bass staff's accompaniment, with a more complex rhythmic pattern. The fifth system concludes the piece with a final cadence in the treble staff, marked by a double bar line. The handwriting is clear and legible, typical of a professional composer's manuscript.

V. 신명나게

♩. = 84

12/8

A handwritten musical score on five systems of grand staves (treble and bass clefs). The notation is in black ink on aged paper. The first system includes fingerings '1' and '5' above notes. The second system has a fermata over a note. The third system has a fermata and an accent mark (^) above notes. The fourth system has a slur over a group of notes. The fifth system continues the melodic and harmonic lines. The bass line is consistently active across all systems, often providing a harmonic foundation for the treble line.

Handwritten musical score for a piano piece, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Sia" and "accel.".

The first system shows a melody in the right hand with a slur over the first four notes and a fermata over the fifth. The left hand has a simple accompaniment. The second system continues the melody with a triplet of eighth notes. The third system features a more complex melody with many beamed sixteenth notes. The fourth system has a melody with a fermata and a slur. The fifth system begins with the marking "Sia" above the staff and "accel." below it, followed by a melody with a fermata and a slur. The left hand continues with a steady accompaniment throughout.

(8va) -  $\text{♩} = 152$  8 6

(8va) -

(8va) -

(8va) -

(8va) -

R. H.

L. H.



The image displays three systems of musical notation, each consisting of three staves (treble, alto, and bass). The notation is in a historical style, likely from a 16th or 17th-century manuscript.

**System 1:** The treble staff contains a continuous eighth-note melody. The alto staff has a whole note. The bass staff features a rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#).

**System 2:** The treble staff continues the eighth-note melody. The alto staff has a whole note. The bass staff features a rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#). A double bar line is present, followed by a change in the bass staff to a 9/8 time signature.

**System 3:** The treble staff continues the eighth-note melody. The alto staff has a whole note. The bass staff features a rhythmic pattern of eighth and sixteenth notes, with a key signature of one sharp (F#). A double bar line is present, followed by a change in the bass staff to a 12/8 time signature.

The image displays three systems of handwritten musical notation, each consisting of three staves. The notation is in a historical style, possibly 18th or 19th century.

- System 1:** The top staff contains a continuous eighth-note melody. The middle staff features a long, horizontal slur spanning two measures, with a small 'o' or '0' at each end. The bottom staff contains a series of eighth and sixteenth notes, some with accidentals.
- System 2:** The top staff continues the eighth-note melody. The middle staff has two measures, each containing a single chord marked with a 'B' and a colon. The bottom staff continues the melodic line with various note values and accidentals.
- System 3:** The top staff continues the eighth-note melody. The middle staff has two measures, each containing a single chord marked with a 'B' and a colon. The bottom staff continues the melodic line, ending with a double bar line and a repeat sign.

The image displays three systems of handwritten musical notation, likely for piano accompaniment. Each system consists of three staves: a treble staff, a middle staff, and a bass staff.

- System 1:** The treble staff contains a continuous eighth-note melody. The middle staff features a series of chords, with a double bar line and a key signature change to two flats (B-flat and E-flat) indicated by a double bar line with a sharp sign. The bass staff plays a rhythmic pattern of eighth and sixteenth notes.
- System 2:** The treble staff continues the eighth-note melody. The middle staff has chords, with a fermata placed over the final chord. The bass staff continues its rhythmic pattern.
- System 3:** The treble staff has a melody with some rests. The middle staff features a complex passage with many beamed sixteenth notes and a fermata. The bass staff has a few notes and rests, ending with a double bar line.



# 독주곡 제 7 번

(이재숙 제1회 발표회 위촉작품)

이성천 (1964)

**Moderato**

가야고 *mp*

장 고

**Allegro moderato**

*mf*

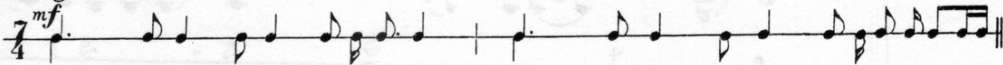
Musical score for a piece, likely a piano solo, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature has one sharp (F#). The piece concludes with a double bar line and the word "Attaca".

The score features several musical markings:

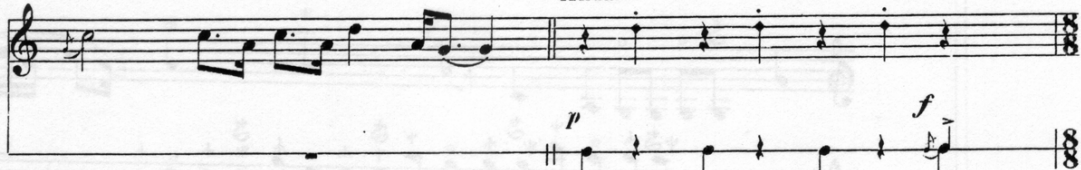
- legatoss.* (legatissimo) marking appears below the third system.
- poco rit. e dim.* (poco ritardando e diminuendo) marking appears below the fifth system.
- Dynamics *pp* (pianissimo) and *sf* (sforzando) are marked near the end of the piece.
- The word *Attaca* is written below the final measure.

