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

by

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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.

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 20th 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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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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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)\(^1\) 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,”\(^2\) 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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\(^1\) See chapter 2 for discussion of kayagŭm chŏngak and kayagŭm sanjo. (chapter 2)

\(^2\) Úmak (music) in Korean terminology usually refers to European classical music, while traditional Korean music is labeled kugak (national music), chŏnt’ong Úmak (traditional music), han’guk Úmak (Korean music) and hanminjok Úmak (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,³ and the genre kayagũm shin’gok is usually said to have begun with the composer and player Hwang Byung-ki [Hwang Pyŏng-gi] in 1962.⁴ Diverse styles of Kayagũm 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 kayagũm ensemble. The term kayagũm shin’gok is interchangeable with other terms currently circulating including “ch’angjak” (literally “conception,” “formation,” “design”), kayagũm-gok” (“kayagũm pieces”), and “hyŏndae” (“modern” “modernity” or “contemporary”) kayagũm-gok.” There are several views on the use of the terms “ch’angjak kugak” or “shin-kugak.”⁵ 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 “kayagũm shin’gok” is still in popular use. During my fieldwork, I heard the word “kayagũm shin’gok” more often than “kayagũm ch’angjak-gok” in common conversation. Even though kayagũm shin’gok is a sub-category of ch’angjak kugak, it might be ambiguous to portray the current phase of kayagũm shin’gok solely under ch’angjak kugak because the musical styles, boundaries and orchestration are wide-ranging. Performance sites

³ 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-wŏn 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.

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

⁵ 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 *kayagüm 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 *kayagüm 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 *kayagüm 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 *kayagüm 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

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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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.\(^7\) 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*.\(^8\)

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\(^7\) See appendix C for major *kayagŭm shin’gok* of other composers.

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. Dealing with 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 Kôn-yong 1987, 1991; Song Bang-song 1979, 1980, 1982, 1985; Chôn 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’ŏng 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.

9 See the section on survival and revival of kugak in the 20th 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.\(^\text{10}\) 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 Úmak-taehak Kugak-kwa Ch’ungsöll 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 21st century” (“Ich’ŏnyŏndae-rŭl Hyanghan Han’guk Ch’angjak Úmak-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 1988, 1994; Lee Chae-suk 1989; Yun Myŏng-wŏn 1991; Yun So-hŭi 1999). 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).

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.  

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 Kôn-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.  

11 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 sŏyang chakgok) is meaningless and useless, at least in terms of music composition (Yi Kŏn-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-jŏk), while the other defines it as Korean-ness (han’guk-jŏk). 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-ŭi hyŏndaehwa” (literally modernization of kugak) (Kim Yong-man 1975; Yi Kŏn-yong 1975). Many composers and performers have interpreted “kugak-ŭi hyŏndaehwa” in connection with the development and transmission of kugak in the contemporary world.

A movement to popularize kugak (“kugakŭi 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-wŏn 1991). “Kugak-ŭi taejunghwa” was enthusiastically supported by critics and the mass media, and
immediately became one of the major concepts for new Korean music practice. The “kugak-ui 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 21st 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 “sajinsori” (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 kayagūm 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 kayagūm 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,12 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).13 His musical training began with traditional Korean music, as a graduate of kugak-sa yangsŏng-so

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12 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).

13 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. 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 20th 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,
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. 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). 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, kayagûm 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. For

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16 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).”

17 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.\(^\text{18}\) Changed socio-historical conditions, for example, the birth of educational institutions in place of oral transmission, created a totally different social structure.

\(^{18}\) 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 20th 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, the term “kugak-ŭi hyŏndae-hwa” (lit. modernization

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19See chapter 2 on the establishment of the kugak department at SNU. (subsubsection 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 kayagūm shin’gok is referred to as “hyŏndae-jŏk” the musical idiom and style are far from those of traditional genres. Compositions of kayagūm sanjo master Sŏng Kŭm-yŏn are not referred to as modern kayagūm compositions.

Styles and performance of kayagūm shin’gok are important in defining modern identity. In his study on Jujū music, Waterman writes, “Jujū 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 kayagūm 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” kayagūm 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 kayagūm shin’gok are an instance of strategic choice in constructing and asserting professional elitism. Kayagūm 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, kayagūm 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 kayagūm 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 kayagūm music is discussed through an examination of its origins, and the socio-political contexts leading up to the early 20th century which frames its performance.

Chapters 3 and 4 examine the musical production of kayagūm shin’gok in relation to two composers and their contributions in constructing the kayagūm 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 kayagūm 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. 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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20On 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 (ŏ and ŭ). 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 Sŏng-chŏn). 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 20th century, whereas the kŏmun’go is referred to as representative of the 19th 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 19th century, kayagŭm became the most attractive solo instrument. However, the first half of the 20th 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.).\(^2\) The term *kayagŭm* is divided into two parts, *kaya* and *kŭm*. Kaya refers to an ancient Korean kingdom,\(^2\) 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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\(^{21}\) *Samguk Sagi* was compiled during the 12th 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).

\(^{22}\) 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).\(^{23}\) According to the San-kuo-chih, the Pyŏnjin people of the Korean peninsula\(^{24}\) 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.\(^{25}\) 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.\(^{26}\) She writes:

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\(^{23}\) San-kuo-chih, written in the third century by Chen Shou (233-297), documents old Chinese history.

\(^{24}\) There are three Han kingdoms in the Korean peninsula in early history: Mahan, Chinhan, and Pyŏnhan. These kingdoms date back to the 13\(^{th}\) century B.C. The names of these kingdoms also refer to their tribal names.

\(^{25}\) However, the chuk was not played after the Song dynasty (Song Bang-song 1986:6).

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 [sūl 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.27 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 (6th 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-tʻung 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 Yū says: “The chêng is six feet long, corresponding to the pitch numbers.

27 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 *kayagûm*, 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 Kasûl) of the Kaya State saw an instrument of T’ang China and made [a *kayagûm*]. The King said: “Countries are different in tonal patterns and sounds. How can they be the same?” Henceforth, [the King] ordered U-Rûk, the musician in Sôngyŏl Perfecture, to compose twelve pieces. Later when Kaya was about to be in disorder, U Rûk took the instrument and gave himself to King Chinhûng (r.540-574) of Silla. The King received him and allowed him to settle down in Kugwôn. Thereafter [the King] sent *taenama* Pŏpchi and Kyego, and *taesa* Mandŏk to hand down the musical art [of U Rûk]. 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 Rûk 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 Chinhûng, 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.

*Kayagûm* has two modes: the harimjo and nunjukcho, including 185 pieces. The twelve pieces composed by U Rûk 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 *kayagûm* during the early 6th 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 6th century. Another Korean literary source, *Samguk Yusa* (“Memorabilia of the Three Kingdoms”) also mentions a zither-type instrument (*kûm*). According to the *Samguk Yusa*, the *kûm* 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 (*kûm*) during
the reign of King Chabi (458-479 A.D.) in the Silla kingdom. Because of the uncertainty of the Chinese character kūm (kūm or ch’ in in Chinese\textsuperscript{28}) 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 kūm with kŏmun’go whereas others including Kim Chae-wŏn, Yi Ki-baek, Chang Sa-hun (cited in Song Bang-song 1984) identify kūm 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 6th 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\textsuperscript{29} bearing unspecified string instruments to attend to the funeral of Emperor Ingyo in 453. The document states:

\begin{quote}
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
\end{quote}

\textsuperscript{28} This Chinese character is pronounced as kūm in Cantonese today, believed to be the dominant language in the Tang dynasty. Ch’ in is a modern pronunciation according to the Peking dialect.

\textsuperscript{29} 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 *kayagūm* 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 *kayagūm*, which was transported to Japan around the 8th century (Song Bang-song 1984:63)\(^\text{30}\) and it is directly related to the *chōngak kayagūm* which is played today.\(^\text{31}\)

Regarding the origin of the *kayagūm*, Kim Yŏng-un’s theory is a rather unique one (1996). He states several kinds of bamboo zither instruments outside of Korea that the *kayagūm* 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.\(^\text{32}\)

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 *changkyŏngho*) showing musicians

\(^{30}\) Regarding the string instrument in the *Nihongi*, however, Song does not agree that this instrument is the *kayagūm* of the Kaya kingdom, since the Emperor Ingyo died in A.D. 453, and the *kayagūm* 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).

\(^{31}\) See subsection 2.4.

\(^{32}\) 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 Kyŏngju 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 kayagūm described in Akhak kwebŏm (1493) and the modern chŏngak kayagūm (Chang Sa-hun 1986:72). Scholars assert that the instrument on the Silla pottery jar is the kayagūm, and that the string instrument in the Chinese document San-kuo-chih should be understood to be the ancestor of the kayagūm (Chang Sa-hun 1986:23; Kim Sŏng-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’yŏng-dong, Taechŏn city, Ch’ungch’ŏng-do in 1995 (Pakmul-kwan shinmun 1997; Chosŏn 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 kayagūm in Paekche kingdom (Yi Chin-wŏn 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 1st

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33Akhak kwebŏm (“Standard Work of Musical Studies”) is the great musical encyclopedia compiled by the scholar Sŏng Hyŏn and published in the late 15th century during the Chosŏn dynasty. It was commissioned by King Sŏngjong (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 Chosŏn 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 *kayagûm*, or an ancient indigenous *ko*, and many newspaper reports were written about this instrument as an early example of the *kayagûm* (Pangmul-kwan shinmun 2000.1.14; Chosôn Ilbo 1998.6.10, 2000.1.14; Ku Tu-hun 1997; Kwôn O-Sông 1997; Yi Chin-wôn 2002; Hwang Mi-yôn 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 Chinhûng. The *kayagûm* 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; Kwôn O-sông 1984:92; Yi Chin-wôn 2002: 511-533). As to the invention of the *kayagûm*, most scholars agree that the exact time and place are unclear, but conjecture that the musician U-rûk 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-wôn 2002:511-533; Hwang Mi-yôn 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 *Nihôn Sōgi*. *Kayagûm* first appeared in the Silla
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. 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

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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35 Periodization of Korean music history commonly follows Korea’s historical and political periodization.

36 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 Koruryŏ). 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 became 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 *kayagûm* was widely used in court music in the Koryŏ dynasty.

2.2.2. **Chosŏn dynasty**

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* (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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**37** 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.

**38** *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.39

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.

39 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), yŏnyeak (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.\(^{40}\) The concept and meaning of “chŏngak,” which includes the traditional means of aak (ya-yüeh in Chinese), were defined in opposition to minsogak, folk music, during the early twentieth century.\(^{41}\) 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

\(^{40}\) See Song Chi-wŏn (1992) for socio-historic studies on chungin class and their musical activities.

\(^{41}\) A Korean historical musicologist Song Bang-song also classifies chŏngak as folk music (2000:29).
banquet orchestral music which was performed by professional musicians. Chŏngak is chamber music performed by non-professional musicians including literati, yangban and chungin class. Lee Hye-ku concludes that today’s chŏngak should be defined as “classical chamber music.” Under the Confucian ideology, the most important string instrument was kŏmun’go. Lee Hye-ku also defines chŏngak as kŏmun’go music performed and enjoyed by the literate class (1993:17-18). Chŏngak pieces were performed at big and small ceremonies, banquets, rituals for Confucius and the royal ancestors and processions of the court.

Literally chŏngak 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.” Many believe that the use of the term chŏngak (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.” 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 chŏngak 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 18th century, chŏngak had been mostly enjoyed among literati in p’ung’nyubang, the private entertainment club for social gathering. Chŏngak was at the center of

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42 Professional musicians in Korean history earlier than the 20th century refer to the musicians whose social status and position were inherited including akin, akgong, chaein, mudang, and kwangdae.
43 The term, sogak, however, during the Chosŏn dynasty indicated indigenous court music by Confucian scholars (Song Bang-song 1998).
44 Scholars believe that the term chŏngak and minsogak brought misunderstandings in Korean musical genres. Chŏngak 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 18th 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 19th century.45

Documents of the 15th century record musical notations that assume their present form in the 18th century and which are performed on the chŏngak kayagŭm today.46 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 18th 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,”47 “Chŏnnyŏn manse,” “Sehwanip,” “Mihwanip,” “Ch’wita” and forty-one kagok pieces. Among these, the instrumental suite “Yŏngsan hoesang”48

45 Mingan p’ung’nyu is usually divided into two styles: kugakwŏn [NCKTPA] style, called kyŏngje (Seoul style), and hyangje, a vernacular style.
46 Kayagŭm for the chŏngak genre.
47 “Pyŏngjo hŏesang” is a perfect fourth below the transposed melody of “Chungkwangiwigok.” In terms of instrumentation, “Pyŏngjo hŏesang” has wind instruments while “Chungkwangiwigok” is usually played by string instruments.
48 Originally, “Yŏngsan hŏesang” 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 hŏesang” is comprised of nine short movements: “Sangyŏngsan,” “Chungryŏngsan,” “Seryŏngsan (or Chanyŏngsan),” “Karaktŏri,” “Samhyŏntodŭri,” “Hahyŏntodŭri,” “Yŏmbul (or Yŏmbul todŭri),” “T’aryŏng,” and “Kunak.” “Yŏngsan hŏesang” exists in two primary versions: the string instrument version, called “Kŏmun’go hŏesang,” “Chulp’ung’nyu,” “Chungkwangiwigok,” or “Hyŏnak (literallystrings) Yŏngsan hŏesang” 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 kayagūm, kŏmun’go, sepiri, taegūm, haegūm and changgo.\(^4^9\) The tradition of chŏngak is succeeded by Yi wangjik aakpu and NCKTPA today.\(^5^0\)

2.2.2.2. Kayagūm 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

\(^{4^9}\) 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 17th and the 18th centuries (Lee Byong-won 1980: 204). There are 26 male vocal pieces and 15 female vocal pieces in the kagok repertoire.

\(^{5^0}\) 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, “Yōngsan hoesang,” chapga, p'ungmul and sanjo (Kim Hae-suk and et al.

Sanjo is usually known as the instrumental version of p'ansori, which developed during
the late 19th 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
hō’tūn karak, meaning “scattered melody” (Hwang Byung-ki 1974:278; Song Bang-song
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, bongjiangch’wi and other music rooted in
Shamanism (Yi Po-hyŏng 1972:18; Pak Hŏn-bong 1967:16; Kwŏn O-sŏng 1999:181; Song
in the early 20th century, the style was adopted to other various instruments, such as taegūm,
kŏmun’go, haegūm, ajaeng, and tanso.

Regarding the birth of kayagūm 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 kayagūm sanjo on the basis of the shimbanggok, a shamanistic music. Kim Chuk-
p’a (Kim Juk-pa), a kayagūm master and a granddaughter of Kim Ch’ang-jo also states that Kim
Ch’ang-jo was the “founder” of kayagūm 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.51 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

51 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 19th 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 20TH CENTURY

Between the late 18th century and the first half of the 20th 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’ae* (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 18th 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\textsuperscript{52} (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*,\textsuperscript{53} 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*

\textsuperscript{52} For instance, *minsogak* musicians should have registered in the *kisaeng* guild to perform Korean music during this period.

\textsuperscript{53} 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 (*ip’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 chŏnsūp-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 18th 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.  

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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54Ewha 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 Chŏnnum 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 chŏngak and traditional music of the Changakwŏn, the former Yi wangjik aapkpu, and minsogak was not included (518). 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 chŏngak and sanjo during

55 Changakwŏn was the last royal music institution of the Chosŏn Dynasty. The title changakwŏn had been used since 1469. Actually, changakwŏn was changed to kyobangsa in 1897; however, the organization of the musicians of the kyobangsa continued the tradition of changakwŏn. The number of musicians in kyobangsa was 772 in 1897. In 1910, changakwŏn 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 20th 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.\(^\text{56}\) 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\(^\text{57}\), and kasa were taught by Ha Kyu-il (1867-1937) and Yim Ki-jun (1868-1940) who also taught at kwŏnbŏn chohap (kisaeng associations)\(^\text{58}\) (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

\(^\text{56}\)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).

