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**CH'ANGJAK KUGAK:
MAKING KOREAN MUSIC KOREAN**

Volume I

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Music: Musicology)
in The University of Michigan
1996

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In the best of all possible music systems meaningfulness and beauty coincide.

Judith Becker

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For my parents

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PREFACE

In contemporary South Korea, new traditional music, called *ch'angjak kugak*, is thriving. It is performed at important national events, replacing the symbolic presentation of *chŏnt'ong kugak* [old traditional music]. An unprecedented number of composers from a variety of backgrounds are writing new music based on traditional forms, and they are greatly respected. Performances of *ch'angjak kugak* can be found any day of the week for large paying audiences. Koreans today, especially the younger generation, strongly believe that new traditional music is the "ideal" musical tradition which can represent the new-found national pride and strength of a new Korea.

Like South Korea, many other countries in Asia have undergone musical changes due to the influx of Western civilization which swept the continent in the late nineteenth century. The response has been unique in each case. Japan, for example, has embraced Western art music as part of the nation's main musical culture, while older Japanese traditional music has become something of a museum piece (Harich-Schneider 1973). The opposite phenomenon has occurred in India: traditional art forms have survived as the main musical pursuit of the nation despite the tremendous impact of Western music. In Java, Western music has also greatly influenced the shape of traditional music, as manifested in the reinventing of gamelan traditions (Becker 1972, 1980). In South Korea, political turmoil during the first half of the twentieth century, especially Japanese colonization (1910–45) and the Korean War (1950–53), forced the nation to accept Western music and to abandon Korean traditional music. Since the 1960s, however, a

new musical tradition, based on old traditional forms, has emerged and taken hold as a reflection of a new, politically independent, and economically powerful Korea.

While growing up in South Korea, I was encouraged to study only Western music, specifically, European art music. I learned to play the piano and I listened to Bach and Brahms as if European art music were my own musical culture. Being raised in a Christian home, I was also deeply influenced by Western values and thoughts. *Chŏnt'ong umak* [old Korean traditional music] was rarely heard in our household. My musical upbringing was typical of many upper-middle class South Koreans. Growing up in a society where European art music was enjoyed as the only legitimate music, I never felt ashamed of not knowing about the traditional musical culture of Korea. I was never really introduced to Korean traditional music.

Like many other Korean musicians, I came to the United States to pursue a career in music—European art music, that is. As I studied historical musicology at Harvard in the early 1980s, I began to ask some serious questions about my identity as a Korean and about why my musical specialization was limited only to Western music. It took nearly a decade for me to overcome Korean societal prejudice against Korean traditional music and find the courage to regard the music of my own culture as a serious research topic. The ethnomusicology program at the University of Michigan provided me with an atmosphere in which I was finally able to find a solution to the problem of merging my individual identity with my musicological specialization.

The idea for this dissertation was formed in June 1994, while I was attending an intensive six-week training course at the Korean Traditional Performing Arts Center. I learned mostly the performance techniques of *samulnori* [playing four percussion instruments], but, to my disappointment, learned little about the nature of the traditional

rhythmic patterns called *changdan*. The organizer of the course assumed that I, coming from the West, would want to learn to play the fast rhythmic patterns of the new genre evolved from *nong'ak* [farmers' music] rather than the slower traditional forms. Through my frequent discussions with Korean musicians and scholars, as well as those with my fellow students in the program, I decided to look more closely at the interactions between traditional and modern Korean music, and identified *ch'angjak kugak* as a critically important area in the musical scene of modern-day South Korea.

I have gone back to South Korea twice since then: February–June 1995 and January–June 1996. During these periods I worked as an instructor of music at Seoul National University and had daily contact with scholars, composers, and students in the Korean Traditional Music Department there. I chose to pursue my research at Seoul National University because its Korean Traditional Music Department has led the way, and still does, in the scholarship on the development of new traditional music in Korea. Through numerous formal and informal meetings with scholars and composers there and at other institutions, I formulated my ideas. Then I tested them through discussions with both graduate and undergraduate students in my courses. I also attended numerous *ch'angjak kugak* concerts at Seoul National University and the Korean Traditional Performing Arts Center in order to observe the performance practice of new traditional music. Many of the musical examples used in this study were provided by Tong'yang Ŭmak Yŏnguso [Asian Music Research Institute] of Seoul National University and by the composers themselves.

In this study I have tried to show how Koreans have always struggled to find an "ideal" solution for whatever they do, including an ideal music that can represent them to themselves and to the world. Now, as the country becomes more affluent than ever before, South Korea's national pride and its yearning for a music of its own are being

answered by *ch'angjak kugak* musicians who have reintroduced some of the uniquely Korean elements of *chŏnt'ong kugak*. The history of my own musical career is, in a sense, a perfect mirror image of the musical soul-searching of the entire country. Finally, I too have come back.

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CHAPTER I

INTRODUCTION

In the twentieth century, the influence of Western music on non-Western cultures seems so great that the world appears to be, to borrow an expression from Bruno Nettl (1978: 123), "a single unit of culture." Walter Wiora (1965: 147-97), who divides music history into four different periods, defined the culture of the current period as a "global industrial culture" in which music also becomes homogenized. Alan Lomax (1968: 4) predicted the "greying-out of musical diversity." In contrast to these predictions from the 1960s of eventual cultural conformity in world music, however, Nettl (1978: 123-35) considers the current period to be one of great diversity as a wider range of musics from around the world becomes increasingly available to most people. He argues that reactions to Western music and musical thought will also become more diversified.

As cultural interaction has increased, the musical changes that take place in non-Western cultures have numbered among the most important topics in the studies of world music since the late 1970s. Musical changes due to cultural contacts have been discussed in various terms: "cultural dissonance" (Meyer 1967); "purists and syncretists" (Blacking 1977); "influence or confluence" (Chou 1977); "Westernization or modernization" (Nettl 1978); and "musical transculturation" (Kartomi 1981). With the development of electronic technology, the changes are

also attributed to "mediamorphosis," that is, electronic mutation of musical communication (Blaukopf 1983, 1994). Blacking (1995: 173) emphasizes the importance of the topic in general:

The study of musical change is not only interesting because music reflects the deeper sources and meanings of social and cultural continuity and change; it is of vital concern to the future of individuals and societies because it may reveal not only how people have changed their music, but also how, through the medium of music, people can change themselves in unexpected ways.¹

Newly-composed Korean traditional music, called *ch'angjak kugak*, which emerged in the 1960s, provides an example of a musical change that reflects and forecasts other changes in society. Since its introduction in the late nineteenth century, Western music has greatly affected the musicscape² of South Korea. The history of twentieth-century music in South Korea has been characterized, for the most part, by the conflict between Western music and Korean traditional music. *Ch'angjak kugak* is a new, invented musical tradition that combines different elements from various sources while maintaining its reference to the past. This new tradition of Korean music may well be the answer to the nation's long-standing desire for a music that displays the distinctiveness and superiority of the Korean heritage.

The role of music in Korean society has been immensely significant since it has been believed to affect the formation of one's character and also provide harmony to society at large. According to *Sejong shillok* [Annals of the King

¹ This statement, quoted from Blacking's 1995 book, derives originally from his 1977 essay, "Some Problems of Theory and Method in the Study of Musical Change."

² The term *musicscape* was first coined by Mark Slobin in his 1992 essay entitled "Micromusics of the West: A Comparative Approach."

Sejong] (1418–50), "the *ideal* [my emphasis] of music was to elevate human nature to correspond to that of a perfectly ordered cosmos so that the society would become one which dwelt in peace" (Hwang Byung-ki 1985: 32). This fifteenth-century concept of "ideal" [*isangjök*] music still prevails among *kugak* [Korean traditional music] composers and motivates them to search for the "correct" musical culture of "our" world and "our" time. Following the remarkable economic growth of the 1970s, there has been a growing sense of national pride and solidarity. South Koreans believe that traditional art forms can assert what they describe as the distinctiveness and superiority of Korean culture. The creation of new music based on traditional art forms has become an expression of this ideology.

Since its birth in the 1960s, *ch'angjak kugak* has steadily gained currency in the daily life of South Koreans and has now taken its place under the umbrella of musical culture in modern-day South Korea, alongside with the Western music (European art music) and Korean traditional music. This new traditional music enjoyed a tremendous surge in popularity when the 1988 Seoul Olympics featured *ch'angjak kugak* as the theme music, and then again in 1994, when the "Year of Traditional Music" decreed by the South Korean government promoted frequent performances of new traditional music in various symbolic venues. Approaching the dawn of a new century, the nation seems genuinely excited about the possibility of having finally found the "true" Korean music. The time is right, I feel, to look back at the short but extremely dynamic history of *ch'angjak kugak* and to look forward to its future.

The Objectives and Scope of the Present Study

While musical change due to Western impact in third-world countries has been an important topic of ethnomusicology since the 1970s, the influence of Western culture on the development of new traditional music in Korea has received little attention, with the possible exceptions of brief mentions by Chou (1977) and Nettl (1978, 1985). Until very recently, discussions of Korean music have largely comprised either (1) descriptions of an exotic and static musical culture of the Far East as viewed by outsiders or (2) historical studies of old literature and scores conducted mostly by native researchers. Some scholars even exclude *ch'angjak kugak* from the category of Korean traditional music, out of their firm belief in the "unchanging" and "ancient" qualities of traditional music.

A few composers—most notably Hwang Byung-ki (1979, 1982), Yi Söng-ch'ön (1982), and Chön In-p'yöng (1987)—who have been involved in the development of *ch'angjak kugak* itself began writing about its history. Comprehensive works have been published as group efforts, such as *Kugagüi hang'yön* [Feast of Korean Music] volume 5 (1988), published by the daily newspaper *Chung'ang Ilbo*, and *Retrospect and Prospect of Traditional Korean Music: Facing the Twenty-first Century* (1994) by the Korean Traditional Music Department of Seoul National University. These works are significant in their scope and size, and provide a general picture of the development of new traditional music and its composers. They are still, however, of an introductory nature.

Recently, the Korean Traditional Performing Arts Center (KTPAC) published a large amount of information on the development of new traditional music in the last fifty years based on talks given at a conference organized for the celebration of

the fiftieth anniversary of liberation from Japanese colonization (1995). The conference covered various topics concerning the present status of *ch'angjak kugak*, including a list of all the compositions of new traditional music written since the 1960s. The list also reviewed in detail efforts to modify traditional instruments. This thorough and comprehensive list was immensely helpful to my research.

Two theses (Killick 1990; Kwon Oh-hyang 1992) have touched upon the subject of new traditional music. In her doctoral dissertation, *Cultural Identity through Music: A Socio-Aesthetic Analysis of Contemporary Music in South Korea*, Kwon Oh-hyang examined the current musical scene in South Korea, but new traditional music is only briefly mentioned as one of six types of contemporary Korean music. In his master's thesis, *New Music for Korean Instruments: An Analytical Survey*, Andrew Killick dealt with the whole range of new music for Korean instruments by composers of various orientations. However, these two works, while containing valuable information for the English reader, are largely surveys rather than in-depth analyses of the music or its environment.

While an overview of the new traditional music has been attempted on several occasions, a detailed examination of the music itself has not. I believe that a critical analysis is crucial to a better understanding of the development of new traditional music in South Korea. Although it would be ideal to analyze the whole range of Korean musical genres in new traditional music, I have limited my study to the genre of newly-composed orchestral music written for traditional instruments.

I chose the orchestral genre partly because it has received the most attention by composers of Korean traditional music. The twelve pieces that were premiered for the general public in 1961 and 1962 were all ensemble works (Yi Sang-gyu 1995:

109). The composers' adherence to the ensemble genre may be due to the fact that the best-known items in the traditional repertoire, except for some examples from folk genres such as *sanjo*, were also orchestral works such as "Yöngsanhoesang"³ and "Sujech'ön".⁴ More importantly, however, I chose to analyze newly-composed orchestral pieces to illustrate the controversial nature of the use of harmony, which is among the most obvious signs of the influence of Western music (Nettl 1978: 134; 1985: 5).

I have examined pieces composed mainly for traditional instruments in order to observe the range and variety of new possibilities that *kugak* composers have found in the medium of traditional instruments. I was particularly interested in how *kugak* composers found ways to incorporate new techniques and musical idioms of the West into the foundations of Korean traditional music, using traditional instruments, which have such different aesthetic and philosophical origins from Western instruments. Although there are also many compositions for traditional instruments written by Western music composers in Korea, I concentrated on the compositions by *kugak* composers to illuminate the development of *ch'angjak kugak*. It was *kugak* composers who initiated the invention of this new musical tradition in the 1960s, not

³ "Yöngsanhoesang," as one of the *chöng'ak* repertoires, originated in a Buddhist chant with the text indicating "the great Buddha preaching on the Mount Yöngsan." It was sung while the priests and congregation walked around the image of Buddha in the court of the temple. It later became pure instrumental music as the text disappeared. Several independent pieces were added later and now eight or nine pieces make up the current form of "Yöngsanhoesang." The aim of the piece is to express serenity and moderation (Chang Sa-hun 1985: 177).

⁴ "Sujech'ön" is one of the oldest court music pieces, originating from the Paekche period (18 B.C.–660 A.D.). It was used for royal banquets, and sometimes to accompany the royal court dance, "Ch'öyongmu." It has been known as the most elegant and beautiful of all court music because of its solemn and sublime melody, and its slow rhythm (Cho Chae-sön 1992: 128).

yang'ak [Western music] composers, who joined the movement only in the late 1970s.

In addition to my reappraisal of the development of *ch'angjak kugak* as a newly-invented tradition, I decided to focus on the symphonic works of Yi Sŏng-ch'ŏn (b. 1936), who is arguably the most influential composer in the musicscape of modern-day South Korea. In my opinion, he has practically led the whole history of the development of *ch'angjak kugak* by regularly posing and then achieving new goals for his music and for *ch'angjak kugak* in general: he has modified traditional instruments (see Chapter 3); he has written numerous essays to enhance the understanding of traditional music (see the Bibliography); he has composed pieces with innovative ideas (see Chapter 5); and inspired other composers to follow his lead.

Now facing the twenty-first century, South Korea is recognized worldwide as a country of prosperity, one worthy of hosting the Olympics and the World Cup. The persistent use of the term *uri* [our or us] among Koreans in discussing national culture, which used to be considered by foreigners to be a defensive mechanism (Killick 1990: 193), is no longer perceived as an assertion of nationalism. Though it seems unwonted to foreigners, the possessive pronoun *uri* is in fact conventional and normal among Koreans, even in expressing an individual's point of view. First-person pronouns are hardly used in Korea, a society in which collective or communal interests are arguably much more important than those of the individual. No one in Korea refers to his or her mother as "my" mom, but rather as *uri* – "our" mom. Although the term "our" as it is used to describe new traditional music naturally indicates national pride and solidarity, the term also reflects the music's close connections to the daily life of South Koreans.

Although Westernization and modernization are among the most significant responses listed by Nettl, in the following account I argue that new Korean traditional music is not simply the result of a desire to "advance" in the sense of Westernization or modernization but rather the outcome of the search for an "ideal" music. I first discuss the musical changes in new Korean traditional music as they occurred almost exclusively under the influence of Western culture, at a time (the 1960s) when composers had few models other than those provided by European art music. I then describe how composers of new Korean traditional music invented an "ideal" musical culture by searching for new materials from diverse sources beyond the limits of either the Korean tradition or the western classical tradition.

The Organization of the Present Study

In my study of new Korean traditional music, I first describe the musicscape of South Korea in order to provide a historical perspective on the musical life of South Korea (Chapter 2). I divide the twentieth-century history of South Korea into the following four periods and discuss the musical changes in each period in relation to the political and social changes: Enlightenment (1880s–1910), Political Colonization (1910–45), Cultural Colonization (1945–mid-1970s), and Renewed Nationalism (late 1970s–present). In particular, I illuminate the tension between Korean traditional music and Western music in each period to provide the historical context in which *ch'angjak kugak* has emerged and developed.

In Chapter 3, I explain the notion of composition, which was new in the traditional society of Korea, before arguing how *ch'angjak kugak* composers invented a new tradition in accord with the definition of Eric Hobsbawm (1983: 1-4).

In the second half of the chapter, the development of new traditional music, more specifically that of ensemble music, is briefly described, and the specific musics drawn from in each developmental stage are discussed. I propose a new scheme that takes into consideration both musical and social changes responsible for the evolution of new Korean traditional music. The period is divided into the following three phases: Westernization (1960s–early 1970s), Nationalization (mid-1970s–mid-1980s); and Diversification (late 1980s–present).

At the end of the third chapter, I review attempts to modify traditional instruments in order to meet the demands of new traditional music. I also describe the crucial problem of differences in aesthetics between the two cultures, traditional Korean and Western, in order to elucidate the slow rate of change in Korean traditional instruments in comparison to the changes in the traditional instruments of its neighbors, China and Japan. The orchestration of new traditional music, and the different types of placement of instruments in the performance space proposed by Yi Sŏng-ch'ŏn in particular, are also discussed at the very end of the chapter.

Chapter 4 re-examines the main characteristics of Korean traditional music in order to comprehend how the new musical tradition had its foundation in *ch'ŏnt'ong kugak* [old traditional music]. I then discuss the philosophical and musical aspects of Korean traditional music in general before analyzing the symphonic works of Yi Sŏng-ch'ŏn. The first part of Chapter 4 is devoted to the philosophy and aesthetics of Korean traditional music. Five distinct concepts are observed: (1) regulation of emotion; (2) *yin* and *yang* as *ki* [energy]; (3) naturalism; (4) beauty of age; and (5) *hwaibudong* [harmony with individuality]. I discuss the texture of traditional music, which has often been called "heterophony" by Westerners, since it bears a close relationship to the concept of *hwaibudong*. The central musical elements of

traditional music are illustrated by examples from the repertoires of old traditional music: (1) *sŏn'yul* [melody]; (2) *sigimsae* [living tone] and dynamic shading; (3) *changdan* [rhythmic pattern]; and (4) *nŭl* [structure].

In the musical analysis section of Chapter 5, I discuss the philosophy and stylistic evolution of Yi Sŏng-ch'ŏn, who has been active in various capacities throughout the developmental history of *ch'angjak kugak*. Yi Sŏng-ch'ŏn has been the leading figure in making new traditional music into a major musical phenomenon, not only through his numerous compositions and innovative approaches to new music composition, but also by his participation in the modification of traditional instruments. The first scholar to write about the philosophy of Korean music in 1990, Yi Sŏng-ch'ŏn has also written numerous essays on a variety of subjects concerning the development of *ch'angjak kugak*. Those topics include: the employment of old traditional materials (1982), modification of instruments (1989), orchestration (1992a), compositional methods (1992b), and philosophical issues (1990, 1993). As one of the graduates from the Korean Traditional Music Department of Seoul National University⁵ in the early 1960s, Yi has, in effect, paved the way for other composers to follow.

I divide his fourteen orchestral works into three periods. The first three pieces written in the 1960s belong to his formative period, and reflect a strong influence from Western music. The "Young Person's Guide to the Traditional Orchestra" in 1974 was an overture to new traditional music with nationalistic sentiments in the 1980s. The next five symphonic works composed by Yi between 1981 and 1986

⁵ The influence of Seoul National University on the development of Korean traditional music has been extraordinary. Its effect on the musicscape of modern South Korea is discussed in Chapter 2.

bear descriptive titles of national spirits and form his period of writing music with a distinct Korean cultural identity. Those five pieces are characterized by their inclusion of musical elements and genres from old traditional music. I consider the works since the late 1980s as his reconciliatory pieces, in which he is no longer concerned with projecting a cultural or national identity in his music. Yi Sŏng-ch'ŏn now appears to be at ease in choosing his musical materials from a wide range of cultural backgrounds, and to use them effectively to express himself and his own ideas. His attitude reflects Blacking's view that "the artist who expresses personal experience may in the end reach universal experience, because he or she has been able to live beyond culture, and not for the culture" (1995: 242).

In the final chapter, I conclude my study by re-evaluating the history and current status of new traditional music in Korea. Searches for the "correct" [*olbarŭn*] way to compose using various resources are the focus of my discussion. In his 1978 essay, Nettl provides the typology of musical changes by listing eleven non-Western responses to Western music. Subtle but critically important differences between the concepts of modernization and Westernization are particularly relevant for discussions of the musical changes due to the influence of Western music in Korea. In the end, I argue that new music of Korea has been invented through an ideology of finding new idealistic musical culture by combining values and ideas from much more diverse cultural backgrounds, not just Western and old Korean.

I employ the McCune-Reischauer system, which is currently used by the South Korean government, to romanize Korean words. At times, however, I adjust the spelling to reflect more accurately the actual pronunciation. Although the names of Korean musicians and scholars generally follow the McCune-Reischauer system,

those that have already been published in English appear here as they did in those publications.

I have provided the translation of Korean words as they occur in the text. At the end of the dissertation, however, I also furnish in the Appendix a glossary of Korean terms that are used frequently, such as rhythmic patterns and genres (Appendix A), and the names and drawings of traditional instruments (Appendix B). Musical scores of representative *ch'angjak kugak* are provided in Appendix C. As the term "Korean traditional music" was capitalized to symbolize the musical culture of Korea, I also capitalized "Western music" as it represents its counterpart in the West.

CHAPTER II

MUSICAL LIFE IN A CHANGING SOCIETY: *THE MUSICSCAPE OF TWENTIETH-CENTURY SOUTH KOREA*

Although the musicscape of South Korea today comprises a great variety of music, it has been shaped essentially by two musical traditions, *yang'ak*, Western music, and *kugak*, Korean traditional music. Once it was introduced in the late nineteenth century, Western music spread like a wildfire that quickly engulfed the field of Korean traditional music. The extent of the takeover is evident in common parlance. The Korean word, *umak*, which means "music," is used without further qualification to denote Western art music by the majority of Koreans. Conversely, Korean traditional music has been termed *kugak*, which means, literally, "national music."

Nettl (1978, 1985) has singled out the extraordinary success of Western music in Korea as a musical shift of unprecedented magnitude. Following the introduction of Western music, Korean traditional music was preserved largely unchanged as a music of the past and the musical energy of the entire nation was subsequently devoted almost exclusively to the learning and teaching of Western music. Traditional music was relegated to restricted environments such as symbolic

governmental ceremonies, sports events, folk festivals, and academia, while Western music became the main musical culture in South Korea.

Only recently have the two seemingly parallel streams of *yang'ak* and *kugak* begun to merge into the newly-composed traditional music, *ch'angjak kugak*. While *chǒnt'ong kugak* [traditional music of Korea] has never enjoyed popularity in modern-day South Korea, *ch'angjak kugak* has slowly but surely gained acceptance as what many Koreans feel to be their national music. Its influence has even extended to composers with Western musical training, many of whom are now eager to include such "Korean" elements in their compositions. Western music, which has dominated the musical landscape of South Korea for the past 100 years, has suddenly found itself sharing the spotlight with a new music of traditional origin.

The objective of this chapter is to provide some basic historical and cultural information behind the emergence of *ch'angjak kugak*. Dynamic relationships between the two musical cultures, Western versus traditional Korean, are examined in terms of historical, political, and cultural changes in Korea since the late nineteenth century. The history of modernization in Korea spans a little more than 100 years. I divide the modern history of Korea into the following four periods and musical changes during those periods are discussed in view of corresponding social changes: (1) the period of enlightenment (1880s–1910), during which many social reforms took place and the imbalance between the two musical worlds began; (2) the period of political colonization (1910–45), during which Western music replaced Korean traditional music as the music of the everyday Korean life; (3) the period of cultural colonization (1945–mid-1970s), or voluntary obliteration of Korean traditional music in the name of modernization; and (4) the period of renewed

nationalism (late 1970s–present), during which the search for true Korean music resulted in the widespread acceptance of a new traditional music, *ch'angjak kugak*.

The Period of Enlightenment (1880s–1910):

Opening of the Hermit Kingdom and the Introduction of Western Music

The period of enlightenment was a time of many changes. Before Korea was forced to open its doors to the West in the 1880s, the Yi dynasty's policy was to protect its monarch from all outside influences. Due to its isolationist policy, the country earned the title "Hermit Kingdom." The policy was adopted by Taewon'gun (1821–98) who, in practice, ruled the country at that time as the father of the young king, Kojong (1864–1907). His decision to keep the country completely isolated from the outside world may have been based on incidents in China; Taewon'gun was well aware of the fact that the Chinese Empire was on the verge of collapse due to its frequent clashes with the Western nations in wars such as the Opium War of 1839–42 and the Arrow War of 1856–58.⁶

Old traditional Korea, struggling to become a modernized, independent nation, underwent unprecedented social reforms under the enormous influence of the West. The old hierarchical society was abolished, an egalitarian society became the new ideal, the corrupt government, which did not provide for the people, was denounced, and the dynasty that had been constantly trampled by outside forces, namely China and Japan, was vehemently criticized by scholars as well as common folks.

⁶ Whether his legacy of many years has delayed the modernization in Korea is still a controversial topic in the study of Korean history.

The Hermit Kingdom finally opened its doors to the West and established trading relationships with many Western nations in the 1880s. Following the establishment of the "Corean-American Treaty of Amity and Commerce" in 1882 with the United States, Korea signed similar treaties with many other nations, including Great Britain and Germany in 1883, Italy, Russia, and France in 1884, and Austria thereafter.

The introduction of hitherto unknown Western values and knowledge affected Koreans in every aspect of life. Dissatisfaction among middle-class intellectuals as well as among people of the low social stratum grew immensely and resulted in two major social movements, *dong'hak* [Eastern learning] during 1892–94 and *kabo* reform [social reform] during 1894–96, which in turn resulted in calls for reforms of the educational, economic, and military systems. New schools were established to provide Western education. Foreign languages were taught. A capitalist economy was favored by the *yangban* [noble class] intellectuals. Foreigners were employed in various educational facilities and governmental institutions.

One of the most significant reforms was the abolition of the hierarchical social strata and the advancement of the idea of equality for all men. The *yangban* class, who had been privileged for many years under the Confucian belief system, initially took a conservative stance and resisted such radical changes. In order to protect the nation from Japan, however, the *yangban* class eventually joined in the modern nationalistic movement.

With the introduction of Western technology and science, Koreans abandoned their traditional belief systems, especially that of shamanism, which they began to view as superstitious and primitive, and accepted Protestant Christianity as their new

religion. Protestantism was first embraced by the non-*yangban* intellectual class and the business community, but soon became the religion of all classes. This remarkable mass conversion in Korea was manifested in the event called the "Million Souls for Christ Campaign" in 1909. The extraordinary appeal of Protestantism in Korea is believed to have had a psychological basis: the conversion was an act of penance for the failings of their traditional society that had led to the loss of Korea's nationhood (Eckert 1990: 250).

With the development of a modern nationalist culture, Koreans from this period also began to yearn for the rights of the people and national independence. An organization called the Independence Club was established in 1896 to proclaim Korea's independence from a long history of political interference by China and Japan. Books on the histories of nation-building that might serve as a model for Korea's own situation came to be of great interest to the public. It has been noted that history books such as *The History of American Independence*, *Italian Independence*, and *The Creation of the Swiss Nation* were extremely popular at that time (Eckert 1990: 252).

Although one of the major factors for such vast social reforms in Korea was the infusion of new values and knowledge from outside, the social reform was also enlivened by the traditional Confucian ideal of realizing the "way of the sages." By combining two distinct, yet somewhat compatible value systems, that is to say, Confucianism (which values a good, strong government), with Western political philosophy (and its emphasis on an egalitarian society), Korea embarked on the process of its own modernization. It was the beginning of Korea's struggle to sustain its nation's independence while advancing toward becoming a modernized nation-state of the twentieth century.

Western music was first introduced to Korea when the missionaries brought hymns in 1885 (Yi Yu-sŏn 1985: 31). A German musician, Franz Eckert, established a military band in 1901 (Yi Yu-sŏn 134-6). Five-line staff notation was first introduced through the hymn book published by the Methodist church in 1896 (Kwon Oh-hyang 1992: 25). As Protestantism was embraced as a religion of all classes, the 4-part harmony hymn singing spread widely over the nation. Thus, a new genre of song called *ch'angga* was created.

Ch'anggas were by no means entirely original compositions, since only the texts were newly written while the tunes were borrowed from pre-existing songs. Nonetheless, this new type of song with Western melodies and an uplifting spirit, which was first sung by the students and independence fighters, became so popular that by 1900 it was sung throughout the country (Eckert 1990: 253). The popularity of these songs was partly due to the nationalistic sentiment of their lyrics. The themes of these songs included the love of country, a call for independence, as well as calls for new education and culture. A good example of a *ch'angga* from this period is "Aegukka" which became the national anthem of Korea. Its lyrics expressed the love and yearning for the prosperity of the nation, but its tune was adopted from the Scottish folk song "Auld Lang Syne" [Good Old Days].

Following its introduction, Western-style music flourished through the establishment of a new music education system that emphasized the teaching of Western music exclusively (Song Bang-song 1984: 562). Korean traditional music, on the contrary, especially that of *aak* [court music], which symbolized the power of the King and the monarch, declined rapidly under the peoples' demand for a new, modernized, egalitarian nation. In 1895, Kojong (1864-1907), the last king of the Yi dynasty, reduced the court musicians in *Changhagwon* (the former National

Classical Music Institute [NCMI])⁷ from about seven hundred to two hundred (Chang Sa-hun 1991: 615).

It was also around this time that Korean traditional music obtained the special title, *kugak*, with its literal meaning, "national music." The term, an abbreviated form of *Han'guk ūmak* [Korean music], was coined to distinguish it from musics of other origins, most notably the Western music of that era. While the bestowal of such a specific name upon Korean traditional music could be viewed as a reflection of national pride born out of the national independence movement, this same new title also sowed the seeds for the eventual permanent loss of the term *ūmak*, which, though it had previously meant "music" in general, now refers only to Western classical music.⁸

The Period of Political Colonization (1910–45):

Japanese Obliteration of Korean Traditional Music

The period of political colonization was a dark age in the cultural and political life of the Korean people. By the March 1st Movement of "Declaration of Independence"⁹

⁷ The institute later changed its name again to its present name, the Korean Traditional Performing Arts Center (KTPAC).

⁸ The issue of using a proper term for "our" music has been raised on several occasions as recently as in August of 1995 during the celebration of the fiftieth anniversary of Korean traditional music since the nation's liberation (Yi Sang-man 1995: 10). However, the long-time common practice of using the term *ūmak* for Western classical music still prevails in the minds of the majority of Koreans.

⁹ The March 1st Movement, which took the Japanese government by surprise, was inspired by Woodrow Wilson's famous Fourteen Points declaration presented to a joint session of the United States Congress on 8 January 1918. He advocated the principle of humanism, respect for the self-determination of peoples, and international cooperation for a new era of peace (Eckert 1990: 276). Wilson helped kindle the spirits of colonized people around the world, including Korea.

in 1919, a vigorous mass demonstration against the Japanese regime, Koreans had endured tremendous hardship from the onset of colonization that officially began in 1910. Japan's harsh and exacting policy was to destroy the cultural and political identity of Korea: the Korean language was immediately banned in all government-affiliated institutions and educational systems; newspapers and magazines published in Korean were prohibited; any subjects relating to Korean culture were excluded from the curriculum of general education; discrimination against Koreans in job opportunities was common; Koreans were even forced to change their Korean last names to Japanese ones.¹⁰ All in all, Koreans were prohibited from participating in any political activities.

Japan's thirty-six years of enforcing these strict policies had a major role in obliterating the unique musical languages of Korea. Korean traditional music was barely sustained, and only in areas where it could be practiced at a safe distance from major institutionalized musical activities. The number of court musicians working at the government-sponsored traditional music institute, *Yiwangjik aakbu* [Royal Conservatory of the Yi Dynasty], was reduced from 200 to 25 by 1945 (Chang Sa-hun 1991: 615). A new song type, *ch'angga*, which was not based on scalar systems or on the singing style of Korean traditional music, was encouraged in the schools. Korean songs originating from the hymn-style singing of Western tradition, however, were "Japanized" during this time (Yi Yu-sŏn, 1985: 40-58),¹¹ and *The*

¹⁰ Koreans consider their last name much more important than their first name since people address each other by last name. This custom stems from and is also indicative of the higher value Koreans place on family heritage compared to individual merit. Therefore, the implementation of a policy which demolished one's familial identity was a huge disgrace to Korean people.

¹¹ Koreans' animosity toward Japan runs so deep that Korean musicologists have been prevented until recently from discussing any musical aspect of influence or confluence between Korea and Japan. Except for a few statements such as those cited here, a

New Ch'angga Collection published for music education in 1918 included only Japanese songs (Killick 1990: 16).

The development of *ch'angga* eventually led to the emergence of a new song style called *kagok* [art song] in the late 1910s. The two song genres share some similarities. From its inception, *kagok*, like *ch'angga*, was deeply influenced by Western vocal music and employed Western scales and harmony. With its *bel canto* style singing, *kagok*, like *ch'angga*, did not reflect the singing style of Korean traditional music. Like *ch'angga*, *kagok* also described the wretched lives of Korean people and called for the nation's independence. Although it was similar to *ch'angga* in many respects, it differed significantly in that both tune and lyrics were newly composed in *kagok*. *Kagok* was in fact the first genre of music composed by individual composers, namely Hong Nan-p'a and Hyŏn Che-myŏng, in the history of Korean music.

Although it was Japan's systematic implantation of Western music that nearly eradicated traditional music from the Korean peninsula, Koreans' zeal for learning Western music in accordance with their admiration of Western culture cannot be dismissed as a minor factor in the decline of *kugak*. A private music institution, *Choyang gurakbu*, which was originally established in 1909 to teach Korean traditional elite music, *chŏng'ak*, also began to teach Western music, for which it charged twice as much as it did for the teaching of *chŏng'ak*. Furthermore, teachers of *yang'ak* were far more highly regarded than those of *kugak* and were paid twenty-five times more (Yi Sang-man 1995: 11).

thorough comparison deduced from studying songs from this period in both nations has yet to occur.

The discrepancy between the salaries of the teachers of *yang'ak* and those of *kugak* was also reflected in the difference in social acceptance between the musicians of the two cultures. Koreans, deeply influenced by Confucian belief, generally did not regard performers with respect. Traditionally, elite or learned young men and women were allowed to play instruments like the *kŏmungo* [6-stringed long zither] or the *kayagŭm* [12-stringed long zither] in private to train their minds. However, professional musicians who performed in public to earn their living were never held in high esteem. In particular, those who belonged to the entertainer categories such as *kisaeng* or its male counterpart, *kwangdae*, constituted the bottom of the social strata. Therefore, it was perhaps only natural that musically-inclined youth from the middle class were drawn to the study of Western music, practitioners of which were highly respected.

Western music also provided an outlet for Korean musicians with creative leanings who wished to write new, original music. The concept of "composition" did not exist in Korean traditional music; rather, music evolved as it passed through the hands of master musicians (Hwang Byung-ki 1987: 182; Yi Sŏng-ch'ŏn 1987: 2). The first generation of Korean composers trained in the Western music tradition began to compose Korean music with a distinctively Western style. The right to create new music, which had been hitherto limited exclusively to the ruler of a nation, did not apply to Western-style music.

Kagok was the main genre of composition at that time and a *kagok* entitled "Pongsŏnhwa" [Balsam Flower] (1919) by Hong Nan-p'a (1900–40) was the first newly-composed song to be credited to an individual composer (Yi Yu-sŏn 1985: 140). Though its Korean lyrics surreptitiously hint at the misery of Korean people under Japanese colonization, the words and melody are written in Western strophic

form, using Western harmony and a Western scale. It appears that composers from this period were fascinated by the elements of Western music, especially by functional harmony and definable form. In comparison, *kugak* was considered inferior. The penchant for Western-style music among composers at the time was well depicted in Hong Nan-p'a's book, *Ŭmak manpil* [Discourse on Music] (1938), the first book about Western music written in the Korean language. He stated that Korean traditional music was primitive, static, and two-dimensional, lacking harmony and form. He suggested that there was, therefore, a great need for new, "westernized" Korean music (Hong Nan-p'a 1985: 171-75). Subsequently, newly-composed songs of Western style, including children's songs, *dong'yo*, began to dominate the musical scene of South Korea.

Although it ultimately failed, the March 1st Movement brought Koreans together and helped to resurrect a strong sense of patriotism. Young nationalists fled the country to establish the *Taehan Minguk Imshi Chŏngbu* [Provisional Government of the Republic of Korea] in Shanghai in April 1919. Under a new cultural policy implemented in 1920, Japan reorganized its colonial rule with the slogan, "Harmony between Japan and Korea." Korean language publications were permitted again on a limited basis. Previously-banned Korean language newspapers and magazines once again became the heartbeat and the soul of a national renaissance. Articles written about new life and new world order began to appear, hinting at the liberation of the country (Eckert 1990: 288).

During this period, songs with patriotic themes were immensely popular. They were not much different from "Pongsŏnhwa" in the sense that they were composed using Western-style melodies with rudimentary harmony and were uplifting and easy to sing collectively. While some songs like "Pongsŏnhwa" were subtle in expressing

their agenda, others blatantly expressed Koreans' yearning for independence. Among them were "March for Independence" by Kim Süng-t'ae; "March for the Foundation of a Country" and "Song of Resistance of the People" by Kim Sun-nam (1917–86); and "March for Civil War" by Lee Kŏn-wu. Although *kagok* from this period is not generally considered "true" Korean music by most scholars, pieces such as these are significant for three reasons. First, they represent the first instance in Korean music history of music composed by professional composers. Second, despite their limited success, they represent the first attempt at modernizing Korean music. Finally, but perhaps most significantly, these songs, wherein Koreans freely expressed their thoughts and emotions, have become one of the most beloved song genres in Korean music.

Until the late 1930s, only pieces in song genres were composed. Instrumental music by Korean composers was developed much later, with the exception of the works of a few Korean composers abroad. One such expatriate composer was Ahn Ik-t'ae (1907–65), who was born in Korea but worked mostly in the United States. Having followed the prescribed program of Western music study in Korea, and after graduating from a music school in Tokyo, he went to the United States and studied both composition and conducting at universities in Cincinnati and Philadelphia, and finally at the Curtis Institute in Philadelphia. He often borrowed tunes from well-known Korean folk songs or *chŏng'ak* in his compositions. Except for his references to Korean tunes, however, his music is strictly Western in its compositional style and techniques. A good example can be found in one of his best-known works, "Symphonic Fantasia in Korea" (1936). He actually composed the music for the pre-existing verses of the national anthem of Korea, "Aegukka," and used it as the main musical idea of his symphony. His new version of

"Aegukka" was officially accepted by the government in 1948, replacing the previous tune taken from "Auld Lang Syne."