# II

**Allegro moderato**

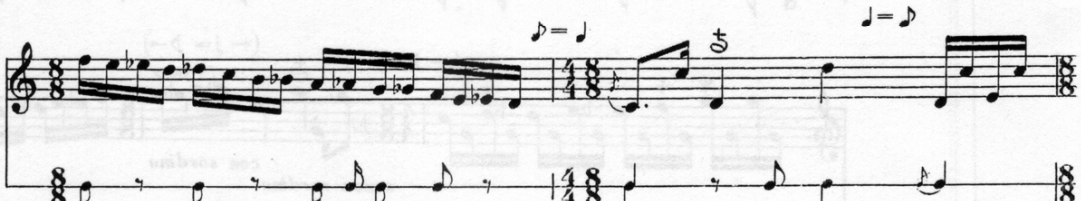


**Andante**



**Tempo I**

**Tempo I**



Andantion tranquillo e Senza misura

The musical score is written for a piano and consists of several systems of staves. The first system is marked 'Andantion tranquillo e Senza misura' and features a melody in the right hand and a bass line in the left hand. The second system continues the 'Andantion' tempo. The third system marks the beginning of the 'Allegro' section, indicated by a tempo change symbol (a double bar line with a right-pointing arrow) and the tempo name 'Allegro' above the staff. The left hand part in the 'Allegro' section is marked 'sempre con sordino' (always with sostenuto). The score includes various musical notations such as notes, rests, and dynamic markings. The final system of the page shows a transition back to a slower tempo, marked 'senza sordino con sordino' and 'senza sordino e forte pp'.

Andantion tranquillo e Senza misura

Allegro

sempre con sordino

senza sordino con sordino

senza sordino e forte pp



# 놀이터 Nonitō

(이재숙 제 2 회 발표회 위촉작품)

**Moderato** (Approximately Andantino) I. 정경

이성천 (1966)

The musical score is written for piano and consists of several staves. The tempo is marked **Moderato** (Approximately Andantino). The score includes various musical notations such as treble and bass clefs, time signatures (3/4, 4/4, 3/8, 2/4), and dynamic markings including *mp*, *mf*, *ff*, *cresc.*, *molto cresc.*, *molto accel.*, and *a tempo*. Performance instructions like **Tempo di rubato** and **L. H.** (Left Hand) are also present. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes fingerings and articulation marks.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and tempo markings.

- System 1:** Features a treble and bass staff. The treble staff begins with a *rit.* marking, followed by a *pp* dynamic. The bass staff has a *ppp* dynamic. Both staves end with a *0.5* time signature. The system concludes with a *rit.* marking and a *p* dynamic.
- System 2:** Continues the piece with a *a tempo* marking. The treble staff has a *3* time signature, and the bass staff has a *2* time signature. The system ends with a *1.5* time signature.
- System 3:** Features a treble and bass staff. The treble staff has a *1.5* time signature, and the bass staff has a *2* time signature. The system ends with a *3* time signature.
- System 4:** Features a treble and bass staff. The treble staff has a *mf* dynamic and a *3* time signature. The bass staff has a *R. H.* marking. The system ends with a *1* time signature.
- System 5:** Features a treble and bass staff. The treble staff has a *p* dynamic and a *L. H.* marking. The bass staff has a *R. H.* marking. The system ends with a *molto cresc.* marking.

$\psi \uparrow 8 \circ 1 \psi \uparrow 8 \circ 8 \circ$   
*mp*  
*rit. e dim.*  
*pp*  
*ppp*  
*pppp*  
 15

## II. 미끄럼

**Moderato Scherzando** (Approximately Animato)

$8 \circ 1$   
*molto cresc.*  
*molto dim.*

The image displays a page of musical notation, likely for a piano, consisting of five systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical markings.

- System 1:** The right hand (RH) begins with a series of eighth notes, followed by a rest and then a melodic line. The left hand (LH) has a few notes and rests.
- System 2:** The RH continues with a melodic line. The LH has a few notes and rests. The marking *molto rit.* is present.
- System 3:** The RH has a series of eighth notes. The LH has a few notes and rests. The marking *mp* is present above the RH staff, and *mf a tempo* is present below the LH staff.
- System 4:** The RH has a series of eighth notes. The LH has a few notes and rests.
- System 5:** The RH has a series of eighth notes. The LH has a few notes and rests.



The image displays a page of musical notation, likely for a piano, consisting of five systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system features a treble staff with a melodic line and a bass staff with a simple accompaniment, including dynamic markings *pp*, *p*, and *mp*. The third system shows a treble staff with a melodic line and a bass staff with a simple accompaniment, including a dynamic marking *mf*. The fourth system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system shows a treble staff with a melodic line and a bass staff with a simple accompaniment, including dynamic markings *L. H.* and *R. H.*.

The image displays a page of musical notation for piano, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and articulation marks.

- System 1:** The first staff begins with the dynamic marking *mp subito*. The melody consists of eighth and sixteenth notes.
- System 2:** The second staff features the dynamic marking *pp* and the instruction *crerc.* (crescendo). It includes a series of rapid sixteenth-note passages with fingerings 8, 0, 1 indicated above the notes.
- System 3:** The third staff includes the dynamic marking *dim.* (diminuendo). It features a complex passage with many sixteenth notes and fingerings 2, 2, 8, 0, 2, 2, 8, 0, 1, 2, 3, 4, 2, 2, 8, 0.
- System 4:** The fourth staff includes the dynamic marking *L. H.* (Left Hand). It features a complex passage with many sixteenth notes and fingerings 1, 2, 1, 2, 1, 2, 3, 4.
- System 5:** The fifth staff includes the dynamic marking *ril.* (ritardando) and the instruction *a tempo*. It features a complex passage with many sixteenth notes and fingerings 1, 2, 3, 4.

### Ⅲ. 공기놀이

**Allegro** *ma non troppo*

The musical score is written for piano and right hand (R. H.). It consists of five systems of music. The tempo is marked **Allegro** *ma non troppo*. The key signature has one flat (B-flat). The time signature is 3/8. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *mf*, and *mp*. Fingerings are indicated by numbers 1, 2, 3. Hand designations "R. H." and "L. H." are used to specify which hand plays which part.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The right hand (R. H.) plays a melody with a slur over the first two measures. The left hand (L. H.) plays a rhythmic accompaniment. The first measure of the L. H. has a finger number '1' above it. The second measure has finger numbers '2' and '3' above it. The third measure has a finger number '2' above it.
- System 2:** The right hand continues the melody. The left hand plays a simple accompaniment. The first measure of the L. H. has a finger number '1' above it.
- System 3:** The right hand plays a melody with slurs. The left hand plays a simple accompaniment.
- System 4:** The right hand plays a melody with slurs. The left hand plays a simple accompaniment.
- System 5:** The right hand plays a melody with slurs. The left hand plays a simple accompaniment. The first measure of the L. H. has a finger number '3' below it. The system ends with a double bar line and the marking 'D. C.' (Da Capo).
- System 6:** The right hand plays a melody with slurs. The left hand plays a simple accompaniment. The first measure of the L. H. has a finger number '1' above it. The system ends with a double bar line.