\(^\text{57}\)Kagok, the lyric song accompanied by an instrumental ensemble which includes at least five instruments: kŏmun’go, kayagŭm, sep’iri, taegŭm, haegŭm and changgo.

\(^\text{58}\) Kwŏnbŏn is another title for kisaeng chohap imitating Japanese kyobang, the kisaeng school and group (Sŏng Kyŏng-rin 1997:78; Noh Dong-eun 2001:204).
The number of aakpu musicians was reduced gradually and only 30 musicians and 25 students remained during independence (Han Man-yōng 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. NCKTPA opened in Pusan during the Korean War with only 13 musicians (Han Man-yōng 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. Kugaksa Yangsŏng-so is the predecessor of the Kungnip kugak kodŏng 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.

59 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.

60 Many elderly musicians still active in modern day South Korea are graduates of the Kugaksa Yangsŏng-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.\(^{61}\) 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

\(^{61}\) 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’ae-ryong 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-eūn 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. 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*) 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, Kim Pyŏng-ho, Pak Sang-gŭn, and Sim Sang-gŏn (Kim

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62 “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 20th century, however, his melody has not been transmitted until recently.

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

64 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 20th century sanjo and some of those were republished recently. Most of the activities of kayagŭm sanjo during the early 20th century were made by these second generation sanjo players.

The third generation kayagŭm masters are the existing schools of Kim Chuk-p’ā, 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’ungch’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’ā, 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. Comparatively less popular kayagŭm sanjo schools nowadays exist including Yu Tae-bong-ryu and Sŏ Kong-ch’ŏl-

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65 SP recordings of the early 20th 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.
66 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 *Kayagũm Sanjo*[^67]

<table>
<thead>
<tr>
<th>Kayagũm Sanjo Schools</th>
<th>1&lt;sup&gt;st&lt;/sup&gt; Generation</th>
<th>2&lt;sup&gt;nd&lt;/sup&gt; Generation</th>
<th>3&lt;sup&gt;rd&lt;/sup&gt; Generation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sim Sang-gũn (extinct)</td>
<td>Sim Ch’ang-nae (1869 - ?)</td>
<td>Sim Sang-gũn (1869 - 1965)</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Kim Ch’ãn-ji (?)</td>
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<td></td>
<td></td>
<td></td>
<td>Ku Yôn-u (?)</td>
</tr>
<tr>
<td>Kim Chong-gi</td>
<td>Pak Han-yong (1890 - ?)</td>
<td>Kim Chong-gi (1905 - 1945)</td>
<td>Kim Sam-t’ae (?)</td>
</tr>
<tr>
<td>Kim Chuk-p’a</td>
<td></td>
<td>Han sŏng-gi (1900 - )</td>
<td>Kim Chuk-p’a (1911 -1989)</td>
</tr>
<tr>
<td>Ch’oe Ok-san</td>
<td></td>
<td>Ch’oe Ok-san (1902 - ?)</td>
<td>Ham Tongjŏngwŏl (1917 - )</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kim Pyŏng-ho (1910 - 1968)</td>
<td>Kim Tok-hŭi (1918 - ?)</td>
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<td></td>
<td></td>
<td></td>
<td>Kang Chae-jung (?)</td>
</tr>
<tr>
<td>Kim Yun-dŏk</td>
<td>Han Suk-gu (1870 - ?)</td>
<td>An Ki-ok (1905 - 1968)</td>
<td>Sŏng kŭm-yŏn (1923 -1986 )</td>
</tr>
<tr>
<td>Yu Tae-bong</td>
<td>Kim Chŏng-gi (1905 - 1945)</td>
<td></td>
<td>Chŏng Nam-hŭi (1905-1988)</td>
</tr>
<tr>
<td>Sŏ Kong-ch’ŏl</td>
<td>Han Su-dong (1895 - ?)</td>
<td></td>
<td>Yu Tae-bong (1925 - ?)</td>
</tr>
<tr>
<td></td>
<td>Chŏng Nam-ok (1902 - 1968)</td>
<td></td>
<td>Pak Kyŏng-sik (?)</td>
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<td></td>
<td></td>
<td></td>
<td>Sŏ Kong-ch’ŏl (1909 - )</td>
</tr>
<tr>
<td>Sŏng Kŭm-yŏn</td>
<td>Yi Ch’a-su (?)</td>
<td>Pak Sang-gŭn (1905 - 1949)</td>
<td>Sŏng Kŭm-yŏn (1923 -1992)</td>
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<td></td>
<td>Pak P’al-kwae (?)</td>
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<td></td>
<td>Pak Tok-su</td>
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</tbody>
</table>

[^67]: 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 20th 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 20th 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 Munhwajaе chosa pogosŏ (Cultural Properties Appointment Survey Reports). Based on the results of the survey, the Korean government established a system called Munhwajaе (Cultural Properties). Cultural properties are separated into two large categories: Yuhyŏng (tangible) and Muhyŏng (intangible). Yuhyŏng munhwajaе (tangible properties) include natural or artificial objects such as animals, trees, temples, and historical architecture. Muhyŏng munhwajaе (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 munhwajaе (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 munhwajaе 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 munhwajaе*, one of the master’s students acquires the title. Since the appointment of *Chongmyo jaeryeak* (court ceremonial music) as the first *Chungyo muhyŏng munhwajaе*, in 1964, 23 properties and 44 living musicians have been appointed *In’gan munhwajaе*.68 For *kayagŭm sanjo* and *pyŏnch’ang 23 munhwajaе* 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 *munhwajaе*, and the genre has been losing its “original” musical nature, which is improvisatory. Since being appointed as *In’ganmunhwajaе*, 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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68 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\(^{69}\)

The first *kugak* education at the university level began in 1954 at Tŏksong 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 *kŏmun’go, kayagŭm, p’iri, taegŭm, haegŭm, tanso*, and theory (with composition). The curriculum of the department included *chŏngak, 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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\(^{69}\) See section on education in chapter 5 for the detailed curriculum of SNU (subsection 5.2.1.).
2.4. STRUCTURE OF KAYAGŬM

The kayagŭm is a twelve-stringed zither with movable bridges consisting of a wooden sound box, over which strings are strung. 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) 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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70 Since the structure of the instrument has been discussed in detail elsewhere (Howard 1988: 171-176), only a brief account will be given here.

71 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).

72 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.
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 15th 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.73 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.74 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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73 Generally *chŏngak kayagŭm* with one wooden body is more expensive than the one with two pieces of wood.
74 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 19th century for use in the performance of folk music including accompaniment for minyo (folk songs), sinawi, pyŏngch’ang and recently kayagŭm shin’gok. 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. 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. The

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75 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 19th century. Based on old documents and illustrations, he conjectures the birth of sanjo kayagŭm back to the 15th century for Chongmyŏ cherye (ritual music for Yi Dynasty) and court ceremonial music ensemble (Kim Yŏng-un 1996).

76 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.

77 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 20th century) and his son Kim Kwang-ju, and have been used ever since (Mun Chae-suk 1992c:13).
The instrument is sometimes hung on the wall from the top hole. The movable bridges, silk strings, and the pudül are similar to those of the chŏngak kayagŭm, except that the bridges and strings are smaller and thinner. The tied pudül of the sanjo kayagŭm rests above the pudül of the end of the body, instead of tied around the yangyidu as with the chŏngak kayagŭm.

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78 There are no rules for storing the instrument, although some professional musicians prefer to hang the instrument when they are not playing.
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 *tolgwaе* 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.79 Tuning systems are named according to mode: *p’yŏngjo* (Figure 3a), *kyemyŏnjo* (Figure 3b), *ujo* (Figure 3c) and *p’yŏngjo*,80 which is used only for a piece called “Ch’wit’a” (Figure 3d).81

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79 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.

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

81 “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 *chŏngak kayagŭm* is tuned to the *taegŭm*, a bamboo flute, e♭ or c. The first note *hwang* (*hwangjong*) is tuned to pitch e♭. 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.82

82 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.).
3c. ujo tuning

3d. p’yŏngjo tuning for “Ch’wit’a”

Figure 3. Chŏngak Kayagŭm Tuning

2.5.2. Sanjo kayagŭm

Tuning of the sanjo kayagŭm is shown in Figure 4.

83 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.
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 20th year of King Chŏngjo’s reign of the Chosŏn Dynasty. It was written by Chol-ong of the 18th 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 18th century and 19th 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 kŏmun’go scores and were recently recognized as kayagŭm scores (Kim Yŏng-un 1990).

The notation system of kayagŭm chŏngak in the 20th century uses chŏnggan-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 Chŏngak” in 1979, and this score is widely used at schools. There are also different versions of scores that were published by Kim Chŏng-ja (1979) and Kim In-je (1979) respectively. Among these, Kim In-je’s score introduces kayagŭm chŏngak kuŭm (verbal notation for the kayagŭm chŏngak) of the early 20th century, especially the musicians of aakpu including Yi Ch’ang-kyu and Hong Wŏn-gi (Ch’ae Sŏng-huí 1998:2). Chŏngak 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 chŏnggan-po notation system during the reign of King Sejong during the Chosŏn dynasty. Chŏnggan-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. Chŏnggan-po can only be completed with pitch notational system including yulja-po (letter notation), oŭm yak-po (scale degree notation), hapja-po (tablature), yŏnŭm-p’yo (neumatic notation) and yuk-po (mnemonic notation) which were already used before chŏnggan-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 Yŏng-
un 1990:61). 16-choronggan (16 squares) notation and yulja-po were used in Sogakwŏnbo
(Song Bang-song 1984:506). Recently published notation for the kayagŭm chŏngak also uses yul-po, yulja-po in chŏnggan-po. Figure 5 shows chŏnggan-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.

![Chŏnggan-po Notation](image)

**Figure 5. Chŏnggan-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 (爽) for hyŏpjong, ko (姑) for kosŏn, chung (仲) for chungryo, yu (逹) for yubin, im (林) for imjong, i (夷) for Ich’ick, nam (南) for namryo, mu (無) for muyŏk, ŭng (應) for ŭnjong and ch’ŏnghwang (淸潢) for ch’ŏnghwangjong.

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84 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’ŏng, 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

<table>
<thead>
<tr>
<th>String number</th>
<th>Chŏngak Kayagŭm</th>
<th>Sanjo Kayagŭm</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>hŭng</td>
<td>ch’ŏng</td>
</tr>
<tr>
<td>2</td>
<td>Tong</td>
<td>hŭng</td>
</tr>
<tr>
<td>3</td>
<td>Tŏng</td>
<td>Tung</td>
</tr>
<tr>
<td>4</td>
<td>Tung</td>
<td>Tang</td>
</tr>
<tr>
<td>5</td>
<td>Tang</td>
<td>Tŭng</td>
</tr>
<tr>
<td>6</td>
<td>Tong</td>
<td>Ching</td>
</tr>
<tr>
<td>7</td>
<td>Ching</td>
<td>Tŏ’ang</td>
</tr>
<tr>
<td>8</td>
<td>Ching</td>
<td>Chi</td>
</tr>
<tr>
<td>9</td>
<td>Chi</td>
<td>cch’i</td>
</tr>
<tr>
<td>10</td>
<td>Tang</td>
<td>ch’ing</td>
</tr>
<tr>
<td>11</td>
<td>Tong</td>
<td>Chch’ŏng</td>
</tr>
<tr>
<td>12</td>
<td>Tong</td>
<td>Chcheng</td>
</tr>
</tbody>
</table>

The symbols for the kayagŭm chŏngak in the 20th century are shown in table 3.
Table 3. Symbols for *Kayagŭm Chŏngak* Playing Techniques\(^{85}\)

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Korean term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Right hand</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No symbol means pluck with index finger</td>
<td></td>
</tr>
<tr>
<td>-</td>
<td>Pluck with thumb</td>
<td></td>
</tr>
<tr>
<td>O</td>
<td><em>ttŭigim</em></td>
<td>Flick with index finer</td>
</tr>
<tr>
<td>8</td>
<td><em>ttŭl</em></td>
<td>Pluck with thumb using finger nails</td>
</tr>
<tr>
<td>8</td>
<td><em>ssang ttŭigim</em></td>
<td>Double flick with third finger and index finger</td>
</tr>
<tr>
<td>L</td>
<td><em>hŭng</em></td>
<td>Pluck with third finger</td>
</tr>
<tr>
<td></td>
<td><em>sulkidong</em></td>
<td>Pluck slowly with index finger a note above the lower octave note and then pluck fast with third finger and thumb (octave picking)</td>
</tr>
<tr>
<td></td>
<td><em>Ssaraeng</em></td>
<td>Fast octave plucking</td>
</tr>
<tr>
<td></td>
<td>Left hand</td>
<td></td>
</tr>
<tr>
<td>方</td>
<td><em>chŏnsŏng</em></td>
<td>Press string sharply and shortly</td>
</tr>
<tr>
<td>艮</td>
<td><em>Toesŏng</em></td>
<td>Pull string to lower pitch</td>
</tr>
<tr>
<td></td>
<td><em>Ttŭldong</em></td>
<td>Press string with special motion to raise pitch</td>
</tr>
<tr>
<td>卩</td>
<td><em>ch’usŏng</em></td>
<td>Gradually raise pitch</td>
</tr>
<tr>
<td>亾</td>
<td><em>Yosŏng</em></td>
<td>Vibrato</td>
</tr>
</tbody>
</table>

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

\(^{85}\) 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. 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.

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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86 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.

87 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\(^{88}\) (continued)

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

2.6.3. Problems in notation

Two major problems are found in transcribing *sanjo* into Western staff notation.\(^8^9\) 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.\(^9^0\) 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

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89 Kim Hŭi-jŏng (1996) examines several aspects of using Western staff notation for the *kayagŭm* and suggests new forms of notation.
90 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 *kayagûm* score becomes more problematic since it does not match the notations of other instruments. *Kayagûm* players, thus, have difficulties in reading new compositions which are written in unconventional Western staff notation.

![Musical Notation](image)

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 Kôn-yong (for 25-stringed *kayagûm*)

Figure 6. Western Staff Notations for the *Kayagûm*
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. 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 (一) 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 *chŏngak*. *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 *hyŏnch’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 *hyŏnch’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 “*tangkye tangkye t’ara*” (play lightly) “*pŏlsŏngŭm ūl naera*” (make the sound light) “*Jjŏndŭk jjŏndŭk t’ara*” (play “moist and sticky”) “*Tangjurŭl p’aengkyŏ nonghyŏn haera*” (do *nonghyŏn* in la-note) “*walkak dŭlûn 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).92

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92 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 (*tŏrŏru*, 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 *chŏngak* and *minsogak*. For example, *chungmori changdan* is in a moderate 3/4, *chajinmori changdan* is in a fast 12/8, and many sections of “Yŏngsan 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).93

![Diagram of Chinyangjo](image)

8a. *Chinyangjo*

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93 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’yon* (right hand with a stick) and notes with stems down indicate *pukp’yon* (left hand with the palm of the hand). This score is selected from Lee Chae-suk (1983) (also see Figure 7).
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 *kayagûm sanjo* (Lee Chae-suk 1971:3). In *kayagûm sanjo*, the *changgo* player stops playing the regular *changdan* and begins to punctuate the beat while the *kayagûm* 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 *chôngak* and folk music (Hwang Byung-ki 1985:40). One good example is found in
the *taturum* section of *kayagum sanjo*, which is played for tuning before the *chinyangjo* melody begins. Improvised melodies of *kayagum* are played without *changgo changdan*.