While *yang'ak* flourished in the first half of the century, *kugak* merely survived at a few music institutions. *Yiwangjik aakbu* [Royal Conservatory of the Yi Dynasty] trained a small number of musicians in *chǒng'ak* [elite music]. *Minsogak* [folk music] was barely maintained by a privately owned entertainment business called *kwonbun*. The first piece of newly-composed traditional music was introduced by Kim Ki-su (1917–92) in 1939, some twenty years after the first composed Western-style music, *kagok*, appeared. Kim Ki-su composed a vocal piece called "Hwanghwa mannyŏnji-gok," which included the accompaniment of a large orchestra of traditional wind, string, and percussion instruments. Its style was that of traditional Korean court music, and was not of Chinese origin, as evidenced by twenty beats divided into 4/6/6/4, similar to the first movements of "Yŏngsanhoesang" and "Yŏmillak" (Killick 1990: 21).¹² The piece also included the following Western music practices: (1) the use of five-line staff notation with bar lines, (2) tempo and expression marks bearing Italian words, and (3) the use of a conductor who actively directed the performance, which was revolutionary at the time.

Kim Ki-su received his musical training at *Yiwangjik aakbu*, the only traditional music institution at the time. He graduated first out of a total of seventeen students in 1936 (Shin Yŏng-sun 1991: 173). His studies included the traditions of both *yang'ak* and *kugak*, and his job at the institution after graduation was to transcribe Korean court music into five-line staff notation. Such experiences

¹² It appears that the repertoires originating from China tend to organize beats into the pattern 5/3/3/5 (Chang Sa-hun 1985: 192-93).

certainly helped him to combine the two distinct musical styles in his composition of new traditional music, *ch'angjak kugak*. His use of a large ensemble became the model for many more new traditional pieces to be composed from the 1960s to the present.

As opposed to the Western-style music of *kagok*, the newly-composed traditional music, *ch'angjak kugak*, was vehemently criticized by many Korean musicians and Kim Ki-su was labeled a traitor. Such criticism reflected the philosophy of music in traditional Korean society according to which music was to be formed over a period of years by the hands of performers, rather than composed. The distinction between composers and performers did not exist, since in traditional music, performers improvised or refined the music at their discretion. Most importantly, in Korean tradition, music was supposed to be created only by the *sōng'in*, the ruler of the country. In fact, the earliest extant written Korean music, mainly court music, comes from *Sejong shillok* [Annals of King Sejong (1447)] (see Figure 1). People believed that the king governed the nation by writing the music for the people. Therefore, changing even one note was considered an act of treason. One can only imagine the degree of controversy over Kim's new pieces in the *kugak* community at the time (Kim's work is discussed further in Chapter 3).

Toward the end of Japanese colonization, Korean traditional music had nearly disappeared from the public scene. As Japan's territorial ambition grew (occupation of Manchuria, 1932–32; Second Sino-Japanese War, 1937–45), it resumed its policy of assimilating Koreans into the cultural and political life of its empire, under the slogan "Japan and Korea as One Body." Despite a stormy protest by the Christian community, Koreans were stripped of the right to even personal religious beliefs and forced to attend Japanese *Shinto* religious ceremonies. The study of Korean history

音位 (韻律譜)

卷之三十三 樂譜

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音位表		
記		
會建宮 (五聲宮商角徵羽) 音位表		
宮	商	角
徵	羽	宮
商	角	徵
羽	宮	商
角	徵	羽
宮	商	角
大呂宮		
宮	商	角
徵	羽	宮
商	角	徵
羽	宮	商
角	徵	羽
宮	商	角
太簇宮		
宮	商	角
徵	羽	宮
商	角	徵
羽	宮	商
角	徵	羽
宮	商	角
黃鐘宮		
宮	商	角
徵	羽	宮
商	角	徵
羽	宮	商
角	徵	羽
宮	商	角
林鐘宮		
宮	商	角
徵	羽	宮
商	角	徵
羽	宮	商
角	徵	羽
宮	商	角
姑洗宮		
宮	商	角
徵	羽	宮
商	角	徵
羽	宮	商
角	徵	羽
宮	商	角
仲呂宮		
宮	商	角
徵	羽	宮
商	角	徵
羽	宮	商
角	徵	羽
宮	商	角
蕤賓宮		

五聲宮商角徵羽 137

Figure 1: Aakbo [A Score of Court Music] (p. 137) from the Annals of King Sejong (1447). Note that the piece is notated in *yuljabo*, in which the pitches are indicated by *yulmyŏng* [name of the notes] in Chinese characters. The duration of each pitch is not notated.

and culture and the use of Korean in general instruction were prohibited, and Korean-language newspapers and magazines were banned once again. By the 1940s, the government had forced all businesses and banks to keep records exclusively in Japanese (Eckert 1990: 315). The final stage of Japanese colonization was another dark age for Korean culture and to a large degree a repeat of the events at the outset of colonization. Under such repression, the only music permitted to be performed was Western-style music promoting the "Japanese spirit" (Noh 1990: 328-342).¹³

The Period of Cultural Colonization (1945–mid-1970s):

The Voluntary Obliteration of Korean Traditional Music

With the emancipation from Japan in 1945 came great disarray in political policy. A variety of ideologies poured into the country with little control until the devastating Korean War (1950–53) that divided the Korean peninsula into two nations with radically different political systems. North and South Korea, under the supervision of the Soviet Union and the United States of America, respectively, took completely different courses musically as well as socially.¹⁴ While the North, under the communist regime, used music mostly for political purposes, the composers in the South enjoyed the freedom of writing music for its aesthetic value. The European notion of "art for art's sake" strongly affected the philosophy of many composers in the South. Lee Kang-sook (1990: 74) calls this period, which finally came to an end

¹³ The "Japanese Spirit," which was based on the ideologies and beliefs of the nation, was believed to be a gift from god to the people of Japan at the birth of the nation. The spirit glorified the Japanese empire for the unification of the people under the reign of a Japanese emperor.

¹⁴ The Korean peninsula was in effect divided into two regimes as early as 1948. In a sense, the North's attack in June 1950 served to seal a division that had already taken place.

with the rise of renewed nationalism in 1970s, the non-political period in Korean music history.

This period is characterized by all-out cultural colonization by the West. With the increased contact with America, South Koreans embraced Western music with great enthusiasm. The entire nation's musical energy was devoted to the imitation, learning, and mastering of Western music. In fact, *kugak* suffered an even greater decline during the first ten years after the liberation than it did during the era of Japanese colonization. Partly because of the Korean War, but more importantly due to lack of political will, even the *Yiwangjik aakbu* [Royal Conservatory of the Yi Dynasty], which had survived the Japanese colonization era, was closed from 1945 to 1955 (Chang Sa-hun 1991: 615).

The situation with *yang'ak* was different. Although there was no longer Japanese encroachment on the cultural life of Koreans, Western music was still the only music taught in public education. Soon after the war ended, the government of South Korea began to embark on a much-delayed modernizing process. Western political and economic systems were adopted for a rapid transformation of the nation, although the approach was more authoritarian than democratic. With economic and military support from the United States, South Korea enjoyed independence, stability, and prosperity for the first time since the late nineteenth century. Searching for cultural identity was not considered important in the midst of economic development. The modern-day universities established after the war were modeled after those in the West, and music students at these new higher learning institutions could major only in *yang'ak*. Some musicians went abroad for advanced study, and others who had left the country during the era of Japanese colonization returned to teach Western music to the next generation of Korean musicians.

Learning instruments like piano and violin was in vogue for children of the elite class, replacing traditional instruments such as the *kayagŭm*. Diverse and progressive styles of Western music were imported from Europe and America, and university-trained composers began to write pieces based on musical styles that reached beyond the Western tonal music of the eighteenth and nineteenth centuries. Atonality and serialism appeared in the 1950s, and the first electronic music concert by Kang Sŏk-hi took place in 1966 (Kwon Oh-hyang 1992: 31).

Despite enormous enthusiasm for Western instruments, the composition of instrumental music remained in its infancy until the 1960s. Although some instrumental pieces by Korean composers were performed in international circles, the main musical genre of newly-composed Western music was vocal music, namely *kagok*. In the 1970s, however, the second generation of Korean *yang'ak* composers, most notably Kim Chŏng-gil (b. 1934), Paek Pyŏng-dong (b. 1934), and Kang Sŏk-hi (b. 1936), all of whom were trained in Germany, opened a new era of instrumental music in Korea. Beginning in 1973, their works were performed on international stages, including the International Music Festivals sponsored by the Asian Composers' League in Japan, Taiwan, and Thailand, and the World Music Days of the International Society for Contemporary Music in Iceland (Killick 1990: 17-18).

The popularity of Western music seemed unstoppable, given the ever-growing respect for *yang'ak* musicians. Musicians with European training and international recognition were treated as heroes. As the social recognition of *yang'ak* musicians soared, the reputation of *kugak* musicians plummeted. *Kugak* musicians were frequently referred to simply as *kugagin* [professional traditional musician] rather than being addressed by their individual names. They were often looked down upon as being uneducated and miserable. Disrespect for professional musicians originated

partly from Confucian belief. Folk musicians who worked as entertainers had traditionally belonged to the lowest social stratum. Such prejudice, which was deeply rooted in the minds of most Koreans, was a major hindrance for the development of *kugak* in contemporary Korean society.

As traditional music approached the brink of complete loss of currency and involvement in the actual daily life of Koreans in the 1960s, academia along with newspapers and government-affiliated cultural foundations initiated new programs in the hope of preserving, reviving, and promoting traditional music. Regular traditional music concert series and recognition awards for traditional musicians were sponsored by newspapers and cultural foundations such as the daily newspaper *Dong'a Ilbo* and *Kungnip kugagwon* [The National Classical Music Institute (NCMI)]. The Government began a promotional program to recognize older and more distinguished performers of traditional music by providing them with the title of "Intangible National Treasure" and with monetary rewards. Over the years, the National Treasure Program has been quite successful in raising the status of *kugak* musicians and in promoting *kugak* in general.

Although it is nearly impossible to single out one effort that turned around the fate of *kugak* in modern-day Korea, the establishment of the Department of Korean Traditional Music¹⁵ at Seoul National University in 1959, done almost single-handedly by Professor Lee Hye-ku, comes close to being the most significant turning point. Although several other institutions of traditional music were established, such

¹⁵ Dōksōng Women's College was the first college to establish a Korean Traditional Music Department in 1957. However, the general public thought that the department was for training *kisaeng* [female entertainers]. Such misunderstandings and subsequent negative publicity eventually forced an end to the program. Now, in South Korea, there are twenty-one universities that produce highly trained *kugak* musicians.

as *Kugagwon* [National Classic Music Institute] in 1951, *Kugaksa yangsöngso* [Institution for Traditional Music Performers] in 1956, and the Municipal Art School for Traditional Music in 1960, the inception of the Department of Korean Traditional Music at Seoul National University has had the greatest impact toward bringing about the *kugak* renaissance in South Korea today.

The establishment of *kugak* as an academic major at a top-level university sent a strong message that *kugak* was not an artifact of the past but rather an artistic endeavor that modern society must continue to create and develop (Hwang Byung-ki 1982: 223). The department trained students in both *yang'ak* and *kugak*, and produced a whole new breed of *kugak* composers, performers, and scholars who have played a major role in raising Koreans' acceptance of *kugak* as a music that truly belongs to Koreans. Thanks to the scholarship and leadership of Professor Lee, long-forgotten scores and theories of *kugak* were discovered and analyzed. Performers with diverse musical training enhanced the quality of performance with fresh interpretations. Of all the ventures that sought to promote *kugak*, the most remarkable has been the development of new traditional music, *ch'angjak kugak*. The majority of the most influential *ch'angjak kugak* composers in South Korea received their musical training from the Korean Traditional Music Department of Seoul National University. Though *kugak* had been absent from the hearts of the majority of Koreans for many decades, *ch'angjak kugak* has been warming their hearts slowly but surely.

It was also during this period that *kugak* was introduced to the west, starting with the folk music performance at the International Folk Music Festival in Paris in 1962. Hwang Byung-ki, the accomplished *kayagüm* player and composer, gave a solo recital in Hawaii in 1965, which was reviewed in *Stereo* magazine and in the

journal *Ethnomusicology* (Hwang Byung-ki 1995: 30). Works of western composers who were inspired by *kugak* began to appear in the 1960s. The American composer Lou Harrison (b. 1917) used Korean subjects and instrumentation to compose "Mugunghwa Sae Tangak" [New Court Music for National Flower] in 1961. It was written for Korean traditional instruments in the style of Korean court music. Another piece he wrote in 1961, "Quintal T'aryöng," followed the traditional form and rhythmic cycle of *t'aryöng*.¹⁶ He was fascinated with the non-equal-tempered Korean scalar system¹⁷ and learned to play *pi'ri*, an oboe-like double reed instrument constructed from a length of bamboo. In 1962, he attempted to combine *pi'ri* with harmonium in his "Prelude for *Pi'ri* and Harmonium." The level of enthusiasm expressed for traditional Korean music in his compositions was a shock to those Koreans who perceived *kugak* to be an inferior genre.

Interest in Korean traditional music by Western composers was certainly a source of encouragement for young Korean *ch'angjak kugak* composers. Around this time Korean *yang'ak* composers also began to explore the possibilities of traditional musical instruments and materials. For example, one of the most representative figures of the second generation of *yang'ak* composers, Paek Pyöng-dong, wrote "Shinbyölgok" [New Piece] for *kayagüm*. He also wrote another piece of chamber music for *kayagüm* and six Western instruments. The small arrangement of instruments in this particular piece inspired many composers to write similarly arranged compositions (Chön In-p'yöng 1987: 174; Killick 1993: 49). This was

¹⁶ These works are mentioned in *The Music of Lou Harrison* by von Gunden (1995). Unfortunately, however, the manuscripts and recordings are not available.

¹⁷ Korean traditional music is misrepresented in von Gunden's book (1995: 158). The scale system of *kugak* is closer to just intonation than the Western equal temperament but is not the same as just intonation.

another turning point in twentieth-century Korean music history. Korean traditional music, including *ch'angjak kugak*, slowly began to emerge as part of the musicscape of contemporary South Korea. Paek continued to write music with Korean instruments and materials after coming back from Germany, where he studied under Yun I-sang (1917–95), who emphasized to Korean composers the importance of incorporating Korean materials.

The influence of Yun I-sang on the traditional musical genre of Korean *yang'ak* composers has been immense. Yun I-sang worked mostly in Germany. He has been known to write music with Korean inspiration, yet he utilized essential musical elements and integrated them into his compositions rather than merely quoting traditional tunes (conversation with Kang Sök-hi, one of his students). Although he is well-known in South Korea as a pioneer of twentieth-century music, his contribution to Korean music rests even more on his influence on Korean students. The best-known second generation of Western music composers who have been directing the course of music in South Korea are all his students: Kim Chöng-gil, Paek Pyöng-dong, and Kang Sök-hi.

The Period of Renewed Nationalism (Late 1970s–Present):

Searching for "True" Korean Music

After the student protest in 1960 and the military coup in 1961, Korea entered a new phase on its path to becoming a modern democratic nation. Under the new policy of *yushin* [revitalizing reforms], South Korea achieved a remarkable economic growth, known to the world as the "miracle of Hahn."¹⁸ Koreans enjoyed an era of political

¹⁸ Here the term Hahn, which is commonly used by foreigners, has two referents, both implying Korea. Historically a race in the Korean peninsula was referred to as the Hahn tribe

and economic stability such as they had never experienced before.¹⁹ This unprecedented peace and prosperity in the 1970s revitalized the sense of nationalism that had arisen in the late nineteenth century and then subsequently buried due to the nation's political and cultural oppression (Lee Kwang-rin 1984). South Koreans, young generations in particular, rejected Western influences and the search for "our own" began full force. This "*urism*," which, in the beginning was limited to intellectuals and students, was later embraced by the general public in the 1980s and became the stimulus for a profound change in the musicscape of contemporary South Korea.

In tandem with the rise of nationalism, the musicologist Lee Kang-sook campaigned for a Korean cultural identity in contemporary Korean music. He denounced the composed music which hitherto had been known as "Korean music" as being deceptive with its Western scalar system and harmony, such as *ch'angga* and *kagok*, and coined the term "quasi-Korean music" to distinguish it from "genuine Korean music," by which he meant traditional music (1980: 276). While advocating a total liberation from Western musical dominance, he further asserted the social responsibility of composers in contemporary South Korea to write "proper" music in their "musical mother tongue" (1990: 316-33). His belief became the central ideology for many *yang'ak* composers, who then began a journey in search of a new cultural identity for Korea. They rejected the contemporary music of the previous

by the Chinese. The river in the central part of Korea, near Seoul is also called the Hahn River.

¹⁹ The complete realization of democratic government had not yet been achieved at this time, thus the political struggles still continued with student demonstrations from time to time in 1979–1980. Compared to what Koreans had to endure in the first half of the twentieth century, however, life in South Korea since the 1970s has been generally prosperous and peaceful.

generation, which they felt could not be understood by the masses. The priority of composing "genuine" Korean music for the Korean people has generated a great interest in both "old" and "new" traditional music among *yang'ak* composers. There has been a great surge of compositions incorporating traditional musical idioms by *yang'ak* composers since then. Works by Yi Kŏn-yong (b. 1947), a founder of the "Third Generation," represent the kind of new musical language being developed by *yang'ak* composers in South Korea today. In his 1995 theater piece, "Monsters under the Pillow," for example, he employed a well-known traditional children's song called "Yŏwu-ya" [Fox] as the main theme. Articulated underneath the song was also a rhythmic cycle that is considered to be one of the central elements of Korean traditional music. With synthesizer accompaniment, he managed to eliminate the pitch discrepancies which might arise from using traditional instruments.

Yi Kŏn-yong is a graduate of Seoul National University who studied at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main, Germany. Since his return to Seoul in the 1970s, he has been one of the most prolific and popular composers of Korean music. He synthesizes music from both Korean and European traditions, and because of his commitment to Korean music, is well received in both the *yang'ak* and *kugak* community. In fact, his composition "Ch'ŏngsan byŏlgok" [Green Mountain], which has its origin in traditional music and was composed for a traditional orchestra with a chorus, is among the most frequently performed pieces in South Korea today.

Kugak composers had been writing Korean music with a distinct national and cultural identity for about two decades, and they finally caught the attention of Western-trained *yang'ak* composers. The emergence of this third generation of composers coincided with the rise of nationalism within Korea. It might have been a

result of the influence by a trend in Western music, the rising interest in the philosophies and music of the East in the Western musical scene in the 1960s, particularly as represented by John Cage. However, I believe that it could also be the result of the personal experience of living in a different culture. The majority of the third generation composers studied abroad and may have found it necessary to write Korean music that could be identified and understood by the masses, in much the same way that Aaron Copland, on his return from France, felt a desire to write American music that could be understood by all Americans.

All in all, this new movement in the *yang'ak* realm in the 1980s is revolutionary, since the profound rift between *kugak* and *yang'ak* has narrowed for the first time due to a new emphasis on the promotion of Korean traditional music and composition of music for Korean people. While the composers of both *kugak* and *yang'ak* share the same yearning for Korean music with a Korean cultural identity, they differ in accepting *chǒnt'ong kugak* as a legitimate musical force in Korea. As opposed to the composers of *kugak*, who include traditional music as Korean music, *yang'ak* composers exclude it from the modern repertoire due to its alleged lack of relevance to contemporary Koreans, in keeping with their firm belief in the importance of music's ability to be understood by all.

The effort of *kugak* musicians to invent a new music for all Koreans to enjoy has met with great success; numerous performances of *ch'angjak kugak* can now be found on any day of the week, offered to a paying audience. An increasing number of college-educated performers have enhanced the quality of performances, which in turn has resulted in the establishment of two more major orchestras that perform mainly *ch'angjak kugak*: the *Kugak* Orchestra of the Korean Broadcasting System (KBS), founded in 1985, and the National Theater's National *Kugak* Orchestra, a

government-sponsored ensemble begun in 1995. Through their regular concert series, new music and its composers are gaining societal recognition that had once been reserved only for Western music and its composers. As of 1995, a total of 2,239 pieces of new traditional music by 326 composers have been counted (Yi Sang-gyu 1995: 133), and these pieces have generated a great deal of discussion in Korea.²⁰

The government of South Korea, which has been the major support of *kugak* since the nation's liberation, is also the main patron of *ch'angjak kugak*. With an increasing concern for a new image of the nation, it provides an unprecedented amount of funding to promote new traditional music by fostering numerous nationwide programs in diverse venues such as establishing new professional traditional orchestras, and sponsoring educational seminars and performances for general public. Institutions similar to the Korean Traditional Performing Arts Center in Seoul, which had been the sole institution to oversee the preservation and promotion of *kugak*, have been established in several other major cities. As the nation desires to be recognized in the World as a nation of unique culture and history, foreigners interested in Korean studies are amply supported through various governmental programs.

²⁰ While doing field work during the summer of 1994 at the Korean Traditional Performing Arts Center and during the spring and summer of 1995 at Seoul National University, I witnessed many discussions about these performances, and criticism often finds a place in the media. Different schools represent contrasting styles in their compositions and performance practices, even down to the attire of the performers (traditional customs vs. Western). While the debates on these matters are perceived negatively by some, they are also seen as a welcome sign of hitherto unknown enthusiasm for traditional music. Music criticism is new in Korea, and performances of traditional music have evaded the interest of music critics until recently.

Many reforms have taken place following the invention of new music in the *kugak* field. In accordance with their most recent role of performing new music in a new context, since 1965 traditional instruments have been modified to increase their volume, mostly by extending the middle range. The National Classical Music Institute (the former Korean Traditional Performing Arts Center [KTPAC]) and a few *kugak* composers assumed the leading role in this effort. For example, the *kayagŭm*, which originally had 12 strings, now has 21 strings, due to Yi Sŏng-ch'ŏn's modification in 1981. Its volume was further increased in 1985 by using metal strings and its range was expanded by adding higher and lower registers. Although the electronic amplification has also been used to increase the volume on some occasions, its use, however, has been harshly criticized by some musicians and has not been well received by audiences because the amplification process also increased noise such as the scraping of the strings. It has not been easy to increase the volume without altering the original timbre and physical shape of the instrument. New techniques of transforming the instruments and of orchestration have been studied and compared to similar developments in Western music history (Yi Sŏng-ch'ŏn 1992: 304).

The new interest in *kugak* has stimulated the revival of older traditional forms and the emergence of new genres built on traditional bases. For example, *ch'anggŭk* [Song theater], derived from traditional epic (*p'ansori*), was revived in the 1970s by the National *Ch'anggŭk* Troupe (affiliated with the National Theater). While the singing style and subject matter were drawn from *p'ansori*, the manner of presentation in *ch'anggŭk* is quite different. Instead of a single singer narrating the tale to the accompaniment of a *puk* [barrel drum], a group of singers act out the tale with elaborate scenery and props, as in Western opera.

In another case, the traditional music of farmers' bands (*nong'ak*) gave rise in 1978 to a new genre of percussion ensemble music, *samulnori* [playing four instruments]. *Samulnori*, with its vigorous and stimulating repetitive rhythm starting slowly and quietly, building to frenetic outburst at the end, has generated phenomenal attention since its first appearance and is highly popular among young Koreans. Since its birth, *samulnori* has swept the nation with unprecedented popularity. One hears its sound everywhere in South Korea today. If there is any gathering of demonstrators against the establishment, there is also the sound of *samulnori*. The seemingly simple, highly repetitive rhythms on percussion instruments has drawn the attention of many amateurs and functions as entertainment music for college students, almost completely replacing the American popular music heard on the campuses until the late 1970s. Nowadays one cannot escape the sound of *samulnori* on any college campus, even in leisure time. With frequent international tours by the founding group, Kim Tök-su *pae* [group], *samulnori* has earned a reputation in the West as well and for Western audiences has come to represent the music of contemporary South Korea.

The tireless efforts of the *kugak* specialists since the 1960s have resulted not only in the invention of a new music, but have also brought *kugak* into a renaissance of its own. From the 1980s, the attitude toward *kugagin* [traditional music specialist] has changed, as the stereo-typical *kugagin* has disappeared. Being equally well-educated in both Western and indigenous musical traditions and coming from all different backgrounds, they are beginning to receive societal recognition. The prejudice against *kugak* which has persisted throughout the twentieth century in Korea since the introduction of Western civilization seems considerably diminished because of the same concern for creating Korean music. Communication between

the musicians of the two traditions has begun. The strict division of academic majors in music between *kugak* and *yang'ak* at colleges is now being demolished. However, some academic institutions, while understanding the need for changing their system, still provide a music program centered on Western music.

In the twentieth century, Western music did indeed prevail in South Korea under special circumstances. Now, however, there are a great variety of musics, which all have their places in the lives of modern-day South Koreans. Western classical music, including contemporary European art music, has its own followers, uses, and functions. Western-style music by Korean composers is still a topic of interest in academic circles. Old traditional music is being revived and promoted on symbolic national occasions. Modernized genres based on the older forms along with newly-composed traditional music are gaining relevance in the daily lives of Koreans. While the influences of the West first swept through the musicscape with their appeal to notions of a homogenized upper-class, the gradual synthesis of different musical idioms has resulted in new forms of unprecedented diversity. If Blacking is right that music may predict the course of social changes,²¹ then the presence of diverse musical forces foretells the future of a cosmopolitan South Korea in which differences can be tolerated and can therefore coexist.

²¹ Believing that music existed before language, Blacking argued that musical changes predict social changes rather than musical changes following social changes, a stance which placed him at odds with many cultural anthropologists.

CHAPTER III

DEVELOPMENTAL HISTORY OF CH'ANGJAK KUGAK: INVENTING A NEW TRADITION

In modern-day South Korea, traditional music, *kugak*, is largely divided into two categories.²² One is the "old" traditional music, *chǒnt'ong kugak*, which has been transmitted for centuries. The other is the "new" traditional music, *ch'angjak kugak*, which first emerged in public in the 1960s. While *chǒnt'ong kugak* has become a relic that has been restricted largely to academic circles, folk festivals, and a symbolic presence in national activities, *ch'angjak kugak* has an established place in the daily lives of Koreans. The two styles fulfill different roles, and each continues in its own way to thrive and to find its own audiences.

Although they belong to the same broad category (traditional music) and share similar musical traits, the processes by which they are composed differ significantly. In *chǒnt'ong kugak*, the concept of "composition" or "composer" in the modern sense is non-existent. In fact, the term "composition" did not exist in the literature of either Chinese and Korean music; the word *chagak*, with its literal meaning of "making

²² When *ch'angjak kugak* became the genre of choice for young composers in the 1960s, its distinction from *chǒnt'ong kugak* became a matter of dispute. Recently, however, Shin Tae-ch'ŏl (1992: 167) upheld the division based on a review of all different categorizations.

sound," is the closest term that appears in the literature. According to *Aahakkwebŏm* [Guide to the Study of Music] written in 1493 A.D., "sounding," that is, the capacity to create music from nothing, came from heaven and dwelled in people as an energy called *ki* (Yi Sŏng-ch'ŏn 1992b: 163-64). A modern sense of "composer" did not exist in either traditional court music or folk music (Hwang Byung-ki 1982: 223). Folk music was transmitted without notation. Court music or elite music had scores, but these were used mainly to aid the performers' memory. During performances, musicians were expected to perform differently from the notated score. Thus, according to traditional performance practice, there was no distinction between composer and performer, or every good performer was *ipso facto* a co-creator of the piece. As a result, a piece of music was formed primarily through performances. The term *hyŏngsŏng* [formation] has been coined to explain this compositional process of traditional music (Yi Sŏng-ch'ŏn 1992b: 168).

In *ch'angjak kugak*, as the first word, *ch'angjak* [newly-composed], indicates, the piece is created by an individual composer and written down for a precise performance that realizes the creator's intention. It bears repeating that the whole idea of composing a piece of traditional music was revolutionary in the beginning, no less so the idea of inventing a new *kugak* that could be related to modern life in Korea. The older *kugak* had lost its relevance, and music with a national identity had disappeared due to the *kaehwa sasang* [enlightenment thought] of the late nineteenth century and the assimilation policy of the Japanese colonial regime.

Eric Hobsbawm defines an invented tradition as

a set of practices, normally governed by overtly or tacitly accepted rules of a ritual or symbolic nature, which seek to inculcate certain values and norms of behavior by repetition, which automatically

implies continuity with the past. In fact, where possible, they normally attempt to establish continuity with a suitable historic past In short, they are responses to novel situations which take the form of reference to old situations, or which establish their own part by quasi-obligatory repetition (Hobsbawm 1983: 1–4).²³

By this definition, *ch'angjak kugak* can certainly be said to have emerged as an invented tradition of modern Korea. First, new compositions were written by synthesizing many diverse elements but always in reference to the past. Second, in order to connect the present with the past, *ch'ont'ong kugak* was studied and its central elements were incorporated into the new compositions. Recently, musical elements from diverse cultural backgrounds have also been adopted, reflecting the diversity of contemporary South Korea.

Composition of new traditional music began with Kim Ki-su (1917–86). He was the only one composing new music for traditional instruments from 1952 to 1961.²⁴ He wrote pieces mainly for large orchestra, which was an appropriate ensemble for expressing the subject of national commemoration, as in "Sönggwangbok" [Celebration of Liberation], "Kaech'önbu" [Ode to the Origin of the Nation] in 1952, and "Sae Nara" [New Nation] in 1962 (Shin Yöng-sun 1991). His compositional style is a combination of different elements. While adopting the tradition of court music as a foundation, he incorporated the rhythmic diversity of folk music with the comparatively large orchestration of the West. Although he is

²³ "Inventing tradition" has also been cited in Jann Pasler's article, "Inventing a Tradition: Cage's Composition in Retrospect" in *John Cage Composed in America*, edited by Majorie Perloff and Charles Junkerman (1994: 126).

²⁴ He started to compose in 1939 during the Japanese occupation and had to write pieces under political pressure. He regretted it so much that he even tried to disown the pieces he wrote during this period.

currently recognized as a pioneer of new music (Hwang Byung-ki 1982; Shin Yŏng-sun 1991), his contribution to the development of *ch'angjak kugak* is considered questionable because of his close imitation of Western-style orchestral writing and because of the unusually elevated sound volume in his works. Nonetheless, his unique writing style and his pioneering efforts to write new music inspired many composers to follow in his footsteps.

Several important observations can be made regarding Kim Ki-su's works in the 1950s and early 1960s. The titles of the pieces hinted at the rise of nationalism in the *kugak* field almost twenty years prior to its appearance in the late 1970s. The effort to fuse the two contrasting styles, traditional Korean and Western, launched a movement to create a new type of music that includes both traditions, yet differs from both. Observing what he viewed as the worldwide dominance of Western culture, Wiora (1965: 147-197) saw the twentieth century as the last of his four ages of music history and predicted a musical homogenization into one huge global industrial culture. Contrary to his prognosis, in modern-day South Korea the adaptation of the Western cultural system to a new environment stimulated the birth of a new music with its own characteristics that were distinctly different from both its component parts. As Ludwig Wittgenstein (1953: 66) put it, A plus B equaled C.

Furthermore, during the political disarray that followed liberation from Japan and the Korean War (1950-53), it was the new *kugak* pieces, calling for new national spirit, that invigorated the national sentiments among people while *yang'ak* composers were still spending their time learning and imitating Western music. The rift between the two groups, which persisted for many decades, originated at this time and eventually manifested itself in the two distinct music majors offered in

Korean colleges.²⁵ Since then, although it has not been formally expressed or mandated, *ch'angjak kugak* has come to refer to composition for traditional instruments that incorporates significant musical elements of traditional music.

Development of *Ch'angjak Kugak* from the 1960s to the Present

According to Hwang Byung-ki, who first wrote about the new traditional music (1979: 225), "although Kim Ki-su attempted to write newly-composed traditional music before the 1960s, a truly modern sense of composition appeared in 1962." Hwang insisted at the time that it was premature to discuss the development of *ch'angjak kugak* because it had such a short history. The first open competition for new traditional music was organized and sponsored by the National Classical Music Institute in 1962. The event inspired many composers to write new traditional music. A decade and a half have passed since then, and Korea has experienced tremendous political and social changes. The advances that *ch'angjak kugak* has made during this time, as reflected in the sheer number of newly-composed traditional works, are also remarkable. As of August 1995, 2,239 known pieces by 326 composers had been counted, whereas there were only twelve known pieces by eight composers by 1962 (Yi Sang-gyu 1995: 109, 148).

There are currently six professional orchestras exclusively performing new traditional music in their concert series. In addition, two university orchestras, those of Seoul National University and Chung'ang University, perform a large repertoire of new traditional music on their regular concert programs. The performance of

²⁵ Since the 1980s, these distinctions no longer exist. The present period has seen frequent crossovers between the composers of *yang'ak* and *kugak*. A combination of the instruments from both traditions has also blurred the boundary between them.

ch'angjak kugak has become part of the requirements for *kugak* students who wish to fulfill a music degree in college or graduate school. Frequent performances of *ch'angjak kugak* can be found in major cities and reviews of those concerts appear frequently in the news media. Now, *kugak* composers are as highly regarded and respected as composers of Western music, perhaps enjoying even greater respect than Western music composers. Furthermore, the sharp division between the two groups of composers has nearly disappeared as *ch'angjak kugak* or contemporary Korean music²⁶ has become the main musical genre in the country. Most importantly, *kugak* has regained its involvement in the daily life of modern-day South Koreans through *ch'angjak kugak*.

The development of *ch'angjak kugak* has been discussed in the literature in two ways. The first is the scheme proposed by the composer Chŏn In-p'yŏng, who also wrote the first "how-to" book on the composition of new traditional music (1987). He divided the development of new traditional music from 1939 up to the 1980s into three periods. The first, from 1939 to 1961, he called a "gestation period" during which Kim Ki-su worked alone; the second, from 1962 to 1973, an "experimental period" during which a new generation of composers who had graduated mostly from Seoul National University searched for the way to compose *ch'angjak kugak*; and the third from 1974 on, a "period of order and the expression of individuality," in which new traditional music became a distinct type that slowly gained an important place in modern-day South Korea.

²⁶ Composers who belong to the *yang'ak* realm view newly-composed music with traditional elements as contemporary Korean music with a cultural identity, as in *ch'angjak kugak*. The main difference between them is that *yang'ak* composers do not limit themselves to composing only for traditional instruments.

Andrew Killick (1993) adopted Chŏn's periodization mainly for convenience, because it reflected significant public events. The first new *kugak* composition appeared in 1939; the first open competition was organized in 1962; and a regular concert series of *ch'angjak kugak* was launched in 1974. These events certainly played an essential role in the promotion of *ch'angjak kugak*. The direct impact of these events on the stylistic development of the music itself, however, has hardly been examined. In fact, no research has been done on this topic with the exception of a study by Shin Yŏng-sun (1991) of the composer Kim Ki-su. Therefore, it seems rather premature to delineate the historical divisions based solely on events while ignoring stylistic changes of the music itself.

A second way has been adopted by Yun Chung-gang (1988) and Yi Sang-gyu (1995), who prefer to look at the emergence and development of *ch'angjak kugak* in ten-year units. Yun Chung-gang rejected the idea of dividing the history of any music solely on the basis of external events rather than the stylistic changes in music. He also believed that *ch'angjak kugak* had not yet matured as a music with "complete" form and style (1988: 11). I agree with him that an analysis of music history based only on public events would not accurately reflect the changes in the music itself; however, dividing the history of a music into decades, however convenient it may be, is perhaps more arbitrary than an event-based division. Music is not a hermetic phenomenon; it changes as its makers arrive at new methods and react to external events. Music evolves through interactions between specific elements of the music itself and the environment in which it is performed. Therefore, a good historical categorization should reflect changes in musical style as well as changes in the musical environment. Whether musical changes predate

cultural changes, as Blacking (1995: 148-73) argued, or vice versa, one cannot discuss one without the other.

Yun Chung-gang's assertion (1988: 11) that *ch'angjak kugak* is an "incomplete" music is a matter of contention. It is true that the 1980s and 1990s have seen a bewildering diversity of styles in *ch'angjak kugak*, largely because the composers themselves come from diverse backgrounds and from both the *yang'ak* and *kugak* traditions. Such diversity may give an impression of disorder needing to be regulated or defined, but is not necessarily evidence of incompleteness or immaturity. The diversity in style and form found in *ch'angjak kugak* could be the result of increased participation by composers with various training and backgrounds or simply a reflection of life in modern-day South Korea.

Ch'angjak kugak has had a relatively short but extremely dynamic history. Both musically and socially, Korean traditional music experienced a period of great transformation in the mid-1970s. *Kugakhak yŏnguhoe* [Traditional Music Study Group], which was formed by Seoul National University students in 1960, a year after the Department of Korean Traditional Music was established at the university. The group organized the first of its biennial *ch'angjak kugak* concert series in 1973. *Kugakhak yŏnguhoe* started the series by premiering a *ch'angjak kugak* concert and a *chŏnt'ong kugak* concert in alternate years, but decided to put both on stage simultaneously beginning in 1996. With the increased repertoire of new traditional music, the first grand-scale annual concert series of exclusively *ch'angjak kugak* was premiered by the National Classical Music Institute (NCMI) in 1974. The shift in emphasis of NCMI, the hub of *kugak*, from merely preserving the old traditional music to actively promoting newly-composed music sent a strong message to both *kugak* and *yang'ak* composers that the "new" traditional music was a legitimate

Korean music. *Ch'angjak kugak* had not previously been considered as a legitimate musical phenomenon. Even these days, some traditional musicians do not accept it as *kugak*. In this sense, an official acceptance by National Classical Music Institute in 1974 was certainly a significant turning point for the development of new traditional music.

As opportunities for *kugak* composers opened up, the music also underwent a significant transformation. In 1974, Yi Sŏng-ch'ŏn composed an educational piece called "Young Person's Guide to the Traditional Orchestra" in which he attempted to integrate elements of both Western and Korean traditional music. *Ch'angjak kugak* had certainly been a composed music before this time, but it had been composed essentially in a Western style and only performed with Korean traditional instruments. From this point on, *ch'angjak kugak* finally cast off its exclusively Western-style dress and began to weave a fabric from elements of the two musical traditions.

The 1988 Seoul Olympic Games opened up another door for *ch'angjak kugak*. All the music premiered at the Olympics was *ch'angjak kugak*, rather than *chŏnt'ong kugak*, and works were commissioned from both *yang'ak* and *kugak* composers. The schism between *yang'ak* and *kugak* began to diminish as the elements of traditional music became the common interests of the both *yang'ak* and *kugak* composers. *Ch'angjak kugak* composers began showing cultural confidence, which was reflected in their attitude. Yi Sŏng-ch'ŏn, for example, no longer appeared to confine *ch'angjak kugak* to an issue of how well the two musical cultures would fuse together. He freed himself from the pressure to combine elements of the two musical traditions and began using a variety of musical styles and subjects from all musical cultures, not just traditional Korean or European. His choice of instruments was also

greatly expanded to include even Chinese instruments as well as newly-modified Korean traditional instruments as in his well known composition "We are the World" in 1988.