Dynamic markings include *pp* (pianissimo) and *p* (piano). The marking *rit.* (ritardando) appears at the end of the fifth system.



# IV. 소 나 기

Andantino (Approximately moderate)

*p*

*molto cresc. e accel.*

*ff* *a tempo*

*con sord.* *fff* *f* *senza sord.* *con sord.*

*mp* *senza sord. f*

*ff* *mf simile*

*con sordino*  
(almost 4 beats each meas)

*Allegro*

*senza sordino* *molto cresc.*

*mf simile di m. s.*

*ff*

*f*

*ff*

*bis*

*3 1 2 1*

*3 1 2 1*

*accel. e cresc.*

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *mp*. The second staff begins with a bass clef and a key signature of one flat. The first measure is marked *a tempo f*.
- System 2:** The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *ff*. The second staff begins with a bass clef and a key signature of one flat. The first measure is marked *mf*.
- System 3:** The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *Tempo di rubato*. The second staff begins with a bass clef and a key signature of one flat. The first measure is marked *Tempo di rubato*.
- System 4:** The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *1 3 1 2 L. H.*. The second staff begins with a bass clef and a key signature of one flat. The first measure is marked *R. H. meno mosso*.
- System 5:** The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *Φ coda*. The second staff begins with a bass clef and a key signature of one flat. The first measure is marked *a tempo*.
- System 6:** The first staff begins with a treble clef and a key signature of one flat. The first measure is marked *cresc. e accel.*. The second staff begins with a bass clef and a key signature of one flat. The first measure is marked *cresc. e accel.*.

The score concludes with a double bar line and a repeat sign.

# 독주곡 제18번

두 음을 위한 5현금

Tuŭmŭl wihan onyŏngŭm

이성천 (1975)

$\text{♩} = 70$

가야고 *p*

장고

현악편곡

$\text{♩} = 120$  (경쾌하게) *f*

*mp*

*f*

*mp*



The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mp* (mezzo-piano) are indicated. There are also handwritten annotations in Korean, including "3" and "1" above a triplet, and "f" and "mp" below the staves. The notation includes slurs, ties, and other standard musical symbols.

This image shows a handwritten musical score on six systems of staves. Each system consists of a treble and bass staff joined by a brace. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. There are several handwritten annotations: '1 2 3' appears above the treble staff of the second system, and '1 2 3 1-3' appears above the treble staff of the third system. The sixth system features a wavy line above the treble staff and a '3' above the bass staff. The handwriting is in black ink on aged, slightly yellowed paper.

Handwritten musical score on five systems, featuring treble and bass staves with various musical notations, including notes, rests, and dynamic markings.

**System 1:** Treble staff begins with a handwritten tempo marking  $\text{♩} = 80$  and a handwritten note  $280 : +102$ . The music consists of complex, overlapping rhythmic patterns in both staves.

**System 2:** Continues the complex rhythmic patterns from the first system.

**System 3:** Features a change in time signature to  $\frac{3}{4}$  and includes a handwritten  $\text{rit}$  (ritardando) marking. The music transitions to a more melodic style.

**System 4:** Continues the melodic development with various musical notations and a handwritten  $\text{rit}$  marking.

**System 5:** Features a tempo change to  $\text{♩} = 65$  and the Korean text "(여유있게)" (Yeu-yoo-it-ge), meaning "at ease" or "leisurely". The music is written in a single treble staff with a handwritten  $\text{Cresc}$  (crescendo) marking.

A handwritten musical score consisting of ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a fluid, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, as well as rests. The second staff features a treble clef and a key signature of one sharp. The third staff includes a treble clef and a key signature of one sharp, with a handwritten 'o' above the first measure. The fourth staff features a treble clef and a key signature of one sharp, with a handwritten '2-3' below the last measure. The fifth staff includes a treble clef and a key signature of one sharp, with a handwritten '2-1' above the last measure. The sixth staff features a treble clef and a key signature of one sharp, with a handwritten '5' above the first measure. The seventh staff includes a treble clef and a key signature of one sharp, with a handwritten '3' below the last measure. The eighth staff features a treble clef and a key signature of one sharp, with a handwritten 't' above the first measure. The ninth staff includes a treble clef and a key signature of one sharp, with a handwritten 't' above the first measure. The tenth staff features a treble clef and a key signature of one sharp, with a handwritten '5' and '6' above the last measure. The score is written on a white background with a faint, repeating watermark of a building.



♩ = 120 (정기있고 강쾌하게)

줄을 막고

Handwritten musical score in Korean notation, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score is written in a traditional Korean style, with notes and rests represented by vertical lines and dots. The first system includes a handwritten instruction "눈을 막고" (Close your eyes) and a sequence of notes: "2 2 2 1 2". The second system includes a handwritten instruction "2 2 2 1 2" and a sequence of notes: "2 2 2 1 2". The third system includes a handwritten instruction "2 2 2 1 2" and a sequence of notes: "2 2 2 1 2". The fourth system includes a handwritten instruction "2 2 2 1 2" and a sequence of notes: "2 2 2 1 2". The fifth system includes a handwritten instruction "2 2 2 1 2" and a sequence of notes: "2 2 2 1 2". The sixth system includes a handwritten instruction "2 2 2 1 2" and a sequence of notes: "2 2 2 1 2".