One of the important rhythmic features of *kayagum 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 *kayagum sanjo*. Lee defines syncopation in *chajinmori changdan* in *kayagum sanjo* as a temporary shift of the regular metrical accent occurring when the *kayagum* 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 *kayagum* 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’ul*, 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 “*Yongsan hoesang*” (Chang Sa-hun and Han Man-yong 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 (*tasurūm*) 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, *kayagūm sanjo* has six or seven sections depending on the school. Among them, three sections - *chinyangjo*, *chungmori* and *chungjungmori* - comprise the basic set of all *kayagūm 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 *kayagūm sanjo* consists of six sections, including the *sesanjosi* section (known as *tanmori* in other schools) while the Sŏng Kūm-yŏn *kayagūm sanjo* consists of seven sections including ʻōtmori. Table 5 shows the different sections in several *kayagūm sanjo* schools and the number of sections (in parentheses).

### Table 5. Sections of *Kayaagułm Sanjo* Schools

<table>
<thead>
<tr>
<th>Kayagūm Sanjo Schools</th>
<th>Sections (Numbers of sections)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kim Chuk-p’a</td>
<td><em>chinyangjo-chungmori-chungjungmori-chajinmori-hwimori-sesanjosi</em> (6)</td>
</tr>
<tr>
<td>Kim Yun-dŏk</td>
<td><em>chinyangjo-chungmori-chungjungmori-chajinmori-hwimori-tanmori</em> (6)</td>
</tr>
<tr>
<td>Ch’oe Ok-san</td>
<td><em>chinyangjo-chungmori-chungjungmori-nūjinjanjinmori-chajinmori-hwimori</em> (6)</td>
</tr>
<tr>
<td>Kim Pyŏng-ho</td>
<td><em>chinyangjo-chungmori-chungjungmori-ōtmori-chajinmori-hwimori-tanmori</em> (7)</td>
</tr>
<tr>
<td>Sŏng Kūm-yŏn</td>
<td><em>chinyangjo-chungmori-chungjungmori-kutkŏri-chajinmori-hwimori-ōtmori</em> (7)</td>
</tr>
<tr>
<td>Kang T’ae-hong</td>
<td><em>chinyangjo-chungmori-chungjungmori-chajinmori-hwimori</em> (5)</td>
</tr>
</tbody>
</table>
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.

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).
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\textsuperscript{b} in Figure 10a, slides down to a\textsuperscript{b}; the central note a\textsuperscript{b} is a plain tone without vibrato; and e\textsuperscript{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

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

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 *kayagüm* 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 *kayagüm* teacher in a private dance studio, I went there and saw the *kayagüm* for the first time. I had only read about *kayagüm* 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 *kayagüm chŏngak* under Kim Yŏng-yun at NCKTPA and *kayagüm 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 *kayagüm 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. 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 in Seoul, he entered the College of Law at Seoul National University in 1955. As the only college-educated *kayagüm* player he was hired as

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

95 *Kayagüm sanjo* masters who established their own *sanjo* schools.

96 *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 *kayagǔm* 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 “*segvehwɑ* [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)97 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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97 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 Too-jin Pak. This later became “The Forest” [“Sup”] (English in original)” (Na Hyo-sin 2001:49).

Upon achieving success with his first kayagüm 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 Kayagüm.” 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 kayagüm 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 kayagüm and symphony orchestra. In 1998 he formed his own sanjo school, called Chŏng Nam-hŭi je Hwang Byung-ki ryu kayagüm sanjo (kayagüm master Chŏng Nam-hŭi sanjo melody based Hwang Byung-ki school kayagüm sanjo).

Munhwa Hoonjang (Ŭnkwan Cultural Medal) and Hoamsang (Hoam Award). In 2000, he was awarded an honorary Ph.D. from Ta nguk 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 20th 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. 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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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”](image-url)
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”

<table>
<thead>
<tr>
<th>Sections</th>
<th>Title of sub-sections</th>
<th>Sub-sections or melodic phrase</th>
<th>Meter</th>
<th>Tempo</th>
<th>Expression description</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>“Nog’um” Green Shade</td>
<td>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)</td>
<td>N/A 6/4 7/4 6/4 7/4 4/4 6/4</td>
<td>♪=50</td>
<td>with intense but restrained feeling(^9)</td>
</tr>
<tr>
<td>II</td>
<td>“Ppökkugi” Cuckoo</td>
<td>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)</td>
<td>N/A 12/8</td>
<td>♪.=50, ♪.=76</td>
<td>N/A</td>
</tr>
<tr>
<td>III</td>
<td>“Pi” Rain</td>
<td>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)</td>
<td>3/4 3/8 3/4 3/8 2/8 3/4 4/8</td>
<td>♪=69 ♪=120</td>
<td>N/A</td>
</tr>
<tr>
<td>IV</td>
<td>“Talbit” Moon Light</td>
<td>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</td>
<td>4/4</td>
<td>♪=60</td>
<td>N/A</td>
</tr>
</tbody>
</table>

\(^9\) 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-kyŏng-kyŏl-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.
The structure of “Sup” is similar to the *ki-kyŏng-kyŏl-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, *kyŏng*), climax in a fast tempo (section III, *kyŏl*), 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

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100 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-e, g-d). Figure 13 shows these two scalar units found in the first section of “Green Shade.”
The mood of this section, like the beginning of “Yōngsan 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 chōngak. In addition, free rhythm enhances the quiet mood of the section. Instead the music is filled with the yŏūm sound. In this way the music is like Korean art with its simple drawings completed by empty space. Hwang’s use of yŏūm (“after sound” following plucking the strings\(^\text{101}\)) is one of the distinctive elements of traditional Korean music which is highly stressed in “Sup.” Hwang treats yŏūm as one of the most important aesthetic aspects of kayagŭm music, and uses it extensively in his kayagŭm compositions.\(^\text{102}\)

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

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101 The use of yŏūm is one of the major characteristics of the zither-type instrument. Wu (1997) translates yŏūm as “lingering sound” and “after tone.”

102 In two articles, Hwang (1975, 1994a) stresses the importance of yŏūm in composing music for the kayagŭm.
notes of the score are used for yöüm 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 taeyŏum (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”](image)

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 *chunjangmori 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 *chunjangmori 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. *Chunjangmori, 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.
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’).

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*. 

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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.

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). 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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103 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 20th 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).
Two compositions during this period, “Aibogae” (“The Baby Sitter,” 1978) and “Chônsôl” (“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. “Chônsôl” 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 “Kohyangûi Tal” (“Moon of the Hometown,” 1976), also describe the scenery of the mountains and hometown images.

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

“Yŏngmok” (“The Haunted Tree,” 1979) and “Pamûi 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’imyhangmu” in expressing pan-Asiatic sentiments through the historic space of Silla. The tuning system is the most experimental and innovative device in this piece. It’s 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”

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

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). Yōŭm are also extensively emphasized in section I.
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.

![Tanmori Changdan](image)

21a. Tanmori changdan

![Section III of “Pidangil”](image)

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 percussionistic 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 20th 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)
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>
<thead>
<tr>
<th>Symbols</th>
<th>Korean term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>🎩</td>
<td><em>Pyŏnjuk</em></td>
<td>strike rim of right head with stick</td>
</tr>
<tr>
<td>🎩</td>
<td><em>Pokp’an</em></td>
<td>strike center of right head with stick</td>
</tr>
<tr>
<td>🎩</td>
<td><em>Pukt’ong</em></td>
<td>strike body with stick</td>
</tr>
<tr>
<td>🎩</td>
<td><em>Sonbadak</em></td>
<td>strike body with palms of both hands</td>
</tr>
</tbody>
</table>

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.


“Ch’unsŏl” 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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104 This is the original title of a Korean old poem.
105 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 20th 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,” “Kaŭl,” 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 chungjiungmori (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)-hyongŭm (also called “ilpagum”) was modified by kayagŭm player Hwang Byŏng-ju in 1990 (Figure 24).106

106 The structure and materials differ from the traditional instrument. Morphologically, 17-hyŏngŭm is much simpler than sanjo or chŏngak kayagŭm. It does not have yangvidu 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).
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’-e’’-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.
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’unsŏl” (continued)

<table>
<thead>
<tr>
<th>Section</th>
<th>Title of sub-section</th>
<th>Sub-sections</th>
<th>Tempo</th>
<th>Meter</th>
<th>Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>“Koyohan Ach’im” Calm Morning</td>
<td>A(mm.1-6) A’(mm.7-12) A”(mm.13-21)</td>
<td>j=54</td>
<td>3/4, 2/4 3/4, 2/4 3/4</td>
<td>N/A</td>
</tr>
<tr>
<td>II</td>
<td>“Py’ŏnghwaro bge” Peacefully</td>
<td>A(mm.1-8) B(mm.9-23) C(mm.24-37) A’(mm.38-51) repetition and resolution</td>
<td>♪=144</td>
<td>6/8</td>
<td>Peacefully</td>
</tr>
<tr>
<td>III</td>
<td>“Shinbirobge” Mysteriously</td>
<td>A(mm.1-16) B(mm.17-52) with repetition</td>
<td>j=50</td>
<td>2/4</td>
<td>Mysteriously</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>j=144</td>
<td>3/4 + 4/4 + 5/4</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>“Iksalšŏrŏbge” Humorously</td>
<td>A(mm.1-13) A’(mm.14-24) A”(mm.25-29)</td>
<td>j=96</td>
<td>4/4</td>
<td>Humorously</td>
</tr>
<tr>
<td>V</td>
<td>“Shinmyŏng nage” Excitedly</td>
<td>A(mm.1-20) B(mm.21-50)</td>
<td>j.=84</td>
<td>12/8</td>
<td>Excitedly</td>
</tr>
</tbody>
</table>
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 yŏum, in measures 2, 5, and 11, in which the “ringering 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 (*minyo*), 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 *kayagûm sanjo*.

![Figure 27. Ending Phrase with Chungjungmori Rhythmic Pattern in Section II of “Ch’unsŏl”](image)

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.
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.
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 kayagûm 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).
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”](image)

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

Yi Sung-chun’s father was a pastor of the Presbyterian church 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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107 Information on Yi’s biography is primarily based on Yi Sung-Chun Kyosu Hoegap Kinyŏmjip Palganwi- wŏnhoe (1997) and interviews with Yi in 1999.

108 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 20th 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
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.

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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109 See chapter 5 on the education and career of modern kayagŭm player and professor Lee Chae-suk. (subsection 5.2.2.1.)
110 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 “Kayagŭmul wihan Hyŏnak Hapju che Ibŏn” (“The String Quartet for the *Kayagŭm* No.2,” 1965). 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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111 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’aे Chung Im Hwang Hwang Chung Im Mu Hwang Ta’e Chung

32a. Kayagŭm chŏngak

112 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.).
Figure 32 shows the ways in which Yi combined two traditional tuning systems. Usually the kayagûm 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 kayagûm, 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 chôngak kayagûm. In his new tuning system, the middle register is the base of the scale which follows the chôngak tuning system. The low register consists of three notes an octave below the G-A-C of the middle register for the chôngak 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”

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

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 *chōngak* style (sub-section A). The sentiment and musical expressions of sub-section A are quite similar to *chōngak* 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’yǒngjo* 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 *kayagüm shin’gok* employs playing techniques of *kayagüm sanjo* combined with complicated, altered playing techniques (Table 11).

**Table 11. *Kayagüm* Symbols in Yi Sung-chun’s Compositions.**

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Right hand</strong></td>
<td></td>
</tr>
<tr>
<td>1.2.3</td>
<td>Fingering indications for right hand: 1(thumb), 2(index finger), and 3(middle finger)</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>push down string with thumb</td>
</tr>
<tr>
<td>O</td>
<td>flick with index finger</td>
</tr>
<tr>
<td><strong>Left hand</strong></td>
<td></td>
</tr>
<tr>
<td><em>pressed</em></td>
<td>press string sharply and shortly</td>
</tr>
<tr>
<td><em>pressed</em></td>
<td>press a string below to rise to indicated pitch</td>
</tr>
<tr>
<td><em>plucked</em></td>
<td>pluck on string tuned to marked pitch</td>
</tr>
<tr>
<td><em>strong vibrato</em></td>
<td></td>
</tr>
<tr>
<td><em>light vibrato</em></td>
<td></td>
</tr>
<tr>
<td><em>pressed</em> or <em>pulled</em></td>
<td>press or pull string to continue the sound to indicated pitch</td>
</tr>
<tr>
<td><em>pulled</em></td>
<td>pull string to lower pitch</td>
</tr>
<tr>
<td><em>tuned</em></td>
<td>turn ornament at first note</td>
</tr>
<tr>
<td></td>
<td>allow pitch to rise</td>
</tr>
<tr>
<td></td>
<td>play strongly</td>
</tr>
</tbody>
</table>

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.

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113 Compiled from his collection of compositions (1986).
although most playing techniques used are those of *sanjo*. Some of the symbols are his own invention (\(\text{\textbullet} \text{\textbullet} \text{\textbullet}\)), 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 (\(\text{\textbullet}\)) 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 kayagūm 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.

I have chosen two pieces, “Norit’ŏ” (“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’ŏ” (“The Playground,” 1966) for kayagŭm

Expressions in this piece are distinct not only from traditional music but also from Yi’s previous compositions. “Norit’ŏ” 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’ŏ” 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’ŏ” is related to my early study process. When I was a student, I studied impressionism and neo-classicism and learned Hauer\textsuperscript{114} 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’ŏ.” One of the

\textsuperscript{114} 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’ ŏ” 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.

```
1 2 3 4 5 6 7 8 9 10 11 12
```

Figure 35. Tuning for “Norit’ô”

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’ŏ”

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

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.
The formal structure of the first section is a mixture of several phrases containing melodic and rhythmic implications of subsequent sections, but other devices connecting those melodies are hardly to be found. Rather, this unstable mixture of rhythm and meter expresses the disordered and noisy scene of the playground. Section I can be divided into five sub-sections plus a four-measure ending phrase. In each sub-section, new melodic and rhythmic outlines are introduced in different meters. Within the sectional structure, each section can be distinguished by unique melodic and rhythmic elements. The first section of this piece is one of the most difficult sections for a musician to play because it has frequent changes of meter and non-typical melodic and rhythmic contours. The section design is characterized by mixtures of irregular meters such as 4/4, 3/4, 5/4, 2/4, and 1.5/4, diverse rhythmic groupings, large leaps between neighboring notes or melodic groups, contrasting dynamics, sudden dynamic changes, successive dissonant harmonies, and two different rhythmic progressions in a measure. Traditional musical elements such as standard melodic contours, stable rhythmic features, and typical musical expressions and mood are not found in this section.
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”](image)

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 kayagûm sanjo or in Yi’s early kayagûm shin’gok pieces. In Yi’s kayagûm 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.
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 *kayagŭn sanjo* (sesanjosi in Kim Chuk-p’ a school)

39b. “Rain” section of Hwang Byung-ki’s “Sup”
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 *kayagûm* compositions.

![Figure 40. Tuning for “Tuûmul wihan Ohyŏngûm”](image)

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 20th century modern music developed in Europe and the U.S.

“Tuûmul wihan Ohyŏngûm” 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 “Tuûmul wihan Ohyŏngûm” (continued)

<table>
<thead>
<tr>
<th>Section</th>
<th>Title of sub-sections</th>
<th>Sub-sections</th>
<th>Meter indication</th>
<th>Tempo indication</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>N/A</td>
<td>Introduction (mm.1-14)</td>
<td>4/4</td>
<td>j=70</td>
</tr>
<tr>
<td></td>
<td>N/A</td>
<td>A (mm.15-60)</td>
<td>4/4</td>
<td>j=120</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a1 (mm.15-29)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>a2 (mm.30-49)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>a3 (mm.50-60)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>N/A</td>
<td>B (mm.61-97)</td>
<td>4/4</td>
<td>j=80</td>
</tr>
<tr>
<td></td>
<td>N/A</td>
<td>C (mm.98-153)</td>
<td>4/4</td>
<td>j=65</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a1'(mm.98-113) Repetition</td>
<td>N/A</td>
<td>a1''(mm.134-145) Repetition</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c1(mm.114-133) Repetition</td>
<td></td>
<td>c2 (mm.146-53) Recapitulation</td>
</tr>
</tbody>
</table>

**Figure 41.** Theme and Development in “Tuumul wihan Ohyongum”
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.

![Playing Techniques in “Tuŭmŭl wihan Ohyŏngŭm”](image)

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. *Nonghyón* 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 “Tuŭmulwihan Ohyŏngŭm”](image.png)
Table 14. *Changgo* Symbols in “Tuุมūl wihan Ohyŏngŭm”

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Korean term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>♩</td>
<td><em>Pogp’an</em></td>
<td>strike center of right head with stick</td>
</tr>
<tr>
<td>♩</td>
<td><em>ch’aep’yŏn</em></td>
<td>strike rim of right head with stick</td>
</tr>
<tr>
<td>♫</td>
<td><em>puk’p’yŏn</em></td>
<td>strike left head with hand</td>
</tr>
</tbody>
</table>

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.
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).