The issue of using harmony in new traditional music surfaced again. Park Pöm-hun (b. 1948), a great popularizer of *ch'angjak kugak*, strongly believed that harmony existed in *kugak*, however latent it might be. Insisting that harmonization was not an idea borrowed from Western music, he advocated rediscovering it from Korean traditional music and freely harmonized traditional tunes (Kwon Oh-hyang 1992: 184). Other composers also began experimenting with various ways to compose and perform *ch'angjak kugak*. Approaches in *ch'angjak kugak* were liberated from self-imposed boundaries and truly diversified.

In the following account I divide the developmental history of *ch'angjak kugak* into the following three phases, and discuss both musical and social changes in each phase: (1) Westernization (1960s–early 1970s), (2) nationalization (mid-1970s–mid-1980s), and (3) diversification (late 1980s–present). The period before the 1960s was excluded mainly because the period could only be represented by a single composer, namely Kim Ki-su, whose compositional style is considered by many to be an imitation of Western music.

Westernization (1960s—Early 1970s)

Efforts at resurrecting traditional music in the midst of the enormous popularity of Western music in the 1960s began with the revival of *chönt'ong kugak* [old traditional music]. While *kugak* was slowly brought back to life through the strong commitment of the whole *kugak* community and the support of the government,

there was also a strong voice calling for a "new" traditional music for the new time. It was at this time that the term *shin kugak* [neo-traditional music] appeared, following a literary movement of the early twentieth century called *shin sosŏl* [new novel]. Although the *shin kugak* movement promoted the idea of a new traditional music, it only fulfilled the function of consciousness-raising rather than the stimulation of innovative artistic achievement (Yun Chung-gang 1988: 12). In fact, most of the earlier compositions of this period were for the most part imitations of Western music.

Newly-composed works in the 1960s were mainly orchestral pieces. They can be categorized into two types. The first employs a close adaptation of Western musical forms, mainly sonata form.²⁷ The other type consists of the works that closely resemble *chŏnt'ong kugak*, including an imitation of traditional melodic lines (Yun Chung-gang 1988: 11). Although most pieces written during this phase, with the exception of a few compositions of historical significance, are no longer performed or mentioned in the circles of *ch'angjak kugak*, one can infer that the objective of *ch'angjak kugak* at the time was somehow to combine the two traditions. Apparently, works representing only one tradition did not seem appropriate.

Combining the two contrasting musical traditions was not an easy task when the central elements of Korean traditional music had not yet been defined. It became even more confusing when the guidance on how to write modernized Korean music which surfaced during this time advocated the use of functional harmony. Among these demanding harmonization of Korean music, the renowned composer Na Un-

²⁷ It would be interesting to know how much knowledge these composers had about Western music since books on Western music were not readily available in the Korean language at that time and most composers of this period did not go abroad to study Western art music.

yöng (b. 1912) already stated that "lack of harmony in traditional music is not its distinctiveness but its primitive condition which must quickly evolve or develop into polyphonic music, following the examples of Western music history" (Na Un-yöng 1965: 229). His statement suggests that modernization at this time meant Westernization. Without a consensus about how to compose new traditional music, composers of new traditional music at the time certainly had a difficult task.²⁸ Music education was designed for the teaching of Western music exclusively. Lacking agreement regarding what the true nature of Korean traditional music ought to be, many composers could only write new traditional music borrowing the form and compositional techniques of Western music. One of the leading figures in *chönt'ong kugak*, Yi Söng-chön, was deeply dismayed in the 1960s by not being able to write new traditional music with an authentic cultural identity, and entered the music theory program at Seoul National University to study the true nature of *chönt'ong kugak*.

The movement toward the invention of a new music was met with great enthusiasm in intellectual communities such as the Korean Traditional Music Department at Seoul National University. As Yi Söng-ch'ön recalls, however, while there was a strong desire to compose a new Korean music, new pieces often turned out to be "non-Korean." Although the students of composition in the early 1960s were often frustrated by a lack of compositional models or formal compositional

²⁸ Writing new traditional music is still very difficult process for young composers in Korea today. No standard or well-defined method of composing traditional music is taught even at the college level. Composition students that I met during my field work in Korea during 1994 and 1995 described their difficulties as a "blood shedding" experience. Traditional music is learned in a surprisingly old way even in modern-day Korea, i.e., one has to learn it through experience without systematic explanation or methodology.

training,²⁹ they were nonetheless very much stimulated by the open competitions of newly-composed *kugak*, the first of which was organized by the National Classical Music Institute and sponsored by the daily newspaper *Chosŏn Ilbo*³⁰ in 1962. Success in this contest has opened careers to a number of composers like Lee Kang-döck (b. 1928),³¹ Yi Söng-ch'ö'n (b. 1936), and Kim Yong-jin (b. 1939).³²

While early *shin kugak* works by Kim Ki-su and his followers did not appear to go beyond the imitation of Western music, the forerunners of the new *ch'angjak kugak* movement made a genuine effort to integrate the musical elements of both *yang'ak* and *kugak*. That this was a goal of *ch'angjak kugak* at the time is well illustrated in a highly acclaimed composition by Chöng Hoe-gap entitled "Theme and Variations for *Kayagŭm* and Orchestra" (1961). In this first attempt at combining Korean traditional instruments and the Western orchestra, Chöng masterfully put together the two contrasting instrumental groups without losing their original tuning. In order to avoid any clashes of intervals and timbre, he reduced the role of the orchestra to a simple drone or rhythmic accompaniment for the solo passages of the *kayagŭm*, which retained its traditional tuning.

²⁹ Compositional training that the students received at the time is discussed further in Chapter 4.

³⁰ *Chosŏn* is the name of the last dynasty in Korea. *Chosŏn Ilbo*, the first daily newspaper in Korea, has played an active role in the enlightenment and independence movement since the beginning of this century.

³¹ A prolific composer, Lee made a great contribution to the expansion of the repertoire of *ch'angjak kugak* with his 71 new traditional music pieces including 26 orchestral works (Yi Sang-gyu 1995: 141).

³² Kim is an influential composer who wrote many *ch'angjak kugak* pieces using traditional material. However, he is better known as the first composer to adopt Western graphic notation in his "Symphony No. 5" (Yun Chung-gang 1988: 18).

Chŏng's adroit control of the two instrumental groups was highly regarded and even four decades later, critics rate his work among the best of all newly-composed Korean traditional music (Yun Chung-gang 1988: 11; Killick 1993: 49; Yi Sang-gyu 1995: 110). His ability to combine musical elements of both traditional Korean and Western cultures might have come from his upbringing and musical training. Chŏng had been exposed to both traditions: while growing up in a rural area, he experienced the life and music of traditional Korea; and through his formal education in Western music, he acquired the compositional techniques of Western art music.

The works of two foreign composers in the 1960s, Alan Hovhaness (b. 1911) and Lou Harrison (b. 1917), deserve special mention. While *kugak* was not accepted as a music worthy of study by native Koreans when Western music was dominant, outsiders' interests in Korean traditional music certainly generated much excitement. Hovhaness, who was mesmerized by the sound of the *kayagŭm*, wrote "Symphony No. 16, Op. 202" (1963) for Korean instruments such as *kayagŭm*, bronze bells, *changgo*, *chwago* [a large barrel drum], and Western string orchestra. He also praised Korean traditional music for its unique melodic line in his 1963 essay, "Korean Music is the Most Expressive, Sublime and Free in the World."

Lou Harrison, impressed by Confucian ceremonial music and *chŏng'ak* [elite music] and influenced by Professor Lee Hye-ku at the Tokyo East-West Music Encounter Conference in 1960, came to Korea after the conference and studied *chŏng'ak* at the National Classical Music Institute (NCMI). His study at NCMI resulted in several pieces in which he used the techniques and styles of Korean traditional music: "Mugunghwa Sae Tangak" [New Court Music for National Flower] (1961), "Prelude for *Pi'ri* and Harmonium" (1962), "New Ode" (1961–63), and "Pacifika Rondo" (1963). For the last two pieces he employed various

instruments and techniques from both East Asia and the West, and after writing "Pacifika Rondo" he stated that he had tried "several of the ways in which I think classic Asian music might of themselves, and together, evolve in the future, and have combined instruments of several ethnicities directly for musical expression" (von Gunden 1995: 173). He foresaw the emergence of a single Asian classical music which would be based on a combination of different forms and materials. In fact, three decades later, in September of 1993, the orchestras of the three East Asian countries, China, Japan, and Korea, performed together for the first time to initiate the formation of a new regional musical culture as a counterpart to the existing Western music.

Two works of Lou Harrison, in particular, reveal his profound understanding of Korean traditional music, especially of *aak* [court music]. In his first Korean piece, "Mugunghwa Sae Tangak," he utilized the essential characteristics of the Court music tradition. The large standard orchestration of *aak* employing *p'yŏnjong* [bell] and *p'yŏn'gyŏng* [chime] in this piece resembles the sound of court music, especially "Nagyangch'ŏn."³³ The piece opens with a slow, free *tasŭrŭm* section.³⁴ The end of this free section is played by *hyang pi'ri* [native bamboo oboe with double reed], *haegŭm* [two-stringed fiddle], *ajaeng* [half-tube long zither], and *pak* [the wooden clapper], the last of which usually marks the beginning and the ending of court music and functions here in the same way. The work, which was dedicated

³³ *Nagyangch'ŏn* [Spring in Loyang] came to Korea from Song China in the early eleventh century. However, it has been modified as a Korean *aak* piece: The regular length of the phrase was made irregular, and the syllabic style setting was changed to the melismatic style with many embellishments (Hahn Man-yŏng 1985: 29).

³⁴ He indicated the opening section as *tasŭrŭm* in his manuscript.

to the musicians of Korea, is marked *Largo* and with its serene mood clearly resembles the sound of the opening of a Korean *aak* piece.³⁵

Lou Harrison described his experience of Korean traditional music:

... in East Asia the virtuosity is how slow you can go, ... how low you can play on the *pi'ri* [bamboo oboe with double reed] and the teacher will pull you down until there is just not a note left in the double reed... it is almost reverse of the Western thing. (von Gunden 1995: 166)

He also talked about the limitations of the equal-tempered scalar system of the West, explaining reasons for employing a new tonal system (von Gunden 1995: 161-62).

All in all, Harrison was successful in finding new musical sources in the tonal system, instrumental timbre, virtuosity, and extraordinarily slow tempo of the Korean court music tradition.

Despite the genuine efforts of both native and foreign composers, most of the newly-composed traditional music from this period did not achieve a state of integration of the two musical traditions. All of them used Korean traditional instruments or a combination of instruments from both traditions, but the notation and techniques were basically western. Musical elements of both *yang'ak* and *kugak* were mixed together in one piece, but they were more interspersed than integrated. Nonetheless, composers in this period never stopped searching for what they termed the "correct" way to compose new music and for that reason this period has been called the "experimental period" of *ch'angjak kugak* (Yun Chung-gang 1988: 12; Yi

³⁵ The manuscript was believed lost, even by the composer himself (von Gunden 1995), but it exists in South Korea. In fact, the piece was performed in 1990 by the *Kugak* Orchestra of Korean Broadcasting System (KBS). I thank Ahn Hi-bong, the librarian for the KBS *Kugak* Orchestra for allowing me to examine the manuscript and Cho Su-hyŏn for providing a recording of its performance.

Sang-gyu 1995: 111). Despite all the experiments, however, A plus B had not yet generated C.

Nationalization (Mid-1970s–Mid-1980s)

With its rapidly increasing repertoires,³⁶ *ch'angjak kugak* became a separate entity from the "old" traditional music as the first regular performance series based solely on *ch'angjak kugak* was launched by National Classical Music Institute in 1974 (Yi Sang-gyu 1995: 112). The composition students at the Department of Korean Traditional Music of Seoul National University also initiated their own performance series of *ch'angjak kugak* in 1973. It was the beginning of *kugak* composers' efforts to educate modern-day South Koreans to the necessity of having what they described as "our music" for "our time."

One of the ways to increase the awareness of *kugak* by the general public was to educate them by writing a piece that could easily be understood by all people. Yi Sŏng-ch'ŏn, for example, wrote "Young Person's Guide to the Traditional Orchestra" in 1974 to promote the understanding of *kugak*. He designed the piece to introduce the resources of traditional instrumentation to listeners coming into contact with them for the first time. This piece is a set of variations similar to Benjamin Britten's "Young Person's Guide to the Orchestra" of 1946. A well-known children's song, "Saeya Saeya" [Birdie, Birdie] is used as the theme of the piece, which provided instant familiarity. In addition to writing easy-to-understand and educational pieces, composers of *ch'angjak kugak* also began writing essays to articulate the appropriate

³⁶ In contrast to 79 known pieces in the 1960s, there were 304 performed pieces in the 1970s. This figure is derived from the list provided by Yi Sang-gyu (1995: 105-115).

artistic interpretation of their compositions and their philosophy of music in general. Among the most notable of these was an essay on *ch'angjak kugak* in 1979, the first on the topic, by Hwang Byung-ki, an accomplished *kayagŭm* player and composer.

Approaching the 1980s, *ch'angjak kugak* enjoyed a tremendous increase in repertoire and in the participation of composers with diverse backgrounds. Both quality and quantity improved with an increasing number of orchestral pieces that were regularly introduced by professional traditional orchestras, and an influx of *yang'ak* composers who were inspired by the rise of renewed nationalism. The participation of composers from both musical traditions resulted in an unprecedented output of new traditional music which encompassed diverse genres and styles. A recital of a single composer's works became possible. Among the first of these was a solo recital of newly-composed *kayagŭm* pieces by the composer Hwang Byung-ki in April, 1980.

In the early 1980s, it was no longer considered a valid practice to harmonize Korean music in order to modernize it. In fact, composers were no longer obsessed with the Westernization of Korean music and no longer considered Western-style harmony as their model. On the contrary, they tried to avoid Western harmonization and to include Korean sounds. In 1982, for example, Na Un-yŏng made a specific suggestion that composers omit functional harmony from newly-composed traditional music. He discouraged the use of the interval of a third and of the leading tone, which carried too strong an implication of the tonal music of the West. On the other hand, he suggested frequent use of intervals of the major second and perfect fourths in parallel motion, and a contrapuntal treatment of different melodic fragments. Using examples from the works of Yi Sŏng-ch'ŏn and Hwang Byung-ki, Na Un-yŏng (1982: 159) also showed a variety of ways to create "Korean-ness" in

newly-composed music. Considering that he was the one who earlier insisted on harmonizing Korean music to elevate it from what he viewed as its “primitive” state (Na Un-yŏng 1965), the drastic change in his attitude illustrates how readily music changes as political and social transformations occur.

With a rapidly increasing repertoire, growing diversity of styles, and warm reception by the audience, *ch'angjak kugak* became a serious musical phenomenon to be reckoned with by composers of both the *yang'ak* and *kugak* traditions. Following the re-birth of nationalism under the political and economic stability of the late 1970s, *yang'ak* composers had to re-examine their compositional activities which had previously been more concerned with the aesthetic rewards of writing beautiful music rather than with making references to societal concerns. Such self-examination caused many composers to set a new artistic goal of writing new music with a strong cultural identity. This change in ideology turned their attention to the traditional elements of Korean music. Sharing the same goal of writing music that could be understood and identified with by all Koreans, the long-lived gap between *yang'ak* and *kugak* composers became narrower than ever before.

It was during this time that a conservative trend became popular, partly due to the *yang'ak* composers' appropriation of traditional elements. Composers of new music borrowed heavily from both the materials and techniques of *chŏnt'ong kugak*. Yi Sŏng-ch'ŏn's composition in the traditional-style *T'aryong*, "Symphony No. 5," was a beautiful reflection of the *chŏnt'ong kugak* tradition. In some sense, it is even more "traditional" than "Sujech'ŏn" or "Yŏngsanhoesang," which are considered to be the supreme examples of *chŏnt'ong kugak* (Yun Chung-gang 1988: 15). Incidentally, Yi's "Symphony No. 5" is one of the most frequently performed pieces

in the *kugak* circles. Unlike many other pieces that disappear after their premiere, it has been performed consistently since its first appearance.

Ch'angjak kugak was no longer a traditional music dressed in Western style. *Ch'angjak kugak* had been nationalized through the introspective effort of looking into the original character and styles of *chǒnt'ong kugak*. Musical elements of the two contrasting traditions were better integrated, as composers of both *yang'ak* and *kugak* circles came to share the same goal of inventing a new tradition.

Diversification (Late 1980s–Present)

As the country prepared for the 1988 Seoul Olympics, South Koreans' value system and world view changed tremendously.³⁷ By then, many *yang'ak* composers had joined *kugak* composers in writing contemporary music with a cultural identity by incorporating traditional Korean materials and styles. Preparing an Olympiad for the world brought about an atmosphere of appreciation for Korea's own heritage. It was a time for introspection. The same mood prevailed in the music community. *Ch'angjak kugak* was entering a phase of self-examination. Could it serve as Korean music for the Korean people?

While the country's *yang'ak* composers were slowly getting on the bandwagon, *kugak* musicians had been pursuing for some time their new goal of establishing their music as important to the daily life of modern-day South Koreans. Their endeavors included the use of popular genres for their compositions, including children's songs,

³⁷ As South Korea prepares for the 2002 World Cup, another sweeping change in attitude is evident. There is a constant stream of articles in newspapers and popular magazines that call for a more worldly view and introspective reappraisal.

new easy-to-learn vocal music, religious music, and the re-arrangement of pre-existing well-known compositions for *kugak* media. In addition, many composers incorporated the four percussion instruments and vigorous rhythm of the most popular genre, *samulnori*, in their new compositions, to which the audience, especially the younger members, responded with great enthusiasm. Even the composer Yi Sŏng-ch'ŏn, who generally prefers the slow and peaceful court music tradition, included the *samulnori* instrumentation and rhythm in two of his more recent works, "Symphony No. 8" (1995) and "Symphony No. 11" (1994).³⁸ Children's songs were introduced as a new genre in 1987 at the competition organized by the National Classical Music Institute. An increased repertoire of vocal music that can be easily sung and identified by using well-known melodies of traditional style has also been composed and introduced to the populace through the regular radio concert series produced by Korean Broadcasting System. While there has been an increase of new religious music in general, the transformation of the well-known European-style hymn to the *kugak* style has also been widespread (see Figure 2) in text. Diverse genres of new traditional music with different uses and functions, including movie and theater, also appeared in the *ch'angjak kugak* repertoire. Even popular songs in traditional style appeared in the 1980s. New traditional music has brought excitement to the musical life of South Korea.

A controversy arose over the arrangement of well-known works of Western music for Korean traditional instruments. I believe that the intention of such arrangements was to bring *kugak* into the everyday life of modern-day South Koreans by relying on their familiarity with already established repertoires. However, some see this phenomenon as a distortion of the original work or as a

³⁸ Inconsistency in the chronological ordering of his symphonies is explained in Chapter 4.

천부여 의지 없어서

“너희의 의지 내가 의지함은 나의 의지와 함께함 때문이었사오니,
(눅 15: 18)

AULD LANG SYNE: 8.8.8.8.F#

C. Wesley, 1741

W. Shield

모양으로 ♩ = 44

1. 천 부 여 의 지 없 어서 손 들 고 읊 니 다
 2. 전 부 터 계 신 주 계 서 손 들 고 읊 니 다
 3. 나 록 수 의 지 하 므 로 큰 권 능 받 아 서

주 나 불 박 대 하 시 면 나 어 디 가 리 까
 보 혈 로 구 혜 주 시 니 그 사 랑 한 없 니 다
 주 앞 예 구 한 모 든 것 늘 연 겠 습 니 다

후렴

내 죄 를 씻 기 위 하 여 피 흘 려 주 시 니

곧 회 개 하 는 맘 으 로 주 앞 예 읊 니 다 아 멘

Father, I stretch my hands to Thee 회개와 사죄

Figure 2: An Example of Korean Hymn Based on Wesleyan Hymn

"satire," identified by Nettl (1978: 133) as one response to Western influence. Many famous instrumental pieces and hymns have been rearranged for Korean traditional instruments. For example, Yi Söng-ch'ön arranged Beethoven's "Moonlight Sonata," one of the most popular pieces of Western music in South Korea, for a *kayagüm* with 21 strings which he himself devised in 1985 (see Figure 3). It could have been an attempt to test the expanded range of his new instruments. Hwang Byung-ki also turned some well-known hymns into *kayagüm* solo pieces (Yun Chung-gang 1988: 15) (see Figure 4). While this practice has been criticized by some composers, such arrangements do seem to happen periodically when new instruments with improved capacity are introduced to the public.

Now, after four decades of hard work by the *kugak* musicians, *kugak* has become a major music culture in which there is a growing degree of diversification, which demands a new scheme of categorizing (Shin Tae-ch'öl 1992: 167). In conjunction with the emergence of the new generation of composers graduating from twenty-one universities in South Korea³⁹ and the contribution of *yang'ak* composers to the development of new Korean music, an unprecedented diversity of style has appeared in *ch'angjak kugak*.

Theoretical studies of *ch'angjak kugak* have only been conducted since the late 1980s. A compositional method of *ch'angjak kugak* was first proposed by Chön In-p'yöng in 1988. There had not previously been any systematic method written down for teaching purposes in traditional music. This lack of written pedagogy may be in part explained by an unwritten rule that appears to persist even in present-day Korea,

³⁹ Seoul National University is no longer the only institution that trains composers, theorists and performers, though graduates from that school are still in the forefront of the changes in the *kugak* community.

L. van Beethoven ♩
Arr. Yi. Sung-Chun(1986)

Adagio sostenuto

The first system of the musical score consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff begins with a treble clef, a 4/4 time signature, and the tempo marking 'Adagio sostenuto'. The music starts with a piano (*pp*) dynamic. The bass clef staff has a bass clef and contains a series of chords. The first system ends with a fermata over the final notes.

The second system continues the musical notation. The treble clef staff has a piano (*pp*) dynamic marking. The bass clef staff continues with chords. The system ends with a fermata over the final notes.

The third system continues the musical notation. The treble clef staff has a piano (*pp*) dynamic marking. The bass clef staff continues with chords. The system ends with a fermata over the final notes.

The fourth system continues the musical notation. The treble clef staff has a piano (*pp*) dynamic marking. The bass clef staff continues with chords. The system ends with a fermata over the final notes.

The fifth system continues the musical notation. The treble clef staff has a piano (*pp*) dynamic marking. The bass clef staff continues with chords. The system ends with a fermata over the final notes.

Figure 3: An Arrangement of Beethoven's "Moonlight Sonata"
for 21-string *Kayagŭm* by Yi Sŏng-ch'ŏn (1985)(mm. 1-14)

<가야금 곡>

Amazing Grace

1.
E.D. Excel
황병기 편곡
1981. 7. 27.

I. 장엄하게

II. 부드럽게

Figure 4: An Arrangement of "Amazing Grace" for 12-string *Kayagum* by Hwang Byung-ki (1992)

that students should not ask questions but rather should quietly follow, and thus eventually arrive at understanding through experience.⁴⁰

An overview of *ch'angjak kugak* was also provided in 1988. Yun Chung-gang was the first to assemble lists of all the compositions and composers, thereby laying the groundwork for future scholars of new music. *Ch'angjak kugak* was the topic for the celebration of the "Year for *Kugak*," which was held at Seoul National University in October, 1994. The title of the conference was "Retrospect and Prospect of *Ch'angjak Kugak: Facing the Twenty-First Century*." In August of 1995, for the 50th anniversary of the country's liberation from Japan, a large-scale conference was organized at National Classical Music Institute in which the main topic was the development of *kugak* and most of the papers concerned *ch'angjak kugak*.

In conclusion, the ever-increasing interest in new Korean music, whether that music is called "*ch'angjak kugak*" or simply "contemporary Korean music," has generated a great surge in its production. There has also been a great increase of crossover between *kugak* and *yang'ak* in works written for various media using both instrumental groups and a variety of compositional techniques. Therefore, it has now become necessary for composers to study both traditions regardless of their original musical inclinations. The division that has existed since the 1950s between the two groups of composers has been reduced considerably by the adoption of a common goal of writing new contemporary Korean music for a new era. While one

⁴⁰ When I was learning to play *changgo* [hourglass drum] at Korean Traditional Performing Arts Center in the summer of 1994, I provoked a strong resentment in my young teacher because I asked too many questions. She was a SNU-trained musician who had received a Western education. However, in terms of teaching and learning traditional music, she insisted on the "Korean" way, that is, understanding music through "experiencing" it.

cannot insist that *ch'angjak kugak* or *ch'angjak ūmak*⁴¹ is the only possible answer for Koreans' yearning for new music with a renewed cultural identity, its growing popularity and the ever-growing interest of *yang'ak* composers in *kugak* may be sufficient to warrant a bright future for this musical phenomenon.

Modified Traditional Instruments and Orchestration

In tandem with the changes in function and use of new traditional music, new performance practices and new instruments were adopted. The conductor was introduced, replacing the traditional practice of using *tasŭrŭm*, to create "oneness" among the musicians in an ensemble situation, and the *chippak* [wooden clapper], which traditionally signaled the beginning of the piece. Other practices of Western symphonic performance, including sitting on chairs, wearing tuxedos and dresses, and performing in a concert hall full of paying customers, also appeared in new traditional music.

Modification of Traditional Instruments

The need for the modification of traditional instruments arose in tandem with the emergence of newly-composed traditional music in the 1960s. The most popular genre for composers at the time was orchestral music for traditional instruments. Most of the compositions that appeared in the 1960s were orchestral pieces for traditional instruments (Yi Sang-gyu 1995: 109). As the performance practice changed due to Western music influence, there proved to be an urgent need to

⁴¹ Now that composers with Western music training also write *ch'angjak kugak*, some advocate calling *ch'angjak kugak* simply *ch'angjak ūmak*.

modify the traditional instruments for a new way of performing in ensembles with precise pitch and harmony. The expansion of range and timbre was necessary for various expressions. The sound volume of the instruments needed to be increased in order to be effective in the new performing environment, that is, a large concert hall. The National Classical Music Institute formed a committee in 1964 to set up a plan to modify traditional instruments (Yun I-gŭn 1995: 517). In the three decades since, traditional instruments have been changed to increase their volume and range and to establish a fixed pitch, while maintaining their original physical shape and unique timbre.

The orchestration of Korean traditional music has also been reviewed in comparison with its orchestral counterpart in West. Several differences were revealed immediately. The first and most obvious difference was in the relative diversity of timbres between the two groups. The Korean ensemble displayed many fewer contrasting timbres due to the smaller number of instruments within each instrument family. A standard Korean traditional orchestra had nine different kinds of instruments: five strings, two winds, and two percussion, as opposed to the fourteen different instrumental types of the Western orchestra.⁴² In addition, the pitch range generated by those instruments was relatively narrow, lacking both the highest and lowest frequencies (see Figure 5).

The Korean ensemble also lacked the volume of the Western orchestra. While the volume generated by the smaller group of instruments had been suitable for a confined environment, it could not fulfill the expectations of an audience in a larger hall. Discrepancies of rhythm and pitch, which were so deeply imbedded in the

⁴² This comparison is made by Yi Sŏng-ch'ŏn. The fourteen different instrument types include five strings, four winds, three brass, and two percussion (1992a: 310).

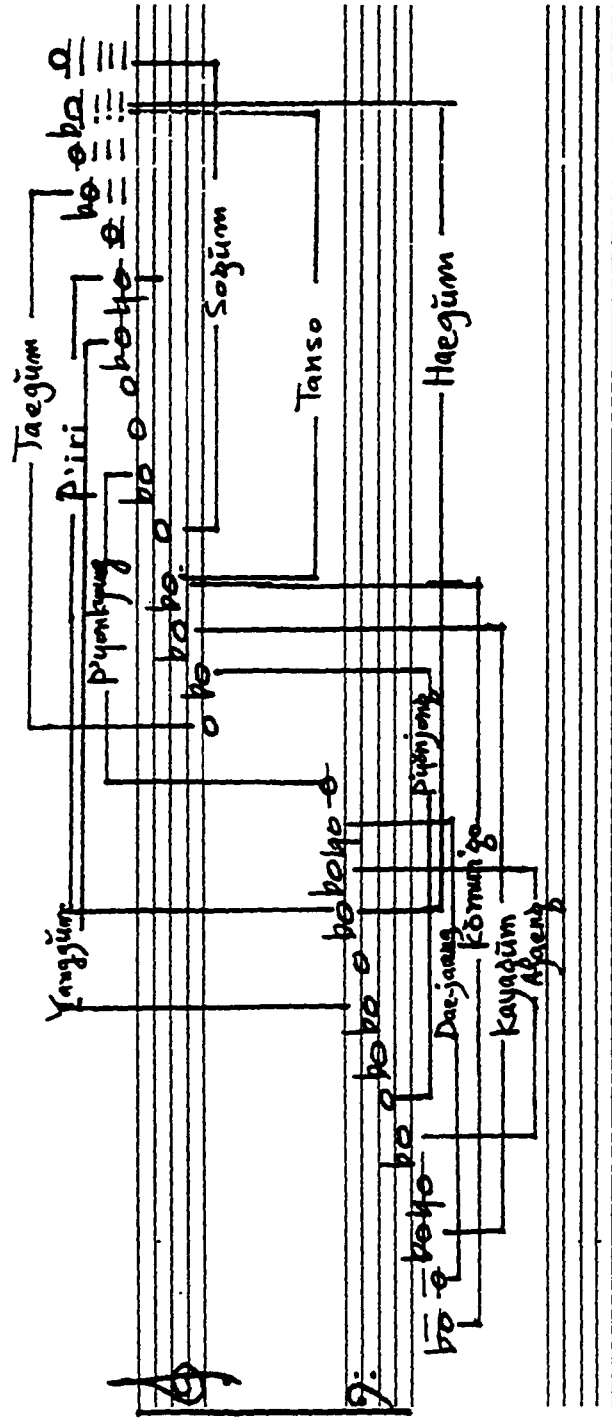


Figure 5: The Pitch Range of Traditional Instruments

music that they were not even recognized as an essential aesthetic value of traditional music,⁴³ seemed inappropriate in the new Western-style cultural environment. In the present-day *kugak* ensemble, they are regarded as dissonances or sloppy rhythmic execution because of the new expectation of the standardized pitch, precise down beat, and congruous sound of Western music.

Among all the modifications of the instruments, the extension of range has been most successful. The *tae haegŭm* [big two-string spike fiddle], based on the *haegŭm*, provides that instrument with a lower register (Yi Sŏng-ch'ŏn 1992: 302). Yi Sŏng-ch'ŏn added more strings to the traditional *kayagŭm* to make 21 strings, thus adding over two octaves to both the high and low registers (Yun I-gŭn 1995: 519). Among all modified instruments, the 21-string *kayagŭm* has been used most frequently in the new traditional music repertoire. Some recitals, including a recent one at National Classical Music Institute in 1995, consist entirely of compositions for the 21-string *kayagŭm*.

There are similar kinds of modernized stringed instruments in both Japan and North Korea. A *koto* with seventeen or more strings was developed from the original 13-string one in Japan before the 21-string *kayagŭm* appeared in South Korea (Killick 1993: 59). In North Korea, a 21-string *kayagŭm* of a smaller size had existed for some time and was introduced in 1982 when a group of North Koreans visited the South through a cultural exchange program (Killick 1993: 59).

⁴³ Whenever I ask *kugak* musicians about the melodic and rhythmic dissonances in traditional music, they all acknowledge that such discrepancies exist, but do not consider them to be an important musical phenomenon. Most consider them the result of sloppiness in performing new traditional music.

Despite the efforts made toward the improvement of traditional instruments under the direction of National Classical Music Institute and private endeavors by many musicians,⁴⁴ including Yi Sŏng-ch'ŏn as a pioneer, the result has been rather disappointing. Although a number of new traditional instruments have been developed, few are in use today. There are two ways of making improvements to traditional instruments. One is to change only the range and volume while maintaining the original timbre and physical shape of the instrument. This has been practiced for the last three decades. Recently, however, Yi Sŏng-ch'ŏn (1992: 304) has conceded that it is nearly impossible to create ample volume without losing some of the unique original tone qualities. The other option, then, is to allow all manner of change in timbre for the sake of achieving a massive and homogenous sound. At the inaugural concert of a new traditional orchestra in the National Theatre (May 1995), Park Pŏm-hun, the director, included in the orchestra new instruments of Chinese origin yet had all the instruments tuned close to equal tempered scale and amplified the sound by the careful placement of microphones. There were fewer dissonances and more volume in the sound as a result. China and Japan have already been experimenting with this option for some time. In China, for example, all the traditional instruments have been almost completely westernized to the extent that Stravinsky's "Rite of Spring" can be performed flawlessly by Western standards.⁴⁵

It is remarkable that South Korea has been so slow in accepting the Westernization of traditional instruments, since its whole musicscape was so quickly

⁴⁴ Lou Harrison also developed a new version of the *p'iri* made out of plastic and tuned to the international pitch, A=440 Hertz (Killick 1990: 29).

⁴⁵ During one of my meetings with Hwang Byung-ki, I had a chance to hear a recording of a performance of the People's Orchestra of China which consists of only newly-developed instruments. They sounded just like a Western orchestra employing the Western scales and harmony.

remodeled by Western music. The idea of creating a new orchestra of traditional instruments based on the form of the Western orchestra, which had already been realized in China and North Korea, may not have been introduced to the South Korean music community until the mid-1980s, when South Korea established a diplomatic relationship with China and a cultural exchange program with North Korea. On the other hand, it simply is not an easy task to reconcile the many differences between two musical traditions of such different aesthetic and philosophical backgrounds. It may also simply be a reflection of Korean's attitudes toward the preservation of "tradition." As many foreigners have observed in comparing two very similar instruments, the *zheng* of China has undergone many changes, while the *kayagŭm* has evolved slowly in South Korea (see Fang Kun 1981: 3-11; Thrasher 1981: 17-53; Howard 1988: 170).

Finding a fixed pitch for all the traditional instruments has not been successful either. Most of Korean instruments are still hand-made by local instrumental makers, who maintain their geographically unique ways of making instruments. Furthermore, making instruments by hands using the primary materials creates slight differences in the pitches and tone qualities of the instruments. A dilemma exists as to which option to follow, an equal-tempered scale or the traditional one. Again, the totally distinct aesthetic values of the two cultures had to be carefully examined and then somehow reconciled. Koreans had to decide on their aesthetic goal before such modification could be done successfully, if there is one. As Yi Sŏng-ch'ŏn (1992: 304) urged, "we do not have to blindly follow the range or timbre of the Western orchestra, but somehow must change the old traditional instruments within the boundaries of Korean *chŏn'ong ūmak*."

Orchestration of Korean Traditional Instruments

The original role of the traditional orchestra was simply to accompany the vocal genres (Song Bang-song 1984: 488-490). Beginning in the fourteenth century, however, it developed into an independent genre of instrumental music, and by the beginning of the twentieth century, it had become concert music. It was during the era of Japanese colonization that its function changed from its original role of performing in court ceremonies, religious rituals, and other governmental events to one of performing "music for music's sake" in the form of concert pieces. (Yi Söng-ch'ön 1992: 310).

A more modern version of the traditional orchestra emerged first in 1937 at the *Yiwangjik aakbu* [Royal Conservatory of the Yi Dynasty]. The stage was about three feet high, thus separating the performers from the audience, and there was even a conductor (Yi Söng-ch'ön 1992a: 290). Although traditional ensemble music had been played in public places before this time, the separation between the performers and the audience produced by placing the ensemble on a stage appears to have been a new phenomenon in Korean music history.

In the early 1930s, various types of instrumental ensembles began to perform at the *Yiwangjik aakbu*, and the first concert was given in October 1932 (Chang Sa-hun 1984: 594-613). It is clear from the program that attempts to create new arrangements of the old repertoire were already being made. "Sujech'on" was played by only two melodic instruments, *taegŭm* and *p'iri*. The first piece of "Yöngsanhoesang" was performed as a *hun* (tear-shaped globular ocarina) solo. A piano was included with *taegŭm* and *haegŭm* at a concert given in 1933. This might have been the first instance in which a Western instrument was combined with

Korean traditional ones. From the first concert in 1932 until 1945, there were 150 concerts that included various types of such musical experiments. During this time Ham Hwa-jin (1884–1949) wrote the first book on the subject of the orchestration of Korean instruments, entitled *Chosŏn akki p'yŏn* [Korean Musical Instruments] (1933).⁴⁶ It is his orchestration of *chong'ak* that has been handed down to the musicians of today. It consisted of *taegŭm* [transverse flute], *sogŭm* [small flute], *pi'ri* [oboe], *haegŭm* [two-string fiddle], *kayagŭm* [twelve-string zither], *kŏmungo* [six-string zither], and *changgo* [hourglass drum] (Yi Sŏng-ch'ŏn 1992a: 307-18). The orchestration differs in the folk music tradition. The only purely instrumental genre in folk music is *shinawi*, in which a much smaller group of instruments is used: *pi'ri*, *taegŭm*, *haegŭm*, *changgo*, and *ching*.

As there has not been much change in orchestration since the 1930s, little has been written about the orchestration of traditional instruments, with the possible exception of works by Ham Hwa-jin, Lee Hye-ku, and Chang Sa-hun. In a 1992 essay entitled "The Study of the Orchestration of Traditional Instruments as a Performing Art," Yi Sŏng-ch'ŏn observed that the orchestration of traditional instruments has changed little from the one organized by Ham Hwa-jin despite the fact that many instruments have been added to increase the volume of the music. He argued that the size and scale of the orchestra must also change as the instruments change. After reviewing the development of the Western orchestra with respect to the size of the orchestra, instrumentation, and the shape and size of the concert halls, and upon examining the potential of traditional Korean instruments in terms of

⁴⁶ His employment of a different orchestration from what was traditional is briefly discussed by Yi Sŏng-ch'ŏn (1992: 313-7).

oscillation and pitch, he proposed two types, "A" and "B," of the placement of the instruments in the performance/rehearsal space (Yi Sŏng-ch'ŏn 1992a: 324).

The two schemes are similar except for the placement of the *haegŭm* (see Figure 6) in text. *Haegŭm* is made of the eight primary materials [*p'al ūm*] that define all eight timbres: a bamboo resonator and neck, wooden pegs, rosin (earth), a metal base plate, silk strings, a gourd bridge, leather on the bow, and a coating of crushed stone inside the resonator (Howard 1988: 217). The *p'al ūm* classification of Korean traditional instruments originated from the belief of Ancient China that when the eight instrumental timbres derived from the eight primary materials of the earth are in accord, spirits and men are also in accord. According to a Chinese literature *Shu-ching* [Book of Documents], the eight voices are listed as metal, stone, earth, skin, silk, wood, gourd, and bamboo (DeWoskin 1982: 52). The eight fold system of instrumental timbre is no longer used in forming an ideal orchestral sound in Korea. DeWoskin points out "the early formulation of the eight voices [in China] was probably more a response to numerological interest than a description of the essential instrumentation of the orchestra of the day" (DeWoskin 1982: 52) and there is no record of using them in the ensemble music of ancient Korea either.