출연 막고

The musical score is written on seven systems of two staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. There are also some handwritten annotations in Korean and musical symbols above the first staff.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical markings.

The first system shows a continuous flow of sixteenth notes in the upper staff, while the lower staff has a more rhythmic accompaniment. The second and third systems continue this pattern with some melodic variation in the upper staff. The fourth system introduces a more complex rhythmic structure with sixteenth and thirty-second notes. The fifth system features a prominent melodic line in the upper staff, marked with a circled '2' and a '270' tempo marking, and a '6' measure rest. The lower staff continues with a rhythmic accompaniment. The sixth system includes a 'ff' (fortissimo) marking and a '270' tempo marking, indicating a change in dynamics and tempo.

Key markings and annotations include:

- accel. e cresc.* (accelerando e crescendo) in the fifth system.
- ff* (fortissimo) in the sixth system.
- Tempo markings:  $\text{♩} = 140$  and  $270$ .
- Measure rests:  $\frac{6}{6}$  and  $\frac{6}{6}$ .



# 독주곡 33번 〈바다〉 Pada

## 1. 태양의 눈

Yi, Sung-Chun(1986)

1.  $\text{♩} = 52$   
 $mp$

5

9  $\text{Cresc.}$   $\text{♩} = 60$  곱게  
 $p$

12  $\text{♩} = 92$  쾌활하게  
 $f$   
 $accel$

16

20  $ff$

24

28

32

36

40

44

48

152

156

## 2. 모래성

1  $\text{♩} = 48$  옛되고 여물게

4

7 *pp*

10 *pp* *mp*

13 *mf*

16 *mp* *mf*

19 *mp* *mf*

22 *mp* *mf*



25

*Cu Cu Cu*

*rit.* *a tempo*

28

*mf*

31

*mf*

33

*mf*

36

*f* *f*

39

*Cu Cu Cu* *pp* *mf*

42

*Cu Cu Cu*

45

*Cu Cu Cu* *pp*

74

### 3. 소라의 노래

1. ♩ = 63 ~ 66 즐겁고 흥겹게

*f*

3

5

7

9

Handwritten musical score for a piano piece, consisting of five systems of two staves each (treble and bass clef). The score is numbered 11, 13, 15, 17, and 19 at the beginning of each system.

**System 11:** The first staff begins with a bass clef and a key signature of one flat. The second staff begins with a treble clef. A dynamic marking *f* (forte) is present in the second measure of the first staff.

**System 13:** The first staff has a treble clef. A handwritten note with a dot above it and the character "き" (ki) is written above the first measure. The second staff has a treble clef.

**System 15:** The first staff has a bass clef. The second staff has a treble clef.

**System 17:** The first staff has a bass clef. The second staff has a treble clef. A handwritten note with a dot above it and the character "き" (ki) is written above the final measure of the first staff.

**System 19:** The first staff has a bass clef. The second staff has a treble clef. Handwritten notes with dots above them and the character "き" (ki) are written above the first and third measures of the first staff.

21

*rit. e dim.* *f a tempo*

23

24

26

$\text{♩} = 84$

*f*

28

77



Handwritten musical score, measures 30 through 38. The score is written on five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 30-31: Treble staff has a *Cantabile* marking above the first measure. The bass staff contains a continuous eighth-note accompaniment.

Measures 32-33: Treble staff has a *Cantabile* marking above the first measure. The bass staff continues the eighth-note accompaniment.

Measures 34-35: Treble staff has a *Cantabile* marking above the first measure. The bass staff continues the eighth-note accompaniment.

Measures 36-37: Treble staff has a *Cantabile* marking above the first measure. The bass staff continues the eighth-note accompaniment.

Measure 38: Treble staff has a *Cantabile* marking above the first measure. The bass staff has a *p* (piano) marking and a square symbol below the first measure. The bass staff contains a continuous eighth-note accompaniment.

Handwritten musical score for five systems, numbered 40 through 48. The notation includes treble and bass staves, various musical symbols (notes, rests, accidentals, dynamics), and performance markings.

System 40: Treble staff with a melodic line featuring slurs and ties. Bass staff with a simple accompaniment.

System 42: Treble staff with a melodic line. Bass staff with a simple accompaniment.

System 44: Treble staff with a melodic line. Bass staff with a simple accompaniment.

System 46: Treble staff with a melodic line. Bass staff with a simple accompaniment. Dynamics: *ff*.

System 48: Treble staff with a melodic line. Bass staff with a simple accompaniment. Dynamics: *p*, *rit.*, *pp*.

# 4. 폭풍의 언덕

1  $\text{♩} = 88$

*f* *mf* *ff* *mf* *f*

4  $\text{♩} = 92$

7

10

13  $\text{♩} = 112 \sim 116$  경쾌하게

16

L.H. *mf*

*ff* R.H.

19

22

25

28



31

34,

L.H. *mf*  
*ff* R.H.

37  
♩ = 92

40

43

*dim. e rit.*  
*a tempo*  
*cresc.*

46

*f*

49

*ff*

52

55

58

61

Handwritten measure number 61. The bass staff contains triplet eighth notes and chords marked with 'C' and a fermata. The treble staff contains eighth notes and a triplet eighth note.

64

Handwritten measure number 64. The bass staff contains eighth notes and a tempo marking of 116-120. The treble staff contains eighth notes and a triplet eighth note.

67

Handwritten measure number 67. The bass staff contains eighth notes and a triplet eighth note. The treble staff contains eighth notes and a triplet eighth note.

70

Handwritten measure number 70. The bass staff contains eighth notes and a triplet eighth note. The treble staff contains eighth notes and a triplet eighth note. Dynamics include LH *mf*, *fff*, and *ff* R.H.

73

Handwritten measure number 73. The bass staff contains eighth notes and a triplet eighth note. The treble staff contains eighth notes and a triplet eighth note.