¹¹⁵ See appendix B for a list of Yi Sung-chun’s 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.116

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.

116 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”](image-url)
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”

<table>
<thead>
<tr>
<th>Section</th>
<th>Titles of sections</th>
<th>Sub-Sections</th>
<th>Meter</th>
<th>Tempo</th>
<th>Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>“T’aeyangŭi Nun” (Eyes of the Sun)</td>
<td>A (mm.1-9) Introduction</td>
<td>3/4 6/4</td>
<td>j=52</td>
<td>“Kop’ge” (Lovely)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’ (mm10-48) Development</td>
<td>2/4</td>
<td>j=60</td>
<td>“Kwehwalhage” (Lively)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A'' (mm 49-59) Repetition and resolution</td>
<td>3/4 2/4</td>
<td>j=92</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>“Moraesŏng” (Sand Castle)</td>
<td>A(mm.1-6)</td>
<td>5/4</td>
<td>j=48</td>
<td>“Aet’dŏgo Yŏmulge” (Childlike and or maturely)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’(mm.7-27)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A''(mm.28-50)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>“Soraŭi Norae” (Song of Shell)</td>
<td>A(mm.1-10)</td>
<td>4/dotted note</td>
<td>j=63-66</td>
<td>“Chulkŏpggo hŭngkyŏupge” (Lively and delightfully)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’(mm.11-27)</td>
<td></td>
<td>j=84</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B(mm.28-50)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>“P’okp’ungŭi Öndŏk” (Stormy Hill)</td>
<td>A(mm.1-35)</td>
<td>4/4</td>
<td>j=88</td>
<td>“Kyŏngkwaehage” (Lively)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’(mm.36-89) Development</td>
<td></td>
<td>j=92</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A''(mm.90-102) Repetition and resolution</td>
<td></td>
<td>j=112-116</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>j=92</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>j=116-120</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>“Chŏnyŏk Kido” (The Latter Prayer)</td>
<td>A(mm.1-8) introduction</td>
<td>4/4</td>
<td>j =60</td>
<td>“Kyŏnggŏnhago chŏnggam it’ge” (Reverence and sentimentally)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’(mm.9-36) variation and development</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A''(mm37-44) recapitulation Coda (mm.45-48)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>“Talkwa Tŏng’k’urŭi Kkum” (Dream for Moon and Tendril)</td>
<td>A(mm.1-10) introduction, exposition</td>
<td>2/4.</td>
<td>j =52</td>
<td>“Malgo kkekkŭt’hage” (Innocently)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B(mm.11-28) development-B’(mm.29-36) repetition and resolution</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first section, “T’aeyangŭi 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.
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 *yŏum* and *nonghyŏn* in this section.
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 kayagūm sanjo. In sub-section A’, the melody of sub-section A is repeated one octave lower. Sub-section B introduces the new melody.

![Chungjungmori](image1)

**Chungjungmori**

![Chungjungmori in “Soraŭi Norae”](image2)

**Chungjungmori in “Soraŭi Norae”**

The fourth section, “P’ogp’ungūi Ŭndŏk” (“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, “Chŏ’nyŏk 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 streotypical 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 Tŏngk’ulŭi 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 nonghyŏn are also considered important in two sections of this piece. In slow sections or phrases, nonghyŏn 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”

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Symbol]</td>
<td>strike the center of the right side head.</td>
</tr>
<tr>
<td>![Symbol]</td>
<td>strike the rim of the right side head.</td>
</tr>
<tr>
<td>![Symbol]</td>
<td>Play on the body of the changgo</td>
</tr>
</tbody>
</table>

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 Mŏru Tarae’
   The land right beneath Korea’s divine Mount Paekdu, Samsu Kapsan\textsuperscript{117}.
   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 
\textit{kayagŭm} and each of these uses different

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{tuning_diagram.png}
\caption{Tuning for “Mŏn Hunnalŭi Chŏnsŏl”}
\end{figure}

\textsuperscript{117} 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 “Mŏn Hunnalŭi Chŏnsŏl”

<table>
<thead>
<tr>
<th>Section</th>
<th>Titles of sections</th>
<th>Sub-sections</th>
<th>Meter</th>
<th>Tempo</th>
<th>Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>“Hanŭl Araesŏ” (Under the Sky)</td>
<td>A (mm.1-33)</td>
<td>4/4</td>
<td>J=92</td>
<td>“Kyŏngkwehage” (Lively)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B (mm.33-45 )</td>
<td></td>
<td>J=63</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (mm.46-57 )</td>
<td></td>
<td>J=92</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’ (mm.58-80)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>“Noûle Hûrûnŭn Hosu” (Sunset Afterglow</td>
<td>A (mm1-20)</td>
<td>3/4</td>
<td>J=66</td>
<td>“Choyonghage” (Calmly)</td>
</tr>
<tr>
<td></td>
<td>Flowing on a Lake)</td>
<td>B (mm.21-44)</td>
<td></td>
<td>J=112</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (mm.45-48)</td>
<td></td>
<td>J=60</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ending</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>“Samsu Kapsan Mŏru Tarae” (Wild Flutes</td>
<td>A (mm.1-52)</td>
<td>2/dotted quarter</td>
<td>J.=76</td>
<td>“Kwaehalhage” (Lively)</td>
</tr>
<tr>
<td></td>
<td>of Samsu Kapsan Mountain)</td>
<td>B (mm.53-74)</td>
<td></td>
<td>J=72</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C (mm.75-92)</td>
<td></td>
<td>J=80</td>
<td></td>
</tr>
</tbody>
</table>

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-hyŏngŭm. 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.
Sub-section B begins with a short introductory phrase on the 21-**hyŏngŭm** 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-**hyŏngŭm** in a low register. Sub-section C resumes a lively mood in a fast tempo, centered on the 21-**hyŏngŭm** melody. Here the 21-**hyŏngŭm** 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 \( \frac{\text{j}}{\text{1}} + \frac{\text{j}}{\text{2}} \) 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 “Noûle Hûrûnun 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-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).
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 legitimised 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 ūmak* (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 chinhungwon* (Korean Culture and Arts Foundation), among others, regularly support *kayagŭm* concerts and occasionally *kayagŭm* music is performed at government functions.\(^{118}\) 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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\(^{118}\) KBS FM’s “FM *kugak mudaе*” 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*. 

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the place of Korean traditional music in contemporary Korea. 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 20th 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. Individual departments are devoted to concert hall management, stage management, administration, promotion and

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119 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.

120 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. 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.

[121] 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 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 Sangsŏl*’ (regular performances on Tuesday nights) and ‘*Mokyo Sangsŏl*’ (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 sangsŏl*’ series presents traditional genres (Figure 53) while the ‘*mokyo sangsŏl*’ 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 legitimatized as a “neo-traditional” Korean music genre.

![Program Cover](image_url)

Figure 53. “*Hwayo Sangsŏl Kongyŏn*” Program Cover (Yi Hyo-bun *P’ung’nyu Kayagŭm* 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.\(^\text{122}\) 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

\(^{122}\) 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 ŭmyangŭi 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)

<table>
<thead>
<tr>
<th>Title/Date</th>
<th>Composer</th>
<th>Composition (year)</th>
<th>Performer(s) (Occupation)</th>
<th>Kayagŭm used</th>
</tr>
</thead>
<tbody>
<tr>
<td>60s kayagŭm chagp’um (compositions) May 12, 1997</td>
<td>Hwang Byung-ki</td>
<td>“Sup” (1963)</td>
<td>Hwang Byung-ki (Professor)</td>
<td>12-stringed kayagŭm</td>
</tr>
<tr>
<td></td>
<td>Yi Sung-chun</td>
<td>“Norit’o” (1966)</td>
<td>Lee Chae-suk (Professor)</td>
<td>12-stringed kayagŭm</td>
</tr>
<tr>
<td>70s kayagŭm chagp’um (compositions)</td>
<td>Kim Yong-jin</td>
<td>“Kayago Tokchugok che Ilpŏn” (1968)</td>
<td>Kim Nam-sun (Professor)</td>
<td>12-stringed kayagŭm</td>
</tr>
<tr>
<td>--------------------------------------</td>
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<td>-------------------------</td>
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</tr>
<tr>
<td>Sŏng Kûm-yŏn</td>
<td>“Hûng” (1969)</td>
<td>Yi Kyŏng-ja (Professor)</td>
<td>15-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Kim Ki-su</td>
<td>“Hyang’nan” (1969)</td>
<td>Chŏng Hae-im (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Yi Hae-sik</td>
<td>“Hûkdam” (1969)</td>
<td>Min Mi-ran (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Paek Pyŏng-dong</td>
<td>“Shin Pyŏlgok” (1972)</td>
<td>Paek Hye-suk (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Yi Chŏng-gu</td>
<td>“Kyuwŏn” (1974)</td>
<td>Pak Hyŏn-suk (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Yi Sung-chun</td>
<td>“Tuŏmŭl wihan Olyŏnggŭm” (1976)</td>
<td>An Hye-ran (Instructor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Ch’ŏi Pyŏng-ch’ŏl</td>
<td>“Chŏnūnsa” (1978)</td>
<td>Kim Chŏl-jin (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Na In-yong</td>
<td>“Yong” (1979)</td>
<td>Yu Yŏn-suk (NCKTPA member)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Hwang Byung-ki</td>
<td>“ Yöngmok” (1979)</td>
<td>Kim Chŏng-ja (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>80s kayagŭm chagp’um (compositions)</th>
<th>Chŏn In-p’yoŋ</th>
<th>“Nopigom” (81)</th>
<th>Yi Chŏng-hyŏn (Instructor)</th>
<th>12-stringed kayagŭm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kim Yŏng-jae</td>
<td>“ Chunjŏp Mugok” (82)</td>
<td>Sŏng Ae-sun (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Paek Tae-ung</td>
<td>“17-hyŏngŏmŭl wihan Chalbŭm sanjo” (82)</td>
<td>Kim Hae-suk (Professor)</td>
<td>17-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Hwang Ùi-jong</td>
<td>“Ch’ŏngsan” (83)</td>
<td>Yi Hyo-bun (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Hwang Byung-ki</td>
<td>“Pamŭi Sori” (85)</td>
<td>Kwak ûn-a (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Paek Sŏng-gi</td>
<td>“ Moddŭnŭn Sorie ŭihan Pyŏnjugok” (87)</td>
<td>Ch’aе Sŏng-hŭi (NCKTPA member)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Yi Sung-chun</td>
<td>“ Owŏl ŭi Norae” (89)</td>
<td>Han Chŏn (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>90s kayagŭm chagp’um (compositions)</th>
<th>Yi Sang-kyu</th>
<th>“Sŏlmu” (90)</th>
<th>Kyŏng Tŭk-ae (Orchestra member)</th>
<th>12-stringed kayagŭm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choi Chae-ryun</td>
<td>“Kohae III” (91)</td>
<td>Sŏng Shim-on (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Pak Il-hun</td>
<td>“Kŭmbing” (91)</td>
<td>Sŏ Wŏn-sŏk (Professor)</td>
<td>12-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Yi Sung-chun</td>
<td>“ Pŏlgŏbŏtkin Seoul” (94)</td>
<td>Yi Chi-yŏng (Professor)</td>
<td>21-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Pak Pŏm-hum</td>
<td>“22-hyŏn Kayagŭm-ŭl wihan Sae sanjo” (95)</td>
<td>Kim Il-ryun (Professor)</td>
<td>22-stringed kayagŭm</td>
<td></td>
</tr>
<tr>
<td>Hwang Byung-ki</td>
<td>“ Talha nop’igom” (95)</td>
<td>Chi Ae-ri (Instructor)</td>
<td>17-stringed kayagŭm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Saeroun ŭimhyang-ŭi kayagŭm hapjugok (Kayagŭm ensemble for)</th>
<th>Ch’ŏi Chae-ryun (newly commissioned)</th>
<th>Sedaetũ Chŏngak Kayagŭmŭl wihan “Chŏnmyŏn Manse” (97)</th>
<th>NCKTPA Members</th>
<th>Three Chŏngak kayagŭm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hwang Ùi-jong (newly commissioned)</td>
<td>“Ariaran Chujeetŭhan 18-hyŏn, 22-hyŏn Kayagŭm Ichung-ju” (97)</td>
<td>Pusan City Korean Music Orchestra Members</td>
<td>18, 22-stringed kayagŭm</td>
<td></td>
</tr>
</tbody>
</table>

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| Yi Sung-chun | Kayagŭm Hapjugok “Pada” (87) | Tong Asia Kŭm Kyoryuhoe Members | 21-stringed kayagŭm solo and sanjo kayagŭm ensemble |
| Kim Sŭng-gŭn (newly commissioned) | Naedaeŭi kayagŭmul wihan “Yŏum V” (97) | Hanguk Ûmak Paljŏn Yŏnguhoe Members | Four 12-stringed kayagŭm |
| Chŏn Sun-hŭi (newly commissioned) | Kayagŭm Hapjugok “Pŏm” (97) | Kyŏnggi State Kugak Orchestra Members | High pitched, sanjo and bass kayagŭm |
| Paek Tae-ung (newly commissioned) | “Pomŭi Rhythm” (97) | Seoul Saeul Kayagŭm Samchungjudan | High, middle pitched and bass kayagŭm |

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).
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. 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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123 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 20th 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.\textsuperscript{124} Among these, \textit{Kungnip Kugak Kodung Hakko} (National High School of Korean Traditional Music and Dance), the descendant of \textit{Yiwangjik Aak-pu Yangsungs-so} (Institute for Aak students of the Royal Music Institute of the Yi household), and \textit{Kungnip Kugak Chung Hakko} (National Middle school of Korean Traditional Music and Dance) specialize in teaching \textit{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 \textit{Kugak Hak-kwa} (Korean traditional musicology department)\textsuperscript{125} in Seoul National, Hanyang, and Ehwa Women’s Universities, \textit{Han’guk Úmak-kwa} (Korean music department) in Chung’ang University, and \textit{Chônt’ông 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 “\textit{aksa}” (court musicians) and “\textit{chaengi}” or “\textit{chaepi}” (folk musicians) were trained within a lineage. Membership in the

\textsuperscript{124}Ewha women’s university and Seoul National University began a doctorate program for Korean traditional music performance in 1997 and 2004 respectively. Sukmyông women’s university began a master’s degree program exclusively for \textit{kayagüm} 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 \textit{kayagüm} is the most popular major.

\textsuperscript{125}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 kayagüm chŏngak for the first year, kagok accompaniment for the second year, kayagüm sanjo for the junior year, and kayagüm 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 kayagüm pyŏngch’ang (songs accompanied by the kayagüm) have been excluded from the school curriculum resulting in their alienation from mainstream kugak. However, by excluding kayagüm pyŏngch’ang from the category of kayagüm education at these institutions, kayagüm has acquired the status of “instrumental music” equivalent to European art music. Table 19 lists the courses offered to kayagüm major students of the kugak department at SNU.

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126 Recently, folk music genres have been accepted by a few schools.
Table 19. Courses for Kayagŭm Major Students at SNU

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

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."

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. 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.