Haegŭm can thus be assigned to either the woodwind or string instrumental group, and seated differently in the ensemble depending upon the characteristics of the piece being performed. In "Yŏngsanhoesang," the *haegŭm* joins freely with both these instrumental groups. Yi Sŏng-ch'ŏn (1992: 324) recommends the arrangement B, unless the *haegŭm* player is assuming the role of soloist. The instrumentation which was used in 1930s (described in Ham Hwa-jin 1933) has been expanded in the current new traditional orchestral music; *tae p'iri* (big bamboo oboe) of the wind instrument, *ajaeng* and *yanggŭm* of the string part, and more percussion instruments

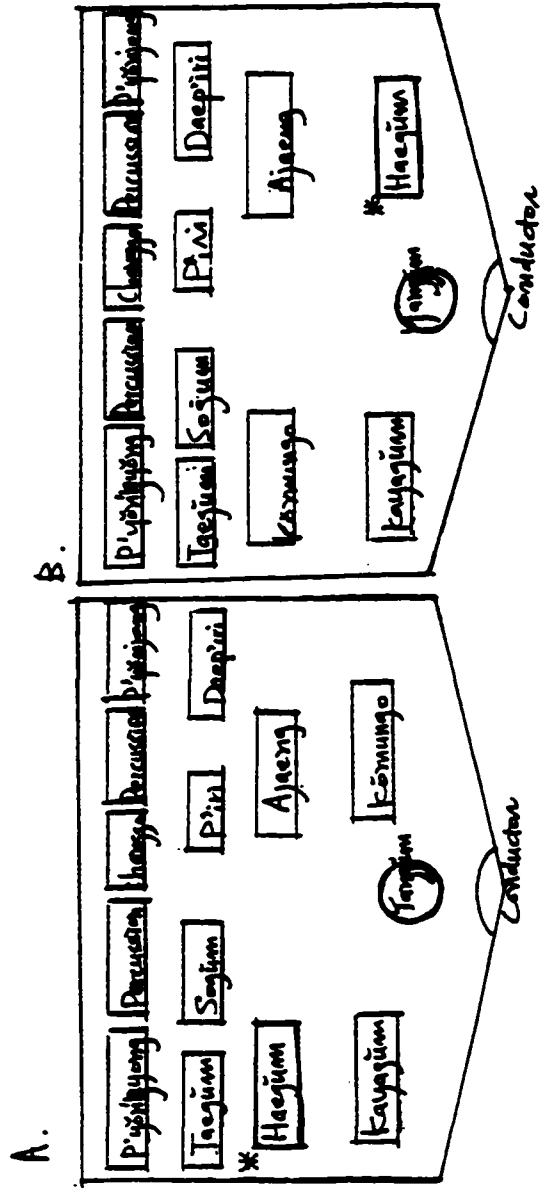


Figure 6: Two Types of Placement of Traditional Instruments as Proposed by Yi (1992a)

have been added. Therefore, the standard instrumentation that is used most frequently in recent orchestral performances is *taegŭm* [transverse flute], *sogŭm* [small flute], *p'iri* [bamboo oboe], and *dae p'iri* [big oboe] in the woodwind section, *haegŭm* [two-string fiddle], *ajaeng* [half-tube long zither], *kayagŭm* [12-string zither], *kŏmungo* [6-string zither], and *yanggŭm* [dulcimer] in the string section, and possibly other percussion instruments like *puk* or *samulnori* ensemble (see Appendix B for Glossary and Figure of Korean Traditional Instruments).⁴⁷

As new traditional music gains its involvement in daily life of contemporary South Koreans, composers and performers are now facing new challenges of the new musical environment in South Korea: how to synthesize the different aesthetic and philosophical concepts of Western and Korean. The nation has been modernized by adopting economical, political, and even religious systems of the West. Now South Koreans call for traditional art forms that can represent their culture and society. The dichotomy between the nation's Western-style modernization and the public's yearning for the resurrection of traditional heritage somehow has to be resolved to create one representative culture of new Korea. The negotiation between the two, West and Old Korea, are constantly being playing out, as demonstrated in the modification of old instruments and changes in performance practice. It is difficult, if not impossible, to determine whether or not the current changes are idealistic and for the better. How *ch'angjak kugak* fares as the major musical phenomenon through the final years of this century and early years of the new century, in particular, will be critical.

⁴⁷ The four percussion instruments of *samulnori* are *changgo*, *ching* [gong], *kkwaenggwari* [small bronze gong], and *puk*. These instruments have often been included in the *ch'angjak kugak* repertoire.

CHAPTER IV

CENTRAL ELEMENTS OF KOREAN TRADITIONAL MUSIC

In the process of searching for the "correct" way to compose new traditional music, the definition and boundaries of *kugak* became the most critical issue for *ch'angjak kugak* composers. Many considered defining the main characteristics of *kugak* to be the highest priority. They believed that new *kugak* compositions produced by the adoption of modern compositional techniques of the West were possible only within the framework of an understanding of *kugak* itself (Hwang Byung-ki 1979: 216). In traditional Korea, philosophical and aesthetic concepts that influenced every aspect of Korean daily life also shaped the music. Even new instruments came into existence by "a deliberate philosophical choice rather than an attempt to produce the best sound" (Howard 1988: 23). The *haegŭm* [two-stringed fiddle], for example, is made of all eight primary materials and is considered to be an important instrument, assuming a role of combining different timbres in ensemble music as it belongs to both wind and string instrumental parts. With its screeching sound, however, it has earned an unfavorable nickname of *kkang'kkang'i* [screeching fiddle] among *kugak* performers. According to *Akhakkwebŏm* (1493), the most valuable treatise on Korean court music, music must be played by eight different instrumental timbres made up of eight primary materials in order to create harmonious sound. Koreans,

like ancient Chinese (DeWoskin 1982: 52), firmly believed that all things in nature would be in harmony only when the *pal'üm* [eight voices] are in accord. Therefore, an understanding of the philosophical and aesthetic aspects of music making is critical to the comprehension of the musical phenomenon.

Philosophy and Aesthetics of Korean Traditional Music

Although little has been written about the philosophy and aesthetics of *chǒnt'ong kugak* [old traditional music], two influential *ch'angjak kugak* composers provide valuable information on the topic: Yi Sǒng-ch'ǒn (1990) on philosophical aspects and Hwang Byung-ki (1979, 1985) on aesthetic aspects.⁴⁸ According to their teachings, five distinct ideas can be observed in traditional music: (1) regulation of emotion; (2) *yin* and *yang*⁴⁹ as *ki* [energy]; (3) naturalism; (4) the "beauty of age"⁵⁰; and (5) *hwaibudong* [harmony with individuality].

Regulation of Emotion

Korean traditional music is divided into two types. One *chǒng'ak* [elite music], which includes aristocratic music and ritual music (often called *aak*). This type of

⁴⁸ The philosophy and aesthetics of Korean traditional music has not been included in the study of *chǒnt'ong kugak* [old traditional music] until recently. I am deeply indebted to Professors Yi Sǒng-ch'ǒn and Hwang Byung-ki for their teachings through my weekly meetings with them. They not only inspired me but broadened my knowledge of traditional Korean music.

⁴⁹ *Yin* and *yang* are Chinese words. The Korean words for them are *üm* and *yang*, respectively. Chinese words rather than Korean are used here, because *yin* and *yang* have become nearly colloquial in English.

⁵⁰ I borrow this expression from Professor Hwang Byung-ki (1985: 42-4).

music was appreciated by the nobility. The other type is *minsogak* or folk music, which includes *p'ansori* [an epic drama of singing] and *minyo* [folk song]. It was enjoyed by the common people. Differences between the two types lie in their expression of emotion: *chǒng'ak* is characterized by serene and restrained emotion and *minsokak* by passion and free expression of emotion (Lee Hye-ku 1981: 13).

As recorded in *Sejong shillok* [Annals of King Sejong] (1418–50), the main objective of *chǒng'ak*, the music of the elite nobility in the traditional society, was "to cultivate human nature to the loftiness of sainthood by blending the spirit and men into one, to create a universe where heaven and earth are in one accord and a cosmos in which *yin* and *yang* exist in perfect balance" (Hwang Byung-ki 1985: 32). The ideal of music was to elevate human nature to be in tune with a perfectly-ordered cosmos so that society would become one and everyone would dwell in it peacefully. The name *chǒng'ak* comes from the common phrase *chǒngdae hwap'yǒng*. *Chǒngdae* means a disinclination toward self-indulgence and an inclination toward a higher or larger self. *Hwap'yǒng* indicates peace which is acquired through regulation of one's emotions. *Samguk sagi* [History of the Three Kingdoms] (1145 A.D.) states that proper music has to be "joyful but not overflowing, sad but not grievous." Here again, the musical ideal was to control or regulate emotions. Music that moved one's heart to extreme emotions was not considered proper or right. Regulation of emotion also extended to the audience. *Chǒng'ak* listeners were expected to remain quiet throughout the performance.

The concept of regulation of emotion can be traced back to the early performance of the music of the sage-rulers in ancient China (Odes). The earliest Chinese repository of songs, *Shih-ching* [The Book of Odes], which was compiled around the sixth century B.C., gives clues about the context of performance of early

music. While there is some debate over the nature of Odes music in early China, DeWoskin (1982: 21) believes that the continuation of the performance of the ceremonial musics of the sage-rulers is evidenced in the *Tso-chuan* [Tso commentary]. The nature and effect of Odes music are described in a famous passage in that work and is fully translated by DeWoskin in his 1982 book *A Song for One or Two*. Here I quote a portion of this passage to illuminate the aesthetic values of Odes music in early China which also regulates emotion as in *chǒng'ak* music of Korea:

The Ultimate! These songs are straightforward, but not overbearing. They wind about but do not bend over. When pressing near, they do not crowd; when moving afar, they do not drift away. They move, but within bounds; they repeat but do not bring on boredom. They make one be attentive but do not make one worrisome. They are enjoyable, but not in an uncontrolled fashion. They are useful, but not consuming; they are vast, but not shouting; giving but not wasting. They are taking without hoarding, managing without smothering, forthcoming, but not dissipating. The five sounds (five tones of the Chinese mode) harmonize and the eight winds (the eight timbres=*p'alŭm*) are in balance. The rhythm is measured in a disciplined and orderly way. It is in full accord with virtue at the height of its bloom. (DeWoskin 1982: 23)

In contrast to *chǒng'ak*, the musical ideal of *minsogak* [folk music] was to express mundane, earthly emotions of grief and pleasure. Folk music was supposed to stimulate the audience to ecstatic joy and delight. Therefore, good folk musicians were expected to move an audience "to laughter and to tears," to borrow an expression from a great master of folk art, Shin Chae-hyo (1812–84) (Hwang Byung-ki 1985: 34). Unlike *chǒng'ak*, regulation of emotion was not required in folk music;

rather, stimulation of the emotions into a state of rapture and ecstasy was of utmost importance.

The concept of emotional regulation of the elite tradition stems from the belief system of Confucianism, which has dominated the Korean world view and Korean values since the fourteenth century A.D.. Confucianism teaches *chung'yong* [regulation] in life: One should not lean toward any particular direction but always stay in the middle of the road. Thus the repertoires of *chǒng'ak* include music of a slow, calm, and serene nature. Oh Yong-rok (1995) observes that the tempo of traditional music has slowed down over the centuries and the music has become simplified as well. The range of its melodic lines does not stray far from the mid-range or exhibit overt expressiveness by use of extremes of high and low pitch. The concept of regulation has been one of the most difficult problems for composers of new traditional music, whose goal was to reach a mass audience. The majority of present-day South Koreans, as in the past, appreciate emotive forms of music, especially as expressed in the fast rhythms of *samulnori*, which can provide immediate gratification by a more direct, kinetic appeal to feelings.

Yin and Yang as Ki [Energy]

Ki is an intangible or undetectable energy flowing around us. *Ki* functions properly only when the dual forces, *yin* and *yang*, work together. *Ki* is not exterior physical energy "but the source from which all things under the sun are created, namely, life-giving energy, or the energy of life itself" (Hwang Byung-ki 1985: 44). The principle of constant conciliation between two poles has been highly significant in Korean philosophy for the understanding of all the complementary dual

relationships in the universe: men and women, heaven and earth, sun and moon, darkness and light, and so on.

Korean musicians believe that the same principle of two complementary forces exists in music making: loud and soft; high and low; and fast and slow. The execution of *changdan* [rhythmic pattern of long and short] on the double-headed *puk* [barrel drum] and *changgo* [hourglass drum] provides a specific example (Hwang Byung-ki 1985: 46). When playing the *puk* or *changgo*, the left hand head of the drum, which is made of thick hide, produces a low tone, while the right side, which is made of thin hide, creates a high tone. The left head is struck with palm of the hand, thus producing a sound which is soft and deep. The right head is struck with a stick, which results in a loud, sharp sound. Thus, timbres, soft and deep, are symbolically associated with *yin*; and the loud and sharp, associated with *yang*. Therefore when both heads of the drum are struck, the *ki* [energy] of *yin* and *yang* are believed to be united together, *yin* on the left and *yang* on the right. Thus, the duality of long and short rhythmic patterns of Korean traditional music is interpreted as the workings of *yin* and *yang* in the flow of *ki*.

The Beauty of Age

Age is of the utmost importance in Korean traditional music.⁵¹ A piece is created not in one instance of compositional behavior, but over a long period of time by the creative efforts of many performer/composers. The most elegant and refined piece

⁵¹ The importance of age in traditional music has been well-known among traditional musicians. However, as a seasoned performer himself, Hwang Byung-ki was the first to articulate this idea in his 1985 essay entitled "Some Notes on Korean Music and Aspects of Its Aesthetics."

of court music, "Sujech'ŏn," originated in the Paekche period (18 B.C.–660 A.D.) as a folk music. Then it was transformed into court music during the Koryŏ dynasty (918–1392). During the King Sejo period (1455–68) of the Yi dynasty (1392–1910), it was still performed as court music and recorded in a score book called *Taeakhubo*. At that time the piece was called "Chŏngŭp." A comparison between "Chŏngŭp" in the earliest score transmitted to us and the present form of "Sujech'ŏn" does not show much resemblance, which may be seen as evidence of the extensive refinement to which this music has been subjected through the ages.

Hwang Byung-ki (1985: 44) compared this refinement process to that of a tree slowly acquiring the beauty that comes with age. This notion of creating music over a long period of time is one of the most important aspects of Korean artistry. The performers, too, devote many long years of tireless effort to improve and cultivate their performance techniques in order to become seasoned artists. Here again, it is through this "aging" that they can inspire the audience with a beauty that is noble, lofty, and sublime. When someone says that a performer is "really seasoned" or that he has "really mellowed," they are bestowing upon him the highest approval that any traditional artist can receive.

The concept of aging in Korean traditional music is quite different from that of Western countries, which have historically shown great admiration for child prodigies such as Mozart. The innate talent of young performers is so highly valued in the West that there are even age limits in most open competitions of Western music. As such Western thoughts have become more prevalent in Korea, and more gifted young performers have appeared in modern-day South Korean society, the respect for seasoned performers is on the way to becoming a thing of the past.

Naturalism

According to the most important traditional treatise on Korean music, *Akhakkwebŏm* (1493 A.D.), music comes from nature and becomes instantiated only through *ki*, the vessel of nature.⁵² Yi Sŏng-ch'ŏn (1990: 157) points out two important concepts in this statement. First, sound is in nature. Through the means of a certain vessel, it is given life as music. Both sound and its vessel come from nature. "Vessel" here can mean a person, or more precisely his vocal cords, or musical instruments (Yi Sŏng-ch'ŏn 1990: 157). Therefore, according to the treatise, sound in nature becomes music as a person pours his or her feelings into the sound of the voice or an instrument. Since sound is in nature, and the vessel that creates the sound is also from nature, Koreans believe that music must, therefore, be produced in concordance with nature. An identical relationship between music and nature exists in China. Early Chinese believed that "music is the materials found in nature and the musical potentials that are inherent in them. In nature are found both the pitch and the materials to give it voice" (Dewoskin 1982: 61). Therefore, in both Chinese and Korean cultures, musical instruments were supposed to be made of natural materials in order to be in harmony with nature.

In accordance with this philosophy, Korean musical instruments were traditionally classified by eight different timbres, as in ancient China. Each of the eight timbres is related to one of the primary materials used in their construction:

⁵² *Ki* [Vessel] here is different from *ki* [energy] as their Chinese characters reveal, though they are pronounced in the same way in Korean. It is interesting to note that the Annals of King Sejo (1418–50 A.D.) state that music came from heaven to elevate the human mind. According to *Akhakkwebŏm*, music comes from nature, although in the preface of the same book, it says that the origin of music is heaven.

metal, stone, silk, bamboo, gourd, leather, clay, and wood (Howard 1988: 23). The *yulkwan*, a measuring pipe used to produce the 12 notes in traditional *aak* [court music], was also made out of natural bamboo. The inconsistency in thickness of the bamboo pipe did not appear to be a matter of concern. In fact, its "natural" quality was considered perfect for creating a *taeak* [great music] which disciplines one's mind (Lee Hye-ku 1979: 41). In the traditional society of Korea, as in early China, it was important that the twelve pitches were inherent in nature. The sage did not create them; he discovered them (DeWoskin 1982: 60). Therefore, there was no artificial method of vocal training in traditional music,⁵³ particularly in the *chǒng'ak* category, according to Yi Sǒng-ch'ŏn (1990: 157). People just sang, letting their voices take their "natural" courses. Of course, a student learning *chǒng'ak* repertoires must imitate his or her teacher. To borrow a term from DeWoskin (1982: 102), the training of the singers was to reach the ideal of "self-so-ness" or "spontaneity and nonaction or nonpurposeful action in learning conduct." There was nothing comparable to the *bel canto* singing style, which requires many years of intense training, since the main goal was not to create an exact pitch or clear voice, or to display one's talent. As for the instruments, there were no controlling valves and no methodology which sought to create controlled, clear and precise tones in "correct" pitch.⁵⁴ Rather, a combination of different timbres playing similar melodic lines at approximately the same pitch resulted in the complex, distinctive timbre that is a hallmark of Korean traditional music.

⁵³ One exception is *p'ansori*, in which singers were trained to make harsh, soulful sounds for dramatic purposes, although these were not taught systematically.

⁵⁴ Since there is no standard concert pitch in traditional music, there are often some pitch discrepancies among the players in ensemble performances. While those pitch differences can be unbearable for Western musicians, Korean musicians have higher tolerance for "dissonances."

Performance practice in Korean traditional music is also derived from the ideal of "self-so-ness." At first, musicians did not plan their performances in advance. There was no conductor controlling the performance, only the *chippak* [wooden clapper], which signaled the beginning and end of the piece. There was no concert pitch. Performers in the ensemble spontaneously performed the free, flexible *tasŭrŭm* section by feeling the common pitch and the flow of the piece. The articulation of the melodic shape was based on the breathing of the performer, as opposed to the regular, heartbeat-like pulse of Western music.

All of the above practices of spontaneity are being seriously re-examined as newly-composed traditional music tries to combine elements from both Western and traditional Korean practice. Now, with five-line staff notation, which severely restricts and controls musical creation, and conductors, who control the course of the performance, traditional performers find great difficulty adapting to Western styles of music-making. Composers also complain about "laxity" in the execution of their work by traditional performers.

Hwaibudong

The main characteristic of *hwaibudong* in *kugak* is the slight differences or discrepancies that occur in rhythm and melody when independent lines sound together. I am using the term "discrepancy" in the sense of processural and textural discrepancies as defined by Charles Keil in his 1987 essay "Participatory Discrepancies and the Power of Music." My point will become clearer when I later discuss the melodic phenomenon in *kugak*. Yi Sŏng-ch'ŏn (1990: 58) argues that the philosophy of *hwaibudong*, which originated from the *Confucian Analects*, meaning

"harmonious but not identical," has been a philosophical as well as musical concept in Korean traditional music. Although the instruments sounding at the same octave in traditional orchestral pieces may appear to be in unison, they are, in fact, slightly different from each other, with each part carrying its own independent melodic line. An unwritten canon in traditional music is that no melodic line is ever duplicated in a piece.⁵⁵ This naturally precludes the predominance of any one melody or theme. To illustrate the concept, Yi Sŏng-ch'ŏn (1992a: 306) draws an analogy from politics: "Its main idea is like the philosophy of an idealistic democratic nation in which harmony among the people is achieved with respect for the rights of individuals."

Although vertical relationships occasionally occur as the different lines overlap, emphasis is given to the creation of continuous lines that do not break as other parts join through *yŏnŭm*, connecting phrases. In "Sujech'ŏn," for example (see Figure 7), the *p'iri* [bamboo oboe] carries the "main" melodic line,⁵⁶ while other instruments with similar melodic lines play independently an octave apart. When the *p'iri* drops out, the other melodic instruments continue on with the similar melodic line called *yŏnŭm*, thus creating an unusually long line of melody with the juxtaposition of different tone colors. Here, the melodic interest shifts between *sogŭm* and *p'iri* with each carrying its own *sigimsae* [living tone]. Also, melodic discrepancy occurs as different parts of similar melodic lines, but with contrasting ornamentations, overlap one another.

⁵⁵ Yi Po-hyŏng, who has been collecting the folk songs of South Korea by visiting different places, shared with me his experience of attending a traditional music concert in which the audience left when a performer repeated the same melodic line. He told me this story when I confessed my difficulties in defining "theme" or "motif" in traditional music.

⁵⁶ Strictly speaking, there is no "main" melodic line by a single voice. Here the "main" melodic line is constituted by several lines working closely together.

수 제 천

The image displays two systems of a musical score for the piece "Sujechon". Each system consists of seven staves, each representing a different traditional Korean instrument. The instruments are labeled on the left side of each staff: 소금 (Sogeu), 대금 (Daegu), 피리 (Piri), 장구 (Janggu), 좌고 (Jwago), 해금 (Haegu), and 아쟁 (Ahjaeng). The top system includes a tempo marking of ♩ = 30 and the instruction "자유하게" (Ad libitum). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a Western-style staff notation with a treble clef and a key signature of one flat.

Figure 7: The Opening Section of "Sujech'on" [A Royal Banquet Music] (mm. 1-15)

This musical score system contains seven staves for traditional Korean instruments. From top to bottom, the staves are labeled: 소구 (Sogeu), 대구 (Daegum), 피리 (Piri), 장구 (Janggu), 와고 (Jwago), 해금 (Haegum), and 아쟁 (Anjaeng). The notation includes various rhythmic patterns, melodic lines with slurs, and dynamic markings such as accents and hairpins. The instruments play in a coordinated ensemble, with the Sogeu and Daegum providing a complex rhythmic foundation.

This second system of the musical score continues the ensemble performance. It features the same seven instruments: Sogeu, Daegum, Piri, Janggu, Jwago, Haegum, and Anjaeng. The notation shows further development of the melodic and rhythmic themes established in the first system, with intricate phrasing and sustained notes across the various instruments.

Figure 7 (Cont'd): The Opening Section of "Sujech'on"
 [A Royal Banquet Music] (mm. 1-15)

The musical score is presented in seven staves, each representing a different traditional Korean instrument. From top to bottom, the staves are labeled: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장구 (Janggu), 화고 (Hwago), 해금 (Haegum), and 아쟁 (Ajang). The notation is written in a Western-style staff with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs are used to indicate phrasing across multiple notes. Dynamic markings such as 'f' (forte) and 'V' (crescendo) are present. The score is divided into measures by vertical bar lines, with a double bar line at the end of the section.

Figure 7 (Cont'd): The Opening Section of "Sujech'on"
[A Royal Banquet Music] (mm. 1-15)

Yŏnŭm is the phrase which occurs between main melodic lines to provide continuity and to reinforce the melodic linearity. The result is an elegantly long melodic line composed of a variety of tumbrel combinations. At the end of each section of a large piece, as at the end of each section of "Sujech'ŏn" (see Appendix C-1, mm. 33-39 of all three sections, pp. 214-15, 221-22, 228-29), *yonum* not only functions to provide continuity from one section to another but also to demarcate each section. This is why *yonum* is considered one of the most important characteristics of Korean traditional music.

Since the result is so similar to heterophonic texture, the texture of Korean traditional music is often described as heterophony (Kim Ch'ŏng-muk 1992: 61). In fact, the definition of heterophony is one of the most discussed topics in South Korea. Most scholars that I have met in Korea do not approve of the use of term "heterophony" and believe that it is an ethnocentric term which should not be used to describe an advanced music like Korean music. Yi Sŏng-ch'ŏn (1992a: 306) believes that a difference of intention distinguishes the texture of Korean traditional music from heterophony. In heterophonic texture, there is a form of a melodic line combined with its own ornamented version in improvised performance. Yi claims that they are different phenomena, based on his strong belief that the original intention of traditional music was to allow for the harmonious co-existence of independent lines, wherein each line would be different, with an emphasis on its individuality, following the philosophy of *hwaibudong*. He asserts that the discrepancies in the texture of Korean traditional music are not simply the result of improvisational interaction among the players but the outcome of an individual

player following the conventional, unwritten, idiomatic use of ornamentation for his or her instrument.⁵⁷

Looking at the repertoire of well-known traditional works, I have discovered four different types of musical *hwaibudong*. The first type is the most common one. Each instrument has its own idiomatic ornamentation. When the end of the phrase is not decisive, that is, when its diminishing sound is reflected in a different degree of vibration in each part (see Figure 8), there will be a discrepancy in the beginning of the next phrase. Thus, when all the instruments are played spontaneously without notation or conductor, as in traditional practice, then melodic discrepancies as well as rhythmic ones occur naturally. Here, one can observe a discrepancy among the lines as each line carries a similar but not identical melodic line.

The second type is derived from inserted notes called *kanŭm* [middle tone] (see Figure 9). This is an example of two instruments with different functions. While the *p'yŏn'gyŏng* [12-stone chime] strikes the notes of a simple melodic line, other melodic instruments, which are usually played with many embellishments, insert a few notes in between to create a sense of continuity in the music.

The third type is the slight pitch discrepancy that occurs between instrumental lines (see Figure 10). It is different from the first type in that it is not the result of differing ornamentation. Rather, the third type is characterized by a brief moment of deliberate discrepancy as one instrument plays a different note.

⁵⁷ Yi's definition of *hwaibudong* appears to be comparable to heterophony of the West. Heterophony in the Western world is also defined as "simultaneous variation, accidental or deliberate, of what is identified as the same melody" (Cooke 1980: 537). Yi's intention to distinguish *hwaibudong* from the term heterophony may stem from his strong desire to assert the uniqueness of *kugak*.

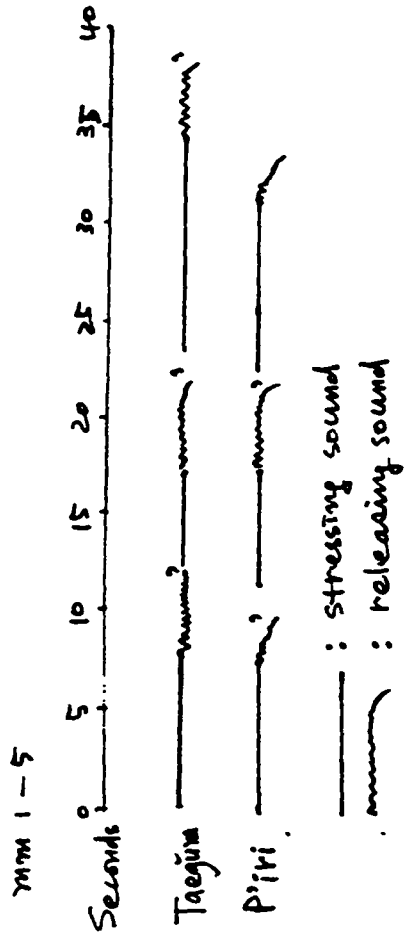


Figure 8: An Example of *Hwaibudong* by *Sigimsae* [Living Tone] in the Opening Phrase of "Sujech'on"

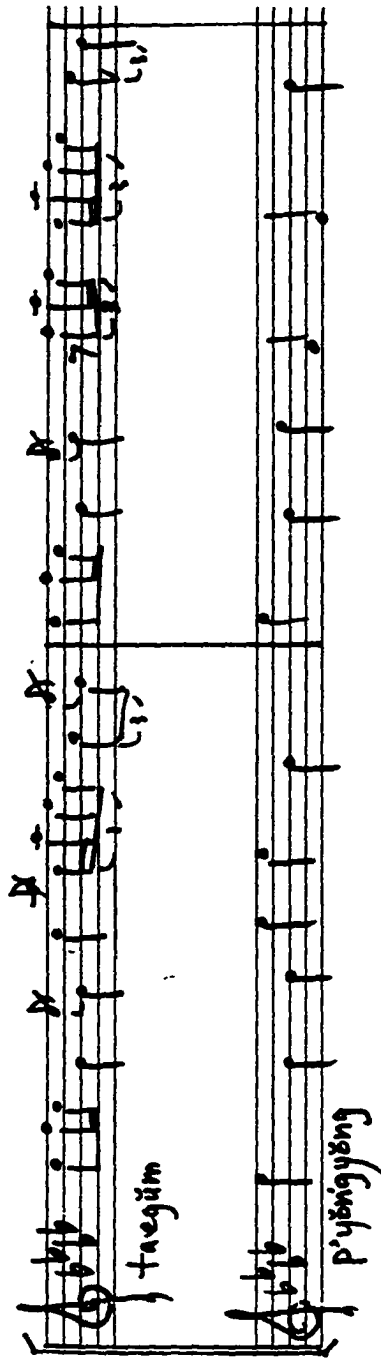


Figure 9: An Example of Hwaibudong by Using *Kanüm* [Middle Tone] in "Toduri"

The image shows a musical score for two instruments: Piri and Punggyung. The score is written on two staves, both in treble clef and featuring a key signature of two flats (B-flat and E-flat). The Piri part is on the upper staff and consists of a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The Punggyung part is on the lower staff and consists of a simpler melodic line with quarter and eighth notes. The two parts are aligned vertically to show their relationship. The Piri part starts with a sharp attack, while the Punggyung part starts with a softer attack. The score is enclosed in a large bracket on the left side.

**Figure 10: An Example of Hwaibudong by a Deliberate Melodic Discrepancy
in "Ch'wita"**

The last type of discrepancy is the occasional rhythmic discrepancy due to different techniques of the intended instruments. It occurs particularly between the wind and string instruments. There is, for example, a slight rhythmic discordance between *p'iri* and *haegŭm*, because the changing of the bowing in *haegŭm* takes longer than changing fingerings in *p'iri*. This discrepancy was always there in the performance of old traditional music as a part of music making.

The types of *hwaibudong* that I have described above come about as the result of the performers' spontaneous execution. They are not specifically indicated in the scores of traditional music. They result from the performers' creative participation. The most frequently used traditional notation form is *chŏnganbo*, meaning spaced notation in a shape of water well (*chŏng* = well; *gan* = space; and *bo* = notation). It is a mensural notation developed during the reign of King Sejong (1418–50 A.D.). In a series of squares, pitches, or *yul*, of a piece are indicated by identical indicators of Chinese characters for all the instruments. However, each instrument has its own separate notation with different symbols identifying ornaments and techniques specific to individual instruments (see Figure 11).

Recently, many of these performances have been transcribed, along with the performance-generated variations in pitch and rhythm, to five-line staff notation. Consequently, those slight differences that are at the heart of *chŏn'ong kugak* are being ossified and the process which produces these micro-variations so essential to the tradition is in danger. In *ch'angjak kugak*, every detail is written down to insure a precise performance, and a conductor controls every beat of the music. Yi Sŏng-ch'ŏn told me that he does not write down the details of the melodic line, allowing the performer to express his or her own interpretation of the music. The presence of a conductor, however, necessarily reduces the spontaneity and the

Taryōng (p'iri)									
一 章									
備	太	林	費	南	備	費	太	仲	⊙
	費	太	太	林	太	太	太	費	
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二 章									
備	費	林	備	仲	太	費	費	費	費
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仲	仲	仲		太	南	太	備	費	林
			備	林	仲	費	林	林	費
							仲	仲	
			備	林		費	林	林	

Figure 11: An Example of Chōngganbo (from Howard 1988, p. 268)

creative freedom of the performers, and consequently, opportunities for the appearance of these traditional "discrepancies" are becoming fewer and fewer.

In his essay, "Participatory Discrepancies and the Power of Music" (1987: 275), Charles Keil describes participatory discrepancies as follows:

The power of music is in its participatory discrepancies, and these are basically of two kinds: processual and textural. Music, to be personally involving and socially valuable, must be "out of time" and "out of tune."

If *hwaibudong* is the central concept of Korean traditional music as Yi Sŏng-ch'ŏn states, then it would follow that in *kugak*, the processual and textural discrepancies that occur during performance are central to both the execution and appreciation of the music.

A transcription of "Sujech'ŏn" by Cho Chae-sŏn (1992: 193-6)⁵⁸ illustrates the processual and textural discrepancies between the two melodic instruments, *p'iri* [oboe] and *taegyŏm* [transverse flute], along with the rhythmic pattern of *changgo* [hourglass drum] (see Figure 12). Here, the long melodic line, divided by the stressed attacks and unstressed releases, is marked by two contrasting colors, black and white. The top line indicates the actual duration in seconds. Discrepancies among the voices as well as in the rhythmic patterns are apparent in the beginning of the phrase as well as in its ending. While the two melodic lines share some common notes, it is hard to believe that they were intended to be exactly the same, considering all the differences between them.

⁵⁸ The transcription is based upon a recording in the archives of the Korean Broadcasting System (Tape No. 10). It was recorded at National Classical Music Institute in the early 1950s.

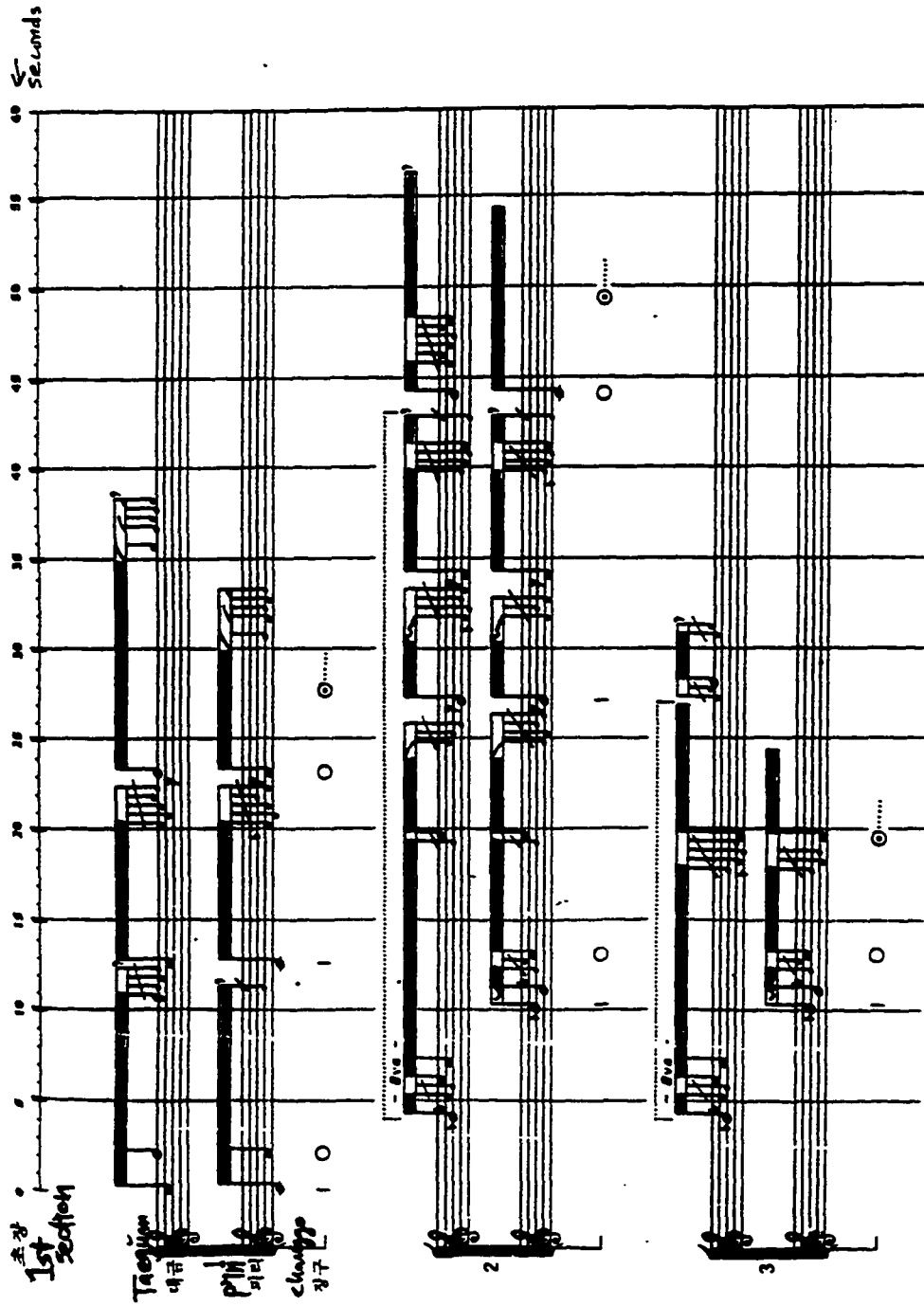


Figure 12: A Transcription of "Sujech'on" by Cho Chae-sön (1992: 193)

The ways in which Keil's "participatory discrepancies" act on the audience⁵⁹ and become manifest by their participation can vary depending upon cultural expectations. While Keil described the "polka-happiness" of engaged polka audiences as having its expression in dancing, engaged participation by Korean audiences at ensemble performances is expressed by a silent, yet focused attention on the performance. The ensemble music of Korea represents the elite music tradition, and an overriding value of this tradition is the regulation of emotion. This regulation of emotion is also manifested in the music itself, through the balances required by the principle of *hwaibudong*. The principle of *hwaibudong* is expressed in the processual and textural discrepancies, as is the dual principle of *yin* and *yang*, which is crystallized in the stressing sound of *yang* and the releasing sound of *yin* in the melodic line. The contrasting timbres of loud and sharp sound as *yang* and soft and deep sound as *yin* in the drumming is an essential characteristic of Korean traditional music. Of course, the concept of naturalism, which permits performers to engage in music-making by becoming part of the compositional process itself, should not be underestimated.

Writing about European art music, Meyer (1965) has stated that "greatness in music lies in delayed gratification." In Western music, this delayed gratification is generated in large part by functional harmony, a phenomenon absent from Korean traditional music. Instead, greatness in Korean traditional music lies in *hwaibudong* and the dual principle of *yin* and *yang* manifest in the melodic and rhythmic elements. As Rowell (1973: 190) points out, "musical values are products of culture, not universal absolutes." Every music, each with its own cultural system, thrives and continues, as long as it constantly relates to its own people.

⁵⁹ Here, I am following the definition of "participation" formulated in Keil's essay (1987).