76

79

82

85

88

L.H. *mf*

*ff* R.H.



91

*mf* *rit.*  $\text{♩} = 92$  *f*

94

97

100

*dim. e rit.* *ppp*

# 5. 저녁기도

♩=60 경건하고 정감있게

*mp* (아래 안쪽중 Sol→La로, Re→Mi로 올릴것)

5

9

13

17

*mf* *mp*

Handwritten musical score for piano, consisting of five systems of staves. The score includes dynamic markings (*mf*, *mp*, *f*, *ff*, *p*) and performance instructions (*rit.*, *attacca*). The systems are numbered 21, 25, 32, 38, and 43.

**System 1 (Measures 21-24):** Treble clef, key signature of one flat. Dynamics: *mf*, *mp*, *mf*. The bass line features a continuous eighth-note pattern.

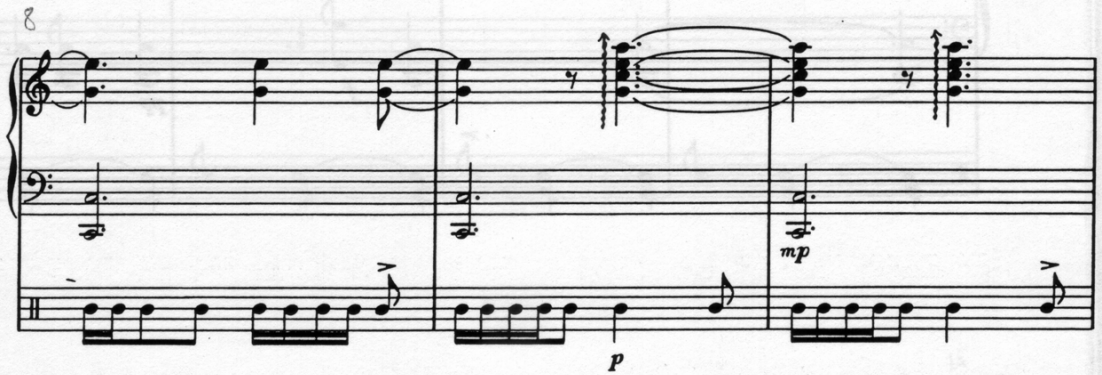
**System 2 (Measures 25-29):** Treble clef. Dynamics: *f*, *ff*, *f*. Measure 26 includes a triplet of eighth notes. Measure 29 has a handwritten "29" above it.

**System 3 (Measures 32-37):** Treble clef. Dynamics: *f*, *mp*. The system concludes with a double bar line.

**System 4 (Measures 38-42):** Treble clef. The bass line continues with eighth-note patterns. The system concludes with a double bar line.

**System 5 (Measures 43-47):** Treble clef. Dynamics: *mf*, *p*. Includes the instruction *rit.* (ritardando) and *attacca* at the end. The system concludes with a double bar line.

# 6. 달과 덩쿨의 꿈





14

17

21

Handwritten musical score, measures 25 to 33. The score is written on three systems, each with a grand staff (treble, bass, and a lower staff, likely for a second instrument or figured bass). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 25: The first system begins with a treble clef. The melody in the treble staff features eighth and sixteenth notes. The bass staff has a single note. The lower staff contains a continuous eighth-note pattern.

Measure 29: The second system continues the melody in the treble staff. The bass staff remains empty. The lower staff continues its eighth-note pattern.

Measure 33: The third system concludes the piece. The treble staff has a final chord marked *mp* (mezzo-piano). The bass staff has a final chord marked *ff* (fortissimo). The lower staff also has a final chord marked *ff*.

# <먼 훗날의 전설>

- 환경음악 2 -

## 1. 하늘 아래에서

♩ = 92 경쾌하게

Yi, Sung-chun (1999)

小  
가야금

I  
산조  
가야금

II

21현금

(R.H.)  
f (L.H.)

The image displays two systems of musical notation for a piano piece in D major. The first system consists of four staves. The top staff contains a melody with a *mf* (mezzo-forte) dynamic marking. The second and third staves are part of a piano accompaniment, with the third staff featuring a *f* (forte) dynamic marking. The fourth staff continues the piano accompaniment. The second system also consists of four staves, with the piano accompaniment continuing from the first system. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.



The image displays a musical score for piano and strings, consisting of two systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The first system includes a piano (p) part and three string staves (violin I, violin II, and viola). The piano part begins with a rest, followed by a series of chords and a melodic line. The string parts provide harmonic support with various rhythmic patterns. The second system continues the musical development, with the piano part featuring more complex rhythmic figures and the string parts maintaining their harmonic roles. The score is written in a clear, professional notation style.

This musical score is divided into two systems, each containing four staves. The first system (top) consists of three single staves and a grand staff (treble and bass clef). The second system (bottom) also consists of three single staves and a grand staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings such as *mf* (mezzo-forte) are present in the second system. The score is presented on a light gray background.

The image displays two systems of musical notation, likely for a piano and voice performance. Each system consists of four staves. The top three staves in each system are for the voice, and the bottom staff is for the piano. The key signature is one sharp (F#), and the time signature is 4/4.

**First System:**

- Staff 1 (Voice):** Starts with a whole rest, followed by a series of eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.
- Staff 2 (Voice):** Features a series of chords and eighth notes.
- Staff 3 (Voice):** Continues with eighth notes and rests.
- Staff 4 (Piano):** Shows a single chord in the right hand and a whole note in the left hand, with a slur over the right hand.

**Second System:**

- Staff 1 (Voice):** Continues with eighth notes and rests. A dynamic marking of *f* (forte) is placed below the staff.
- Staff 2 (Voice):** Features a series of chords and eighth notes. A dynamic marking of *f* is placed below the staff.
- Staff 3 (Voice):** Continues with eighth notes and rests. A dynamic marking of *f* is placed below the staff.
- Staff 4 (Piano):** Shows a single chord in the right hand and a whole note in the left hand, with a slur over the right hand.