127 Cited from SNU website, http://www.snu.ac.kr
128 “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 kayagûm music with kayagûm 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, kayagûm chôngak, 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 kayagûm education has provided more opportunities and challenges for musicians seeking a career in music. This section will discuss the ways in which kayagûm players maintain their professional life in contemporary Korea and examine how they relate themselves to kayagûm shin’gok.

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

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129 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.\(^{130}\)

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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\(^{130}\) 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. 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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131 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.¹³² 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

¹³² 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*\(^\text{133}\) (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

\(^\text{133}\) 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

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

134 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 kayagům 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), 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 kayagům, either holding or playing the instrument.

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135 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 kayagûm 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, “Hyŏndaek Kayagûm Chankp’um-chŏn” (“Modern Kayagûm masterpieces exhibition”)\(^\text{136}\) and “Ch’osim” (“Beginner’s mind”).\(^\text{137}\) Titles of a concert reflect the repertoire and mood of the concert.

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Figure 57. Concert Program Featuring a Nature Design
(Kwak Ŭn-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)
### Figure 60. Contents of the Concert Program
(Kim Chin-kyŏng Kayagŭm Solo Concert Program)

<table>
<thead>
<tr>
<th>Contents</th>
<th>Performer’s commentary</th>
<th>Notes on the repertoire</th>
</tr>
</thead>
<tbody>
<tr>
<td>Congratulatory commentary by Lee Chae-suk with her picture</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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).\(^{138}\) 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 became 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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\(^{138}\) *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.
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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139 See section on kaeryang kayagŭm (subsection 5.4.).
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 *kayagūm* performance. Most of *kayagūm*
musicians dislike making excessive shoulder or body movements during the performance because those excessive expressions suggest connections with kuyangum 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).

Kayugum 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 kayagum 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)\textsuperscript{140} 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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\textsuperscript{140} 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 Kŭm 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 Umyŏndang, 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. A younger generation audience has become more attracted to kayagŭm shin’gok concerts.

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. Often, a performer needs to pay an honorarium to a changgo player or other instrumentalists. 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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141 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.

142 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.

143 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.

144 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 *kayagûm* concert as well. Table 21 lists repertoires of some solo *kayagûm shin’gok* concerts for 2000 and 2001.

Table 21. Solo *Kayagûm Shin’gok* Concerts in 2000 and 2001 (continued)

<table>
<thead>
<tr>
<th>Performer/Concert title</th>
<th>Date/Place</th>
<th>Kayagûm utilized</th>
<th>Repertoire played</th>
<th>Composer / Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yi Chi-yông <em>Kayagûm</em> Recital “Hyŏndae Kayagûm Chakp’umjjon” (Modern Kayagûm Masterpieces)</td>
<td>May 31, 2000 NCKTPA</td>
<td>17,21, 25-stringed <em>kayagûm</em>and string trio</td>
<td>Five solo <em>kayagûm</em> and ensemble compositions including two premiere and two Korea premiere 12-stringed <em>kayagûm</em> Ch’oôngak <em>kayagûm</em></td>
<td>Na Hyo-sin (America residence, Korean composer) Kanno Yoshihiro (Japan) Kang Sŏk-hŭi Takahashi Yuji (Japan) Ku Pon-wu</td>
</tr>
<tr>
<td>Kwak Ûn-a <em>Kayagûm</em> Recital</td>
<td>September, 15 2000 NCKTPA</td>
<td>12, 25-stringed <em>kayagûm</em></td>
<td>Five solo <em>kayagûm</em> compositions and arranged folk songs including a premiere (commissioned)</td>
<td>Hwang Ûi-jong Minyo arrangement of North and South Korea</td>
</tr>
<tr>
<td>Pak Chi-yông <em>Kayagûm</em> Recital</td>
<td>November 3, 2000 NCKTPA</td>
<td>12,17-stringed <em>kayagûm</em></td>
<td>All exclusively Hwang Byung-ki’s <em>kayagûm shin’gok</em></td>
<td>Hwang Byung-ki</td>
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<tr>
<td>Chŏn Kyŏng-gil <em>Kayagûm</em> Recital</td>
<td>November 22, 2000 NCKTPA</td>
<td>25-stringed <em>kayagûm</em>, High, middle and bass <em>kayagûm</em></td>
<td>Solo <em>kayagûm</em> compositions, arranged folk songs and <em>kayagûm</em> trio</td>
<td>Kim Hoe-kyŏng, Minyo arrangement of North and South Korea</td>
</tr>
<tr>
<td>Yu Hŭi-chŏng <em>Kayagûm</em> Recital</td>
<td>March 22, 2001 NCKTPA</td>
<td>12,17-stringed <em>kayagûm</em></td>
<td>Exclusively six Hwang Byung-ki’s <em>kayagûm</em> compositions</td>
<td>Hwang Byung-ki</td>
</tr>
<tr>
<td>Kwak Ûn-a <em>Kayagûm</em> Recital</td>
<td>May 9, 2001 NCKTPA</td>
<td>12, 17-stringed <em>kayagûm</em></td>
<td>Five solo <em>kayagûm</em> and ensemble music including a premiere (commissioned)</td>
<td>Yi Sung-chun Kim Chŏng-gil Hwang Byung-ki Yi Yun-kyŏng (newly commissioned)</td>
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<tr>
<td>Name</td>
<td>Concert Date</td>
<td>Instrument Type</td>
<td>Description</td>
<td>Performers</td>
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<tr>
<td>Kim Hui-jong</td>
<td>May 22, 2001</td>
<td>25-stringed kayagum</td>
<td>Children’s songs of Korea and Japan Narration of juvenile stories</td>
<td>Newly Arranged</td>
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<td>Kayagum</td>
<td>Art Sonjae Center</td>
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<tr>
<td>“Maldohanun Kayagum”</td>
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<td>Ch’oe-rim</td>
<td>May 28, 2001</td>
<td>12, 21-stringed kayagum</td>
<td>Four solo kayagum compositions including two commissioned compositions (commissioned but premiered elsewhere by the same performer)</td>
<td>Matin Eberline (Germany) Miki Minoru (Japan) Yi Yong-ja Na In-yong Hwang Byung-ki</td>
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<td>Kayagum Recital</td>
<td>NCKTPA</td>
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<td>“Segye-ui Kayagum”</td>
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<td>Ch’angjak Umak”</td>
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<tr>
<td>(Kayagum Compositions of the World)</td>
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<td>Ch’oe Chin</td>
<td>September 14, 2001</td>
<td>17, 18-stringed kayagum</td>
<td>Five solo kayagum shin’gok including a premiere (commissioned)</td>
<td>Hwang Byung-ki Paek Tae-ung Kim Yong-jae Paek Song-gi Kim Yong-jae (newly commissioned)</td>
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<tr>
<td>Kayagum Recital</td>
<td>NCKTPA</td>
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<tr>
<td>“Chong Song”</td>
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<tr>
<td>(Clear Sound)</td>
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<tr>
<td>Yi Ch’ong-hui</td>
<td>November 10, 2001</td>
<td>15-stringed kayagum</td>
<td>Five solo kayagum compositions, composed by kayagum master Song Kum-yoon during the 1960s and the 1970s.</td>
<td>Song Kum-yoon</td>
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<tr>
<td>Kayagum Recital</td>
<td>NCKTPA</td>
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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 Song Kum-yoon, Hwang Byung-ki, Yi Sung-chun, Hwang Ui-jong, Kim Hoe-kyong, Paek Tae-ung, Kim Yong-jae, Cho Kwang-jae and Paek Song-gi; composers who have a background in Western classical music and modern music include Na Hyo-sin, Kang Sook-hui, Kim Chong-gil, Yi Yong-ja, Na In-yong, Yi Yun-kyong 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 kayagum shin’gok are the most frequently performed. The first exclusively kayagum shin’gok concert was held in 1980 and was performed by Kim Chong-ja, a professor at Seoul National University. The recital consisted of four kayagum
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 20th century. Most kayagŭm ensemble groups began with the recent development of kayagŭm shin’gok and kaeryang (modified) kayagŭm.145 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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145 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).  

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. 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.

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146 Many composers practiced this genre of music including Yi Sung-chun, Hwang Byung-ki, Yi Hae-sik, Hwang Úi-jong during the 1960s through the 1990s. Composers are Yi Sung-chun, Kim Yong-jin, Yi Kang-dŏk, Yi Sŏng-jae and Chŏng Hoe-gap during the 1960s, Hwang Úi-jong, Hwang Byung-ki, Yi Sang-gŭn and Yi Sang-kyu during the 1970s, and Yi Pyŏng-uk, Hwang Úi-jong and Yi Sung-chun during the 1980s and Hwang Úi-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.

147 Two members (Kim Hae-suk and Kim Il-ryun) are former members of the kugak chamber ensemble “Ŏullim.”

148 See the section “97 Kayagŭm History Festival” for detailed information about the festival (subsection 5.1.1.2.).
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)

<table>
<thead>
<tr>
<th>Ensemble Name</th>
<th>Date/ Place</th>
<th>Performance settings / <em>kayagŭm</em> utilized</th>
<th>Repertoire played</th>
<th>Composer / Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Kayagŭm Samchungjudan”¹⁴⁹&lt;sup&gt;1&lt;/sup&gt; (Kayagŭm Trio)</td>
<td>November 13, 1990 NCKTPA</td>
<td>Trio /Bass, middle pitched, high pitched <em>kayagŭm</em></td>
<td>All newly commissioned compositions for <em>kayagŭm</em> Trio (three <em>kayagŭm</em>)</td>
<td>Paek Tae-Ung Chŏn Sun-hŭi Yi Pyŏng-uk Yi Chong-gu Paek Tae-Ung</td>
</tr>
</tbody>
</table>

¹⁴⁹ Later they changed their name to “Seoul Saeul *Kayagŭm* Samchungjudan.”
<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Instrumentation</th>
<th>Repertoire</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Sukmyŏng Kayagŭm Yŏnjudan” (Sukmyŏng Kayagŭm Orchestra)</td>
<td>November 9, 1999</td>
<td>Chŏngak kayagŭm, 18, 25-stringed kayagŭm, Sanjo kayagŭm, Bass kayagŭm, Metal stringed kayagŭm, Metal stringed kŏmungo</td>
<td>Kayagŭm chŏngak Arrangement of minyo (folk song) for kayagŭm duet Kayagŭm pyŏngch’ang New arrangement of kayagŭm sanjo for diverse kayagŭm Arrangement of Vivaldi “Four Seasons” Kayagŭm concerto with kayagŭm orchestra</td>
<td>Hwang Ùi-jong (Korean-Chinese composer) Pak Pŏm-hun Yi Hae-sik Kim Il-ryun</td>
</tr>
<tr>
<td>“Kyŏnggi Kayagŭm Ensemble”</td>
<td>March 29, 2000</td>
<td>18, 21, 25-stringed kayagŭm, Bass, middle pitched, and high pitched kayagŭm (for kayagŭm trio)</td>
<td>Newly arranged for the kayagŭm ensemble of solo kayagŭm Kayagŭm trio Arrangement of Vivaldi (“Four Seasons”) A newly commissioned composition</td>
<td>Hwang Byung-ki, Yi Sung-chun, Paek Tae-ung, Yi Hae-sik, Chi Wŏn-sŏk</td>
</tr>
<tr>
<td>“Somni Kayagŭm Yŏnjudan”</td>
<td>June 14, 2000</td>
<td>12, 18, 22, 25-stringed kayagŭm, Bass, middle pitched, and high pitched kayagŭm (for kayagŭm trio)</td>
<td>Kayagŭm solo, duet, trio compositions, Duet with taegŭm, Duet with flute, Kayagŭm sanjo duet</td>
<td>Paek Tae-ung Pak Pŏm-hun Yi Sung-chun Chŏng Tae-sŏk Chi Sŏng-ja Hwang Ùi-jong</td>
</tr>
<tr>
<td>Kayagŭm Ensemble “Nunk’ot Sori” (Sound of Snow Flakes) “Trip to the World Music via Kayagŭm”</td>
<td>November 15, 2001</td>
<td>17, 18, 25-stringed kayagŭm, Synthesiser Changgo String Quartet Rap music</td>
<td>Kayagŭm ensemble music- a commissioned premiere Kayagŭm ensemble with diverse percussions Folk songs of Japan, China, South America and Europe 25-stringed kayagŭm solo 25-stringed kayagŭm and string quartet Kayagŭm ensemble and rap music</td>
<td>Cho Kwang-jae Hwang Byung-ki Kwŏn Sun-ho Ch’oi Sŏng-jun Wang Chung-san O Kŭm-dŏk Rapper One Sun (improvisation)</td>
</tr>
</tbody>
</table>

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 kayagu shin’gok for various kaeryang kayagu, arrangements of Western classical music, famous popular music, and music of other countries.

Traditional genres including minyo (folk song), sanjo, ch’ôngak and pyŏngch’ang (voice and kayagu) are vital sources for performance. The music is re-arranged for new settings and newly modified instruments. Vivaldi’s “Four Seasons” for four kayagu, arranged by composer Yi Hae-sik, was one of the most fashionable pieces during my research period. Kayagu solo concerto with the kayagu orchestra, duet with the taeg, and duet with the flute are also notable. Thus musical repertoire of currently performing kayagu shin’gok ensembles reflects more diverse interests, goals, intentions and desires of performers. Their goals are to create a modern kayagu tradition encompassing 21st 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, kayagu ensembles often commission new pieces from composers. In this sense, kayagu ensemble provides valuable practice to numerous practitioners and composes. At the same time, kayagu ensemble has become a site where new musical ideas and new sounds are experimented with and tested.

The recently formed kayagu ensemble “Sagye” consists of four young female musicians, graduates of Lee Chae-suk from SNU, often called “shin setae.” All hold MA degrees in kayagu performance. The group has been favorably spotlighted by the media and critics since their 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

\footnote{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. 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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151 www.sagye.com is supervised by a management company.
too Westernized?” and “where is chōnt’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’ŏ’…It seems suitable for the piano, but for the *kayagŭm*, it is too early (Yi Sung-chun 2001b).

In 1966, when “Norit’ŏ” was premiered, *ch’angjak kugak* was not well-received. Many people even thought that *ch’angjak ŭmak* 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” (Chŏng Wŏn-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 Yong-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 kayagüm. Recently lots of new compositions have been performed by 17, 21 and 25-stringed kayagüm. I prefer to play ch’angjagok using the traditional kayagüm; it seems more modern. (Chi Ae-ri interview with kugak.com)

These statements suggest that modern (or contemporary) kayagüm music is defined by compositions created by contemporary composers regardless of their musical background. As demonstrated in those words “tongsidae-sŏng (contemporaneousness),” “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 19th 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.\textsuperscript{152} 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\textsuperscript{th} century South Korea as an on-going practice, and the changing attitudes and aesthetic values following the introduction of these new practices.

\textbf{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*.\textsuperscript{153}

\textsuperscript{152} See also Tables 20, 21 and 22.

\textsuperscript{153} 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\textsuperscript{154} (continued)

<table>
<thead>
<tr>
<th>Type of Kayagŭm / Name</th>
<th>Year of Modification (Year of first appearance)</th>
<th>Initiator</th>
<th>Material of Strings</th>
<th>Ranges and Scale of Tuning</th>
<th>Function / Initial Aim of Modification</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-hyŏn (stringed) kayagŭm</td>
<td>1960s</td>
<td>Sŏng Kŭm-yŏn (Kayagŭm sanjo master)</td>
<td>Same as traditional kayagŭm</td>
<td>3 octaves Pentatonic</td>
<td>For minyo, p'ungnyu, dance or song accompaniment</td>
</tr>
<tr>
<td>Ch'anggūm</td>
<td>1976, 1985</td>
<td>Chŏn Ik-ch'ang\textsuperscript{155} (Composer/performer)</td>
<td>Silk and metal strings</td>
<td>Chŏŭm (low pitched) Koŭm(high pitched) Pentatonic/Heptatonic</td>
<td>For new compositions Possible to amplify electronically</td>
</tr>
<tr>
<td>21-hyŏngŭm</td>
<td>1985 (1986)</td>
<td>Yi Sung-chun (Composer/professor)</td>
<td>Polyester strings, no pudŭl and yangyidu</td>
<td>4 octaves Pentatonic</td>
<td>Enlargement of sound and registers</td>
</tr>
<tr>
<td>Bass Middle-pitched High-pitched Kayagŭm</td>
<td>1987 (1988)</td>
<td>Pak Pŏm-hun (Composer/conductor/professor)</td>
<td>Same as traditional kayagŭm</td>
<td>3 octaves each instrument with different range. Pentatonic</td>
<td>For the kayagŭm ensemble</td>
</tr>
</tbody>
</table>


\textsuperscript{155} 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.
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.\(^{157}\) 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

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156 The modifier of this instrument holds a patent (patent number 076449).
157 See Ha Ka-yŏng (2003) on the use of *kayagŭm* in *kugak* orchestra setting.