Central Musical Elements of Korean Traditional Music

Lee Hye-ku (1967: 425-9) describes the central elements of Korean traditional music as having a direct relationship to the structure of the Korean language, a relationship not confined to Korean culture, that also helps to illuminate differences between musics of various cultures. A Korean word generally consists of strong syllables followed by weak syllables (as opposed to the weak-strong construction often found in English). Therefore most Korean vocal songs employ a trochaic rhythmic pattern in contrast to the iambic pattern of much Western music.

Lee Hye-ku also observes a concept of time different from that of Western music. A slow, supple tempo is highly valued in traditional Korean music. Lee Hye-ku believes that only with a slow tempo can one appreciate the distinctive subtle embellishments that characterize the melodic line. These embellishments, called *sigimsae*, cannot be experienced if the tempo of the music is too fast, nor can one appreciate the inflections called *nong*, or the various dynamic shadings in the melodic line, if the tempo is not sufficiently slow. Those who are knowledgeable about the nature of *kugak* generally favor a slow, gentle rendering of the music in which one can achieve a peaceful state (Lee Hye-ku 1976: 74). This may explain to some degree why even traditional music specialists themselves sometimes think that there is no rhythm per se in traditional Korean music. "Sujech'ŏn" is considered the most elegant and beautiful of all court music because of its solemn and sublime melody with its slow and free rhythm.

The greatness of traditional music indeed lies in the sublimity of melody and the elasticity imparted by the slow tempo. Nonetheless, there are other significant elements of Korean traditional music. In the following section, I shall discuss

characteristic features of melody, rhythm, and structure. Texture has already been discussed in relation to the concept of *hwaibudong*, and timbre will be discussed in a later section called “Modification of Instruments and Orchestration.”⁶⁰

Sŏn'yul [Melody]

Melody is always considered to be the most important element in the discussion of Korean traditional music (Hwang Byung-ki 1985: 40; Cho Chae-sŏn 1992: 121). Melody consists largely of four components: pitch, duration, *sigimsae* [ornamentation], and *nong* [inflection]. There are 12 scale tones called *yul* (see Figure 13). Once the central tone called *kung*, *hwang* [Eb] is established, other intervals are produced at the frequency which is produced when one places one's finger at the node $1/3$ of the distance of the length of the played string. The method is called *sambunsonikbŏb* (see Figure 14). Although there are 12 separate pitches, the intervals differ slightly from those found in an equal-tempered Western chromatic scale (see Figure 15). Here, the cent system, developed by Alexander J. Ellis (1814–90), is used to measure the intervals. The octave in this scheme is equal to 1,200 cents and each of the twelve equally tempered semitones is equal to 100 cents. Since Korean traditional music now uses the five-line staff notation, the intervals between the notes have changed to accommodate the new notational system. In fact, it has been said that they are now much closer to the equal-tempered scale of Western music than they were in the 1960s.⁶¹

⁶⁰ There are many other details of Korean music that might require further explanation for complete understanding of the main characteristics of *kugak*, especially for those who do not know *kugak* at all. However, since this is not a survey of Korean traditional music, I have selected the elements that are most important for understanding *ch'angjak kugak*.

⁶¹ This information was given to me by an accomplished *kayagŭm* player, Kim Chŏng-ja, a professor at Seoul National University.

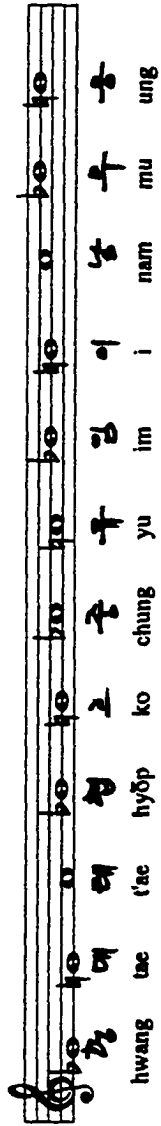


Figure 13: The Twelve Scale Tunes [Yul] of Korean Traditional Music

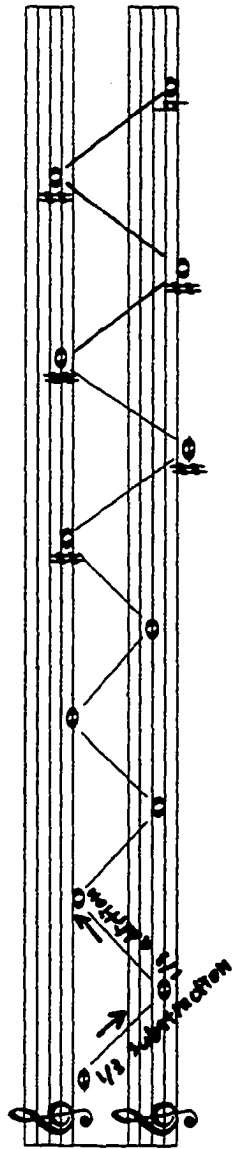
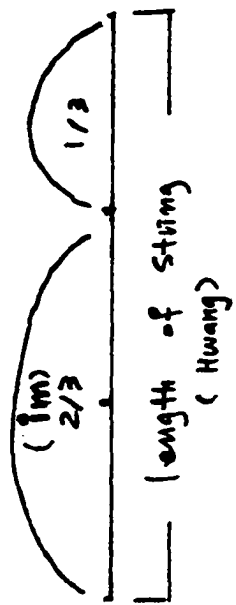
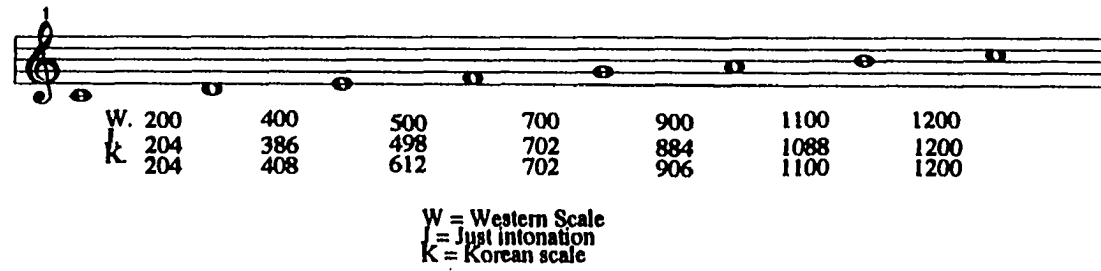


Figure 14: Sambunsonikköb



**Figure 15: Three Different Scalar Systems:
 Western Scale, Just Intonation, and Korean Scale**

Two of the most frequently used modes in Korean traditional music⁶² are *p'yŏng* and *kyemyŏn* (see Figure 16). The *p'yŏng* mode usually consists of five notes, at intervals resembling major seconds and minor thirds. As in the dual modal system of Western common practice, in which the major tonality is often thought to express happiness and joy, *p'yŏng* mode has an equivalent status in Korean music. *Kyemyŏn* mode is the counterpart of *p'yŏng* mode, gentler and darker shading like Western minor, and consists of three or four notes (Chang Sa-hun 1985: 84).⁶³ The second (*hyŏp*) and fifth (*nu*) rarely occur, thus, *kyemyŏn* mode is often characterized by the interval of a perfect fourth between the first two notes (*hwang* and *ch'ung*) and the major second between the third and the fourth notes (*ch'ung* and *im*). The tendency of the fourth tone (*im*) to make a downward curve at the end of its duration is also unique. The *kyemyŏn* mode is also characterized by a heavy vibrato, which spans about the size of a half tone in a tone a fourth below *kung* or a fifth above the central tone (Hwang Byung-ki 1985: 41). The central tone, called *hwang*, receives a light vibrato—an example of *nong* [inflection]. The two notes of *kyemyŏn* mode which receive different degrees of vibrato called *nong* is said to be suitable for emotive music. In fact, the southwestern *kyemyŏn* mode is often called the "bag of tears" mode.⁶⁴

⁶² Although the study of modes has been undertaken since the beginning of the establishment of the Traditional Music Department at Seoul National University, a unified theory has not been achieved. In this paper I am following the interpretation of Hwang Chun-yŏn in his 1994 essay entitled "The Modal System of Korean Traditional Music."

⁶³ The controversy over the use of three or four notes in *kyemyŏn* mode has also been a serious matter that has not been resolved.

⁶⁴ The *p'yŏng* mode and *kyemyŏn* mode make up the principal modal system, but there are many variants in different regions of South Korea. Since the southwestern part of South Korea is known for its rich folk music culture with *p'ansori* and shaman music, its modal system receives a special category among all the variants.

P'yŏng mode

hwang t'ae chung im nam

Kyemyŏn mode

hwang hŷop chung im mu

Figure 16: P'yŏng Mode and Kyemyŏn Mode

***Sigimsae* [Living Tone] and Dynamic Shading**

Yi Söng-ch'ön believes that the essence of traditional music is *sigimsae*,⁶⁵ which is often translated as "living tone." It is called living tone because when a lot of ornamentation occurs it seems that the notes have their own life, as they move so freely yet flawlessly through various degrees of dynamic shadings. The elaboration procedure which occurs before and after the main tones is so varied that no pattern can be identified (Chang Sa-hun 1975: 218-50). As there is no repetition of the same melody, there is no identifiable pattern in the application of *sigimsae*. What is apparent is that *sigimsae* reinforces or signifies the rising and falling of notated melodic motion (Cho Chae-sön 1992: 122). In line with the philosophy of emotional regulation, the music however never undergoes any dramatic changes through the use of *sigimsae*. Various types of ornaments stress and decorate the main tones both before and after the notes by adding rapid groups of notes. The motion generated by these ornaments gives the impression that the calm state of the melody induced by the long duration of the main tones is counteracted by the rapid activity of the ornaments. These opposed melodic states are called *chöngjungdong*, meaning calm in motion, and *tongjungdong*, meaning motion in motion, out of which comes the power of artistic creation (Cho Chae-sön 1992: 123).

The long duration of the main notes is one of the characteristics of *chöng'ak*, as exemplified in "Sujech'ön." Thus, the essence of the melody is in the treatment of the individual tones, which are often stretched out to a great length. Within a long duration, each tone takes its own course, which is expressed in the changes of tone

⁶⁵ Yi Söng-ch'ön thinks that *sigimsae* is the most important element of *chönt'ong kugak* that is being lost in *ch'angjak kugak*. He always allows for performers' interpretation by not writing out *sigimsae* in his composition.

quality. Most Korean instruments are designed to express these changing qualities (Cho Chae-sŏn 1992: 131). The tone qualities change as the level of energy given to the tone varies. In most traditional Korean instruments, which do not have artificial devices to control the exact variations, the free way of exerting the level of energy creates the natural transformation of tone quality. Temporal patterns of changing qualities also constitute a crucial element in the formation of melody. One of the ways to change the tone quality is through the use of vibrato, with each note given a different degree of vibration. Various kinds of vibrato are applied to the tones in the closing portions of a melodic phrase as a function of energy distribution within the melody, so that the use of *nong* and of dynamics is related to tension and release in the melody.

The changes in quality during the execution of a single tone are also closely related to changes in the physical state of the body. An unchanging tone quality signifies tension and the storing up of energy, while a fluctuating tone quality indicates relaxation and a release of energy. Therefore, the change of quality of a single tone is closely related to larger patterns of tension and release within a melodic line. An individual tone is stressed at the beginning with the creation of dynamic shading and then gradually released towards the end. It is somewhat like the use of the brush in Asian calligraphy.⁶⁶ The brush has to be forced down with weight in order to draw a straight line, and then toward the end of the line one must relax his or her hand gracefully, without force. The dual nature of stressing and releasing forces in an individual tone coincides with the principle of *yin* and *yang* (Cho Chae-sŏn 1992: 131). Since a single tone involves a long duration in

⁶⁶ This analogy was given by Yi Po-hyŏng at one of our meetings.

traditional music with a slow tempo, one can easily detect the relationship between *yin* and *yang*. As Yi Chŏng-ju⁶⁷ explains,

The *ŭm* [*yin*] sound bears a fundamental difference from the *yang* sound in its tone quality. The subtle beauty of the tone comes from the *ŭm* sound, the sound of the pulling--reducing--force, so that the melody could not be formed without the interaction of these changing qualities of the tones... At the beginning portion of the tone one must stress with the pushing--forward--force, then he might possibly reach the *ŭm-yang* state of the tone quality. (Cho Chae-sŏn 1992: 132)

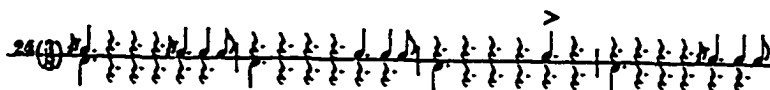
***Changdan* [Rhythm]**

Rhythm is closely related to the melodic phenomenon in Korean traditional music and thus equally important. The best-known set of rhythmic patterns are *changdan* of various repeated rhythmic cycles. *Chang* means long and *dan* means short. The relationship between the long and short is an approximate 2 to 1 ratio, and is the basis for all combinations of *changdan* rhythmic patterns. There are nine rhythmic patterns in folk music ranging from a very slow *chinyangjo* (♩ = 35) to a very fast *tanmori* (♩ = 208-230) (see Figure 17). In *sanjo*, a solo fantasia-like piece, the performer usually starts with *chinyangjo* and builds up to *hwimori* (♩ = 144). In *minyŏ* [folk song], various *changdan* can be used according to the content of the song. However, a pair of two *changdan*, one following the other faster one, is used frequently. For example, a farmers' song called "Chajinmori Nongbuga" [Faster Farmer's Song] of southwestern origin is usually sung in moderate tempo, *chungmori*

⁶⁷ Yi was an early traditional music scholar and wrote many articles, but most of them are available only in private collections as unpublished manuscripts. Here I am citing his statement which appeared in Cho Chae-sŏn's 1992 book entitled "Aspects of Melodic Formation and Structural Analysis in Sujechŏn."

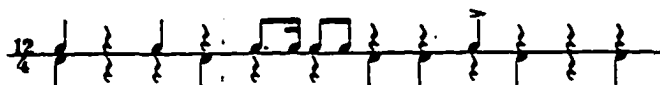
Chinyangjo

♩ = 35



Chungmori

♩ = 84-92



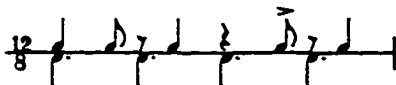
Chungjungmori

♩ = 80-96



Chajinmori/Chajünmori

♩ = 96



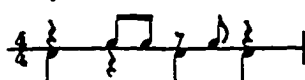
Hwimori

♩ = 144



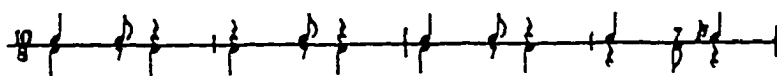
Tanmori and Sesanjoshi

♩ = 208-230



Onmori

♩ = 200



Kutkört

♩ = 60-72



Semach'i

♩ = 100-120

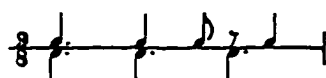


Figure 17: *Changdan* [Rhythmic Pattern] of Folk Music Genres
(from Howard 1988, pp. 141-42)

(♩ = 84-92), first, then followed by a faster *chajinmori* (♩. = 96). It is believed that *changdan* not only indicates the tempo of the music but also expresses its emotion. For example, *chinyangjo* is used for sad occasions such as in the death of *Shimchǒng*.⁶⁸ The fast rhythmic pattern of *hwimori*, on the other hand, reflects the pinnacle of excitement, a joyful finale.

There are three important aspects to the execution of these nine rhythmic patterns. The first involves the technique of providing the first beat of a rhythmic cycle, which is usually notated as Φ . When both heads of the *changgo* are struck with the stick in one's right hand and the palm of the left hand, the right hand stick must strike a little faster than the left hand. This means that the stroke of the *changgo* stick occurs slightly before the down beat, generating a slight discrepancy, although the notation indicates simultaneous execution. In traditional terms this is called *gallach'inda*, meaning "play both hands separately."

The second important characteristic is the variation of the rhythmic patterns as the music proceeds. It is this same principle that is also at work in the frequent changing of the melodic line to enhance melodic interest. *Changgo* or *puk* players are expected to vary the rhythmic patterns, although the notation usually provides only the basic pattern, which is actually indicated only once at the very beginning of the piece. In folk music performances, good drummers are expected to generate a great deal of *hǔng* [enthusiasm] by varying the rhythmic patterns often through interaction with the audience.

⁶⁸ She is the main character in one of the five standard *p'ansori* in which she dies by plunging herself into the ocean for a large sum of money to cure her father's blindness.

Flexibility in perceiving time is another important aspect of these rhythmic patterns. "One breath," or *hanbae*, is the basic unit of counting rhythm in traditional music, much slower than its counterpart in Western music, a beat based on a pulsation. With a long duration as a basic unit, there is room to linger, which allows performers to relax at the end of the pushing and to prepare for another stressed sounding. The result is the alternation of pushing and pulling executed in the *changgo* or *puk* in which the main instruments create a "swinging" sensation. Since in newly-composed traditional music, only the stressed sound is emphasized and confirmed by the conductor, the feeling of lingering caused by relaxation at the end of each rhythmic cycle is slowly disappearing.

As Korean traditional music has been divided into two categories, *chŏng'ak* and *minsogak*, with two radically different concepts, there is another set of rhythmic patterns that is used exclusively for court music. Since court music is different from the more emotive folk music, much slower rhythmic patterns prevail. As a specific rhythmic pattern is associated with the name of each piece, the rhythmic cycle is also called by that name. The drummer is not expected to vary the pattern in court music (see Figure 18).

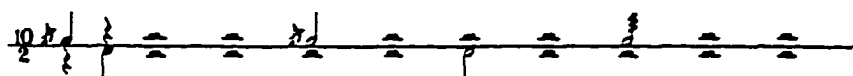
There are also two types of "free" rhythm in Korean traditional music.⁶⁹ One is characterized as the "time value of the musical tone." It is difficult to perceive this phenomenon as a rhythmic event, since a specific duration is not indicated. Only musical tones are arranged together, but each tone is sustained for about the same duration, thus creating a pattern that can be perceived over a long span of time. An example can be found in the Confucian ritual music "Hwangjong-gung" (see Figure

⁶⁹ These are identified by Hwang Byung-ki in his essay, "Some Notes on Korean Music and Aspects of its Aesthetics" (1985: 32-48).

Rhythmic patterns for instrumental court music

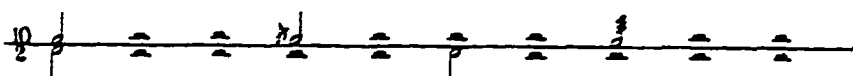
Sangyŏngsan in Yŏngsan hoesang and Yŏmillak

♩ = 30



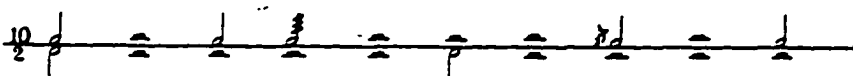
Sangyŏngsan and Chungyŏngsan from Yŏngsan hoesang, Pohŏja

♩ = 25-30



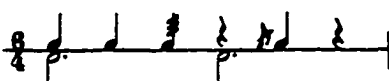
Seryŏngsan and Karak tŏri from Yŏngsan hoesang, Yŏmillak

♩ = 45



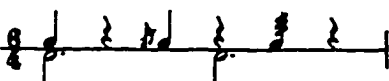
Samhyŏn hwanip and Hahyŏn hwanip

♩ = 45-60



Todŭri (Mi hwanip and Se hwanip)

♩ = 60



Yŏmbul hwanip

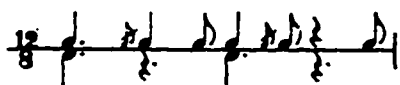
♩ = 70



Figure 18: *Changdan* [Rhythmic Pattern] of Court Music Genres
(from Howard 1988, pp. 139-40)

T'aryōng and Kunak from Yōngsan hoesang. Kyemyōn karak hwanip.
Ujo karak hwanip

♩ = 40-50



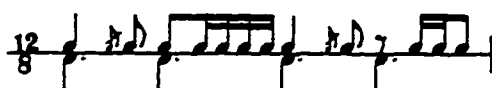
Yangch'ōng hwanip

♩ ≈ 180



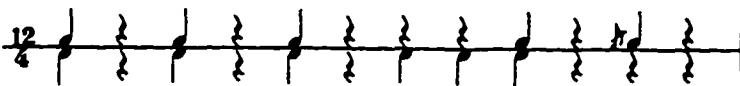
Yōmbul t'aryōng (also Kutkōri)

♩ = 60-72



Ch'wit'a

♩ = 72



Chólhwa

♩ = 60

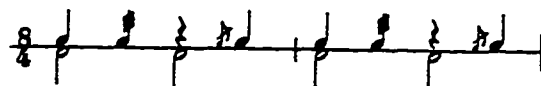


Figure 18 (Cont'd): *Changdan* [Rhythmic Pattern] of Court Music Genres
(from Howard 1988, pp. 139-40)

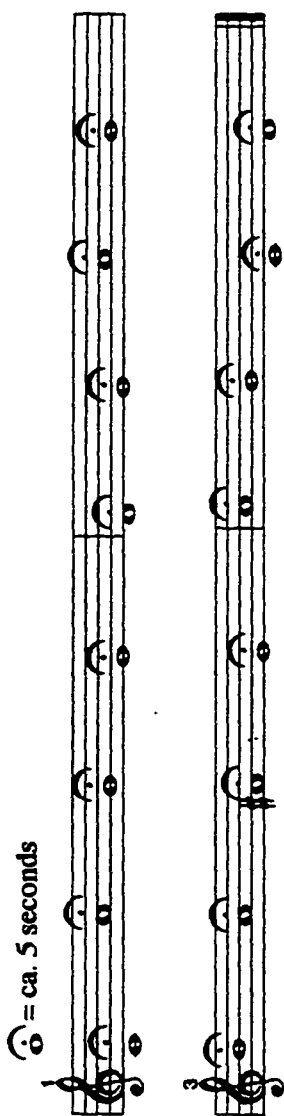


Figure 19: Confucian Ritual Music: "Hwangchong-gung"

19). Here there is no rhythmic regulation. Each note has an ample time of as long as five seconds. It has been said that in this kind of music, "each tone brings a feeling of objectivity and piety" (Hwang Byung-ki 1985: 37).

Another kind of free rhythm exists in both *chǒng'ak* and *minsokak*. It usually occurs before the main section of the piece, functioning as a prelude. For example, in the *chǒng'ak* repertoire, there is a *tasŭrŭm* section where all the players are playing freely to prepare for the beginning of the metrical section. Lou Harrison, who wrote a *tasŭrŭm* section in his first Korean piece in 1961, understood this practice, stating that "after a couple of minutes of chaos in traditional orchestral music, agreement among the instruments occurs, despite the lack of a written rule" (Chang Sa-hun 1985: 266). In the orchestral or ensemble music of Korean traditional music, *tasŭrŭm* functions to control or tune the instruments and check the general flow (tempo) of the piece. It is in free meter and form, which thus at first creates a sense of disorder. However, within that irregularity, there is a governing rule which dictates the final concordance of tune and breathing by the careful listening of each musician to the other. Hwang Byung-ki (1985: 40) argues that this is like a bridge that takes us from our mundane life to a euphoric musical world.

***Tŭl* [Structure]**

The first element of Western music that Korean musicians adopted was its structure, believing that Korean traditional music lacked one. It was not that Korean music did not have structure,⁷⁰ but rather, that there were so many different kinds, of such

⁷⁰ Lee Hye-ku discusses difficulties in defining structures due to the amount of variance and the ambiguous endings (1992). Kim Yong-jin (1989) discusses the lack of research on the structure of *chǒnt'ong kugak* which has resulted in a misunderstanding of the form and structure of *kugak*.

diversity, that it is difficult to categorize them in any systematic way. Unlike binary or ternary forms, which can be used across many different genres in Western music, each genre in Korean traditional music has its own form and there is no crossover of forms between the different genres. For example, two songs that may have identical lyrics and belong to the same *chǒng'ak* category do not share similar structures.

Kagok, an art song, has its own form of five *chang* [sections] divided into two large parts by an interlude. Another song genre called *shijo* contains three sections without a break in the middle. Even if they set the same text, a *kagok* and a *shijo* would be differently shaped.

Another reason for the erroneous belief that traditional music lacks structure may be its lack of finality or cadences. This apparent lack of decisive closure in the music comes partly from the absence of a strong harmonic structure. In traditional music, emphasis is given to the horizontal aspect of music in which the melodic line must continue without any breaks. Different parts of the ensemble take their turns at different times, using the technique called *yǒnǔm*, to continue a long melodic line if the principal instrument drops out temporarily. The music, therefore, does not have a cadence, in the sense of Western music cadences, which involves both a melodic and harmonic aspect. Once a line of music begins in Korean traditional music, it does not pause or break unless the piece itself ends, or the text dictates the ending, as in the case of vocal music. There is no need for the type of resolution which provides finality in a drama or in a Western concert piece, since the main purpose of traditional music is not the achievement of dramatic effect with harmonic support. I have not yet observed any sign indicating rest or pause in Korean traditional

scores,⁷¹ but individual musicians do take a small break when they need to take a breath from playing.

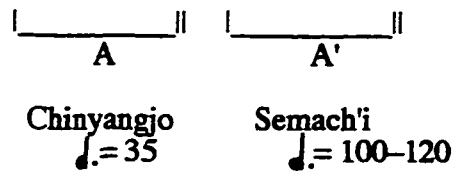
Among the most frequently used *tŭl* is a suite in which many independent movements are strung together, each with its own title and tempo. This type of structure occurs mostly in large-scale works like the representative court ensemble piece "Yŏngsanhoesang," which consists of nine pieces altogether. In "Yŏngsanhoesang," each movement is independent and has a different mode and *changdan*. Since they are self-contained, one or two movements can be omitted depending upon the circumstances of the performance. Although there is no piece with a truly fast tempo in *aak* [court music] repertoire, the pieces are ordered in a standard slower-to-faster order. Since the music itself is not required to provide finality, it often stops at the end of any piece due to time constraints. Although changes in the order of movements can also occur, I have not witnessed such changes in the performance of well-known pieces like "Yŏngsanhoesang," the most frequently performed *aak* piece.⁷²

There are also two-part and three-part forms in Korean traditional music. The two-part form is a pair of *minyŏ* [folk songs] in which the second part, which has a more elaborate melodic line, is faster than the first. For example, in "Yukjabaegi" [a folk song], the first song is in *chinyangjo* (♩.=35), followed by *semach'i* (♩.=100-120) of the second song (see Figure 20.1). The three-part form is often used in inner sections of a larger piece, for example, *Karakŏri*, the fourth piece in

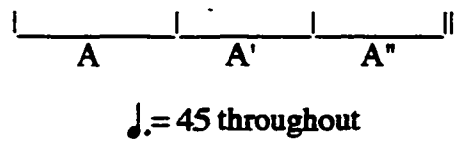
⁷¹ A small triangle mark is used to indicate a rest in *chŏngganbo*, but it is really more of a breathing point than a rest.

⁷² It has become the "Beethoven's Symphony No. 5" of Korea, making it the most frequently performed *aak* piece on the concert stage in modern-day South Korea.

1. **Two-part form: "Yukjabaegi"**



2. **Three-part form: "Karaktöri"**



3. **"Hwandu [Different head]" form**

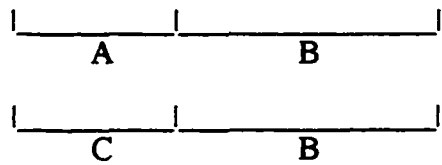


Figure 20: Different structures of *chönt'ong kugak*

"Yŏngsanhoesang." Here all three sections share the same *changdan* [rhythmic pattern], same tempo, same mode, and similar melodic ideas, forming A-A'-A" (see Figure 20.2). All three sections are unified by their similar ending. There is no contrasting middle section with a different key and thematic materials as in the ternary form of Western music. A call and response technique is also used in a through-composed form of folk song (see Figure 21). Another important structure is called *hwandu*, literally meaning "different head." As its meaning indicates, a piece is divided into two large parts and each part is again split into two small sections in which the first sections of each part are different, while the second sections are the same (see Figure 20.3).

The four-part section, which is often associated with the four-movement structure of symphonic works of Western music, can be found in two of the best-known ensemble compositions, "Sujech'ŏn" and "T'aryŏng," the latter of which is the penultimate of the nine independent pieces that constitute "Yŏngsanhoesang." In "T'aryŏng," the four sections are indicated in the score, though no written information provides the precise date for those indications. The structure of the piece is A-A'-A"-A'" and is considered to have the most definable form of all the pieces of "Yŏngsanhoesang" (Na Un-yŏng 1970: 337). All four sections are unified, as similar melodic materials are shared in each section (see Figure 22). The piece also features what appears to be the repetition of cadential materials emphasizing the ending of each section (see Figure 23).

Often considered the oldest and most elegant piece of all royal court music, "Sujech'ŏn" also includes four sections (Cho Chae-sŏn 1991: 111; Kim Ch'ŏng-muk 1992: 55; Yi Hae-shik 1992: 327). The first three sections have a recurrence of the same rhythmic pattern six times, in contrast to the last section where the same pattern

The image shows a musical score for a 'Call and Response Type' song. It consists of two staves of music. The first staff is divided into two sections: 'Call by a leader' and 'Response by a chorus'. The 'Call by a leader' section has two verses of lyrics: '1. 어기-여 각 어서-가 자-가 자' and '2. 뭇생은 전전 가가귀지고'. The 'Response by a chorus' section has lyrics: '가자-가자 어서-가자' and '뭇생은 전전 멉어 가네'. The second staff continues the 'Response by a chorus' section with the same lyrics: '가자-가자 어서-가자' and '뭇생은 전전 멉어 가네'. The music is written in a simple, rhythmic style with a treble clef and a key signature of one flat.

Figure 21: An Example of "Call and Response Type": A Boat Song

	mm 1 - 32	33 - 84	85 - 109	110 - 129
R.O	The first section	The second section	The third section	The fourth section
S.	B	13	6	5
I.P.	A	A'	A''	A'''
2	mm 9-16		mm 94-101	mm 114-121
3	mm 17-32	mm 71-84	mm 102-109	mm 123-129

R.C = Rhythmic cycle (1 p + 100 + 1 p + 100 + 1 p + 100 + 1 p)

S = Structure

I.P = Identical phrases

1 = 10 bars
 1/2 Inch

Figure 22: Diagram of "T'aryöng" in "Yöngsanhoesang"

mm. 25–32 of the First Section and mm. 77–84 of the Second Section:



mm. 102–109 of the Third Section and mm. 122–129 of the Fourth Section:

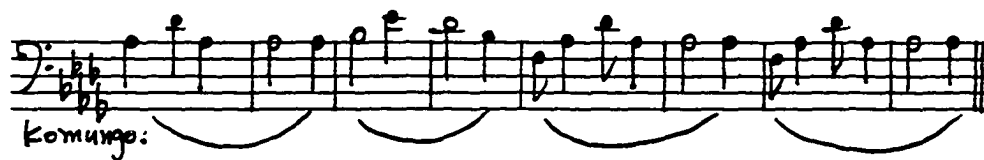


Figure 23: Endings of Each Section of "T'aryŏng" in "Yŏngsanhoesang"

recurs only twice. Each section is identified by the same *yŏnŭm* occurring in the *taegŭm* and *sogŭm* parts at the end (mm. 33-39) of each section (see Appendix C-1, pp. 209-31). Here the *p'iri*, which carries the main melodic line, drops out. In this case, *yŏnŭm*, which usually functions to provide the continuity in the piece, also carries a structural importance signaling the ending and the beginning of the sections. It is noteworthy that while the two best-known traditional pieces include the four-movement structure, new traditional music consisting of four movements is often criticized as having the four movement of the symphonic tradition of the West. The four movements in new traditional music often use contrasting tempi and thematic materials, unlike those in old traditional music, and thus may look a little like the four separate, though related, movements found in Western symphonic music.

The above mentioned central elements of old traditional music have been revived in response to the public's strong desire to have a new musical culture of a new nation. However, they differ significantly from those that contemporary South Koreans had been used to enjoying in music [e.g., Western music] through most of their lives. Furthermore, there has been immense social change that has created a very different cultural environment. The compelling task of inventing a new musical tradition for composers of modern-day South Korea, thus, has been how to put old wine into a new bottle.

CHAPTER V

THE *CH'ANGJAK KUGAK* SYMPHONIES OF YI SÖNG-CH'ÖN

Yi Söng-ch'ön is one of the most respected composers and scholars of Korean traditional music in modern-day South Korea. He has been a leading figure in the development of *ch'angjak kugak*, setting new goals at each turning point for others to follow. He has inspired many younger music specialists not only with his compositions but also with his essays that explore the pertinent issues of *ch'angjak kugak*. One of his most important goals from early on in his career has been to increase the repertoire of *ch'angjak kugak* (Yi Söng-ch'ön 1994: 93). He has contributed to the achievement of this goal by becoming the most prolific composer of traditional music in South Korea. As of September 1995, Yi Söng-ch'ön had written a total of 182 newly-composed traditional pieces in various genres, ranging from simple *dong'yo* [children's song] to large-scale theater music (Yi Sang-gyu 1995: 142).

The first modern scholar to write about the philosophy of Korean traditional music, in 1990, Yi Söng-ch'ön has also written numerous essays on a variety of subjects concerning the development of *ch'angjak kugak*. The topics include the employment of traditional material (1982), the modification of instruments (1989), orchestration (1992a), compositional methods (1992b), and philosophical issues

(1990 and 1993). His essays provide invaluable information for understanding the nature of both old and new traditional Korean music. He has also devoted himself to the modification of traditional instruments and developed the 21-string *hyŏn'gŭm*.

Yi's contribution to the field of Korean music has recently expanded to include an administrative post. He was appointed in June of 1995 as the director of the Korean Traditional Performing Arts Center (KTPAC), and is currently involved in various projects aimed at promoting and developing traditional Korean music, new as well as old. The KTPAC, as a government-sponsored institute, oversees and fosters various programs in traditional Korean music. His appointment has generated considerable excitement in the music community.

Yi Sŏng-ch'ŏn As a Composer, Theorist, and Teacher

Among traditional music composers in Korea, Yi Sŏng-ch'ŏn has been the most influenced by Western music (Yun Chung-gang 1988: 37). His familiarity with Western music can be traced back to his childhood, when he listened to hymn singing in his father's church in the northeastern part of Korea, the Hamkyŏng Province. The Korean War separated him from his parents and brought him to South Korea. His parents, who had to stay behind, believed that their children would have a better chance for education in the South. In his teens, he lived and worked as an errand boy in the American army station in Seoul.

In 1955, following his parents' wishes, Yi entered the Catholic University of Medicine. His dream of becoming a medical doctor ended when his health failed as a result of working too strenuously to earn his college tuition. When he recovered from tuberculosis in 1961, he decided to go to music school instead. After working

some years for a music publisher, he became acquainted with aspiring young musicians and learned the compositional techniques of counterpoint, harmony, and orchestration of European art music. By the time he received his B.A. in composition (1965), he had already shown his talent as a composer, winning numerous prestigious awards in new music competitions of both *yang'ak* and *kugak*, including the ones sponsored by the National Classical Music Institute in 1962 and 1963 and by the daily newspaper *Dong'a Ilbo* in 1964 and 1965.

Although he was a composition major in the Department of Traditional Music at Seoul National University, much of Yi's training was in Western compositional techniques and methods. His early *kugak* compositions were met with harsh criticism by his teacher (1994: 93). Unfortunately, there was little guidance in composing traditional Korean music. Deeply frustrated at his inability to write music with a cultural identity, he earnestly sought out ways to write distinctively Korean music, at first through self-instruction in the theory and history of traditional Korean music. With his own analysis of traditional court music, he gained some understanding of *chǒnt'ong kugak*. He then entered the music theory program at Seoul National University and received a master's degree in 1967. Since then, he has carried out extensive research on various aspects of Korean music such as orchestration, philosophy, and aesthetics of traditional Korean music (see Bibliography).

Having suffered from the lack of any model to follow in writing new traditional music, he defined his role as an intermediary between past and future Korean music. He thoroughly analyzed traditional musical idioms and used them in his compositions during the 1970s and 1980s. Unlike his earlier compositions labeled as "non-Korean" music, his more recent works include such a mixture of

resources and techniques from both European art and traditional Korean music that it is difficult to assign his music to one category or another. Since the mid-1980s, he has expanded his compositional boundaries beyond Korean and European art music.

From early on in his career as a traditional music composer, Yi Sŏng-ch'ŏn understood the need to educate Koreans about their nearly forgotten traditional music. He was convinced that understanding the concept and theory of traditional music could enhance appreciation for the music, which would in turn make the music once again relevant to Korean daily life. His firm belief in the value of education is borne out by his involvement with the Korean Music Education Association and by his college teaching, which he has done since 1970. These educational activities have been carried out in addition to his composition of numerous commissioned works. His zeal for promoting the knowledge of traditional Korean music has shown itself in many different forms. In his educational piece, "Young Person's Guide to the Traditional Orchestra" (1974), Yi Sŏng-ch'ŏn introduced traditional Korean instruments in various sound groups and provided commentaries on their timbres and mechanics.

In addition to numerous scholarly writings on traditional music, he also wrote an introductory book on traditional Korean music, *Introduction to Kugak: Easy to Understand Version*, in 1995. Unlike other books on the subject of *kugak*, which have penchant for describing the details of the music and are overgrown with unfamiliar musical terms and jargon, his book provides concise and succinct information that can be easily understood by the reader who does not have any previous knowledge of Korean music. His penchant for using well-known children's folk songs in his compositions can also be seen as a reflection of his effort to reach a large audience. Although various types of music are still associated with different

social strata in South Korea, the gap between elite music and folk music is diminished considerably in his compositions.

The Musical Language of Yi Sŏng-ch'ŏn: Simplicity

Yi Sŏng-ch'ŏn strongly believes that a composition should be simple and easy for the listener to understand (1994: 93-5). Quoting a phrase from *Akki* [The Book of Music] compiled in the second century A.D., Yi Sŏng-ch'ŏn objects to the use of complicated musical language in Korean contemporary music. The whole original passage reads as follows:

Music stems from the center of the emotions and behavior stems from outside the center of the heart. When music comes from the center of the emotions, it is serene. Behavior that comes from outside the center of the heart results in variable and unreliable behavior. Great music should, therefore, be simple and great ceremony must be simple too. (Hahn Man-yŏng 1985: 24-5)⁷³

Yi Sŏng-ch'ŏn believes that music can be artistically superior and at the same time easy to understand. He calls for an economic use of tones to express one's feeling. Music that comes from one's heart must be regulated by one's mind; in this way it can be presented in a pre-planned structure of the composer's design (Yi Sŏng-ch'ŏn 1994: 94).