♩ = 63

ff

ff

ff

ff

pp

ff

mf

f

This musical score is divided into two systems, each containing four staves. The top staff of each system is for a violin, and the bottom three staves are for a piano (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a *mf* (mezzo-forte) dynamic. The piano part features intricate triplet and sixteenth-note patterns. The second system includes dynamic markings of *ff* (fortissimo), *f* (forte), and *ff* again. The score is characterized by complex rhythmic textures, including many triplets and sixteenth-note runs, with various articulation marks and slurs throughout.

♩ = 92

The musical score is written for piano and voice. It consists of two systems of staves. The first system has four staves: three for the voice (soprano, alto, and tenor) and one for the piano. The piano part is written in grand staff notation (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked as ♩ = 92. The first system shows measures 1-4. The voice parts have rests in measures 1-4. The piano part has a forte (f) dynamic in measure 1, followed by a melodic line in measures 2-4. The second system has four staves: three for the voice (soprano, alto, and tenor) and one for the piano. The piano part is written in grand staff notation. The key signature is one sharp (F#). The second system shows measures 5-8. The voice parts have rests in measures 5-8. The piano part has a melodic line in measures 5-8, with labels (L.H.) and (R.H.) indicating the left and right hands.



The image displays two systems of musical notation, likely for a piano and voice performance. The first system consists of four staves. The top staff is a single melodic line with a key signature of one sharp (F#) and a common time signature. It includes a dynamic marking of *mf* and a hand indication "(R.H.)". The second staff is a single melodic line, also in F# major, with a dynamic marking of *mf* and articulation marks. The third staff is a single melodic line in F# major, with a dynamic marking of *mf* and articulation marks. The fourth staff is a grand staff (treble and bass clef) in F# major, with a dynamic marking of *mf* and a hand indication "(L.H. & R.H.)". The second system consists of three staves. The top staff is a single melodic line in F# major, with a dynamic marking of *mf* and a hand indication "(L.H.)". The middle staff is a single melodic line in F# major, with a dynamic marking of *mf* and a hand indication "(L.H.)". The bottom staff is a grand staff in F# major, with a dynamic marking of *mf* and a hand indication "(L.H.)". The notation includes various musical symbols such as notes, rests, beams, and articulation marks.

The image displays two systems of musical notation for a piece in G major (one sharp). The first system consists of four staves: a flute part (treble clef) with a melodic line starting on a whole rest and marked *mf*; a violin part (bass clef) with a harmonic accompaniment of chords; a second violin part (treble clef) with a similar harmonic accompaniment; and a piano accompaniment (grand staff) featuring a continuous eighth-note pattern in the right hand and a bass line in the left hand, also marked *mf*. The second system continues the piece with similar instrumentation. The flute part has a more active melodic line, marked *mf*. The violin parts continue their harmonic accompaniment, with the first violin marked *f* and the second violin marked *f*. The piano accompaniment continues its rhythmic pattern, with the right hand marked *mf* and the left hand providing a steady bass line.



The image displays two systems of musical notation for a piano piece in D major. The first system consists of four staves: a piano staff (treble clef) and three string staves (treble and bass clefs). The piano part begins with a forte (*f*) dynamic, playing a series of chords, and then transitions to a mezzo-forte (*mf*) dynamic, playing a melodic line. The string parts provide a rhythmic accompaniment, with the first two staves playing a continuous eighth-note pattern and the third staff playing a similar pattern. The second system continues the piece, with the piano part playing a melodic line and the string parts providing a rhythmic accompaniment. The piano part begins with a forte (*f*) dynamic, playing a series of chords, and then transitions to a mezzo-forte (*mf*) dynamic, playing a melodic line. The string parts provide a rhythmic accompaniment, with the first two staves playing a continuous eighth-note pattern and the third staff playing a similar pattern.

This musical score is written for piano and strings. The piano part is in the upper system, consisting of four staves. The first two staves are for the right and left hands, respectively, and the last two are for the right and left hands of a second piano player. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, with some rests. The string part is in the lower system, consisting of four staves. The first two staves are for the first and second violins, and the last two are for the first and second violas. The string part features a melodic line in the first violin, with the other instruments providing harmonic support. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4. The dynamic marking *mf* (mezzo-forte) is used throughout the piece.

The score is divided into two systems. The first system contains four staves for the piano and four staves for the strings. The second system contains four staves for the piano and four staves for the strings. The piano part is written in a complex rhythmic pattern, while the string part is written in a more melodic style. The dynamic marking *mf* is used throughout the piece.

The image displays two systems of musical notation, likely for a piano and voice performance. The first system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. It contains a continuous stream of eighth notes. The middle staff is also in treble clef with the same key signature, featuring a melody with eighth and quarter notes. The bottom staff is in bass clef with the same key signature, containing a bass line with eighth and quarter notes. The second system also consists of three staves. The top staff begins with a dynamic marking of *f*, followed by a crescendo to *fff*, and then a decrescendo to *ff*. It includes a key signature change from one sharp to two sharps (F# and C#) and a time signature change from 4/4 to 2/4. The middle and bottom staves follow a similar pattern of dynamics and key/time signature changes. The bottom staff of the second system ends with a dynamic marking of *mf*.

## 2. 노을이 흐르는 호수

♩ = 66 조용하게

The first system of the musical score consists of four staves. The top three staves (treble, bass, and treble clef) are empty, indicating rests for the vocal or melodic parts. The bottom staff is a grand staff (treble and bass clef) containing the piano accompaniment. It begins with a mezzo-piano (*mp*) dynamic marking. The melody in the right hand features a series of eighth and quarter notes, with a triplet of eighth notes marked with a '3'. The left hand provides a simple harmonic accompaniment.