<table>
<thead>
<tr>
<th>17-<em>hyŏngŭm</em> (Ilp’agŭm)</th>
<th>1986-1990 (1991)</th>
<th>Hwang Pyŏng-ju (Former member of KBS <em>kugak</em> orchestra/professor)</th>
<th>Polyester strings, no pudŭl and yangyidu</th>
<th>4 octaves Pentatonic</th>
<th>To perform different genres of music with one instrument exclusively for traditional music orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Kaeryang Sanjo Kayagŭm</strong>(^{156})</td>
<td>1988-1991</td>
<td>Chŏi Chi-ae (Former member of KBS <em>kugak</em> orchestra)</td>
<td>Silk strings, Extra wooden plate (back) Extra wooden bridges (<em>pudŭl</em>)</td>
<td>3 octaves Pentatonic</td>
<td>Amplification of <em>kayagŭm</em> sound</td>
</tr>
<tr>
<td>22-<em>hyŏngŭm</em></td>
<td>1995 (1995)</td>
<td>Pak Pŏm-hun (Professor/conductor/professor)</td>
<td>Mixed material strings, Mono (based on Polyester), opened head</td>
<td>3 octaves Heptatonic</td>
<td>Amplification of sound, Pitch stability, especially for orchestra setting</td>
</tr>
<tr>
<td>25-<em>hyŏngŭm</em></td>
<td>2000</td>
<td>Kim Il-ryun (Professor/<em>kayagŭm</em> soloist)</td>
<td>Mixed material strings Mono (based on Polyester), opened head</td>
<td>4 octaves Heptatonic</td>
<td>For new compositions</td>
</tr>
</tbody>
</table>
Consequently, few parts of the instrument are altered or modified. Significant changes include the absence of *pudül* and *tolgwaе*, 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 *pudül* (cord) is removed, and the instrument is bigger, longer, and more box-shaped (Figure 68; see also Figure 24 and 44).\(^\text{158}\)

![Figure 68. Metal Tuning Pegs of Modified *Kayagŭm* (18-*hyŏngŭm*)](image)

Changing the *tolgwaе* part to metal tuning pegs makes tuning easier. The absence of *pudül* 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,

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\(^\text{158}\) 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*.\(^{159}\)

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.\(^{160}\) 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-кон (*In’gan munhwaja*ae) 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*.

\(^{159}\) 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.).

\(^{160}\) 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 *kayaguŭm* 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). These attempts and outcomes were discussed publicly in symposiums, seminars and concerts, but none were adopted in practice.


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. The most pessimistic view on these

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161 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 Pogosŏ” (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).

162 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. 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-eun 1996:248; Yi Hŭi-jŏng 1997b:133). These *kaeryang kayagŭm*, however, have been finding their own positions in current practice (Lee Chae-suk 1998; Yi Hŭi-jŏng 1997b; Yi So-yŏng 1999). 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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163 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.

164 For detailed information on the *kaeryang kayagŭm* in North Korea, see Kim Chi-yŏn et al. (2001:260-264) and Song Chŏng-min (2001).

165 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 ŭmak*” (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’ŏng 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](image)

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 20th 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.
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 “étude-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’imhyangmuu,” one of the
“classics” of kayagūm shin’gok, shows a strong attachment to tradition while its mood, structure and playing techniques are contemporary. In this period, “Migung” (Hwang) and “Tuŭmŭl wihań 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 aestheticicism, abstract idealism, mysterious Orientalism (Hwang), descriptive realism, rational elitism and Korean romanticism (Yi).

The most recent kayagūm shin’gok period began with newly modified kayagūm instruments in the late 1980s and can be considered a period in which the stylistic development was finalized. New kayagūm instruments including 17- and 21-stringed kayagūm 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 kayagūm. Thus the musical sound of the kayagūm 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 kayagūm family, including the most recently modified 25-stringed kayagūm. Modern zither playing techniques including two-handed plucking, arpeggios, trill, tremolo and glissando were emphasized and frequently heard in kayagūm shin’gok and new kayagūm. 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 kayagūm 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 21st 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 legitimatize 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.
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<td>이폐 (二牌)</td>
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<td>개량악기 (改良樂機)</td>
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<td>kaeryang han’bok</td>
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<td>개량가야금 (改良伽倻琴)</td>
<td>kaeryang kayagŭm</td>
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<tr>
<td>가객 (歌客)</td>
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<td>가곡 (歌曲)</td>
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<td>가라도 (加羅都)</td>
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<td>kayagŭm ch’angjak-gok</td>
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<td>kayagŭm hyŏndae-gok</td>
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<td>kayagŭm sanjo</td>
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<td>가야금 산곡 (伽倻琴 新曲)</td>
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고 (鼓)
Koguryŏ 고구려 (高句麗)
Kohynagü Tal 고향의 탈
kōmun’go 거문고
Kōmun’go Hōesang 거문고 화상
Kongki Nori 공기놀이
Koryō 고려 (高麗)
Kosun 고도 (箏)
Koyohan Ach’im 토요한 아침
Ku hwang’gung aakpu 구황국 아악 (舊皇國 雅樂)
kug’mun 국문 (國文)
kug’o 국어 (國語)
kug’sa 국사 (國史)
kugakch’angjak-gok 국악 창작곡 (國樂 創作作)
kugak ch’angjagok 국악 창작곡 (國樂 創作曲)
Kugak Kayo Undong 국악 가요 운동 (國樂 歌謡 運動)
kugak shin chak-p’um 국악 신 작품 (國樂 新作品)
kugak shin ‘gok 국악 신곡 (國樂 新曲)
Kugak Sillaek Undong 국악 실내악 운동 (國樂 室內樂運動)
Kugak-in 국악인 (國樂人)
kugak-jok 국악적 (國樂的)
kugaksya yangsŏng-so 국악사 양성소 (國樂士 養成所)
Kugak-ŭi Hae 국악의 해
Kugak-ŭi Hae Kinyŏm Kongyŏn 국악의 해 기념 공연 (記念公演)
kugakŭi hyŏndae-hwa 국악의 현대화 (國樂 現代化)
kugakŭi taejung-hwa 국악의 대중화 (國樂 大衆化)
Kugakwŏn 국악원 (國樂院)
Kukak Mutae 국악무대 (國樂舞臺)
kullyeak 군례악 (群禮樂)
kŭm 금 (琴)
Kŭmŭn kŭm-po 금은금보 (琴隠琴譜)
Kunak 군악 (群樂)
Kungnip Kugak Chung Hakko 국립 국악 중학교 (國立國樂中學校)
Kungnip Kugak Kodŭng Hakkyo 국립 국악 고등학교 (國立國樂高等學校)
Kungnip kugakwŏn 국립 국악원 (國立國樂院)
kŭroch’i 그령지
kut’kôri changdan 곳거리 장단
kuŭum 구음 (口音)
kwanak 관악
kwangdae 광대 (廣大)
Kwangiu 광주
Kwikoksŏng 귀곡성 (鬼哭聲)
Kwŏnbŏn 권변 (圈驛)
kwŏnbŏn chohap 권변 조합 (圈驛 組合)
kyemyoŏnjo 계면조 (界面調)
kyobangsa 교방사 (教坊司)
 kyohunjok naeyong  교훈적 내용
 Kyonggi  경기
 Kyongje  경제 (京制)
 Kyongju  경주
 Kyongjangnam-do  경상남도
 Madang  마당
 Migung  미궁 (迷宮)
 Mihwanip  미환입 (尾還入)
 Mikkurum  미끄럼
 Mingan p’ung’nyu  민간풍류 (民間風流)
 Minsogak  민속악 (民俗樂)
 Minyo  민요 (民謡)
 Mkyol  설 (木曜常設)
 Moktal  였더니
 Munh i Chons  전설 (無形 文化財)
 Mora mu  무장단 (無長短)
 Muhunhwa  무형  a m aek 문화말살 (文化 抹殺)
 Munhyeon  문예 진흥 (文藝 辰興)
 Munye inhun  문예 친구원 (文藝 辰興院)
 Muyok  무역 (無易)
 Myong-in  명인 (名人)
 Nam puk hap tong t’ongil kwiwun yonchuhoe  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)
 Nihon Sogi  일본시기 (日本書記)
 Nihongi  일본기 (日本記)
 Nog’um  녹음 (錄陰)
 Nongak  농악 (農樂)
 Nonghyon  농현 (弄絃)
 Nori’o  노리히
 Noole hurunun hosu  노음에 흘르는 호수
 Otonmanu  오동나무
 Oum yak po  오음악보 (五音略譜)
 Pada  바다
 Paejae Haktang  배제학당 (學堂)
 Paekche  백제 (百濟)
 Paekkyol  백결 (百結)
 Palum  팔음 (八音)
 Pamu Sori  밤의 소리
 Pangsanhassi Kumbo  방산한씨금보 (芳山韓氏琴譜)
 P’ansori  관소리
 Pi  비
 Pidangil  비단길
 Pip’an  비판 (批判)

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세악을 위한 합주곡
세계화 (世界化)
세환입 (細還入)
서울대학교 (大學校)
서울새울 가야금 삼중주단 (三重奏團)
세퍼리
세명산 (細靈山)
세명산 번주곡 (細靈山 变奏曲)
세산조시
신라 (新羅)
신 국악곡 (新國樂曲)
신 국악보 (新國樂譜)
신세대 (新 世代)
신 국악 (新 國樂)
시나위
신비롭게
신창동
신작 국악 (新作 國樂)
신작 국악곡 (新作 國樂曲)
신명나게
십칠현금 소 (小 練琴 小曲)
시라기 고도 (新羅箏)
쇼쇼 시김새
시계탑 (時計塔)
선율 (旋)
소라의 노래
소양 작곡 (西洋 作曲)
쌍 (雙)
쌍 튀김
싸랭
숲 (鬱)
숲가등
스물한줄 가야금
숲
숲속의 이야기
Susŏ 수서 (隨書)
t'aechu 태주
T'aeyangŭi nun 태양의 눈
T'aryŏng 타령 (打令)
T'ongil Silla 통일신라 (統一新羅)
t'ori 토리
taegŭm 대금
Taep’ung’nyu 대풍류 (大風流)
taeryo 대려 (大呂)
taeyo 대여음 (大餘音)
Talbit 달빛
Talha Nop’igom 달하 노 피곰
Talkwa ’k’ur 달과 당 쿨의 꿈
tangak 당악 (唐樂)
tangkye tangkye t’ara 당케 당케 타라
Tang-pu 당부 (唐部)
tanmiri 단모리
tasûrŭm 다스름
tchŏndûk tchŏndûk t’ara 콧득 콧득 타라
Toesŏng 퇴성 (退聲)
tohoe-jok 도회적 (都會的)
Tokchugok che Ch’ilbŏn 독주곡 제 칠번 (獨奏曲 第 七番)
Tokchugok che Shipyukbŏn 독주곡 제 십육번 (獨奏曲 第 十六番)
tolgwaе 돔에
Tongdae Kayagŭmpo 동대 가야금보 (東大 伽倻琴譜)
Tongdae Yulbo 동대 율보 (東大 律譜)
Tŏrŭru 도드리
tatak 막
ttangjurŭl p’aengkyŏ nonhyŏn haera 망줄을 당겨 농현해라
ttuk 밥
ttul 뚜물
ttuldong 뚜동
t’úigim 뚜김
Tung-i-chuan 동이전 (東夷傳)
Tuŭmŭl wihan Ohyŏngŭm 두음울 위한 오현금
ujo 우조 (羽調)
úmak 음악 (音樂)
Umyŏndang 우연당
ŭngjong 응종 (應鐘)
uri ŭmak 우리음악
U-rŭk 우륵 (于勒)
Uŭisansu 우이산수
walkak dŭlŭn taũm sŭrũrũ noara 왈각 들은 다음 스르르 농아라
wich’okgok ch’oyŏn 위축 초연 (委勸 初演)
Wichi Tongyijŏn 위지 동이전 (魏志 東夷傳)
Wŏngaksa 원각사 (圓覺寺)
yangban 양반 (兩班)
yanggŭm 양금 (洋琴)
yangyidu 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 악부 (李王職 雅樂部)
yich’ick 이직 (夷則)
yiksal sŭrŏp’ge 익살스럽게
yimjong 임종 (林鐘)
yisipil (21)-hyŏngŭm 이십일현금 (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
Yŏŭm 여음 (餘音)
yubin 유빈 (逾賓)
yuhyŏng munhwajaes 유형문화재 (有形 文化財)
yuk-po 용보 (肉譜)
yulja-po 용자보 (律字譜)
zheng 쟁 (箏)
APPENDIX A