Yi Sŏng-ch'ŏn's ideas concerning the function of music coincide with the traditional Korean view, especially as regards elite music, that the purpose of music

⁷³ *The Book of Music* is the translation of Chinese musical treatise called *Yue-ji*. It has been an important treatise for the understanding of the elite music of *kugak*. Here I provided the paragraph from which Yi Sŏng-ch'ŏn took the sentence. The translated quotation came from Hahn Man-yŏng's essay, "The Origin of Korean Music" (1985: 24-5).

is to harmonize one's mind/thought. This is not to say that he opposes the emotive forms of music. In fact, he does incorporate musical elements from folk music, a tradition which has been categorized as expressive music. He firmly believes that music has the power to affect one's mind. Thus, in order to balance the current bustling soundscape of modern life, in which extremely loud, complex sounds seem omnipresent, we need simple yet powerful music that can regulate the mind. Most of his works have a clear structure, identifiable musical ideas, and a highly transparent method of developing musical materials. Little is over-stated in his music. Large members of instruments are avoided and each instrument is used with careful consideration of its timbre.

He also believes in communication with the mass public through his compositions. He denounces music that disregards the audience. There are compositions in the modern Western music tradition that use dodecaphony and thus cannot be understood by the general populace in contemporary South Korea. His determination to relate to the audience is reflected in his frequent use of familiar folk tunes and genres as well as in the simple musical language of his compositions. His music is different from the old traditional music in terms of its well organized structure, and simple and succinct musical ideas are systematically used to create textural as well as timbral contrast. New instruments are brought in for varied expression. The incremental use of independent lines also brings a new type of excitement to the piece. Yi Sŏng-ch'ŏn is the type of composer who expects his music to come alive in performance through the spontaneous occurrences of *sigimsae* [ornamentation] as in the old days of Korean traditional music performances. He does not write down those "living tones," as they are called, in his score. Rather, he allows the performers room to improvise. He develops a new

kugak by employing new techniques and ideas, while at the same time maintaining the central elements and aesthetic philosophy of *chǒnt'ong kugak* as his inspiration. Yi Sǒng-ch'ǒn, as he explains, wants to be known as a composer who tries to provide a musical bridge from past to future (1994: 93-4).

Orchestral Works of Yi Sǒng-ch'ǒn

Some fourteen orchestral works of Yi Sǒng-ch'ǒn are known to the general public. (Table 1).⁷⁴ The non-chronological titles of his works show that Yi Sǒng-ch'ǒn has a pre-designed plan for his entire symphonic output. He composed his fourth symphony, "The Four Saints," in 1988, two years after the completion of his fifth symphony. As he gained understanding of the symphonic music of the European art music tradition, he also composed a ninth symphony with a chorus in 1986, well before his eighth symphony in 1995. While he seems to follow the practices of Western music in his orchestral compositions, his consistent use of descriptive titles is in accordance with the conventions for orchestral works in the *kugak* tradition.

The fact that Yi Sǒng-ch'ǒn is saving the seventh symphony for his last reveals that his composition is deeply affected by Korean culture. The number seven is considered the luckiest number by Koreans and he plans to write the seventh as his last symphonic work. As his total symphonic works indicate his profound understanding of Western orchestral works of the eighteenth and nineteenth centuries, he indeed advocates and practices balanced training in both traditions:

⁷⁴ According to his personal list of compositions, he has composed twenty orchestral works. For my dissertation, I have included the fourteen of them that have been performed and are known to the public.

Table 1. Orchestral Works of Yi Sŏng-ch'ŏn.

Title	Date of composition/ premiere	Source of commission	Performance venue
Symphony #1	1963		
Symphony #2	1963		
Symphony #3	1963; Nov. 1985 (rev.)	Yŏng-nam University	The 5th Traditional Music Concert
<i>Young Person's Guide to the Traditional Orchestra</i>	1974; 1985 (1st rev.); 1987 (2nd rev.)	Pusan Municipal Traditional Orchestra	regular concert
Symphonic Poem <i>My Country I (Country of Morning Calm)</i>	1967/1981	Seoul Municipal Traditional Orchestra	regular concert
Symphonic Poem <i>My Country II (Under the Mountain)</i>	1983	National Classical Music Institute	The 18th New Traditional Music Concert
Symphonic Poem <i>My Country III (A Hymn of Praise for Koreans)</i>	1984	National Classical Music Institute	The 22nd New Traditional Music Concert
Symphony #5 <i>(Prelude to Taryŏng)</i>	16 Feb. 1986	Korean Broadcasting System FM Radio	The 13th Anniversary Concert
Symphony #9 (Chorus) <i>(Hunminjŏng'um)</i>	21 April 1986	Pusan Municipal Traditional Orchestra	regular concert
Symphony #4 <i>(Four Saints)</i>	1988	Korean Traditional Performing Arts Center	Celebration for New Concert Hall
Symphony #10 <i>(We are the World)</i>	27 July 1988	Korean Traditional Performing Arts Center	The 31st New Traditional Music Concert
Symphony #6 <i>(Variations on Pohŏja)</i>	18 July 1992	Traditional Music High School	Celebration for Moving to New Location

Table 1 (Cont'd). Orchestral Works of Yi Söng-ch'ön.

Title	Date of composition/ premiere	Source of commission	Performance venue
Symphony #11 (<i>Twenty Years of Ch'ugye</i>)	17 Sept. 1994	Ch'ugye University	Establishment of Traditional Music Department
Symphony #8 (Overture) (<i>Harmony of Yin and Yang</i>)	6 May 1995	National Theater	Establishment of New Traditional Orchestra

A composer is a specialist who cannot have limitations in his capabilities as a creator of music. If one is able to write a piece for *kayagŭm*, then he also should be able to write for violin, or vice versa. Therefore, a composer who can write for traditional orchestra should also be able to write for Western orchestra. If not, he is only a half composer and specialist (Yi Söng-ch'ön 1994: 95).

His symphonic works are divided into three periods. The first, the formative period comprises his first three symphonies composed in the early 1960s. His compositions of this period display much influence from Western classical music. There is about ten-year gap before his next orchestral work in 1974. During this time, he wrote mostly smaller-scale compositions, including many solo works for *kayagŭm*. His representative solo works, "The Playground" (1966) and "A Story for the Forest" (1967), both suites for *kayagŭm*, were produced at this time. According to his personal list of compositions, he also composed one more piece during this time, the first of the "Symphonic Poems of My Country" series, which was finished

in 1967, but not premiered until 1981. The reason that he distanced himself from writing large-scale works at the time may have been the result of the difficulties and frustration that he experienced with his first three symphonies, difficulties which eventually led him to return to school to study the theory of *kugak*.⁷⁵

His "Young Person's Guide to the Traditional Orchestra" of 1974 is a pivotal piece in which he employs musical idioms from the folk tradition, in contrast to the Western style and structure of his previous works. Most of his symphonic works in the 1980s (Nos. 5 to 9), as the titles indicate (see Table 1), exhibit the composer's adherence to Korean traditional materials. Yet with those traditional elements as the foundation, Yi Sŏng-ch'ŏn transforms the pieces into a new type of traditional music which has discernible structures and transparent textures. "The harsh criticism of my earlier works as music with no nationality nearly destroyed my compositional career, but instead, actually became a turning point in my compositional direction," he says in his essay "My Opinion on the Composition of New Traditional Music" (1994: 93). After years of struggling, he finally found resources and inspiration in *chŏnt'ong kugak* and invented a new tradition to continue the old tradition of Korean music. Pieces from the 1980s show how he transformed *chŏnt'ong kugak* into a new traditional music.

The great surge of new Korean music that used traditional materials and national subjects marks the mid-1970s to the mid-1980s as the period of the emergence of national music. However, Yi Sŏng-ch'ŏn does not wish to associate himself with the national movement which swept through all of South Korea at that

⁷⁵ A few works from the 1970s show up in his personal list, but none of them have been premiered. They were not included in my analysis because I could not locate the scores or any information about the pieces.

time. Rather, he defines the role of his music as a bridge from the *chŏnt'ong kugak* tradition, filling the gap left behind by a half century of discontinuity in the history of Korean traditional music.

Yi Sŏng-ch'ŏn's works from the late 1980s show different approaches. His voice changed dramatically as he called for a reconciliation with Western art music (Yi Sŏng-ch'ŏn 1992b: 292). After having composed new traditional music based on old traditional Korean music for over a decade, Yi Sŏng-ch'ŏn began calling for peace with Western music, admitting the reality of modern South Korea, which has been immensely influenced by the West. The elements of the old traditional music are still the foundation but his music from this period displays a new artistic freedom in terms of the development and formulation of musical ideas in order to provide coherence to his pieces. He no longer seems to confine himself to any specific style or tradition. He brings a variety of idioms and techniques to his compositions, and diffuses them in his music so that his pieces can no longer be identified as one style or another. They have become the music of his own philosophy and style.

Compositions during the Formative Period of the 1960s

Compositions from the 1960s, written while Yi Sŏng-ch'ŏn was a composition student at Seoul National University, are not very well-known. The first three symphonies in the 1960s exhibit a great deal of Western musical influence. I will take as an example the composer's first symphony, called "Symphony for *Taegŭm*, *P'iri*, and *Kayagŭm*." It was composed in April 1963 for the *Ch'angjak Kugak* Competition sponsored by National Classical Music Institute. The title page bears the information on the date of composition and instrumentation in both the Korean

and English languages,⁷⁶ including his name and the title of the piece. Except for the names of the instruments, every element is written down in the manner of Western symphonic scores, including expression and dynamic markings in Italian, reflecting his familiarity with Western orchestral practice.

There are also some features derived from *chŏn'ong kugak*. The piece opens with a free, slow *tasiŭm* section (marked *Adagio tranquillo*), in which three wind instruments, *p'iri*, *taegŭm*, and *sogŭm* [flute] play long, intertwined lines attuned to and feeling out one another. The timbre of the orchestra is unmistakably that of *chŏn'ong kugak* with the presence of *taegŭm*, *p'iri*, *tangchŏk* [flute] as solo groups, and *sogŭm*, *p'iri*, *taegŭm*, *kayagŭm*, *kŏmungo*, *ajaeng*, *changgo*, and *puk* as tutti. The composer employs the traditional Korean modes. The piece ends quietly and slowly with greatly reduced instrumentation, unlike the "triumphant" or "vigorous" finale movements of the Western symphony. Western harmony is avoided through the use of many doublings at the octave and through the contrapuntal treatment of musical lines.

Nonetheless, there remain numerous salient characteristics of the Western symphonic tradition. The piece is in three movements with a contrasting middle movement. While the *pyŏng* mode is used in the two outer movements, the middle section is in *kyemyŏn* mode. In the fast *Allegro moderato* movement, the sonata-allegro form with cadenza is used. Here, two different musical ideas in contrasting timbres are presented in succession, and emphasis is on the melodic ideas rather than harmonic opposition (see Appendix C-3, pp. 246 and 249). The first idea is stated by

⁷⁶ A zeal for learning new languages and world history triggered by *kaehwa sasang* [enlightenment movement] was resurrected after the liberation from Japan and the learning of English as well as Western ideas and values was taken as an indication of one's high intellect.

p'iri and *sogŭm* (p. 246). The second idea, stemming from the latter part of the first idea, is now played by *taegŭm*, which is reinforced by *sogŭm* (p. 249). The strings and percussion instruments, who do not carry the melody, display increased rhythmic activity, and provide the transitional section between the two ideas. It is clearly a sonata-style movement, with a cadenza at the end, in keeping with the style in which the cover page is written.⁷⁷ Here he also uses canon in his last movement (pp. 272 and 275), demonstrating his knowledge of Baroque music.

In addition, he enlarges the orchestral sound by adding three more instrumental parts as a solo group, imitating the tradition of the Baroque concerto grosso. The increase in the volume of the traditional orchestra was a serious issue at that time (which resulted in the establishment of the "Committee on the Improvement of Traditional Instruments at National Classical Music Institute" in 1964). His finely written expressive and dynamic markings in Italian clearly indicate his understanding of Western music. With its contrasting middle movement, this piece indeed resembles many eighteenth-century European orchestral compositions .

The above characteristics earned for Yi Sŏng-ch'ŏn a reputation as a composer greatly influenced by the form and the compositional techniques of Western classical music (Yun Chung-gang 1988: 37). Such a reputation is not necessarily perceived as negative among *kugak* composers. Although their main goal is to write new traditional music with a national identity, their desire to learn Western music and its compositional technique in order to come up with new ideas has been consistent. Yi

⁷⁷ The manuscripts of all his orchestral works and recordings of their first performances were provided to me by Yi Sŏng-ch'ŏn.

Sŏng-ch'ŏn demonstrated his desire⁷⁸ to integrate the two traditions, the common goal for the newly-composed traditional music in the 1960s, in his careful use of Korean traditional materials. After all, this was his first attempt at writing a Korean traditional orchestral piece. One of the early symphonies, No. 3, was revised in November of 1985. The most notable change in this revision was the absence of Italian and English words from his manuscript with the exception of a few dynamic symbols. In fact, most performance directions were changed into Korean, reflecting his self-conscious examination of the past.

Overture to the New Traditional Music

"Young Person's Guide to the Traditional Orchestra" (1974) is a significant piece for Yi Sŏng-ch'ŏn himself as well as for the development of *ch'angjak kugak* in general. It marks a personal turning point in his compositional career. In its employment of folk music idioms, this piece serves as overture to many of his orchestral pieces reflecting nationalist sentiments in the 1980s. His desire to raise the awareness of *kugak* is well reflected in the preface to the work: "This piece is composed to introduce Korean traditional instruments to the first-time listener" (Yi Sŏng-ch'ŏn 1974: 2). By then, he no longer felt a great need to employ Western forms and techniques to "modernize" traditional music. On the contrary, he drew his idioms from traditional music, as shown in his compositions from this point on. This was the result of many years of struggling to compose music with a Korean identity,

⁷⁸ He recalled during my interview the frustration he had when he began composing new traditional music. He said, "I simply did not know how, so I had to experiment with different ways." No instruction was available on how to write *ch'angjak kugak*.

which in 1967 actually forced him to return to school to study the theory of *kugak* under Professor Lee Hye-kyu at Seoul National University.

In the first half of the "Young Person's Guide to the Traditional Orchestra" (see Appendix C-4, 283-318), Yi Sŏng-ch'ŏn first shows three different ways to categorize Korean traditional instruments: (1) according to the eight construction materials; (2) following the origin of the instruments (e.g., native vs. Chinese); and (3) corresponding to different sounding groups as in the Western system. By using the theme and variation form, three different instrumental groups in the order of wind, string, and percussion, are then introduced playing a theme based on a well-known children's folk song called "Saeya, Saeya" [Birdie, Birdie] (see Figure 24). An ensemble employing all three groups follows. Concise information on each instrument is given at the end of the first half of the piece along with a physical description with each instrument playing briefly to demonstrate its unique timbre.

In the ensuing part (p. 295, no. 26 of the piece in Appendix C-4), introduced by *changgo*, four different types of *changdan* [rhythmic pattern] are presented with different instrumentation, representing the different genres of traditional music ranging from *pyŏngju* [duet] (p. 296, no. 28) to *saeak* [chamber music] (p. 296, no. 29), to *samhyŏn yukgak* [the standard instrumentation of three strings and six winds and percussion] (p. 296, no. 30). The form *sanjo*⁷⁹ is used as a rhythmic pattern develops from slow to fast during this section (from p. 295, no. 27 to the first bar of p. 305).

⁷⁹ *Sanjo* is a solo instrumental form developed in the late nineteenth century, presumably from *p'ansori* and *shinawi* (Hahn Man-yŏng 1985: 23). The main characteristic of *sanjo* is to carry the audience to the climactic point as the soloist builds from a slow tempo to a very fast tempo.

Shinawi,⁸⁰ the only instrumental genre of folk music, appears in the culmination of the free employment of the theme, "Saeya Saeya," in improvisational style (the second bar of p. 305 to the end of p. 317). After the elevated excitement of *shinawi*, the second half of the piece, representing the traditional forms and genres, ends with a slow and quiet performance with greatly reduced instrumentation (p. 318), typical of many other orchestral pieces by Yi Söng-ch'ön.

This well-known piece⁸¹ also marks a new beginning in the development of *kugak*. One of the primary goals for *ch'angjak kugak* performers until the mid-1970s was simply to increase the repertoire. Now, in light of the ever-increasing repertoire, a new goal has been set to regain *kugak*'s place in Korean daily life. Quality as well as quantity of the repertoire of *ch'angjak kugak* became important and educating a public who did not know how to appreciate *kugak* became a crucial issue. It was believed that the lack of enthusiasm for *kugak* was due to the lack of knowledge about the music itself. With this simple yet elegant piece, Yi Söng-ch'ön successfully educated the public about the basic yet most important elements of *kugak*.

"Young Person's Guide to the Traditional Orchestra" is often compared with Benjamin Britten's orchestral piece of 1946, which bears a similar title. They are very similar in several respects: (1) the use of a well-known song of national origin, (2) two-part form that begins with theme and variations, and (3) a shared goal of

⁸⁰ *Shinawi*, an ensemble consisting of *p'iri*, *haegüm*, *changgo*, *puk*, and *ching*, was originally a genre that accompanied a shaman dance. It is known for its spontaneous performances in which each performer excels in technique and melodic interest.

⁸¹ There are not many orchestral pieces of *ch'angjak kugak* that have been recorded on CD. "Young Person's Guide to the Traditional Orchestra," which has been available only on audiotape, was finally produced on CD in 1995 with the performance by the traditional orchestra of the Korean Broadcasting System.

introducing instruments in order to educate the audience about them. Just as Britten used a famous tune from a composition by the British composer Henry Purcell, Yi Sŏng-ch'ŏn borrowed a well-known folk song as his theme. The design of the two-part form is similar: the same theme and variation forms for the first part and the second part displaying a form which represents its own culture, Britten with a fugue, Yi with *sanjo* and *shinawi*.

There are so many similarities that there is no question in my mind that Britten's work inspired Yi Sŏng-ch'ŏn to compose his. Although Britten's work eventually became the piece most commonly used to introduce Western instrumentation worldwide, the impact that each composition had in its own society at the time differed significantly. When Britten's work was composed in 1946, it was not intended for the entire community of British people but for an instructional film. Yi's work, on the other hand, was a statement directed toward the entire community of modern South Koreans who had ignored their own music for many decades. The message was that—yes, we do have our own music with our own instruments just as the West has its own, and the only thing we need to do is to learn to appreciate it. It certainly inspired many composers to write new traditional music with musical materials from the old tradition as their foundation. It was this kind of statement that Yi Sŏng-ch'ŏn was making to the public through his music. His intention can be clearly seen in his deliberate choice of folk idioms, rather than ones from elite music, as folk music has an association with common Korean people. The use of folk songs is often associated with a proclamation of cultural identity. Cecil Sharp, the nineteenth-century song collector, draws the distinction between folk and so-called "art" music:

Art-music is the work of the individual, it is composed in, comparatively speaking, a short period of time and being committed to paper it is for ever fixed in one unalterable form. Folk-music is the product of a race and reflects feelings and tastes that are communal rather than personal; it is always in solution; its creation is never completed, while at every moment of its history it exists not in one form but in many (quoted in Ralph Vaughan Williams 1987: 32).

With the use of folk materials, it appears that Yi Söng-ch'ön finally found a solution to the problem of the invention of a new traditional music. The special qualities inherent in the folk music tradition enabled him to realize his compositional goal of filling the gap between the past and the future. His use of musical idioms that are closely related to Korean culture marks a significant change that would be reflected in many of his compositions of the 1980s. His music restored the relationship between traditional music and the people of modern-day South Korea by providing a shared communal history, because, to borrow an expression from Clifford Geertz (1984: 119), "[the music] and the equipment to grasp it are made in the same shop."

Works From the Mid-1970s to Mid-1980s

Symphonic works which emerged in this period display cultural themes that coincided with the rise of nationalism in South Korea in the late 1970s. Yi Söng-ch'ön wrote three symphonic poems with national subjects: "My Country I—Country of Morning Calm" in 1981, "My Country II—Under the Mountain" in 1983, and "My Country III—A Hymn of Praise for Koreans" in 1985. The Symphony No. 9 of 1986 has a descriptive title, "Hunminjöng'üm" [Korean language]. One of his most

popular symphonies, No. 5, is in the form of *t'aryŏng* and is based on the theme of *T'aryŏng* in "Yŏngsanhoesang".

National music may be best described as the musical embodiment of a nation's spirit, something that usually emerges in response to a foreign threat or in times of intense national pride (Grame 1971: 240). An increased sense of nationalism in response to foreign threats, cultural threats in particular, is responsible in part for the emergence of *ch'angjak kugak* in the 1960s. When *ch'angjak kugak* finally surfaced in the late 1970s, due to the rise of national pride following unprecedented economic development, its impact on *kugak* composers was not as great as that on *yang'ak* composers. *Kugak* composers already had the spirit of nationalism from earlier on (Yi Sŏng-ch'ŏn 1995, personal communication). Therefore, while much of his music reflects the prevailing nationalistic spirit, Yi Sŏng-ch'ŏn does not consider his compositions of the late 1970s and early 1980s to be the direct impact of the rise of nationalism in the nation.⁸² He believes that his music is simply a part of the process of connecting the tradition of the past to the future by employing Korean musical languages. He practices "*chung'yong* [regulation]" in creating a new tradition. One must not be too inclined toward any particular direction. Yi Sŏng-ch'ŏn (1992b: 292) insists that composers should no longer concern themselves either with maintaining the orthodoxy of *chŏnt'ong kugak* or with blindly following the western way.

During this middle period of his compositional career, Yi Sŏng-ch'ŏn used two different methods to compose new traditional music with a cultural identity. The first was to employ folk songs, which can be found in all three of his symphonic poems. The second method was the use of the compositional process called

⁸² At one of my earlier meetings with him in March of 1995, he asserted that his music had no relation to the nationalism movement in South Korea.

'formation' using traditional forms such as *T'aryŏng* of "Yŏngsanhoesang" found in Symphony No. 5. The three symphonic poems entitled "My Country" depict the history of Korea from mythical to modern times. In the first symphonic poem subtitled "Country of Morning Calm," the birth of the nation is depicted in music. The suffering of the Koreans caused by the invasion of outside forces is told in the second one, "Under the Mountain." In the final poem, "A Hymn of Praise for Koreans," the nation's independence and pride in the time of prosperity is sung to a theme based on the Korean national anthem, "Aegukka."

All three symphonic poems share the same structure and a similar use of musical ideas. Each symphony is divided into three sections following the division in their stories. As they all portray the history of the nation, well-known folk songs are employed as themes. The first tone poem, which depicts the legendary time of Korea, features the same well-known children's folk song "Saeya Saeya," as "The Young Person's Guide to the Traditional Orchestra." "Hahngangsu T'aryŏng," a folk song of the Hahn river, is used in the second work to describe the life of the Hahn people. In the last symphonic poem as noted above, the national anthem is chosen to celebrate the independence and affluence of the nation. In the following section, I will discuss the incorporation of folk songs by using the first symphonic poem, "My Country I—Country of Morning Calm," as a representative example of all three symphonic poems. In South Korea, each professional orchestra has its own private copies of composers' orchestral works. Although there has been a great demand to publish some of the frequently performed pieces, most of them still exist only in private manuscript copies. Only a few pieces have been published so far. This piece is one of the few. I will then discuss his "Symphony No. 5—Prelude to *T'aryŏng*" to illustrate his *hyŏngsŏng* [formation] method of composition.

"My Country I—Country of Morning Calm "

Although this piece was written in 1981 for the Seoul Municipal Traditional Orchestra, the date of its conception dates from June of 1967, according to the composer's personal record. As reflected in the title, he had already planned the piece to be part of a series of compositions. The nation's history up to the beginning of the Yi dynasty (the late fourteenth century A.D.) is told in three different stages. In the first part (mm. 1-102) (see Appendix C-5, pp. 322-35), the mythical origin of the nation is told with the aid of the folk song "Saeya Saeya" (see Figure 24). The pounding of a big drum in the second part tells of the dawn of the nation, Korea (mm. 102-4, pp. 335-36). *Ch'uk*,⁸³ also used in the rites of Confucianism and in Royal Ancestors worship, enters in m. 100, signifying the birth of the nation. The *pak*, which normally signals the beginning of an ensemble piece in the *chǒng'ak* tradition, also appears. As the big drum enters with increased rhythmic activity at the end of m. 180 in the last part, the world of shamanism (mm. 181-243, pp. 346-57)⁸⁴ is depicted in fast *chajinmori changdan* with complex rhythmic variation, reflecting the instrumental shaman music, *shinawi*. After the slow tempo returns toward the end (m. 244, p. 357), the original tune of the first part re-appears with

⁸³ "The *ch'uk* comprises a trapeziform box smaller at the base (44cm square) than the top (55cm square) painted green with typical motifs of clouds and mountains. It is mounted on a wooden stand. A thick stick inserted through a central hole is struck against the base of the box three times to produce a heavy percussive pattern after the *pak* signals the start of a piece (Howard 1988: 38)."

⁸⁴ Shamanism is the oldest belief system in Korea. Most of the shamans of ancient times were believed to be the rulers of the nation. Tan'gun, the founder of the nation (2333 B.C), for example, has been regarded as a shaman since he performed the ritual ceremony to heaven (Hahn Man-yǒng 1985: 27).

greatly reduced instrumentation. The end of the piece is marked by the conventional use of *ǒ*,⁸⁵ another instrument which is featured in the Rite of Royal Ancestors.

The first part (mm. 1-102) can be divided into two sections with an introduction (mm. 1-18) and codetta (mm. 85-99) (see Figure 25 for the structure). The introduction prepares the whole with incremental increases in sound as the instruments enter one by one, starting with the big drum. When all four instruments—*ajaeng*, *taegŭm*, *ch'uk*, and the drum—are joined, the famous folk song enters, played by the *tanso* [small Korean flute] at m. 19. The entire folk song is played twice in the first section (mm. 19-63, pp. 323-30). However, the second half of the tune, in its second appearance (m. 43, p. 326), is contrapuntally treated in close imitation by two contrasting timbres, *taegŭm* [transverse flute] and *p'iri* [bamboo oboe] beginning one bar before the *yanggŭm* [dulcimer], *haegŭm* [two-string fiddle], and *kŏmungo* [six-string zither]. Yi's contrapuntal treatment of the melodic ideas and close imitation between the two contrasting timbres can be easily found in many of his other compositions. The sudden presence of triplets in the free development passage of the tune (mm. 48-62, pp. 327-30) anticipates the entrance of the triplets in the *shinawi*, the last part (mm. 186-243, pp. 347-57) of the piece. Such provision for unity between sections has been Yi's trademark and is often considered a sign of his Western music background since this types of architectural operation absent in most traditional Korean music.

Unusual features of the instrumental writing in this part include the wide leaps and the short chromatic progression in the *kayagŭm* part (mm. 35-47, mm. 64-85,

⁸⁵ "The *ǒ* resembles a wooden tiger and reclines on a wooden stand. It is about 100cm long and 40cm high and has a prescribed twenty-seven notches along its backbone. A bamboo stick, split at its end into a brush, signals the end of a piece when it is dragged down the backbone three times" (Howard 1988: 38).

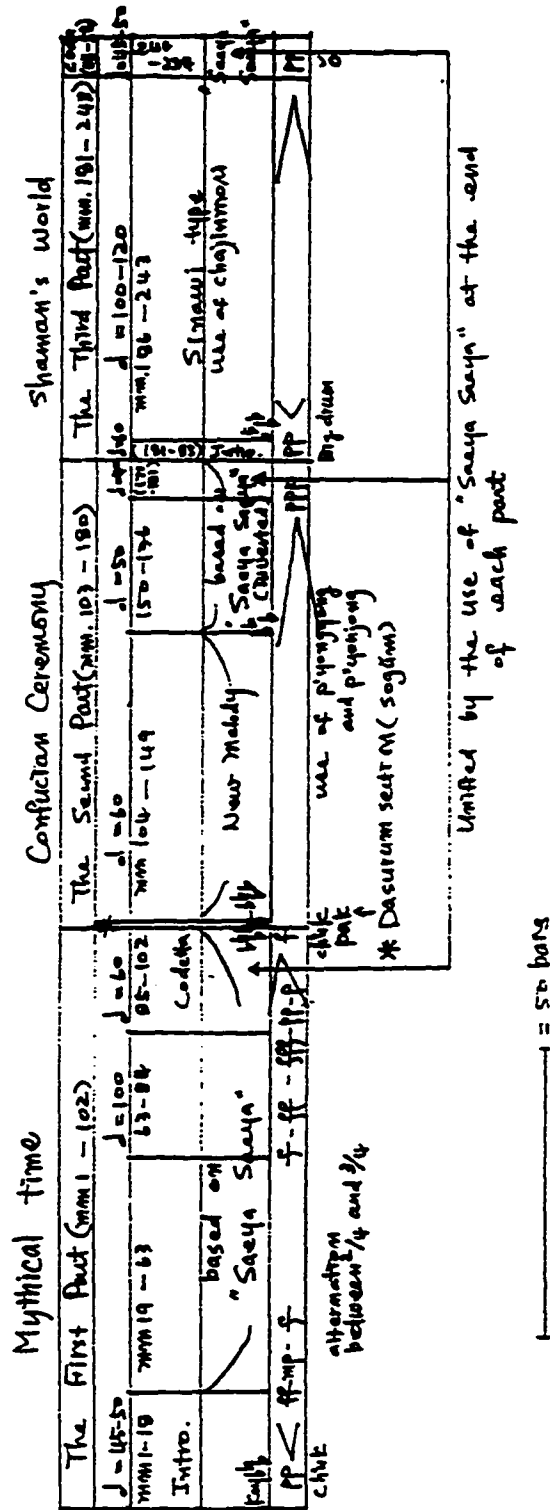


Figure 25: Diagram of "My Country I" of Yi Söng-ch'ön (1981)

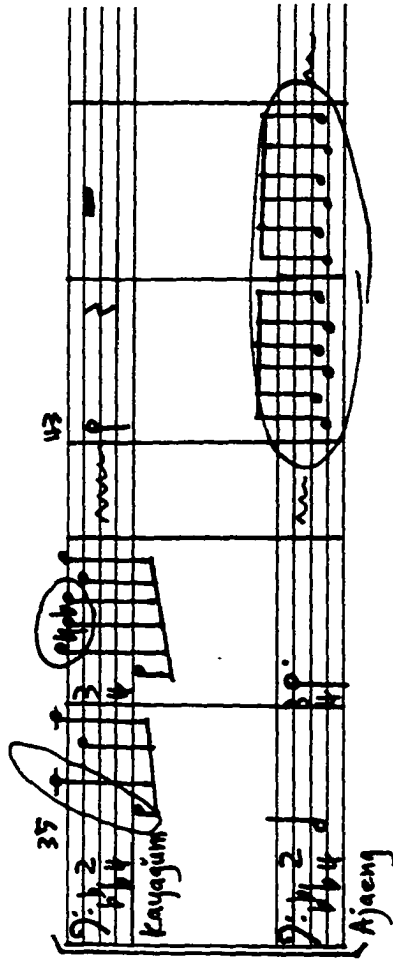


Figure 26: An Unusual Practice in Instrumental Writing in "My Country I"
(mm. 35-47 and 64-85)

see Figure 26). Also, the oscillation in the *ajaeng* part (mm. 43–51) between two notes a major second apart represents a new approach not found in traditional performance. At the end of the piece, an unconventional use of the *ǒ*, with the brush dragged down the neck of the wooden tiger in a different rhythm (as opposed to the more conventional way of dragging it down the backbone three times) reflects the composer's search for a new way of writing for traditional instruments. The rhythmic pattern, dictated by the nature of the melody (which is divided into duple and triple meter), creates the irregular pattern in the second part which is often found in folk music.

The second section of the first part (mm. 64–84, pp. 330–34, cf. Fig. 25) employs a different tune in faster tempo. This section is contrasted with the first section by the presence of the dotted rhythmic pattern of *chungmori changdan* (see Figure 17 for the rhythmic pattern) and the simultaneous playing of all the instrumental parts, as opposed to the irregular pattern of the duple and triple meter and the contrapuntal treatment of the first section. The first part ends slowly and quietly, as the *tanso* of the opening returns to play the tune of "Saeya Saeya" one more time. The mythical time of ancient Korea is described by the famous folk song of yet unknown origin.

The second part (mm. 103–80, pp. 335–46), as its instrumentation with *p'yŏnjong* and *p'yŏn'gyŏng* indicates, exhibits the characteristics of Confucian ritual music, including the use of *ch'uk* and *ǒ*. It consists of a prelude and two sections. The first section (mm. 104–50, pp. 336–43) is preceded by a free rhythmic section, a *sogŭm* solo resembling the nonmetric *tasŭrŭm* of *chŏng'ak* repertoire. The big drum enters (m. 103), symbolizing the beginning of the nation, and a new melodic line in *p'yŏng* mode appears, creating a new atmosphere. Now the music is in steady triple

meter, which is similar to the *T'aryŏng* form of "Yŏngsanhoesang." The composer's penchant for creating a melodic line with two fragments that are closely related to each other is apparent. Here, the second part is the retrograde form of its first half (mm. 104–50). In this part, the *kayagŭm* also demonstrates some unusual techniques: staccato repeated notes (mm. 134–38, p. 340) and tone clusters (m. 140, p. 341). The second section of the second part features a *taegŭm* solo at m. 151 (p. 343). At this slower tempo, the *sigimsae* of *taegŭm* is well projected in its melancholy *kyemyŏn* mode.

The third part (mm. 181–254, pp. 346–58) of this piece displays many characteristics of shaman music. The duple meter,⁸⁶ which can only be found in shaman music, occurs. Yi also employs the spontaneous interaction among the instruments, which is expected in the shaman ritual instrumental music. Each instrument communicates with its own similar melodic line and generates much *hŭng* [enthusiasm]. The *chajinmori* rhythmic cycle, which usually marks the high-emotion part in folk and shaman performance is also employed here. The constant variation of the drum patterns against other instrumental groups generates complicated cross-rhythms, as in mm. 198–201 (pp. 349–50). While there is a limit to the ability to write down such spontaneous interaction among different players in the score, the diverse rhythmic and melodic lines in this part show much more flexibility in dealing with different elements, especially rhythm, compared to the previous two parts. All in all, the rhythmic syncopation, with its fast tempo, generates a great deal of excitement in this part and resembles *shinawi* of shaman music.

⁸⁶ Most Korean traditional music is in triple meter as opposed to the duple meters of China and Japan.

As the piece describes the history of Korea up to the early Yi dynasty of the late fourteenth century A.D., Korean traditional music of three different types is introduced. The first part symbolizes folk music with the use of a "Saeya Saeya" and use of the *chungmori* rhythmic pattern of folk music. The second part represents the tradition of *chŏng'ak* with its typical instrumentation, slow tempo, and the *tasŭrŭm*-like section in the beginning. The last part reflects instrumental shaman music with its unusual duple meter and an increased variety of rhythmic patterns. Nonetheless, he unifies the piece as a whole by re-introducing the main tune, "Saeya Saeya," at the end of each part (see Figure 25 for the structure).

Forward-looking features of his compositional technique can be found in "Country of Morning Calm." Yi Sŏng-ch'ŏn created his own music with a penchant towards a close relationship between the two halves of a melodic line (see Figure 27). The unusual demands placed on the *kayagŭm* and *ajaeng* show his constant search for new techniques in instrumental writing. The close imitation between melodic lines due to the contrapuntal treatment of the musical ideas is also his trademark in composing new music. The avoidance of harmony by using the fourth and the interval of the major second as opposed to the unison nature of old traditional music, as well as his adroit architectural planning of the piece, are all new to traditional composition. By integrating many different musical materials from both cultures while keeping traditional Korean music as the foundation, I think that he did indeed create a new traditional music.

Hwandu [different head]

first half

second half

The first part (mm 19-99)

Retrograde

first half

second half

The second part (mm. 104-180)

Retrograde

first half

second half

The third part (mm. 186-243)

Detailed description: The figure displays three musical excerpts from the piece 'My Country I'. Each excerpt consists of two staves, labeled 'first half' and 'second half'. The first excerpt, titled 'Hwandu [different head]', shows two staves with notes and rests. The first staff has two sections labeled 'A' and 'B'. The second staff has two sections labeled 'C' and 'B'. The second excerpt, titled 'Retrograde', shows two staves with notes and rests, representing a retrograde of the first part. The third excerpt, also titled 'Retrograde', shows two staves with notes and rests, representing a retrograde of the first part, with several triplet markings (indicated by a bracket with the number '3') over groups of three notes.

Figure 27: Three Thematic Materials Used in the Three Parts of "My Country I"

"Symphony No. 5 (Prelude to *T'aryŏng*)"

The title of Yi's fifth symphony, which was originally called "Prelude to *T'aryŏng*" in 1986, has since then been changed to "Variations on *T'aryŏng*." As its new name suggests, the symphony can be considered a variation based on the *T'aryŏng* of "Yŏngsanhoesang." The piece is divided into three parts: the first part (mm. 1-187); the second part (mm. 188-308); and the last part (mm. 309-450). The original *T'aryŏng* consists of four different sections (see Figure 22). The first and second sections of the original appear in the first part of "Symphony No. 5," while those from the third and fourth sections become the basis for the second part of the symphony. The last part is like a variation of the first part, with an unmistakable return in the last section of materials similar to those of part one (see Figure 28 for the diagram of the piece). Therefore, the form of the piece can be considered A-B-A'.

The piece is like a melodic variation on *t'aryŏng*, with the melodic ideas borrowed from the original piece. The entire melodic lines return and unfold as in "Yŏngsanhoesang" (see Figure 28). Differences occur, however, in the treatment of each melodic line and the ensuing free contrapuntal section, following immediately after the statement of the original (see the X marks in the diagram of Figure 28). I believe that Yi Sŏng-ch'ŏn tried to follow the traditional way of creating music, i.e., *hyŏngsŏng* [formation], inventing his own music from pre-existing material rather than from all new material. The original *T'aryŏng* is known for its thick texture, which hinders the audience from hearing the individual timbres of instruments. Yi Sŏng-ch'ŏn made the piece more attractive to modern listeners by thinning out the texture and also providing structure with the introduction and the coda at the end.