The second system of the musical score also consists of four staves. Similar to the first system, the top three staves are empty. The bottom grand staff continues the piano accompaniment. It features a crescendo leading to a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) section. The melody in the right hand continues with eighth and quarter notes, including another triplet marked with a '3'. The left hand maintains the harmonic accompaniment.

This musical score is divided into two systems, each containing four staves. The top two staves in each system are for a vocal line, and the bottom two are for a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

**System 1 (Measures 1-4):**

- Staff 1 (Vocal):** Contains whole rests for measures 1 through 4.
- Staff 2 (Vocal):** Contains whole rests for measures 1 through 4.
- Staff 3 (Piano):** Contains whole rests for measures 1 through 4.
- Staff 4 (Piano):** Contains a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5. A slur covers measures 2 and 3. The dynamic marking *mf* is present at the beginning of the measure.

**System 2 (Measures 5-8):**

- Staff 1 (Vocal):** Contains whole rests for measures 5 through 8.
- Staff 2 (Vocal):** Contains whole rests for measures 5 through 8.
- Staff 3 (Piano):** Contains a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5. A slur covers measures 6 and 7. The dynamic marking *p* is present at the beginning of the measure.
- Staff 4 (Piano):** Contains whole rests for measures 5 through 8.



The image displays a musical score for a piece in D major, consisting of two systems of staves. The first system includes a piano introduction marked with a *p* dynamic. The second system features a main melody with piano accompaniment.

**First System:**

- Staff 1 (Treble Clef):** Starts with a whole rest, followed by a repeat sign. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a quarter rest and a half note D4.
- Staff 2 (Bass Clef):** Starts with a whole rest, followed by a repeat sign. The accompaniment consists of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, followed by a quarter rest and a half note D3.
- Staff 3 (Bass Clef):** Starts with a quarter rest and a half note D3, followed by a repeat sign. The accompaniment consists of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4.
- Staff 4 (Grand Staff):** Both treble and bass staves contain whole rests.

**Second System:**

- Staff 1 (Treble Clef):** Continues the melody with eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a quarter rest and a half note D4.
- Staff 2 (Treble Clef):** Continues the accompaniment with eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a quarter rest and a half note D4.
- Staff 3 (Bass Clef):** Continues the accompaniment with eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a quarter rest and a half note D4.
- Staff 4 (Grand Staff):** Both treble and bass staves contain whole rests.

This musical score is divided into two systems, each containing four staves. The top two staves of each system are for strings (violin and viola), and the bottom two are for piano (treble and bass). The key signature is one sharp (F#), and the time signature is 4/4.

**System 1 (Measures 1-4):**

- Violin I:** Measures 1-2 contain eighth-note runs (F#4, G4, A4, B4, C5, B4, A4, G4). Measure 3 has a half note (F#4), and measure 4 has a whole rest.
- Violin II:** Measures 1-2 contain eighth-note runs (F#4, G4, A4, B4, C5, B4, A4, G4). Measure 3 has a half note (F#4), and measure 4 has a whole rest.
- Viola:** Measures 1-2 contain eighth-note runs (F#3, G3, A3, B3, C4, B3, A3, G3). Measure 3 has a half note (F#3), and measure 4 has a whole rest.
- Piano:** Measures 1-2 are whole rests. In measure 3, the right hand plays a half note chord (F#4, A4) marked *mp*. In measure 4, the right hand plays a half note chord (F#4, A4, C5) and the left hand plays a half note chord (F#3, A3).

**System 2 (Measures 5-8):**

- Violin I:** Measures 5-8 contain eighth-note runs (F#4, G4, A4, B4, C5, B4, A4, G4) marked *mp*.
- Violin II:** Measures 5-8 contain eighth-note runs (F#4, G4, A4, B4, C5, B4, A4, G4) marked *mp*.
- Viola:** Measures 5-8 contain eighth-note runs (F#3, G3, A3, B3, C4, B3, A3, G3) marked *mp*.
- Piano:** Measures 5-8 contain a melodic line in the right hand (F#4, A4, B4, C5, B4, A4, G4, F#4) and a sustained chord in the left hand (F#3, A3, C4) marked *mp*. The system ends with a repeat sign in measure 8.

5口早和 (山甲)心5 (木) 6 6 8 8

$J = 112$   $J = 60$

*pp* *pp* *pp*

*ff* *p* *pp*



### 3. 삼수(三水) 갑산(甲山) 머루다래

♩. = 76 꽤 활하게

The first system of the musical score consists of four staves. The top three staves are treble clefs, and the bottom staff is a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩. = 76 꽤 활하게. The first staff has a forte (f) dynamic marking. The second staff also has a forte (f) dynamic marking. The third staff has a forte (f) dynamic marking. The bottom staff is empty.

The second system of the musical score consists of four staves. The top three staves are treble clefs, and the bottom staff is a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked as ♩. = 76 꽤 활하게. The first staff has a mezzo-piano (mp) dynamic marking. The second staff has a mezzo-piano (mp) dynamic marking. The third staff has a mezzo-piano (mp) dynamic marking. The bottom staff has a forte (f) dynamic marking.

This musical score is written for piano and voice. It consists of two systems of staves. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is written in a grand staff (treble and bass clefs), while the voice part is written in a single treble clef staff. The piano accompaniment features a steady eighth-note bass line and a melody in the treble. The voice part has a melodic line with some rests. A dynamic marking of *mf* (mezzo-forte) is present in measure 7 of the first system.

Measure 1: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest.

Measure 2: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest.

Measure 3: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest.

Measure 4: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest.

Measure 5: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest.

Measure 6: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest.

Measure 7: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest. Dynamic marking *mf* is present.

Measure 8: Treble clef has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a whole rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Voice staff has a whole rest.

The image displays a musical score for a piano piece, consisting of two systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4.