LIST OF KAYAGŬM SHIN’GOK AND RECORDINGS OF HWANG BYUNG-KI

List of Kayagŭm Shin’gok

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Category</th>
<th>Published</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1963</td>
<td>“Sup” (&quot;The Forest&quot;)</td>
<td>Solo</td>
<td>Ch’imhyangmu</td>
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<tr>
<td>1963</td>
<td>“Kaŭl” (&quot;The Fall&quot;)</td>
<td>Solo</td>
<td>Ch’imhyangmu</td>
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<tr>
<td>1965</td>
<td>“Sŏg’nyujip” (&quot;The Pomegranate House&quot;)</td>
<td>Solo</td>
<td>Ch’imhyangmu</td>
<td></td>
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<tr>
<td>1967</td>
<td>“Pŏm” (&quot;The Spring&quot;)</td>
<td>Solo</td>
<td>Ch’imhyangmu</td>
<td></td>
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<tr>
<td>1967</td>
<td>“Karado” (&quot;Kara Town&quot;)</td>
<td>Solo</td>
<td>Ch’imhyangmu</td>
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<tr>
<td>1974</td>
<td>“Ch’imhyangmu” (&quot;The Dance in the Fragrance of Aloes&quot;)</td>
<td>Solo</td>
<td>Ch’imhyangmu</td>
<td></td>
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<tr>
<td>1974</td>
<td>“Ch’imhyangmu” for Kayagŭm Ensemble</td>
<td>Kayagŭm Ensemble (Two parts)</td>
<td>N/A</td>
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<tr>
<td>1975</td>
<td>“Migung” (&quot;The Labyrinth&quot;) for the Kayagŭm Solo and Voice</td>
<td>Kayagŭm Voice</td>
<td>N/A</td>
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<tr>
<td>1976</td>
<td>Lyric song “Kohynagŭi Tal” (&quot;Moon of the Hometown&quot;)</td>
<td>Kayagŭm Voice</td>
<td>N/A</td>
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<tr>
<td>1977</td>
<td>“Pidangil” (&quot;The Silk Road&quot;)</td>
<td>Solo</td>
<td>Pidangil</td>
<td></td>
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<tr>
<td>1978</td>
<td>“Aibogaе” (&quot;The Baby Sitter&quot;)</td>
<td>Ensemble</td>
<td>Yŏngmok</td>
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<tr>
<td>1979</td>
<td>“Yŏngmok” (&quot;The Haunted Tree&quot;)</td>
<td>Solo</td>
<td>Yŏngmok</td>
<td></td>
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<tr>
<td>1979</td>
<td>“Chŏnsŏl” (&quot;The Legend&quot;)</td>
<td>Solo</td>
<td>Chŏnsŏl</td>
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<tr>
<td>1981</td>
<td>“Sanun” (&quot;Mountain Echo&quot;)</td>
<td>Kayagŭm taegŭm</td>
<td>Chŏnsŏl</td>
<td></td>
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<tr>
<td>1985</td>
<td>“Pamŭi Sori” (&quot;Sounds of the Night&quot;)</td>
<td>Solo</td>
<td>Pamŭi Sori</td>
<td></td>
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<tr>
<td>1987</td>
<td>“Namdo Hwansanggok” (&quot;Southern Fantasy&quot;)</td>
<td>Solo</td>
<td>Ch’unsŏl</td>
<td></td>
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<tr>
<td>1991</td>
<td>“Saebom” (&quot;New Spring&quot;)</td>
<td>17-hyŏn and N/A</td>
<td>N/A</td>
<td></td>
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<tr>
<td>Year</td>
<td>Title/Composer</td>
<td>Instrumentation</td>
<td>Performer/Ensemble</td>
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<tr>
<td>1991</td>
<td>“Ch’unsŏl” (“Spring Snow”) for 17-hyŏn kayagŭm</td>
<td>17-hyŏngŭm Solo</td>
<td>Ch’unsŏl / Talha Nop’igom</td>
<td></td>
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<tr>
<td>1996</td>
<td>“Talha Nop’igom” for 17 stringed kayagŭm</td>
<td>17-hyŏngŭm Solo</td>
<td>Ch’unsŏl / Talha Nop’igom</td>
<td></td>
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<tr>
<td>1998</td>
<td>Lyric song “Ch’ahyang Iche”</td>
<td>Voice 17-hyŏngŭm Changgo</td>
<td>NCKTPA</td>
<td></td>
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<tr>
<td>1999</td>
<td>“Sigyet’ap” (“The Clock Tower”) for 17-hyŏn kayagŭm and Chamber Orchestra</td>
<td>17-hyŏngŭm Chamber orchestra</td>
<td>N/A</td>
<td></td>
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<tr>
<td>1999</td>
<td>“Sigyet’ap” for 17-hyŏn kayagŭm</td>
<td>17-hyŏngŭm</td>
<td>NCKTPA</td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>“Hamadan”</td>
<td>17-hyŏngŭm</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>“Hamadan” for the Kayagŭm Ensemble</td>
<td>Kayagŭm ensemble</td>
<td>N/A</td>
<td></td>
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<tr>
<td>2000</td>
<td>Lyric song “Chulgŏrn P’yŏnchi” (Pleasurable Letter)</td>
<td>Voice 17-hyŏngŭm cello</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>2001</td>
<td>Lyric song “Sa”</td>
<td>Voice 17-hyŏngŭm changgo</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>2003</td>
<td>Lyric song “Kaŭl” (“The Fall”)</td>
<td>Voice 17-hyŏngŭm</td>
<td>N/A</td>
<td></td>
</tr>
</tbody>
</table>
## List of Concerto Pieces

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Category</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1986</td>
<td>Kayagum Hyöpchugok “Sup” (Kayagum Concerto: The Forest)</td>
<td>Concerto with kugak orchestra</td>
<td>Kim Hui-jo</td>
</tr>
<tr>
<td>1981</td>
<td>Kayagum Hyöpchugok “Pidangil” (Kayagum Concertp The Silk Road)</td>
<td>Concerto with kugak orchestra</td>
<td>Yi Kang-dok</td>
</tr>
<tr>
<td>1983</td>
<td>Kayagum-kwa Kwanhyönak-ül wihan “Ch’imhyangmu” (Concerto for the kayagum and the Orchestra)</td>
<td>Concerto with kugak orchestra</td>
<td>Yi Sang-kyu</td>
</tr>
<tr>
<td>1982</td>
<td>“Hwang Byung-ki Chuje-e üihan Kayagum-kwa Kwanhyönak” (Concerto for the kayagum and Orchestra based on Themes of Hwang Byung-ki)</td>
<td>Concerto with Symphony Orchestra</td>
<td>Chông Yun-ju</td>
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<td>1994</td>
<td>“Ch’unsöll” (“Spring Snow”)</td>
<td>Concerto with kugak orchestra</td>
<td>Kim Hui-jo</td>
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<tr>
<td>2000</td>
<td>“Hwang Byung-ki-ryu Kayagum Sanjo Chuje-e üihan Höpchugok”</td>
<td>Concerto with kugak orchestra</td>
<td>Kim Hui-jo</td>
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## List of Recordings

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<td>1974</td>
<td>“Ch’imhyangmu”</td>
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<td>1974</td>
<td>“Hwang Byung-ki Kayagŭm Ch’angjak Kokjip”</td>
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<td>1987</td>
<td>“Hwang Byung-ki Kayagŭm Ch’angjak Ch’angjak Kokjip” (Kayagŭm masterpieces by Hwang Byung-ki)</td>
<td>CD</td>
<td>New York: Arcadia Music</td>
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<td>1992</td>
<td>“Byungki Hwang Silk Road”</td>
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<td>New York: Arcadia Music</td>
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<td>“Hwang Byung-ki cheil Kayagŭm Chak’umjip” (Kayagŭm Masterpieces Vol.1 by Hwang Byung-ki “”)</td>
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<td>Seoul: Sŏngŭm Record</td>
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<td>1993</td>
<td>“Hwang Byung-ki chei Kayagŭm Chak’umjip Pidangil” (Kayagŭm Masterpieces Vol. 2 by Hwang Byung-ki “Silk Road”)</td>
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<td>1993</td>
<td>“Hwang Byung-ki chesa Kayagŭm Chak’umjip Migung” (Kayagŭm Masterpieces Vol. 3 by Hwang Byung-ki “The Labyrinth”)</td>
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<td>“Hwang Byung-ki chesa Kayagŭm Chak’umjip Pamū Sori” (Kayagŭm Masterpieces Vol.4 by Hwang Byung-ki “Sounds of the Night”)</td>
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<td>“Hwang Byung-ki Kayagŭm Composition Collection Ch’imhyangmu”</td>
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<td>“Hwang Byung-ki Ch’og Yŏnjujip Kayagŭm” (Kayagŭm Byung-ki Hwang Early Recording) From “Music from Korea: The Kayakeum”</td>
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<td>“Migung” (The Labyrinth)</td>
<td>Han’guk Pangsong Kongsa KBS</td>
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<td>Chŏng Nam-hŭi-e Hwang Byung-ki-ryu Kayagŭm sanjo</td>
<td>Seoul: Ewha Woman’s University Press</td>
<td>Hwang Byung-ki-school Kayagŭm sanjo</td>
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# APPENDIX B

## LIST OF KAYAGŬM SHIN’GOK AND RECORDINGS OF YI SUNG-CHUN

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<th>Year</th>
<th>Title</th>
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<td>1962</td>
<td>“Tokchugok che Ilbŏn” (Solo No.1)</td>
<td>Solo with changgo</td>
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<td>1964</td>
<td>“Tokchugok che Ch’ilbŏn” (Solo No.7)</td>
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<td>1964</td>
<td>“Chungjugok che Sambŏn” (Ensemble No.3)</td>
<td>Ensemble (kayagŭm, p’iri, changgo)</td>
<td>Supsokŭi Iyaki</td>
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<td>1964</td>
<td>“Tokchugok che P’albŏn” (Solo No.8)</td>
<td>Solo with changgo</td>
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<tr>
<td>1964</td>
<td>“The String Quartet for Kayagŭm No.1”</td>
<td>Kayagŭm String quartet</td>
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<td>1965</td>
<td>“Tokchugok che Kubŏn” (Solo No.9)</td>
<td>Solo with changgo</td>
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<td>1965</td>
<td>“Chungjugok che Yukbŏn Kayago-wa Kŏmun’go-rŭl wihan Ichungju” (Ensemble No.6 Duet for kayago and kŏmun’go)</td>
<td>Duet Kayagŭm and kŏmun’go</td>
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<td>1965</td>
<td>“Tokchugok che Sipbŏn” (Solo No.10)</td>
<td>Solo</td>
<td>Norit’ŏ</td>
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<td>1965</td>
<td>“The String Quartet for Kayagŭm No.2”</td>
<td>Kayagŭm String quartet</td>
<td>N/A</td>
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<td>1966</td>
<td>“Tokchugok che Sipsambŏn” (Solo No.13) <em>Seryŏngsan Pyŏnjugok</em> (Seryŏngsan Variation)</td>
<td>Solo with changgo</td>
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<td>1966</td>
<td>“Tokchugok che Sipyukbŏn” (Solo No.16)</td>
<td>Solo</td>
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<td>1966</td>
<td>“Norit’ŏ” (The Playground)</td>
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<td>1967</td>
<td>“Ritornelo for Kayagŭm and Orchestra No.1”</td>
<td>Concerto Kayagŭm Orchestra</td>
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<td>1967</td>
<td>“Chungjugok che Ch’ilbŏn” (Ensemble No.7)</td>
<td>Kayagŭm, kŏmun’go Changgo</td>
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<td>1967</td>
<td>“Kayagŭm-ŭl wihan Hyŏnak Hapchugok”</td>
<td>Kayagŭm ensemble</td>
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<td>“The String Quartet for Kayagŭm No.3”</td>
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<td>“Moŏngok Supsokŭi iyaki” (Suite Tales in the Woods)</td>
<td>Solo</td>
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<td>2. “Chodong-kwa Ppŏkkuki”</td>
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<td>3. “Wangbŏl-ŭi Haengjin”</td>
<td>Solo</td>
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<td>4. “Kŏbuki-wa Ttokki”</td>
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<td>1967</td>
<td>5. “Mulgogi-ŭi Yurang”</td>
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<td>7. “Wŏnsungi Kajok”</td>
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<td>1967</td>
<td>8. “Chŏlsae-ŭi Muri”</td>
<td>Solo</td>
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<td>9. “Kŭṃbungŏ-wa Mikkurajĭ”</td>
<td>Solo</td>
<td>Supsokŭi iyaki</td>
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<td>10. “Sasŭm-ŭi Jukŭm”</td>
<td>Solo</td>
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<td>11. “Saedŭl-ŭi Hapch’ang”</td>
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<td>12. “Mul-ŭi Yojŏng”</td>
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<td>1968</td>
<td>13. “Ori-ŭi Haengjin”</td>
<td>Solo</td>
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<td>14. “Meari”</td>
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<td>15. “Urŏngi-wa Talp’aengi”</td>
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<td>1968</td>
<td>16. “Pitbangul-ŭi Ch’um”</td>
<td>Solo</td>
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<td>1968</td>
<td>17. “Saet’aryŏng”</td>
<td>Solo</td>
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<td>1968</td>
<td>18. “Pang’a T’aryŏng”</td>
<td>Kayagŭm, changgo</td>
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<td>19. “Mokdo Sori”</td>
<td>Kayagŭm, changgo</td>
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<td>1968</td>
<td>20. “Sŏmadung Kulryŏra”</td>
<td>Kayagŭm, changgo</td>
<td>Supsokŭi iyaki</td>
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<td>1970</td>
<td>“Pyŏnjugok 2” (“Variation 2”)</td>
<td>Solo</td>
<td>Supsokŭi iyaki</td>
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<td>1970</td>
<td>“Tsŏrŭm”</td>
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<td>1973</td>
<td>“Chungchugok che P’albŏn Tudaedŭi Kayagowa Ajaengŭul wihan Sachungju” (“Ensemble No.8 Quartet for two Kayago and Ajaeng”)</td>
<td>Ensemble Two kayagŭm Ajaeng</td>
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<td>1975</td>
<td>“Tokchugok che Sipp’albŏn: Tuŭmŭl wihan Ohyŏngŭum” (“Solo No.18: Five Strings for Two Notes”)</td>
<td>Kayagŭm, changgo</td>
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<td>1975</td>
<td>“Hwangsang-jŏk Sogok”</td>
<td>Kayagŭm, puk</td>
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<td>1979</td>
<td>“Tokchugok Sipbŏn Yŏul” (“Solo No.20 Yŏul”)</td>
<td>Kayagŭm</td>
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<td>Note</td>
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<td>1980</td>
<td>“Kayagŭmkwa Kŏmun’gorul wihan Hapchugok”</td>
<td>Ensemble of Kayagŭm, Kŏmun’go</td>
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<td>1985</td>
<td>“Saeya Saeya Minyo Juje’e’ihan Kayagŭm Tokjuwa Kwanhynakul wihan Hwansanggok”</td>
<td>Kayagŭm Kugak Orchestra</td>
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<td>1985</td>
<td>“Chungjugok 8-1” (“Ensemble 8-1”)</td>
<td>Ensemble of Kayagŭm Haegŭm Kŏmun’go</td>
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<td>1986</td>
<td>“Tokchugok Yisipsabŏn Mölli Mölli Katdŏni” (“Hymnal No. 440”)</td>
<td>Kayagŭm</td>
<td>Mun Chae-suk Kayagŭm Tokchugok-jip (Mun Chae-suk Kayagŭm Composition Collection)</td>
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<td>1986</td>
<td>“Haesŭm-kwa Kayagŭm-u’l wihan Chungjugok Sipilbŏn” (“Ensemble No.11 For Haegŭm and Kayagŭm”)</td>
<td>Duet of Kayagŭm Haedŭm</td>
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<td>1986</td>
<td>“Tokchugok Isip P’albŏn Seoul” (“Solo No.28 Seoul”)</td>
<td>21-hyŏngŭm (Arrangement)</td>
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<td>1986</td>
<td>“Tokchugok Isip Ch’ilbŏn Music Box Dancer” (“Solo No.27 Music Box Dancer”)</td>
<td>21-hyŏngŭm (Arrangement)</td>
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<td>“Tokchugok Samsip Ilbŏn Sarangŭn” (“Solo No.31 Love”)</td>
<td>21-hyŏngŭm (Arrangement)</td>
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<td>“Tokchugok Samsipbŏn Le Coucou” (“Solo No.30 Cukoo”)</td>
<td>C. Daquin 21-hyŏngŭm (Arrangement)</td>
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<td>“Tokchugok Isip Yukbŏn Herz Und Mund Und Tat Und Leben” (“Solo No.26”)</td>
<td>J Shop 21-hyŏngŭm (Arrangement)</td>
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<td>1986</td>
<td>“Tokchugok Isipkubŏn Sonata In C# Minor Op. 27 No.2. 1st Movement” (“Solo No. 29”)</td>
<td>L. van Beethoven 21-hyŏngŭm (Arrangement)</td>
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<td>1986</td>
<td>“Tokchugok Samsip Ilbŏn Matbŏiki” (“Solo No. 32 Taste”)</td>
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<td>“Tokchugok Samsip Sambŏn Pada” (“Solo No. 33 The Sea”)</td>
<td>21-hyŏngŭm Changgo</td>
<td>Pada</td>
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<td>1986</td>
<td>“Chungjugok Sipibŏn Haeparakki” (“Ensemble No.12 Sunflower”)</td>
<td>Trio of 21-hyŏngŭm Haegŭm Kŏmun’go</td>
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<td>1986</td>
<td>“Kagok Sasŭm” (“Lyric Song Deer”)</td>
<td>Bariton (vocal) Tanso Taegŭm P’iri Changgo Haegŭm Yanggŭm 21-hyŏngŭm Kŏmun’go</td>
<td>Pada</td>
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<td>1986</td>
<td>“Sŭmul Hanjul Kayagŭm-kwa Kwanhŏnak-ŭl wihan Chŏnchugok”</td>
<td>21-hyŏngŭm and Symphony Orchestra</td>
<td>N/A</td>
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<td>1986</td>
<td>“Chungchugok che Sipibŏn Na Kanaan Bokji Kwhansŏng-e Chuche-e Ûihan Samjungjugok” (“Ensemble No.12 Trio”) (Hymnal No.221”)</td>
<td>Kayagŭm Taegŭm Changgo (Arrangement)</td>
<td>N/A</td>
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<td>“Tokchugok che Isipobŏn Chuyesu Naega Alkich” (“Solo No. 25 Hymnal 98”)</td>
<td>21-hyŏngŭm</td>
<td>N/A</td>
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<td>1988</td>
<td>“Hyŏnak Hapchugok Pŏm” (“String Ensemble Spring”)</td>
<td>Ensemble of Kayagŭm Kŏmun’go Haegŭm (Arrangement)</td>
<td>N/A</td>
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<td>1989</td>
<td>“Tokchugok che Isipsambŏn Owŏlŭi Norae” (“Solo No. 23 The Song of May”)</td>
<td>Kayagŭm Changgo</td>
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<td>1990</td>
<td>“Chungjugok Sipyukbŏn Sanjo Ichungji” (“Ensemble No.16 Sanjo Duet”)</td>
<td>21-hyŏngŭm Hyang Pipa</td>
<td>N/A</td>
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<td>1991</td>
<td>“Kagok Ch’ohon” (“Lyric Song Calls the Spirit”)</td>
<td>Voice 21-hyŏngŭm Symphony Orchestra</td>
<td>N/A</td>
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<td>“Tokchugok che Sasipbŏn Sawŏlŭi Norae” (“Solo No. 40 The Song of April”)</td>
<td>21-hyŏngŭm</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1992</td>
<td>“Tokchugok che Sipsabŏn Ch’am Arûmdawŏra” (“Solo No.44 Hymnal 78”)</td>
<td>(Arrangement)</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1992</td>
<td>“Tokchugok che Sipkubŏn Kaetbŏl’t’ŏi Pangkae Kumŏngip-dŭl” (“Solo No. 19 Crabholes in the Black Mudfields”)</td>
<td>21-hyŏngŭm</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1993</td>
<td>“Tokchugok che Saship Ilbŏn Mikkuraji Nondurŏng-e Ppajida” (“Solo No. 41 Mudfish Falls Into a Rice Paddy”)</td>
<td>21-hyŏngŭm</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1994</td>
<td>“Flute, Clarinet, 21-Hyŏngŭm-ŭl wihan Hamkyŏngdo P’unggu Sori” (P’unggu Sori In Hamkyŏngdo)</td>
<td>Flute, clarinet 21-hyŏngŭm</td>
<td>N/A</td>
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<td>1995</td>
<td>“Chunjijugok Sipbŏn Wŏn-kwa Chiksŏn Sayi” (“Ensemble No.10 Between Circle And A Straight Line”)</td>
<td>Kayagŭm Kŏmun’go Haegŭm</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1996</td>
<td>“Sŏng Kŭm-yŏn Kayagŭm Sanjo-e-ŭn Hyŏnak Hapchugŏk” (“String Ensemble Based on the Melody of Sŏng Kŭm-yŏn Kayagŭm Sanjo”)</td>
<td>Kayagŭm Kŏmun’go</td>
<td>N/A</td>
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<td>1997</td>
<td>“Chunjíjugŏk che Isipibŏn Ppalgan Úmak, Hwankyŏng Úmak 1” (“Ensemble No.22 Stop Light Environmental Music 1”)</td>
<td>Kayagŭm Trio</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1997</td>
<td>“Tokchugok Sasipyukbŏn Saramsanŭn Iyaki” (“Solo No.46 A Story of Our Lives”)</td>
<td>21-hyŏngŭm</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1997</td>
<td>“Tokchugok Sasipgubŏn Nahana” (“Solo No.49 My Universe”)</td>
<td>21-hyŏngŭm</td>
<td>Chayŏn, Him, Sarang II</td>
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<td>1997</td>
<td>“Tokchugok Osipilbŏn Arûmdaun Sesangŭl wihan Sep’yŏnŭi Norae” (“Solo No.51 Three Song For A Beautiful World”)</td>
<td>21-hyŏngŭm</td>
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<td>1998</td>
<td>Chungjijugok Isipyukbŏn Mindŭraenŭn Kkach’irŭl Sarang Hayŏt’sŏ” (“Ensemble No.26 Maypie Loved Dandelions”)</td>
<td>Duet of Kayagŭm Haegŭm</td>
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<td>LP</td>
<td>Sinnara Record</td>
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<td>1995</td>
<td>“Yi Sung-chun Mater pieces”</td>
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<td>Supsokūi Iyaki</td>
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<td>“The Selection of 21 Stringed kayagūm Solo”</td>
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List of Kayagūm Shin’gok Recordings
List of Kayagŭm Shin’gok Scores