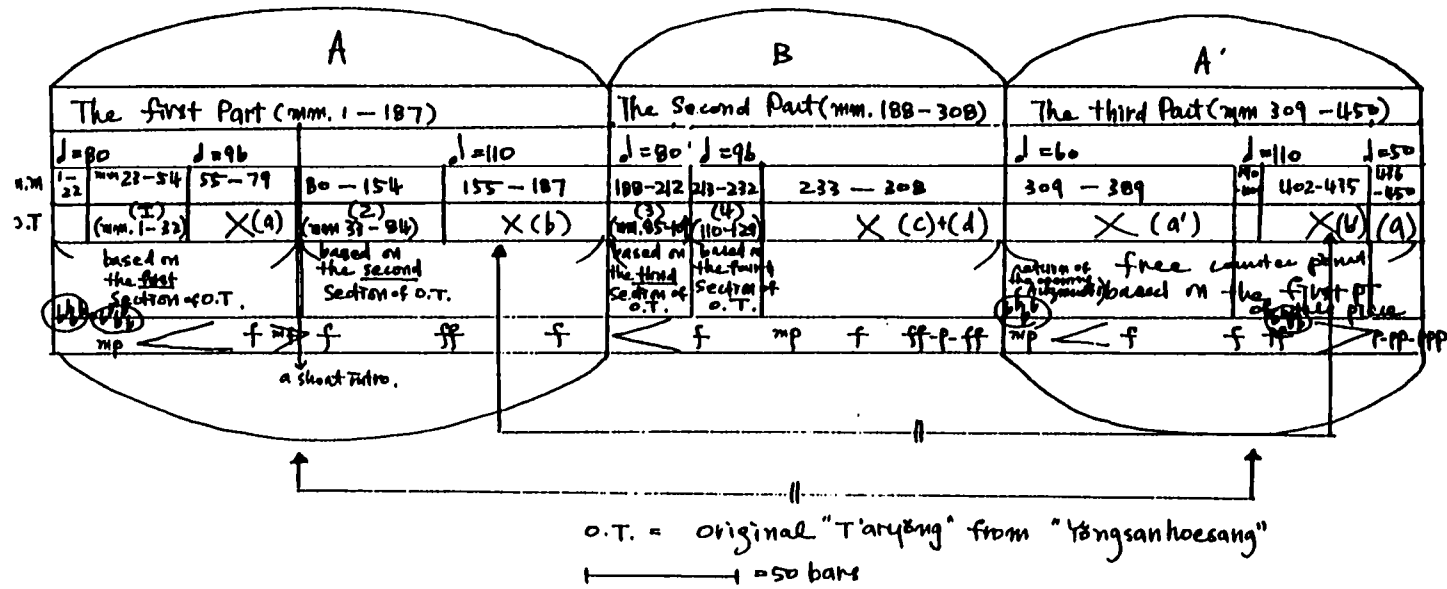


Figure 28: Diagram of Symphony No. 5 of Yi Sŏng-ch'ŏn (1986)

I shall now discuss the approaches of the composer by examining the musical process in the first part of the composition (see Appendix C-6). The first part (mm. 1-187, pp. 360-78) uses the melodic ideas from the first two sections of the original *t'aryong*. The tempo increases from $\text{♩} = 80$ to $\text{♩} = 96$, and ends with $\text{♩} = 110$. The mid-point of this first half is in m. 79, where the second melodic line from the original *t'aryong* emerges. The first part opens with the slow introduction employing the head motif of the main melodic line, which is characterized by a minor third up and a perfect fourth down in the strings, *kayagŭm* and *kŏmungo*. The wind instruments, *p'iri*, *taegŭm*, and *haegŭm*, follow immediately with a similar motif, functioning as a bridge or *yŏnŭm*. A solo by *haegŭm* in mm. 16-22 (pp. 361-62) with yet another similar melodic idea prepares the entrance of the main part at m. 23 (p. 362). It is clear that the slow entrance, with its various timbres, functions as a prelude to provide structure to the piece. Finally, the melodic line derived from the *T'aryŏng* of "Yŏngsanhoesang" arrives, but it is now carried by a duet performance of *tanso* and *yanggŭm*, which are considered to have two of the most beautiful tone colors⁸⁷ among Korean instruments, replacing the *changgo*, *kayagŭm*, *tanso* and *taegŭm*. Here, the much reduced instrumental ensemble and free flowing line devoid of percussion certainly provide a contrasting atmosphere. Rather than creating the typical simultaneous overlapping of different timbres creating one mass of sound, Yi Sŏng-ch'ŏn prefers to highlight the individual timbres of instruments through free counterpoint as shown above.

After the simple yet captivating opening, the rest of the instruments join in. Then, the original tempo of *T'aryŏng*, $\text{♩} = 96$, returns at m. 55 (p. 365). From then

⁸⁷ In his piece "Young Person's Guide to the Traditional Orchestra," Yi Sŏng-ch'ŏn first used the combination of *tanso* and *yanggŭm*. He feels that they sound simple yet profoundly beautiful.

on, Yi's trademark of free contrapuntal treatment of melodic fragments appears against a hemiola effect in the string part (mm. 55–68, pp. 365–66). In the beginning, the *tanso* plays the melodic fragment against the other line of an augmented, varied line of *kayagŭm*, then *changgo*, *kŏmungo*, *haegŭm*, and *p'iri* follow one by one. *Kayagŭm* and *kŏmungo* from the string group, each proceeding also with close imitation, add further interest to the piece. As all the instruments enter, they play the repetition of the head motif at m. 69. A solo by *taegŭm* (m. 79, p. 367) then prepares the entrance of the second section of the *t'aryŏng*. The total length of the 32 bar first section found in the original *T'aryŏng* is thus extended to 79 bars with a slower introduction. In comparison with the original *T'aryŏng*, Yi has expanded instrumental forces by adding one more melodic instrument, *sogŭm*, and *ajaeng* from the string group, and *puk* from the percussion group. Then he uses them individually to create diverse textures and tone colors, and also to change the dynamics. In this way, he creates completely different nuances from the original *T'aryŏng*. Yi, while maintaining the important characteristics of the original one, constantly varies the original melodic line. With the new structure, transparent texture, and different instrumentation, the first part of *T'aryŏng* by Yi Sŏng-ch'ŏn is a new composition inspired by the old one.

The second part (mm. 188–308, pp. 378–90) of the piece is similar to the first part: the free contrapuntal treatment of the original materials followed by the materials from each section of the original *T'aryŏng*, except the first half (mm. 188–212, pp. 378–81) of the second part. It is based on the third section (mm. 85–108; see Appendix C-2, pp. 238–39) of the original piece, but the composer's trademark, free treatment of the entirety of the original materials, is absent. Here the *kŏmungo* introduces the entrance of the main idea played by the *taegŭm* and *yanggŭm* (mm.

188-195, pp. 378-79). Other instruments enter incrementally as in other sections of the composition. Here, Yi Söng-ch'ön follows the original section conservatively, without the free counterpoint treatment. With the *tanso* entering finally at m. 208 (p. 380), all the instruments come in and the section ends. Here, the *ajaeng* which has been added to Yi's composition drops out as the symphony stays closer to the original piece than elsewhere in it. In fact, in the beginning of this section, the composer indicates the section to be performed by following the performance tradition of "Yöngsanhoesang," which emphasizes the prominent role of the string instruments. In the performance of "Yöngsanhoesang," the change in instrumentation also changes the title of the piece according to which instruments are emphasized, either strings or winds. Here, stressing the importance of string instruments, he uses *kömungo* to open the section.

The last part is like a return of the first part with a coda. The *haegüm* which introduced the entrance of the main melodic line at the opening of the first part returns at m. 309 (p. 390). Here, the opening slower tempo and the original position of the mode (from D^b to A^b) return with the similar but augmented melodic outline in *haegüm* (mm. 16-22). Up to m. 389 (p. 398) is the free contrapuntal treatment of the fragments of the *haegüm* melody (mm. 16-22, pp. 361-62). At m. 390 (p. 398), the tempo quickens to $\text{♩} = 110$ and the last section (mm. 155-187, pp. 375-79) of the first part recurs in identical form. Then at m. 402 (p. 400), the position of the mode changes to D^b as in the beginning of the piece (cf. mm. 16-24 and 390-402). The only difference in the *haegüm* melody is its function: in the beginning, the main melodic line occurs as the beginning of the piece, here as it prepares the ending, the cadential-like treatment of the melodic line occurs with emphasis on A^b and E^b (mm. 402-435, pp. 400-3). At the very end (mm. 436-450, pp. 403-4), the slow tempo

recurs (♩=50), and the head motif of the main melodic line is, in the end, stated quietly in duple meter by *theyanggŭm*.

Two aspects can be observed in his new *T'aryŏng* of "Symphony No. 5." Yi Sŏng-ch'ŏn provides a discernible structure for the piece with the return of the materials from the first part in the final part. The thick texture of the original *T'aryŏng* has been transformed through his careful use of instruments. While it can be considered a variation based on the *T'aryŏng* of "Yŏngsanhoesang," it can also be viewed as a new composition with free contrapuntal sections that are included in the piece (see Figure 28 for X which marks the free contrapuntal sections).

According to recent data on the most frequently performed symphonic works in South Korea in the 1990s, Yi Sŏng-ch'ŏn's Symphony No. 5 rates as one of the top ten pieces, which also include the "Sae [New] Sujech'ŏn" by Kim Yŏng-dong.⁸⁸ The two pieces share one common factor: both are based on well-known and well-liked traditional music. The controversy over the distinction between variations and newly-composed pieces has arisen recently as many *kugak* composers write variations based on well-known *kugak* themes. Although these pieces are well received by the general public, some *kugak* composers consider writing such pieces an act of plagiarism. I do not know the details of why Yi changed the title of the piece, but the new title with the word "variation" in it may have been his attempt to clear up the unnecessary dispute. Opting for both Korean and Western approaches in his fifth symphony, Yi follows the tradition of *hyŏngsŏng* [formation], yet manages

⁸⁸ These data were collected by the students who were enrolled in my ethnomusicology seminar at Seoul National University in the Spring of 1996. The aim of the research was to find out why certain *ch'angjak kugak* are more popular than others. While many new traditional pieces disappear with their premiere, one of the common factors among the popular pieces is that they are based on previously well-known tunes or music.

to employ the contrapuntal techniques and the formal structures of the West. He changes the texture and timbres of the original *t'aryǒng*, so that it resonates for modern South Koreans. In fact, the piece is the most popular among all of his symphonic works. With familiar tunes, and discernible techniques and structures, compositions from this period reflect his philosophy in composing music: "a great music is simple and easy... the audiences are not ignorant, they appreciate good music when they hear it. I despise music which does not have artistic value, yet I equally strongly reject music that disregards its listener" (Yi Sǒng-ch'ǒn 1994: 94).

Compositions after the mid-1980s

Compositions of Yi Sǒng-ch'ǒn from the late 1980s show another turning point in his compositional style. In writing his tenth symphony, "We are the World," Yi Sǒng-ch'ǒn urges reconciliation with the West. He states that composing music is itself Western, and scholarly musicological study is based on Western learning. Further, he says, recent performance practices also have been immensely influenced by the West, and the music education system itself is based on the Western system. "Thus," he concludes, "now is the time to create our own new cultures through the reconciliation with the West" (Yi Sǒng-ch'ǒn 1992b: 292). This could be his reaction to musicians from both *yang'ak* and *kugak* traditions who have been deeply immersed in the project of writing music exclusively with national identity in mind for over ten years. It may also be a reflection of the nation's cultural self-confidence after the excitement of the Olympics in South Korea in 1988.

At any rate, compositions from this period display signs of reconciliation not only between East and West in the music itself as well as in the choice of subject. He has composed five symphonies since 1988. In his Symphony No. 11 of 1994, he

combined *samulnori* percussion with the standard traditional orchestra sound. In the Symphony No. 8, entitled "The Harmony of *Yin* and *Yang*" (1995), the two different instrumental forces from *samulnori* and the old traditional orchestra were used to symbolize the dual forces in energy. I believe that his gesture of combining instruments of different origins (that is, folk with elite) signifies not only the fusion between the old and the new traditional music but also an equality between the different social strata that these instruments imply. He is breaking away from the old tradition of making hierarchies of music and people.

His conciliatory voice is reflected in his fourth symphony of 1987 as he chooses four saints of the world, Buddha, Confucius, Socrates, and Jesus, to represent the values of modern-day South Korea. Different meters, modes, and unusual instruments of non-Korean music are used in the fourth symphony to illustrate the different teachings and beliefs. The *sang* mode of the Chinese system,⁸⁹ for example, is used to depict Confucius. The *mokt'ak* [temple block] is used when he depicts the Buddha. The unusual 5/4 time is used for Socrates. As Yi Sŏng-ch'ŏn urges harmony among men in his tenth symphony, instruments from different regions are used: *p'ipa* and *zheng* from China and castanets from Spain. The new 21-string *hyŏn'gŭm* developed by Yi himself also appears frequently in the fourth and tenth symphonies, as well as in his later compositions. For instance, it is used to lead and reinforce the main melodic line of the second and fourth movements of the tenth symphony.

⁸⁹ Two scalar systems are used in Chinese music: a five-note scale and a seven-note scale. The five-note scale system has five different forms, called *kung*, *sang*, *kag*, *chi*, and *wu*. Here the *sang* mode consists of the notes d-e-g-a-c.

Yi Sŏng-ch'ŏn's compositions display great diversity, yet also much careful planning. Overall, as he approached the end of the 1980s, Yi Sŏng-ch'ŏn appeared to feel free to choose his own musical materials to express himself and his ideas. Based on two pieces written in 1988, Symphony No. 4 and Symphony No. 10, I shall examine the transformation of his compositional approaches in his later works as they mark another stage in the evolution of his compositional style.

Symphony No. 4: "The Four Saints"

The Symphony of "The Four Saints" was composed in 1988 to celebrate the construction of a new concert hall in the Korean Traditional Performing Arts Center. The four saints, who are believed to be at the center of modern-day South Koreans' value system, are brought together, each with his own distinct musical materials. The first movement is for the Buddha (see Appendix C-7, pp. 405-59). Portraying the teaching of the Buddha (c. 563–c. 483 B.C.) that man comes to and goes away from this world with nothing in his hands, Yi begins the piece with a grand pause of one full measure bar. Then, an unusually fast tempo ($\text{♩}=152$) appears to symbolize the vanity of living in the fast lane of mundane life. The unusual duple meter changes to triple and the tempo becomes faster as the *yanggŭm* introduces the main melody at m. 12 (p. 409). The four bars of the melodic phrase in *p'yŏng* mode are expanded to five at m. 16 (p. 410), and then to six at m. 21 (p. 411), as a few notes are inserted in each repetition. It is in precisely this way that the old traditional music developed melodic motifs. The *sogŭm* part immediately follows the *yanggŭm* part and a similar melodic line continues in a linear fashion. Then, *kayagŭm* and *kŏmungo* take their turns following the *sogŭm* part and vary their melodic lines as they progress. Eventually they are joined by other parts toward the end. The careful

employment of contrasting tone colors in tandem with a gradual buildup through the incremental addition of instruments, one of the composer's trademarks, appears in mm. 12-43 (pp. 409-17). Unlike the constant overlapping of multi-melodic lines found in old traditional music, the clear presentation of the individual lines with dynamic changes exhibits a new treatment and enhances the beauty of the individual timbres. Knowing that dynamics are difficult to control on Korean traditional instruments, Yi manipulates them by adding and omitting different instruments. As the piece approaches the end of the first half, a temple block appears in m. 38 (p. 416), symbolizing ceremony of Buddhism. The call and response interaction between *haegŭm* and *p'iri* also occurs at mm. 41-42 (pp. 416-17), as in old traditional music.

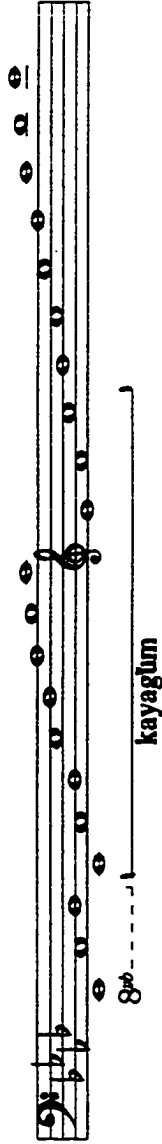
The second half begins with the introduction of the main melodic line played by all the instruments at m. 45 (p. 417). The melodic line is immediately expanded and repeated once with slight variation; then the composer's usual slow and quiet coda-like part returns as the piece ends with a condensed version of the main melodic line. Yi Sŏng-ch'ŏn often ends a piece with a recapitulation of the opening materials to provide unity to the piece, a compositional practice rarely found in old Korean traditional music.

The second movement (pp. 422-31) begins with music from Confucian ritual, as its subject implies. The *taegŭm* introduces the melody of "Hwangchong-gung" in much faster tempo (mm. 4-5, p. 422) than in its original form (see Figure 19). The music for Confucius (c. 551-c. 479 B.C.) is divided into two main parts, which are framed by an introduction and a six-bar coda. The first half is in duple meter, unusual for Korean music, reflecting the Chinese origin of the melodic line. The descending rather than the usual ascending motion of the melodic line is used in

parallel with the melody of Confucian ritual. The second half (mm. 18–34, pp. 426–30) contrasts with the first in its tempo and in its modal character: the pace of the music quickens and the *sang* mode of the Chinese system is used. The twanging sound of *yanggŭm* with a shorter rhythmic value of melodic line indeed creates a completely different effect. Here, duple meter adds another foreign dimension to the piece. As the original tempo and melodic idea return (mm. 35–40, pp. 430–31), the piece ends quietly.

The third movement (pp. 432–37) represents Socrates (c. 470–399 B.C.), the philosophy of the West. Except for the slow beginning (mm. 1–8, pp. 432–33) and binary structure of the piece (mm. 8–22 and 23–47, pp. 434–37), this composition is different from the two previous ones in several ways: the meter is 5/4; the ending occurs without a slow final statement; and the scale is in the *kyemyŏn* mode with an added note. A tambourine of Middle Eastern origin is also introduced. I believe that all the different elements mentioned above are used in order to depict the varied philosophies and teachings of the West.

The last movement (pp. 444–59) depicts Jesus. The piece is in duple meter until the end, where the typical triple meter of Korean music is employed. The notable feature of this movement is the prominent role of the 21-string zither *kayagŭm*. It appears in the beginning with a repetitive arpeggio that reaches beyond a normal zither's high range (see Figure 29). It carries the significant melodic line at the beginning of the second section in m. 30 (p. 451), as opposed to its usual role of reinforcing the other strings as in mm. 7–8 (p. 445) and in the other movements. As an independent line, the 21-string zither part forms a canon with the other string parts in mm. 40–47 (pp. 453–55). *P'yŏnjong* [chime] is used consistently to announce the birth of Jesus.



* note for extended range beyond the kayagum's

Figure 29: The Pitch Range of 21-string *hyŏn'gŭm*

Symphony No. 10: "We are the World"

The manuscript of this work indicates that the composer has intentionally given the piece an English title.⁹⁰ This is a big change from 1985, when Yi Sŏng-ch'ŏn revised his third symphony to eliminate all use of foreign words. He no longer seems concerned with representing only a Korean cultural identity (see Yi Sŏng-ch'ŏn 1992b). The piece was written in July of 1988 for the regular *ch'angjak kugak* concert at the Korean Traditional Performing Arts Center.⁹¹ The piece consists of four movements with descriptive titles: "A Story of Encounter," "I and You, then We," "A Prayer of Love and Peace," and finally "We are the World."

Yi Sŏng-ch'ŏn uses instruments of two different origins in various combinations to depict the title of each movement (see Appendix C-8, pp. 461-529). In the first movement, as *changgo* and a lower string (mm. 1-10, pp. 462-64) are introduced in the first movement, an ensemble of Korean instruments is heard first (mm. 11-34, pp. 464-70), followed by the Chinese instruments, *p'ipa*⁹² and *zheng* (mm. 35-59, pp. 470-76).⁹³ The Chinese instruments, which appeared earlier to

⁹⁰ The English title of the piece is identical to that of the song "We are the World," written by Michael Jackson and Lionel Richie in 1985. Yi Sŏng-ch'ŏn may have known the latter piece, considering the popularity that it has enjoyed throughout the world.

⁹¹ The Korean Traditional Performing Arts Center is the new name for the National Classical Music Institute. The new name was given when the new building of the concert hall was built in 1987. The change reflects the inclusion of folk music along with elite music as an important part of the culture of Korea.

⁹² "It is a four-stringed instrument. It has a long neck bent slightly back at the tuning pegs and 12 frets. The strings were plucked with a wooden plectrums (*palmok*) or three artificial nails (*kajogak*)" (Howard 1988: 30).

⁹³ The *zheng*, as a string instrument, has typically been made with a soundboard of paulownia wood and hardwood sides and back such as sandalwood or rosewood. Silk strings were used traditionally, but recently metal or brass strings have also been used. Its playing style is similar to that of the *kayagŭm* (Howard 1988: 170).

function as *yŏnŭm*, enter again accompanied by Korean instruments. The two are then joined together after a grand pause, and are given similar melodic lines, neither one more prominent than the other (see Figure 30-1). This three section movement ends with the return of the condensed opening materials and the original tempo. Except for its close melodic resemblance to "Sujech'ŏn," the strict rhythmic pattern and duple meter of the first movement cannot be traced to the tradition of *kugak*.

The second movement is also divided into three sections with a slow middle section (see Figure 30-2). The piece starts at a rapid pace without an introduction and, correspondingly, there is no coda-like section at the end. The 21-string *hyŏn'gŭm* and *kayagŭm* lead an exciting, somewhat dance-like tune in 6/8 meter. *Kŏmungo* with its interval of a fourth, identical to the fourth in the melodic line, supports the *hyŏn'gŭm* and *kayagŭm* by repeating the same figure in ostinato fashion (mm. 1-24, pp. 482-86). The *zheng* also enters with a loud glissando at m. 25. There are many thirds used in the second section of the piece (mm. 25-55, pp. 486-92). Although the piece is still in the *kyemyŏn* mode with its typical fourth interval, the highlighting of the third in the beginning of the melodic line generates a feeling of harmony. The presence of thirds, reinforced by the *kayagŭm* part distinguishes this section from the two other sections.

Now the fast tempo returns as the *kayagŭm* plays the opening phrase of the piece at m. 56 (p. 493). This section is characterized by the syncopated static melodic line with an octave leap at the end of each pattern played by the strings in contrast to the arpeggio pattern in *p'ipa* and the large leaps in the *zheng*. The unusual degree of emotional intensity expressed in the static melodic line of Korean

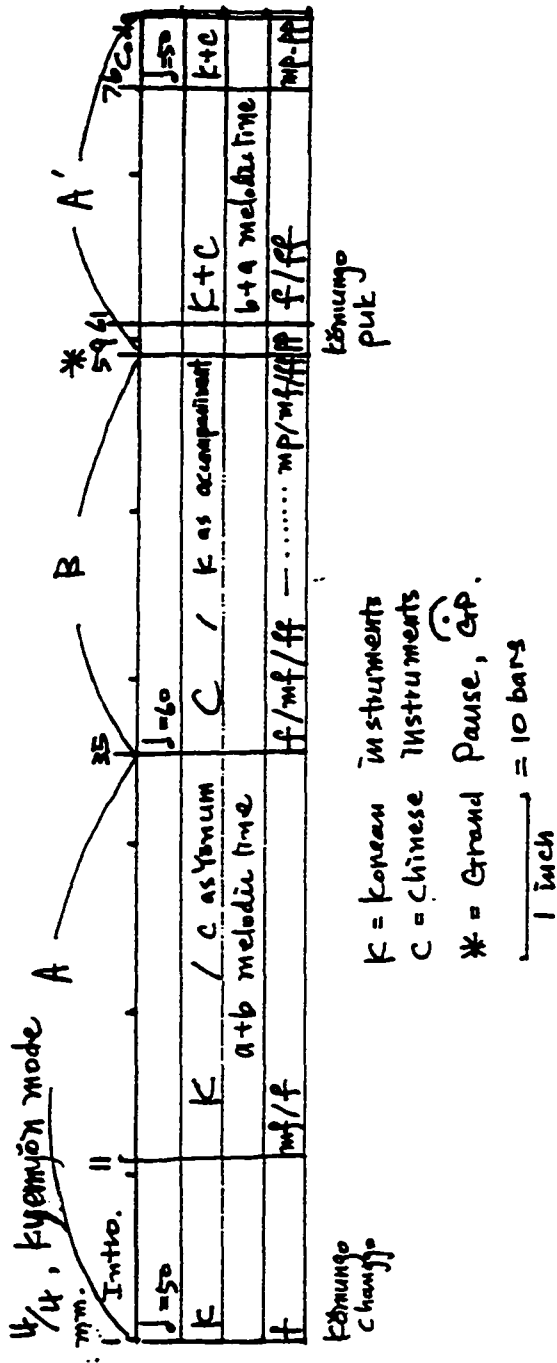


Figure 30-1: Diagram of Symphony No. 10, "We are the World," of Yi Söng-ch'ön (1988)
The First Movement

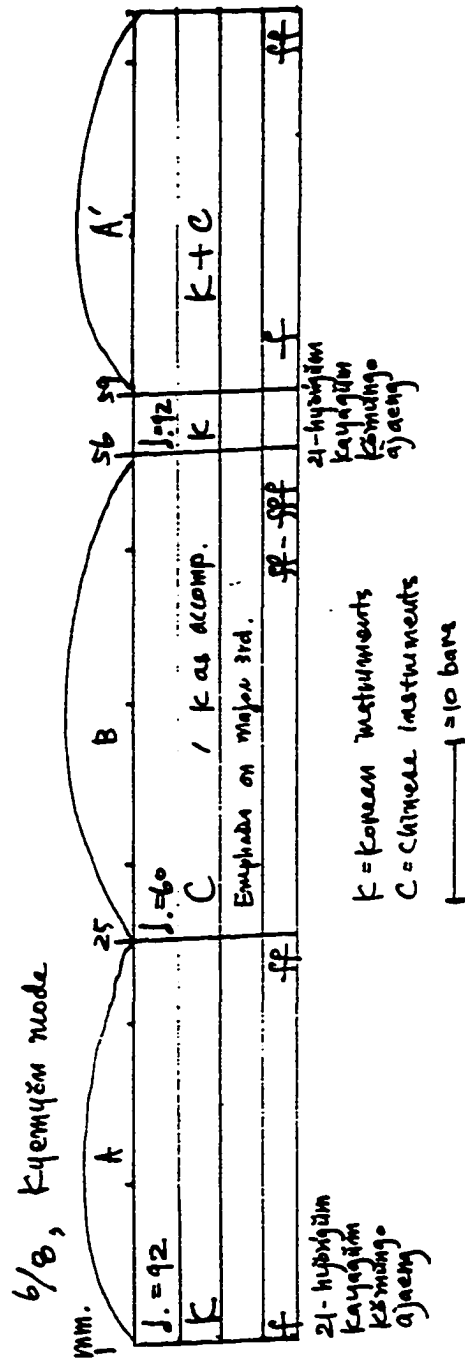
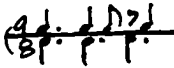


Figure 30-2: Diagram of Symphony No. 10, "We are the World," of Yi Sŏng-ch'ŏn (1988)
The Second Movement

traditional music is well demonstrated in mm. 59-78 (pp. 493-97).⁹⁴ The climax is reached by the repetition of the two instrumental groups building up to the highest point in this piece, a' for the *p'ipa* and f' for the 21-string *hyŏn'gŭm* at m. 78. The melodic line is sustained, as in "Yŏngsanhoesang," as the piece reaches its climax. As the excitement is expressed in the *p'ipa* with the repetition of the highest note (mm. 78-80, p. 497), the main musical idea of the opening returns quietly in the winds and the strings for one final statement. The sudden entrance of a loud chord with the fourth interval ends the piece.

The typical triple meter of *kugak* returns in the third movement. By contrast with the other movements, however, the Chinese instruments start first. The free counterpoint between *zheng* and *p'ipa* constitutes the slow opening section until m. 15 (p. 499-501, see also Figure 30-3). Then follows a free question-and-answer exchange between *sogŭm* and other wind instruments, accompanied by the strings at mm. 16-22 (pp. 502-3). The *p'ipa* and *zheng* also enter, connecting the phrases. A similar kind of melodic development occurs again at m. 33 (p. 505), but this time it is a free counterpoint among all the parts. The second half opens with a duet between the *zheng* and *p'ipa* at m. 56 (p. 510). Playing in slow tempo, each exhibits its own timbre and idiomatic playing. Then Yi's usual opening material returns, marking the end of the piece at m. 79 (p. 514). As this is a prayer for peace and love, the entire movement is generally slow and the musical gestures are consistent without the drastic tempo changes of the other movements.

The finale is an exuberant movement in *p'yŏng* mode with the *semach'i* rhythmic pattern () of the folk genre. It is divided into two sections (see

⁹⁴ This is mentioned by the renowned composer, Na Un-yŏng in his essay on "Yŏngsanhoesang" (1970: 316-47).

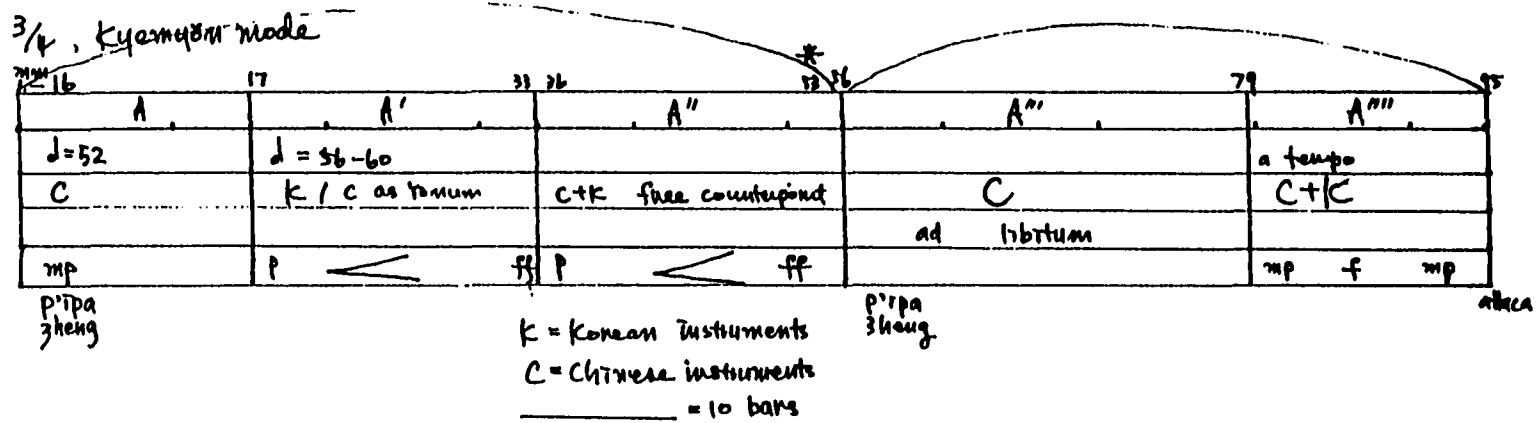


Figure 30-3: Diagram of Symphony No. 10, "We are the World,." of Yi Sŏng-ch'ŏn (1988)
The Third Movement

Figure 30.4). In the first section (mm. 1–37, pp. 518–25), the *changgo* introduces the piece in triple meter. The call-and-response between two instrumental groups constitutes the first half of the movement. The castanets enter close to the end of the first half at m. 28 (p. 523) and mark the beginning of the second half (mm. 38–60, pp. 525–29). Perhaps the castanets are used because their indefinite pitch quality can easily mingle with the Korean instruments. Also, they assume the role of the *pak*, the wooden clapper that traditionally signals the beginning of the piece, as they signal the opening of the second half of the movement. Furthermore, the presence of castanets, which are usually associated with Spanish music and dancing, suggests two more factors. The first is the composer's intention in this finale to heighten the excitement, and the second is his search for sources of inspiration other than European art music. While most of the elements in this movement reflect the tradition of *kugak* with its *kyemyŏn* mode, triple meter, and *semach'i* rhythmic cycle, the sound of the castanets, along with the twanging sound of the *zheng* and *p'ipa*, enhances delicate distinctions of the piece.

In the formal planning of the piece, as the titles suggest, differences are embraced and brought together to create harmony with individuality [*hwaibudong*], which Yi Sŏng-ch'ŏn defines as the underlying concept of *kugak*. The four movements have similar yet different structures and can be seen as the manifestation of that aspect in his music. There is a definite point in each of the four movements that provides a sense of suspension. Those moments are signified in various ways: by a grand pause with the fermata on the eighth note rest at m. 59 (p. 476) in the first movement (see Figure 30-1); by the sudden change of dynamics from *fff* to *p* after reaching *fff* at m. 56 (p. 493) in the second movement (see Figure 30-2); in the build-up to *ff* at m. 53 (p. 509) in the third movement (see Figure 30-3); and through

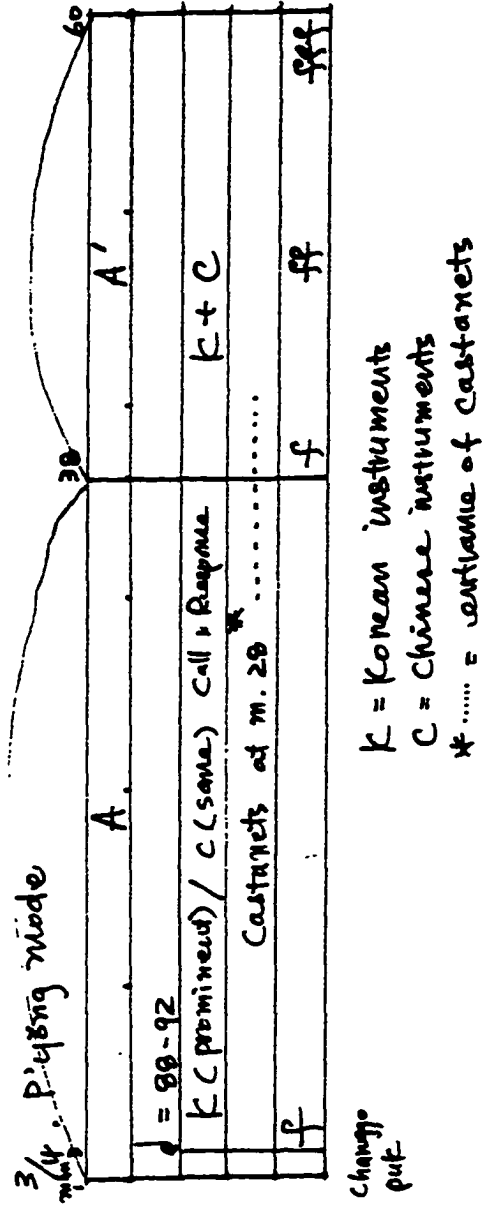


Figure 30-4: Diagram of Symphony No. 10, "We are the World," of Yi Sŏng-ch'ŏn (1988) The Fourth Movement

the introduction of castanets at m. 28 (p. 523) and suspension by a solo *taegŭm* with its *sigimsae* [ornaments] at m. 37 (p. 525) in the final movement (see Figure 30-4). While they all have the same function of creating suspense, thus providing the reason to proceed, they are all prepared differently and appear at different points in the music. They occur in the mid-point of the last two movements and function as the dividing point of the binary structure, marking the entrance of the contrasting second half to come. An *ad libitum* duet enters in the third movement (mm. 54–76, pp. 509–14), in contrast to the thick texture and dramatic proceedings of the first half. While the castanets mark the beginning of the second half, all the instruments play together in the last movement to create an energetic finale for the entire piece. In the first and second movements, the climax occurs two-thirds of the way through the movement. The two contrasting instrumental groups, Chinese and Korean, become unified in the last sections of both movements, symbolizing "harmony with individuality" (see Figure 30-1 and 30-2).

Yi Sŏng-ch'ŏn's treatment of the beginning and the ending of each of the four movements is also diverse. Each of the four movements opens with its own instrumentation and tempo: the *puk* for the slow first movement, the 21-string *hyŏn'gŭm*, *kayagŭm* and *kŏmungo* for the fast second movement, the *p'ipa* and *zheng* for the slow third, and the *changgo* for the exciting finale (see Figure 30). The manner in which the movements end is also highly diverse, including the return of the opening material and tempo in the first, and the loud ending by all the participating instruments as in the fourth movement. For all the diversity in this piece, unity is achieved through the use of the Korean modes throughout. His incremental addition of instruments creates an increase in dynamics, and his careful choice of instruments generates timbre contrast. This piece clearly illustrates that Yi

Sŏng-ch'ŏn, as an architect of music, knows how to provide new structures to the old sound of traditional music.

Analysis of the symphonic works of Yi Sŏng-ch'ŏn demonstrates the stylistic evolution of his music that led to the movement of inventing a new musical tradition in contemporary South Korea. The sharp division between the cultures of folk and elite music based on societal prejudice of old Korea has diminished as the differences have been reconciled in his new orchestral genre. In her study of traditional music in modern Java, Becker (1980: 120) observes that composers of modern Java are preservers of old forms as well as innovators. They consciously consider the problems of society and carry a dual role of (1) preserving old values and traditions, and (2) bridging the gap between old forms and new thought patterns or new societal constructs. As a composer of new traditional music in South Korea, Yi Sŏng-ch'ŏn has been carrying the dual role of "literati" and "intelligentia." When Western music was dominant in the country, he tried to bring back the elements of much-forgotten old traditional music, as can be seen in his compositions of 1970s and 1980s. Yet he also introduces new ideas and materials in his music to reflect the new societal values and thoughts. Perhaps most importantly, he always practices *chung'yong* [regulation], the essential philosophical and aesthetic sustenance of Korean traditional music, by restraining his emotion so as not to be inclined toward any one particular direction.

CHAPTER VI

QUEST FOR THE "CORRECT" TRADITION

New Traditional Music as the Music of "Our" World and "Our" Time

New Korean traditional music began with a small group of young composers as an idealistic attempt to create a new musical culture for the nation. It has slowly but surely begun to provide an answer to Koreans' yearning for a music of "our" world and "our" time. It is the result of constant searching for the "correct" way to compose new traditional music which can reflect the cultural identity of modern Korea. The various stylistic phases exemplified by the compositions of Yi Sŏng-ch'ŏn nicely illustrate the evolution of new Korean traditional music. Three aspects, in particular, which are characteristic of the new Korean traditional music, may be ascertained from an analysis of Yi Sŏng-ch'ŏn's orchestral music. They are the combination of the folk and elite traditions; a combination of Western and Korean styles; and finally, a sense of directed movement toward a new, nationalistic musical style and culture. These three features of are also characteristic of new Korean traditional music in general.

Combining the Traditions of *Chǒng'ak* and *Minsogak*

Yi Sǒng-ch'ŏn brings the remarkably different musical elements and ideologies of *chǒng'ak* [elite music] and *minsogak* [folk music] together to create a new musical style that represents modern-day Korea. He rejects the long-standing dichotomy between the traditions of elite music and folk music by incorporating folk music idioms into the symphonic genre, a genre which had previously belonged to the musical tradition of the elite. He tries to narrow the gap between the two musical traditions of the two different social strata by providing the opportunity for a shared communal experience through the incorporation of well-known folk songs and musical forms in his orchestral works, especially those composed since the 1970s. His effort to invent a new tradition that might be relevant to all Koreans is also reflected in his inclusion of recently-emerged musical genres. *Samulnori*, a new genre transformed from an old non-elite genre, *nong'ak* [farmers' band music], is adopted in his more recent compositions of 1994 and 1995.