**First System:**

- Vocal Line:** The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and continues with a series of eighth and quarter notes, ending with a half note G4.
- Piano Accompaniment:** The right hand (treble clef) has a whole rest in the first measure, followed by a series of eighth and quarter notes. The left hand (bass clef) has a whole rest in the first measure, followed by a series of eighth and quarter notes. A piano (*p*) dynamic marking is present below the first measure of the left hand.

**Second System:**

- Vocal Line:** The melody continues with a series of eighth and quarter notes, ending with a half note G4.
- Piano Accompaniment:** The right hand (treble clef) has a whole rest in the first measure, followed by a series of eighth and quarter notes. The left hand (bass clef) has a whole rest in the first measure, followed by a series of eighth and quarter notes.

The image displays two systems of musical notation, likely for a piano and voice performance. Each system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one sharp (F#).

**First System:**

- Top Staff:** Contains a melodic line with eighth and sixteenth notes, slurred across the first two measures.
- Middle Staff (Voice):** Contains a vocal line with eighth and sixteenth notes, slurred across the first two measures. It begins with a *ff* (fortissimo) dynamic marking.
- Bottom Staff (Piano):** Contains a bass line with eighth and sixteenth notes, slurred across the first two measures. It also begins with a *ff* dynamic marking.
- Measures 3-4:** All three staves contain whole rests.

**Second System:**

- Top Staff:** Contains whole rests for all four measures.
- Middle Staff (Voice):** Contains whole rests for the first two measures, followed by a melodic line of eighth and sixteenth notes in measures 3 and 4. It begins with a *ff* dynamic marking in measure 3.
- Bottom Staff (Piano):** Contains a complex figure in the first two measures, starting with a *mf* (mezzo-forte) dynamic marking. This figure consists of rapid sixteenth-note runs. In measures 3 and 4, the piano part has whole rests. A *ff* dynamic marking is placed above the staff in measure 3.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains whole rests for four measures. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The third staff is a bass clef with a key signature of one sharp (F#) and contains a melody starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a complex melodic line starting with a half note G4, followed by a series of eighth and sixteenth notes, then a half note B4, and finally a half note A4. The dynamic marking *mf* is placed below the second and third staves.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The third staff is a bass clef with a key signature of one sharp (F#) and contains a melody starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a half note A3. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a complex melodic line starting with a half note G4, followed by a series of eighth and sixteenth notes, then a half note B4, and finally a half note A4. The dynamic marking *mf* is placed below the top staff. The label (L.H.) is placed below the bottom staff.

The image displays two systems of musical notation, likely for a piano and voice performance. Each system consists of four staves. The first system includes a vocal line (top staff) and three piano accompaniment staves (bottom three staves). The second system also includes a vocal line and three piano accompaniment staves. The key signature for all staves is one sharp (F#). The first system features a vocal melody with eighth and quarter notes, while the piano accompaniment includes a steady eighth-note bass line and chords. The second system shows a more complex piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, marked with *ff* (L.H.) dynamics. The vocal line in the second system is mostly rests, with some notes appearing in the final measures.



The image displays two systems of musical notation for a piano piece in D major (one sharp) and 3/4 time.

**First System:**

- Right Hand:** Features a rapid sixteenth-note scale starting on D4, moving up and then down. It begins with a forte (*f*) dynamic.
- Left Hand:** Accompanies the right hand with chords and a melodic line. It includes markings for *f* and *(L.H.)* above the staff.

**Second System:**

- Right Hand:** Continues the melodic and harmonic development with a more active line, marked with *ff* and *(L.H.)*.
- Left Hand:** Provides a steady accompaniment with eighth-note patterns, marked with *ff*.

Both systems conclude with a double bar line and a 3/4 time signature.

$\text{♩} = 72$

*mp*

*mp*

*f*

*f*



(\* ㄱ 표시는 음을 막지말고 연장하라는 것)

The musical score is written for a piano in G major (one sharp) and 4/4 time. It consists of two systems, each containing three staves. The first system shows the beginning of the piece. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The left hand provides a simple accompaniment with quarter notes G2, A2, B2, and C3. The second system continues the melody and accompaniment. The melody in the right hand continues with a half note A4, followed by quarter notes B4, C5, and D5, then a half note C5. The left hand continues with quarter notes G2, A2, B2, and C3. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). A specific instruction in Korean is provided: "(\* ㄱ 표시는 음을 막지말고 연장하라는 것)", which translates to "(\* The ㄱ mark indicates not to stop the sound but to extend it)".

*J. = 30*

The musical score consists of two systems of staves. The first system has five staves: three single staves at the top and a grand staff (treble and bass clef) at the bottom. The second system has four staves: three single staves at the top and a grand staff at the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *J. = 30*. Dynamics include *ff*, *mp*, and *mf*. The label *(L.H.)* is placed below the first staff of the grand staff in the first system.

*ff* *mp* *mf* *mf* *ff* *mf* *(L.H.)*

(왼손, 오른손을 갈라서 짚을것)

The musical score is divided into two systems. The first system consists of a vocal line (top staff) and three piano staves (bottom three staves). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano staves begin with a bass clef and a key signature of one sharp (F#). The first system ends with a forte (f) dynamic marking. The second system consists of a vocal line (top staff) and three piano staves (bottom three staves). The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano staves begin with a bass clef and a key signature of one sharp (F#). The second system begins with a forte (f) dynamic marking.

The image displays two systems of musical notation for a piano piece. The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The first system is marked with *ff* (fortissimo) in multiple places. The second system also features *ff* markings. In the second system, the right-hand part is labeled (R.H.) and the left-hand part is labeled (L.H.). A performance instruction in Korean, "(좌단을 손바닥으로 칠것)" (Hit the left pedal with the palm), is written in the bottom right of the second system. The score includes various musical notations such as chords, single notes, and slurs, along with dynamic markings like *ff* and *fff*.

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