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“P’yŏnchugok 2” (1970)  
“Tokchugok che Ch’ilbŏn”  
“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) |
“Music Box Dancer” (1996)  
“Sarangûn” (1986)  
“Sarangûn” (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 “Sasǔm” (1986) |
| 2001 | Yi Sung-chun kayagŭm Chak’um Mo’umjip “Chayŏn, kŭ Arūmdaumkwa Him kŭrīko Sarang I” | Seoul: Minsogwŏn | “Supskukǔi 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)  
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“Seoul” (1986)  
“Music Box Dancer” (1996) |
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<td>Yi Sung-chun Kayagûm, Chakp’um Moûmjip</td>
<td>“Chayôn, kû Arûmdaum-kwa Him kûrigo Sarang II”</td>
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<td><strong>“Sawolûi Noraee-uihan Sisang”</strong> (1994)</td>
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<td><strong>“Mikk’uraji Nondurông-e Ppajida”</strong> (1991)</td>
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<td><strong>“Arûmdaun Sesang-ûl wihan Sep’yon-ûi Norae”</strong> (1997)</td>
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<td><strong>“Taejûi Norae”</strong> (2000)</td>
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<td><strong>“Tt’odarûn Pada-ûi Ikayi”</strong> (2000)</td>
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<td><strong>“K’ûnsanûn Kolijagi-rûl P’umnundanae”</strong> (2001)</td>
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<td><strong>“Kidarim”</strong> (2001)</td>
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<td><strong>“Won-kwa Chiksôn-sai”</strong> (1995)</td>
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<td><strong>“Ppalgan Ùmak”</strong> (1996)</td>
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<td><strong>“Môn Hunnalûi Chônsoûl”</strong> (1999)</td>
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<td><strong>“Mindûlrae-nûn Kkach’i-rûl Saranghayôtsô”</strong> (1998)</td>
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<td><strong>“Hamkyôngdo P’ungu Sori”</strong> (1998)</td>
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APPENDIX C

LIST OF MAJOR KAYAGŬM SHIN’GOK OF OTHER COMPOSERS

1960s

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<th>Composer</th>
<th>Title of the piece</th>
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<tbody>
<tr>
<td>Chŏng Hoe-gap</td>
<td>“Themes and Variation for the Kayagŭm and Orchestra”</td>
<td>1961</td>
<td>Concerto with Western Orchestra</td>
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<tr>
<td>Alan Hovhaness</td>
<td>“Symphony No.16 for the Kayagŭm and Orchestra”</td>
<td>1963</td>
<td>Concerto with Western Orchestra</td>
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<tr>
<td>Kim Yong-jin</td>
<td>“Kayago Tokchugok No.1”</td>
<td>1968</td>
<td>Solo</td>
</tr>
<tr>
<td>Yi Hae-sik</td>
<td>“Hŭkdam”</td>
<td>1969</td>
<td>Solo</td>
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<tr>
<td>Kim Ki-su</td>
<td>“Hyangnan”</td>
<td>1969</td>
<td>Solo</td>
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<tr>
<td>Sŏng Kŭm-yŏn</td>
<td>“Hŭng”</td>
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1970s

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<th>Year</th>
<th>Category</th>
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<tbody>
<tr>
<td>Yi Kang-duk</td>
<td>“Kayagŭm Concerto No.1”</td>
<td>1972</td>
<td>Kayagŭm with kugak Orchestra</td>
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<tr>
<td>Paek Pyŏng-dong</td>
<td>“Shin pyŏlgok”</td>
<td>1972</td>
<td>Solo</td>
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<td></td>
<td>“Chungch’wi”</td>
<td>1977</td>
<td>Solo</td>
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<tr>
<td>Yi Chong-kyu</td>
<td>“Kyuwŏn”</td>
<td>1974</td>
<td>Solo</td>
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<tr>
<td>Yi Sang-gŭn</td>
<td>“Tutaeŭi Kayagŭmŭl wihan Chowu”</td>
<td>1970</td>
<td>Kayagŭm duet</td>
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<td></td>
<td>“Kayagŭmkwa Taegŭmŭl wihan Chowu”</td>
<td>1971</td>
<td>Kayagŭm and Taegŭm</td>
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<tr>
<td></td>
<td>“Kayagŭmkwa Sopranorŭl wihan Chowu”</td>
<td>1972</td>
<td>Kayagŭm, soprano, Kayagŭm, taegŭm and Orchestra</td>
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<td></td>
<td>“Kayagŭm, Taegŭm, Kwanhyunakŭl wihan Chowu”</td>
<td>1975</td>
<td>Kayagŭm, taegŭm and Orchestra</td>
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<td></td>
<td>“Taegŭm, Kayagŭm and Hyŏnŭl wihan Chowu”</td>
<td>1979</td>
<td>Kayagŭm, taegŭm and string</td>
</tr>
<tr>
<td>Ch’oe Pyŏng-ch’ŏl</td>
<td>C’hŏnŭnsa”</td>
<td>1978</td>
<td>Solo</td>
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<tr>
<td>Na In-yong</td>
<td>“Yong”</td>
<td>1979</td>
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### 1980s

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<tr>
<td>Yi Hae-sik</td>
<td>“Chulp’uli No.1”</td>
<td>1988</td>
<td>Solo</td>
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<td>Yi Hae-sik</td>
<td>“Chulp’uli No.2”</td>
<td>1989</td>
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<td>Chŏn In-p’yŏng</td>
<td>“Nop’igŏm”</td>
<td>1981</td>
<td>Solo</td>
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<tr>
<td>Paek Tae-ung</td>
<td>“17-hyŏngŏmŭl wihan Tchhalbŭm Sanjo”</td>
<td>1982</td>
<td>Kayagŭm Trio</td>
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<td>Kim Yŏng-jae</td>
<td>“Chunchŏp Mugok”</td>
<td>1982</td>
<td>Solo</td>
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<td>Hwang Úi-jong</td>
<td>“Ch’ŏngsan”</td>
<td>1983</td>
<td>Solo</td>
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<td>Yi Sŏng-jae</td>
<td>“Kayagŭm-kwa String Orchestra rŭl wihan Todŭri”</td>
<td>1987</td>
<td>Kayagŭm String Orchestra</td>
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<td>Paek Sŏng-ki</td>
<td>“Mo Tŭ-nŭn Sori-e-ŭihan Pyŏnchugok”</td>
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### 1990s

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<td>Yi Sang-gyu</td>
<td>“Sŏlmu”</td>
<td>1990</td>
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<td>Ch’oe Chae-ryun</td>
<td>“Kohae III”</td>
<td>1991</td>
<td>Solo</td>
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<td>Pak Il-hun</td>
<td>“Kŭmbing”</td>
<td>1991</td>
<td>Solo</td>
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<td>Yi Hae-sik</td>
<td>“Kŭmp’aram”</td>
<td>1994</td>
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<tr>
<td>Hwang Úi-jong</td>
<td>“Arirang Chuje-e-ŭihan 18-hyŏn, 22-hyŏn kayagŭm Ichungju”</td>
<td>1997</td>
<td>Kayagŭm duet</td>
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<td>“Paeknora Chuje-e-ŭihan flute, kayagŭm Ichungju”</td>
<td>1999</td>
<td>Kayagŭm and flute</td>
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<td>Paek Tae-ung</td>
<td>17-hyŏn-ŭl wihan Tchjalbŭn sanjo “Pomŭi Rhythm”</td>
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<td>Pak Il-hun</td>
<td>“Kŭmbing”</td>
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<td>18-hyŏn solo</td>
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<td>Yi Kŏn-yong</td>
<td>25-hyŏn kayagŭm-ŭl wihan Pyŏnchugok “Hanobagnyŏn”</td>
<td>1999</td>
<td>25-hyŏn Solo</td>
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<td>Chŏn Sun-hŭi</td>
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<td>Kim Sŏng-gun</td>
<td>Nedae-ŭi kayagŭm-ŭl wihan “Yŏŭm V”</td>
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<td>Four Kayagŭm</td>
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<td>Ryu Kŏn-ju</td>
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<td>Chi Wôn-sôk</td>
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<td>Chungjugok</td>
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<td>25-hyŏngûm and Ching</td>
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<td>2001</td>
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<td>“Samchungju-rûl wihan 17-hyŏn Tanmori”</td>
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<td>Hwang Ui-jong</td>
<td>“Shin Todûrî”</td>
<td>2001</td>
<td>18-hyŏn duet</td>
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APPENDIX D

KAYAGÜM SHIN’GOK SCORES ANALYZED
THE FOREST

I. GREEN SHADE

with intense but restrained feeling

II. CUCKOO

 senza misura
IV. MOON LIGHT

\[ \text{Tempo: } 60 \]
비단길
THE SILK ROAD

황병기 (1977년 9월)
BYUNGKI HWANG

\( \text{\textbf{L.H.}} \)
\( \text{\textbf{R.H.}} \)
\( \text{\textbf{C.S.}} \)

\( \text{\textbf{S.S.}} \)

(註) 右手名指、長指、食指의 손목으로 손목을 둔체 동기는 뜨이 glissando한다.
(주의) 화살표 내의 음들을 절실히로 2도 하행시킬것.
(注) sforzando piano
는 재주 멜로디에 첫 소리가 아주 강하게 하고 즉시 작게 먹는 것임.
(註) 2 拍(다)에 걸쳐 좌부가 제일 아래줄에서 제일 위줄까지 glissando하는 동안 좌부는 다른 마디가 같이 두번 (下行, 上行) glissando한다.
Ⅲ. 신비롭게

\( \frac{1}{\text{30}} \)
V. 신영나게

\( \text{\textcopyright 1884} \)
Ⅲ. 공기놀이

Allegro ma non troppo

\[\text{R. H.} \quad \text{L. H.}\]

\[\text{R. H.} \quad \text{L. H.}\]

\[\text{mf} \quad \text{R. H.}\]

\[\text{mp} \quad \text{3} \quad \text{2} \quad \text{2}\]

\[\text{L. H.}\]

\[\text{R. H.}\]
2. 모래성
5. 지 neger기도

\[ \text{장수 60 정면하고 정감 있게} \]

\[ \text{mP (아래 안쪽중 Sol-La로, Re-Mi로 옮길 것) \]}

\[ \text{mf} \]
<먼 훗날의 전설>

- 현경 음악 2 -

1. 힌들 아래에서

\( J = 92 \) 경쾌하게

Y. Sung-chun (1999)
표시는 음을 먹지 말고 연주하라는 것


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Ham Hwa-jin. 1948. *Chosŏn Úmak Tongnon*. Seoul: Úlyoo Munhwa Publisher.


Yi In-wŏn. 1997. “’97 Kayagûm Yŏksa Ch’ukje-ŭi Ŭimi.” In ’97 Kayagûm History Festival Program Note.


Yi Po-hyŏng. 1979. “Sinawi-wa Ch’ŏng.” Han’guk Ûmak Yŏn’gu 8.9:31-44


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WEB-SITES

NCKTPA: http://www.ncktpa.go.kr
SNU: http://www.snu.ac.kr
Ministry of Culture and Tourism: http://www.mct.go.kr
Organization of Cultural Properties: http://www.ocp.go.kr
Korean Culture and Art Foundation: http://www.kcaf.or.kr/
Korean Traditional Music Digital Newspaper: http://www.kukak.co.kr
Kugakcenter Digital Magazine: www.kukakcenter.com
Minjok Úmak Yŏn’guhoe: http://www.minum.or.kr/
Sagye Official Web-Site: http://www.sagye.com/
DISCOGRAPHY


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