Combining the Traditions of Western and Korean Traditional Music

As one who advocates learning the musical traditions of both Korea and the West, Yi Sǒng-ch'ŏn writes music that displays an adroit fusion of both traditions. Nonetheless, Yi has chosen to root his musical foundations firmly in Korean traditional music. For example, he does not write out *sigimsae* [living tone], known as the heart of *kugak*, thus enabling the music to unfold in this one respect as traditional music would, according to the inclinations of the performer and the particular conventions prescribed for each instrument. The unwritten canon forbidding repetition of any melodic line is also observed in Yi's concern to produce

slight variations in each melodic line. The result is textural and processual discrepancy or tolerance, called *hwaibudong*, an important concept in Korean musical philosophy. He frequently uses *changdan*, the highly variable rhythmic patterns of the folk music tradition. He also avoids harmony in the Western sense by employing intervals at the octave, as well as intervals of a major second and perfect fourth. Although his music has the climactic moments of the folk music tradition, created through a gradual increase in tempo, as in the finale of his fifth symphony, his music also reflects the philosophy of "regulation of emotion," with a slow and serene tempo in both the opening and ending sections.

Although Yi uses many different methods to make his new music relevant to modern-day South Korea, the basic concepts behind all such innovations may be found in the old traditional music. He uses dynamic changes and variations in texture, rather than the harmonic tension of Western music, to build to climaxes. He controls dynamic changes through the incremental addition of instruments. While this is different from the constant overlapping of multi-melodic lines in old traditional music, the emphasis on the importance of different timbres as well as the emphasis on unisons at the climatic points stems from the old tradition. Changes of timbres were so important in old traditional music that if the instrumentation of a piece changed, a new name was given to the piece. "Yöngsanhoesang" has been, for example, called "P'yojöng Manbangji-gok" when the *p'iri* and *taegüm* carried the important melodic line, as opposed to the *kömungo* leading in "Hyönak Yöngsanhoesang." Due to its varied use of instruments at different times, "Yöngsanhoesang" has been referred to by various names in Korean literature.

According to *Akki* [The Book of Music], a piece is a *taek* [great music] only if "no tension can be fostered in men's hearts when the music reaches its height." In

old traditional music, this concept is reflected in the clear presentation of the melodic line as the music approaches its highest point. Thus in mm. 57-60 of the "T'aryong" movement of "Yōngsanhoesang," the prevailing discrepancy between the lines diminishes and much less *sigimsae* appears. Yi adopts a similar technique bringing a unison-like melodic line at the climactic point of the piece, demonstrated in his fifth symphony (mm. 155-87).

Two approaches Yi employs in his compositions are trademarks of his own, which cannot be found in old traditional music. One is the well-organized structure achieved by his economic deployment of melodic material, and the other is his use of free contrapuntal techniques. Unlike old traditional music, Yi's symphonic works include a distinct structure with an introduction and its recapitulation at the end as a final statement. Sometimes the first half of a piece mirrors the second half, as can be seen in his symphonic poem "My Country I" of 1981. Simplicity is the main quality of his music, as reflected in his careful design of thematic materials (see Figure 27). There seem to be no excess tones; the melody is carefully managed, beginning with a single line, then advancing to free counterpoint among the voices and then finally to the thick unison texture. In order to insure a quiet ending, Yi Sōng-ch'ōn often employs the opposite of the procedure he used in the opening of a piece, as gradually reducing the performance forces at the end of the piece. He has adopted contrapuntal treatment of materials from his earliest works, as in the last movement of his first symphony (1963). While his frequent use of free counterpoint creates a texture quite different from that of old traditional music, it can also be seen as Yi's re-emphasis of the linear and tumbrel aspects of old traditional music.

"Feeling Towards" a New Culture

One of Yi Sŏng-ch'ŏn's most significant contributions to the development of new Korean traditional music has been his visionary approach to his work. By "*feeling towards* a new order of things,"⁹⁵ Yi consciously re-formulated his musical goals at each phase of his career and, as a result, has composed works which both forecast and facilitate subsequent trends among composers of new traditional music. His piece, "Young Person's Guide to the Traditional Orchestra" (1974), for example, preceded the great surge of nationalistic sentiment in the late 1970s and helped stimulate the composition of a large repertoire of new traditional music with nationalistic subjects. The integration of traditional Korean and Western cultures is reflected in his works of the 1980s, which were meant to speak to contemporary Koreans living in a culture greatly influenced by Western civilization. Compositions from the late 1980s, such as his 4th and 10th symphonies, display his efforts to find new inspiration in a much wider range of sources, most notably those of Chinese, Spanish, and Middle-Eastern origin. His compositional efforts may indeed be seen as the forecast of "a new order of things," as articulated by Blacking (1995: 192):

Changes in the cognitive and social organization of musical activities and attitudes may signify or herald far-reaching changes in society that outweigh the significance of the musical changes. Musical change is important to watch because, owing to the deep-rooted nature of music, it may precede and forecast other changes in society.

One reason for the prevalence of new traditional music in South Korea today is, of course, due to the undying zeal of devoted composers of *kugak*. New traditional music has flourished as a new music for new Korea, because it has

⁹⁵ This expression is borrowed from Blacking (1995: 192).

provided an answer to the public's desire for a music which can represent a distinctively Korean heritage. National pride and solidarity among Koreans have grown strong with the remarkable economic recovery of the late 1970s. South Koreans, especially the younger generations, who used to be so dismayed by the loss of the nation's cultural identity, have embraced the new musical tradition based on the traditional art form, believing that it can represent a unique and ideal Korean culture. Thus new traditional music, which started with an idealistic goal among a small group of composers, has been accepted with great enthusiasm by the public.

The Quest for New Sound

Studies of musical changes in non-Western cultures have frequently focused on the issue of Westernization versus modernization (Nettl 1978, 1985). In fact, influences of Western music were so great worldwide that Wiora (1965) and Lomax (1968) went so far as to predict the ultimate homogenization of music. Contrary to their prognosis, however, there seems to be an enormous increase in the availability of diverse musics to most people in the world. Nevertheless, Nettl (1978: 124) asserts that "most significant is the diversity of reactions of other cultures to the introduction and importation of Western music and musical thought."

The distinction between the two phenomena, Westernization versus modernization, becomes quite blurred when discussing new Korean traditional music, almost to the point that one must leave the distinctions behind in order to formulate new questions that have greater relevance to the music in its present context. The distinction between the two processes now appears to rely basically on the attitude of the composers. According to Nettl, if a composer writes a piece of

new music by incorporating non-"central" elements of Western music, the piece is considered to be "modernized," but conversely, if a newly composed piece includes "central" elements of Western music as a means of getting beyond old traditional music, then the composition is regarded as a "Westernized" production (Nettl 1978: 134). Although some of the earlier works of new Korean traditional music may be categorized as Westernized works according to Nettl's typology, it has, however, never been the intention of the composers of new traditional music either to Westernize or to modernize Korean traditional music.

On the contrary, *ch'angjak kugak* composers did not at all want their traditional music to change so much as to become like Western music. As discussed earlier, this is the reason why Yi Sŏng-ch'ŏn went back to school to study central elements of Korean traditional music. The limited success of modified traditional instruments also illustrates Koreans' attachment to the past. Unlike in China, for example, where nearly all traditional instruments have been modified and modified instruments are widely used, Koreans never really embraced modified traditional instruments, thus few are in use today. Such resistance to blindly following the path of Westernization or modernization indicates that Koreans were looking for something new but unmistakably their own.

When a group of young composers who had graduated from the Traditional Music Department of Seoul National University in the early 1960s attempted to create a new traditional music, they expressed a desire to have music of their own; the realization of this goal came in the 1970s. Yi Sŏng-ch'ŏn looked for his inspiration in Korean traditional music. He began to write music that was firmly rooted in Korean tradition, starting from "Young Person's Guide to the Traditional Orchestra" in 1974. He used well-known folk tunes and genres in order to relate his

music to the common people of Korea. The educational purpose of the piece, along with its emphasis on the folk idioms of Korean music, marks an important turning point in the development of new traditional music. It was an overture to not only many of his later works with cultural subjects but also to the works of other composers to follow. Yi, who forged his own musical way without significant Korean compositional models, wished to provide a Korean inheritance for future composers.

The newly-composed traditional music premiered for the whole world to hear as the theme music of the 1988 Seoul Olympics was a towering landmark in the contemporary musicscape of South Korea. As a result, composers of new traditional music are no longer confined to the alternatives of Westernization or modernization. Even the notion of nationalism is no longer an issue, except, perhaps, in the case of *yang'ak* composers who quite suddenly have changed their compositional goals to include nationalistic subjects. *Kugak* composers were born to nationalism in the sense that the choice to write *kugak* was itself a reflection of a strong nationalistic streak. They have been searching, now in company with *yang'ak* composers, for the "correct" or "ideal" music of Korea. They are liberated from previous mandates to establish a Korean identity and from questions of East versus West, and are now free to express their ideas using a much wider ranges of materials and styles. No matter how diversified their approaches become, however, all of their music is now securely rooted in "Korean" soil. New Korean traditional music has also entered the stage of mediamorphosis, that is, the electronic mutation of musical communication (Blaukopf 1994), not as part of an effort to merge into a larger, monolithic, global industrial music but to become the music of a nation that strives to be globalized without losing its own heritage.

Future Directions in the Scholarship on Korean Music

In the scholarship on the musical changes of contemporary South Korea, several other significant factors have previously escaped discussion. One of them is the influence of neighboring countries, namely China and Japan. Chinese influences on old Korean traditional music were enormous, as China and Korea shared a great deal in their respective cultures. Because of the recently restored diplomatic relationship between the two countries, cultural exchanges have been frequent in recent years. Some new traditional Korean music began employing Chinese instruments and Chinese modes, as can be found in Yi Sŏng-ch'ŏn's later works, "We are the World" (1988) and "The Four Saints" (1988).

The influence of Japan on the new musical culture of Korea cannot be dismissed either, although it is hardly mentioned in the scholarship of Korean music. Hymns and military band music were introduced directly from the West in the late nineteenth century, but so-called Western "classical music," meaning European art music, was introduced indirectly through Japan during its thirty-six years of colonization of Korea. During those years, Western music was the sole subject of music education in Korea. Therefore, when discussing the influence of Western music on Korean music, the intermediary role of Japan must be included. The conception of new traditional music can actually be traced back to 1932, when a small number of traditional music performers at the only traditional music institute, *Yiwangjik aakbu* [Royal Conservatory of Yi Dynasty], were making new arrangements of the old repertoires, "Yŏngsanhoesang" and "Sujech'ŏn" (Chang Sa-hun 1984: 594-613).

During this time Kim Ki-su wrote new music for traditional instruments under the surveillance of the colonial government of Japan. From 1932 until the time when Korea was liberated in 1945, a total of one hundred fifty such concerts were given. These concerts, which must have provided a highly controversial challenge to the traditional authority of Korean music, also provide a record of what may have been the first incidence of combining a Western instrument with Korean instruments. In one of the concerts of 1933, a piano was included with *taegŭm* and *haegŭm*. Also during this time, Ham Hwa-jin (1884–1949), who worked at *Yiwangjik aakbu*, wrote the first book on the subject of orchestration, which has contributed to serve as a valuable reference for the present-day orchestration of traditional orchestra (Yi Sŏng-ch'ŏn 1992a : 313-7). Although there has not been any in-depth research on this period due to the profound animosity toward Japan and continuing resentment over Japanese attempts to obliterate Korean culture, the concept of composing new traditional music, though it may have its origins in the West, began in Korea under the direction of Japan.

In addition, there has been speculation that the Korean art song, *kagok*, of the 1920s was also heavily influenced by Japanese song style. A new and popular song genre of Korea in the 1910s, *ch'angga*, is known to have had a great influence on the emergence of *kagok*. But *ch'angga* had already been "Japanized" in the 1910s as evidenced in the new *ch'angga* collection published for music education in 1918 with only Japanese songs (Killick 1990: 16). There have been no studies on the musical interaction between Japan and Korea that can define what the meaning of Japanized *ch'angga* really is. However, it is not at all difficult to imagine the impact of Japanese rule on the formation of the new musical culture of Korea.

The dominance of Western music in South Korea, especially in the 1960s and well into the 1970s, is very noticeable. This phenomenon is surely related to the enlightenment movement that prevailed in the late nineteenth century but was truncated under the cultural and political oppression of Japan. It may also be seen as a reaction to the permeation of unspoken and unadmitted influence from Japan. Western music was there as an inspiration for South Koreans to help them find the ideal culture to rescue the nation from the many decades of political and cultural oppression by China and Japan. There is no question that Western music has greatly influenced the formation of a new musical culture in South Korea. Whether it is identified as Westernization or modernization, however, I strongly believe that other factors, such as the role of Japan and the emerging importance of China, should be accounted for in the development of the new musical life of South Korea. Perhaps a new typology for musical contacts among all cultures in the world, rather than just that between the Western and non-Western worlds, may have to be formulated. There may be many smaller countries which have undergone political and/or cultural oppression as have Korea, and their music, like Korea's, has its own stories to tell.

Music is a social text by which the reality of a society is articulated (Shepherd 1991). Korea, as a country situated on a small peninsula, has been subject to continuous political encroachment by various countries and yet has maintained its independence for most of its nearly five-thousand year history. Such tenaciousness is also reflected in its music. While Korean music has been greatly influenced by the influx of various cultural as well as musical systems that have constantly swept through the nation, it has always found a way to hold on to the elements that are uniquely Korean. The rise of national pride and solidarity in the late 1970s, which

called for Korean music with the distinctiveness and superiority of a Korean identity, has provided a paragon of the ideal for the new musical culture.

As the country looks forward to becoming an economic superpower in the twenty-first century, it yearns to have a music that it can call "Korean music," a music that can speak for the new Korea. In recent years, *ch'angjak kugak* has emerged as a realization of this idea of an ideal Korean music. As it confidently embraces different musical systems of various sources yet always refers to the past, *ch'angjak kugak* has become a new musical culture that can represent contemporary South Korea on international stages. The long-held division between the two musical traditions of elite music and folk music associated with different social strata of Korea has broken down. The rift between *kugak* and *yang'ak* has diminished as composers of both traditions find their inspiration in *ch'ont'ong kugak*. By combining its unmistakably Korean ideology with an unflinching feel for the ever so rapidly changing world of the present, *ch'angjak kugak* has made Korean music truly Korean.

APPENDICES

APPENDIX A

Glossary of Korean Terms

<i>aak</i> 아악	court music
<i>Aegukka</i> 애국가	national anthem of South Korea
<i>Ahakkwebȫm</i> 악학궤범	Guide to the Study of Music; written in 1493 A.D.
<i>ajaeng</i> 아쟁	a half-tube long zither
<i>Akki</i> 악기	Book of Music; from the second century A.D. The Chinese source is called <i>Yue-ji</i>
<i>chajinmori</i> 자진모리	a fast rhythmic pattern of folk music genre
<i>chang</i> 창	literally meaning 'long,' indicating each section of a traditional piece
<i>changdan</i> 창단	rhythmic pattern or rhythmic cycle
<i>ch'angga</i> 창가	a new song genre that emerged in the early twentieth century
<i>changgo</i> 창고	an hourglass drum
<i>ch'anggŭk</i> 창극	song theater
<i>Changhagwon</i> 창악원	a training institute for court musicians, the former National Classical Music Institute
<i>ch'angjak</i> 창작	newly-composed
<i>ch'angjak kugak</i> 창작국악	newly-composed Korean traditional music

<i>ching</i> 징	a small gong
<i>chinyangjo</i> 진양조	the slowest <i>changdan</i> [rhythmic pattern] in the folk music genre
<i>chippak</i> 집박	a director of an old traditional orchestra
<i>ch'wita</i> 취타	military music, used for processional purposes
<i>chǒng'ak</i> 정악	elite music
<i>chǒnganbo</i> 정간보	a traditional notational system indicating both pitches and the durations
<i>chǒngdae</i> 정대	an inclination toward a higher or larger self
<i>Chǒngŭp</i> 정읍	the former name of "Sujechǒn"
<i>chǒnt'ong kugak</i> 전통국악	old Korean traditional music
<i>Choyang gurakbu</i> 조양구락부	a private music institution during the period of Japanese colonization
<i>ch'uk</i> 축	a percussion instrument
<i>chungmori</i> 중모리	a rhythmic pattern of moderate tempo in the folk music genre
<i>dong'hak</i> 동학	Eastern learning
<i>dong'yo</i> 동요	children's song
<i>gallach'inda</i> 갈라치다	play both hands separately
<i>haegŭm</i> 하금	a two-string spike fiddle
<i>hanbae</i> 한배	a basic unit of counting rhythm in traditional music
<i>Han'guk ūmak</i> 한국음악	Korean music
<i>hŭng</i> 흥	enthusiasm

<i>hwaibudong</i> 화이부동	harmony with individuality
<i>hwandu</i> 환두	A kind of structure in traditional music, indicating different first half [head] in the repeated portion
<i>hwap'yöng</i> 화평	peace through regulation of one's emotions
<i>hwimori</i> 휘모리	a fast rhythmic pattern of folk music
<i>hyang p'iri</i> 향 피리	a bamboo oboe with double reed
<i>hyön'güm</i> 현금	a zither similar to both <i>kayagüm</i> and <i>kömungo</i>
<i>hyöngsöng</i> 형성	formation
<i>kabo reform</i> 간오경장	social reform
<i>kagok</i> 가곡	an art song
<i>kanüm</i> 간음	middle tones
<i>Karaköri,</i> 가라터리	the fourth movement of "Yöngsanhoesang"
<i>kayagüm</i> 가야금	a 12-string zither
<i>ki</i> 기	energy
<i>ki</i> 기	a vessel
<i>kisaeng</i> 가성	female entertainer
<i>kömungo</i> 거문고	a 6-string zither
<i>kugagin</i> 구악인	music specialists of Korean traditional music
<i>kugak</i> 구악	Korean traditional music
<i>Kugakhak yönguhoe</i> 구악학 연구회	Traditional music study group
<i>Kugaksa yangsöngso</i> 구악사 양성소	Institute for Traditional Music Performers

<i>Kungnip kugagwon</i> 국립국악원	The National Classical Music Institute (NCMI)
<i>kwangdae</i> 광대	male entertainer
<i>kyemyŏn</i> 계면	a mode of Korean traditional music
<i>kung</i> 궁	a central note of a scale
<i>minsogak</i> 민속악	folk music
<i>minyŏ</i> 민요	a folk song genre
<i>mokt'ak</i> 목탁	a temple block
<i>Nagyangch'ŏn</i> 낙양천	a court music repertoire originating from Song Dynasty China
<i>nong</i> 농	inflection
<i>nong'ak</i> 농악	farmer's band music
<i>ŏ</i> 어	a percussion instrument, in the shape of a wooden tiger
<i>pak</i> 박	a wooden clapper
<i>p'ansori</i> 판소리	an epic song drama
<i>p'ipa</i> 비파	a four stringed instrument of China
<i>p'iri</i> 피리	a bamboo oboe with double reed
<i>puk</i> 북	a barrel drum
<i>p'yŏnjong</i> 편종	a set of bronze bells
<i>pyŏngju</i> 병주	a duet
<i>p'yŏn'gyŏng</i> 편경	a set of stone chimes
<i>p'yŏng</i> 평	a mode of Korean traditional music
<i>saeak</i> 사악	chamber music

<i>Saeya Saeya</i> 서야 서야	a children's folksong, "Birdie Birdie"
<i>samhyŏn yukgak</i> 삼현 육각	the standard ensemble of three strings, six winds and percussion
<i>Samguk sagi</i> 삼국사기	History of the Three Kingdoms; written in 1145 A.D.
<i>samulnori</i> 사물놀이	a new genre of percussion ensemble
<i>sanjo</i> 산조	a solo fantasia-like folk music genre which proceeds from slow to fast
<i>Sejong shillok</i> 세종실록	Annals of King Sejong
<i>semach'i</i> 세마치	a fast rhythmic pattern frequently used for joyful folk songs
<i>shijo</i> 시조	A song genre of court music
<i>shin kugak</i> 신국악	neo-traditional music
<i>shin sosŏl</i> 신소설	new novel
<i>shinawi</i> 시나위	an improvisational instrumental ensemble of folk music
<i>Shinto</i> 신도	Japanese religion
<i>sigimsae</i> 시김새	ornamentations called 'living tone'
<i>sogŭm</i> 소금	a small transverse flute
<i>sŏng'in</i> 성인	a ruler of a country
<i>sŏn'yul</i> 선율	melody
<i>Sujech'ŏn</i> 수제천	a royal banquet music
<i>Taehakhubo</i> 태학후보	a score book of court music repertoires from King Sejo period (1455–1468 A.D.).
<i>taegŭm</i> 태금	a transverse flute

<i>Taehan Minguk</i> <i>Imshi Chöngbu</i> 대한민국 임시정부	Provisional Government of the Republic of Korea
<i>tangjök</i> 장적	a small flute
<i>tanmori</i> 간모리	a very fast <i>changdan</i> [rhythmic pattern] of the folk music genre
<i>tanso</i> 단소	a wind instrument, an end-blown notched bamboo pipe
<i>tasürüm</i> 다소름	a slow, free opening section of court music
<i>Taryöng</i> 타령	one of the movements in "Yöngsanhoesang" and also a court music genre
<i>Toduri</i> 도두리	a court music genre in which similar materials return, unlike <i>hwandu</i>
<i>Tong'yang ümak</i> <i>yönguso</i> 동양음악 연구소	Asian Music Research Institute of Seoul National University
<i>tül</i> 틀	structure
<i>ümak</i> 음악	music
<i>üm-yang</i> 음양	dual principle of energy (<i>yin</i> and <i>yang</i>)
<i>uri</i> 우리	a pronoun meaning "our" or "us"
<i>yang'ak</i> 양악	Western music
<i>yangban</i> 양반	noble class
<i>yanggüm</i> 양금	a dulcimer
<i>Yiwangjik aakbu</i> 이왕직 아악부	royal conservatory of court music during Yi dynasty
<i>Yömillak</i> 여민락	a court music
<i>Yöngsanhoesang</i> 영산회상	a court music of eight or nine movements

<i>yŏnŭm</i> 연음	connecting notes
<i>Yukjabaegi</i> 육자백이	a folk song
<i>yuljabo</i> 율자보	a traditional notational system, indicating only pitches (<i>yuls</i>)
<i>zheng</i> 쟁	a Chinese zither similar to <i>kayagŭm</i>

APPENDIX B

Glossary of Korean Traditional Instruments Used in Orchestral Works of *Ch'angjak Kugak*

The instruments that are used most frequently in *ch'angjak kugak* [new traditional music] are included in this list. Other instruments are described in the text as they appear in relation to particular pieces. The range of pitch for each instrument is indicated in Figure 5. The description below of Korean traditional instruments is largely based on two books: *Korean Musical Instruments: A Practical Guide* (Howard 1988) and *Han'guk akki taegwan* [Instruments of Korean Traditional Music] (Chang Sa-hun 1969).

Wind Instruments

- | | |
|----------------------------|---|
| <p><i>P'iri</i>
피리</p> | <p>A small cylindrical pipe typically constructed from a length of bamboo, with a normative eight finger holes and an oversized bamboo double reed. Often translated as oboe.
Approximately 30 cm long. An important instrument for both court and folk music ensembles as it often takes a leading role.</p> |
| <p><i>Sogŭm</i>
소금</p> | <p>A small transverse flute with a large blowing hole and six finger holes. It belongs to the family of <i>taegŭm</i>.
Approximately 43 cm long. (<i>so</i>=small; <i>gŭm</i>=blowing instrument):</p> |

- Taegŭm*
대금
A large transverse flute made from a length of yellow bamboo with prominent nodes. It has a large blowing hole and six finger holes. Approximately 80 cm long. An important instrument in both folk and court music traditions as it serves as a symbol of national identity in a number of legends. Often called a "magical flute" and has its own *taegŭm sanjo* [scattered melodies] style. (*tae*=large; *gŭm*=blowing instrument)
- Tangjŏk*
장적
A small transverse flute similar to *sogŭm* with a large blowing hole with six finger holes. It originated from China unlike the native instrument *sogŭm*.
- Tanso*
장소
An end-blown bamboo notched pipe with five finger holes, the first being at the rear for the thumb. Approximately 40 cm long. Known as a court music instrument. Its main role is to perform a duet with either *yanggŭm* [dulcimer] or *saeng'hwang* [mouth organ]. (*tan*=short; *so*=pipe)

String Instruments

- Ajaeng*
아쟁
A half-tube long zither. It is about 150-160cm long and 24cm wide. The seven silk strings are each stretched over a movable bridge made from hardwood and bowed with a rosined stick of forsythia wood. The soundboard is made from paulonia and the instrument's back and sides are typically chestnut. At the bowed end a non-integral collapsible stand supports the instrument while at the end it rests on the floor. It is popular folk instrument because it combines the sounds of plucked *kayagŭm* with the bowed *haegŭm* to both imitate the voice and provide accompaniment.
- Haegŭm*
해금
A two string spike fiddle, combining the sustained quality of aerophone tones with the characteristics of string resonance.

Known for the presence of all eight primary materials that define the "eight timbres [*p'al'üm*]" of the Chinese classificatory system: a bamboo resonator and neck, wooden pegs, rosin (earth), a metal base plate, silk strings, a gourd bridge, leather on the bow, and a coating of crushed stone inside the resonator.

Kayagŭm
가야금

A 12-string half-tube plucked zither with movable bridges. Its body is made from a single piece of paulownia wood with a slightly convex front. A large rectangular opening allows the soundbox to be hollowed out from behind. The twelve strings are made from wound raw silk. They run from pegs beneath the top end of instrument, over a low fixed bridge curved to match the body, across individual movable bridges made from hardwood, to looped cords. Reverse string is held in coils behind each cord loop and the cords themselves are anchored to the horn. It enjoys its status as the most popular traditional instrument with its famous *sanjo* form. It is often regarded as a woman's instrument in contrast to the *kŏmungo* as a man's instrument. (*kaya*=an ancient Korean Kingdom, c. sixth century A.D.; *gŭm*=string instrument)

Kŏmungo
거문고

A six-string half zither with sixteen fixed frets and three movable bridges. Known also as *hyŏn'gŭm* (*hyŏn*=black; *gŭm*=zither). Its six twisted silk strings vary in thickness and are plucked by a bamboo stick. Movable bridges sit beneath the three outer strings and only the central strings run across fixed frets. Its soundboard is made from paulownia wood while harder woods are used for the instrument's back and sides. Where the strings are plucked the soundboard is protected by a leather cover. The body construction and the method of attaching the strings have much in common with the *kayagŭm*. The *kŏmungo*, known as an instrument for the elite, was played in virtually all literati ensembles.

Yanggŭm
양금

A box zither or dulcimer that came from Europe. It is flat and trapeziform, 69cm on its longest side (the side nearest the player), 41cm on the opposite side, and 25cm on the two shortest sides. The lid is placed as a stand underneath the instrument and a single bamboo beater is used to strike the metal strings. (*yang*=western; *gŭm*=zither)

Percussion Instruments

Changgo
장고

A double headed drum with a body shaped like an hourglass. Its body is usually made of wood. Pottery versions are often found but are rarely used in recent performances. Its wooden bodies are normally turned from a single section of paulownia trunk and consist of two bowls, one slightly larger than the other, connected by a hollow waist. The two skins of the *changgo* are stretched around a circular metal ring. They are not attached to the body but a cord is threaded through metal hooks placed at eight points on each ring and laced between the two heads; this holds the heads tightly against the body. The skins are larger than the circumference of each bowl, hence in accompaniment a stick (*yŏl ch'ae*) can strike the overlap beyond the bowl rim. *Yŏl ch'ae*, the stick that is used to strike the right hand skin of the *changgo* is between 35cm to 45cm in length. As the most widely used of all traditional instruments, it provides the rhythmic patterns (*changdan*) to the various types of music in both court and folk traditions. (*chang*=stick; *go*=drum)

Ching
징

A gong, considered the king of instruments. It produces a majestic and less brash sound than other types of gong. It is held in the left hand and is struck at its center with a stick held in the right. The dominant pitch of a good instrument rising shortly after it is struck. It is said to enforce group unity and

musicians describe its player as the head of a folk band (*samulnori*). The size of the instrument is about 40cm in diameter on the playing edge with an inward-sloping rim about 8cm deep.

Ch'uk
축

A trapeziform box smaller at the base (44cm²) than the top (55cm²) painted green with typical motifs of clouds and mountains. It is mounted on a wooden stand. A thick stick inserted through a central hole is struck against the base of the box three times to produce a heavy percussive pattern after the *pak* signals the start of a piece.

Chwago
좌고

A large barrel drum with cowskin heads decorated with the *Yin-Yang* symbol of interlocking commas hung vertically in a simple frame and struck with a single stick. It is used to emphasize points of accent. It is used in rituals and court banquets. (*chwa*=seat; *go*=drum)

Kkwaenggwari
평과리

A small metal gong. It is hit with beaters that may comprise either a simple length of wood or a wooden disc at the end of thin shaft of young, flexible bamboo. It is about 19cm and 22cm in diameter on the playing edge with an inward-sloping rim about 3cm and 4cm deep. The rim is held with the thumb of the left hand pressing from above and the second finger supporting beneath. Two types of *kkwaenggwari* are known: sharp, high pitched instruments are known as male and the smooth and dark lower-pitched instruments as female. Instruments of both sexes have a remarkably complex and penetrating harmonic spectrum (Howard 1988: 40).

Ö
어

A wooden tiger, reclining on a wooden stand. It is about 100cm long and 40cm high and has a prescribed 27 notches along its backbone. A bamboo stick, split at its end into a brush, signals the end of a piece when it is dragged down the backbone three times.

Pak
박

A clapper consists of six slabs bound with cord through holes cut near their top edges and are played by the director of an ensemble. The outer slabs are held apart at their bases and the set are cracked together once at the beginning of a piece and three times to signal its conclusion. In the Rite to Royal Ancestors the *pak* signals changes (Song Bang-song 1973: 48). (*pak*=to strike)

Puk
북

A shallow double-headed barrel drum. It is also a generic term for drum. Its bodies are normally made from a single piece of wood, chosen for strength and clarity. Cow, deer or calf skins are used, laced together with leather thongs cut from the same skin. The size of *puk* varies from about 35cm to 40cm in diameter and from 20cm to 25cm in depth, and the role of the instrument is to emphasize stressed beats. It is widely used for both court and folk music genres.

P'yŏn'gyŏng
편경

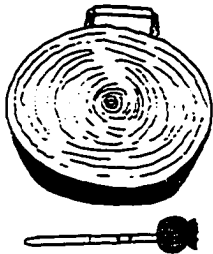
A set of 16-stone chimes. Each chime is "L"-shaped, about 30cm long on its shorter side and 45cm on its longer side. Each chime is hung by a red cord tied through a hole drilled into the corner between the long and short sides. The chimes share the pitch organization of the bells except that they sound an octave higher (from *c'* to *d[#]'*). A similar mallet is used. It is, along with *p'yŏnjong*, the most impressive instrument extant in Korea (Howard 1988: 41). (*p'yŏn*=collected; *gyŏng*=chime)

P'yŏnjong
편종

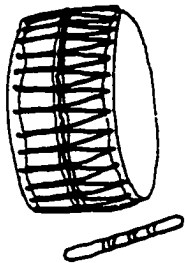
A set of 16 bells suspended in two rows on a richly decorated frame. Each bell is elliptical rather than round and has a small raised knob near its rim. The knob is hit with the tip of a mallet made from deer or cow-horn to produce a pre-determined pitch, though in the past two sticks have been used. The player sits on the ground immediately behind the instrument. Bells on the upper row ascend chromatically left

to right from g# to d# and the lower row ascend chromatically
right to left from c to g. (*p'yon*=collected; *jong*=bell)

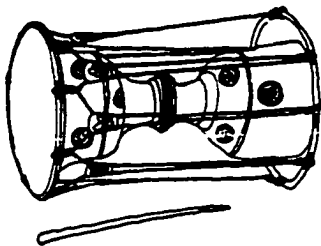
Drawings of Korean Traditional Instruments
Used in Orchestral Works of *Ch'angjak Kugak*



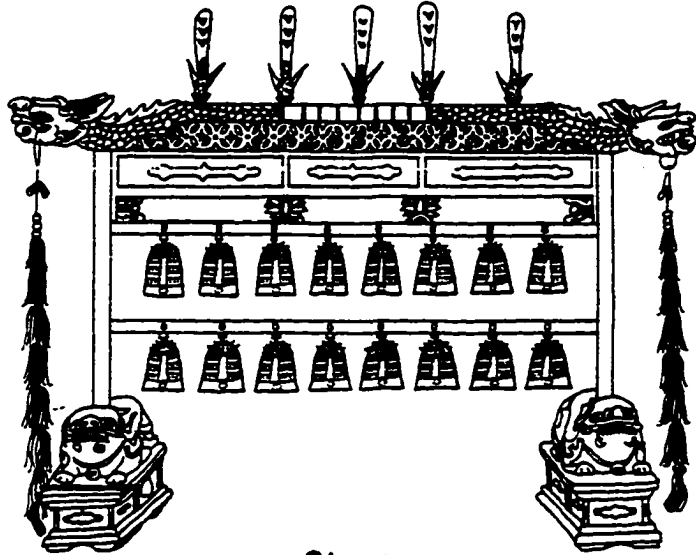
Ching



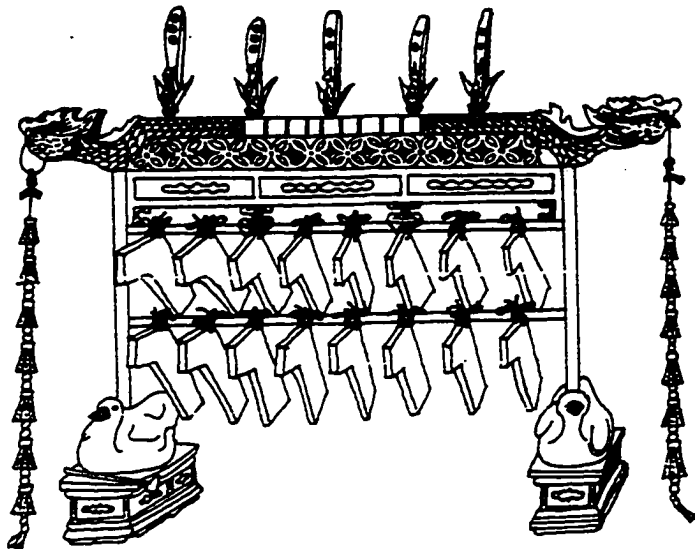
Puk



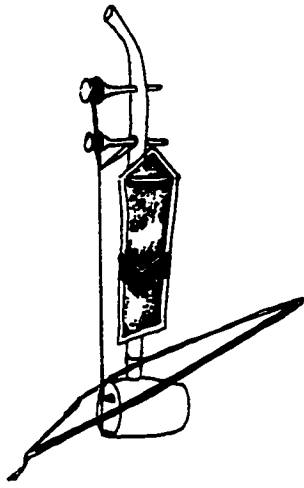
Changgo



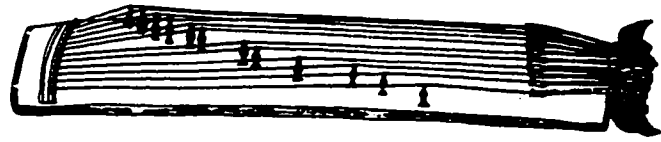
P'yonjong



P'yongyong



Haegum



Kayagum



Komungo



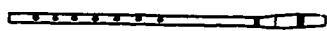
Taegum



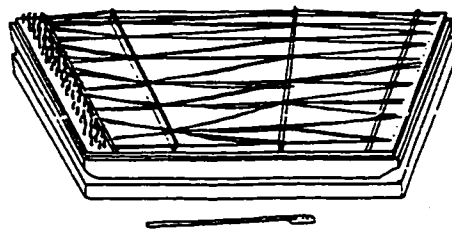
Ajaeng



Sogum



Piri



Yanggum

**CH'ANGJAK KUGAK:
MAKING KOREAN MUSIC KOREAN**

Volume II

by

Hyun Kyung Chae

A dissertation submitted in partial fulfillment
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Appendix C

Scores of Music Discussed in the Text

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8. Symphony No. 10 ("We are the World") of Yi Söng-ch'ön (1988)	460

수 제 천

1 ♩ = 30 작중하제

소금 Sogeum
대금 Daegeum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegeum
아쟁 Ahjaeng

Detailed description: This is the first system of a musical score for '수 제 천'. It consists of seven staves. The top staff is for Sogeum (small gong), followed by Daegeum (large gong), Piri (reed), Janggu (hourglass drum), Jwago (small gong), Haegeum (large gong), and Ahjaeng (zither). The tempo is marked as ♩ = 30 and the style as '작중하제' (middle section, lower tempo). The notation includes various rhythmic values, slurs, and dynamic markings like 'V'.

소금 Sogeum
대금 Daegeum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegeum
아쟁 Ahjaeng

Detailed description: This is the second system of the musical score. It continues the seven instruments from the first system: Sogeum, Daegeum, Piri, Janggu, Jwago, Haegeum, and Ahjaeng. The notation features complex rhythmic patterns, slurs, and dynamic markings such as 'V' and 's'.

Handwritten musical score for the first system. The instruments listed on the left are Sogeu, Daegu, Piri, Janggu, Jwago, Haegeum, and Ahjaeng. The Sogeu part features a complex melodic line with many sixteenth notes and a '10' marking above it. The Daegu part has a melodic line with some slurs. The Piri part has a melodic line with a slur. The Janggu and Jwago parts are mostly rests with some rhythmic markings. The Haegeum and Ahjaeng parts have melodic lines with slurs.

Handwritten musical score for the second system. The instruments listed on the left are Sogeu, Daegu, Piri, Janggu, Jwago, Haegeum, and Ahjaeng. The Sogeu part continues with a complex melodic line. The Daegu part has a melodic line with a slur. The Piri part has a melodic line with a slur. The Janggu and Jwago parts are mostly rests with some rhythmic markings. The Haegeum and Ahjaeng parts have melodic lines with slurs.

15

So-gum
Deo-gum
Piri
Janggu
Jwago
Haegum
Aegum

Detailed description: This is a musical score for seven traditional Korean instruments. The score is written on seven staves. The top staff is for So-gum (Soprano), followed by Deo-gum (Alto), Piri (Tenor), Janggu (Drum), Jwago (Drum), Haegum (Violin), and Aegum (Cello). The music is in a single system with a measure rest of 15 measures indicated at the top. The notation includes various rhythmic values, slurs, and articulation marks. The Janggu and Jwago staves show a sparse, rhythmic pattern, while the other instruments have more complex melodic lines.

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system of musical notation includes seven staves. The top staff, So-gum, features a complex melodic line with many sixteenth notes. The Daegum and Piri staves have more melodic lines with some phrasing slurs. The Janggu and Jwago staves show a sparse rhythmic accompaniment with few notes. The Haegum and Ahjaeng staves provide a harmonic and rhythmic foundation with more frequent notes and phrasing slurs.

20
So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system continues the musical score with seven staves. A handwritten '20' is positioned above the So-gum staff. The So-gum staff has a very dense melodic texture. The Daegum and Piri staves continue their melodic parts. The Janggu and Jwago staves maintain their rhythmic accompaniment. The Haegum and Ahjaeng staves provide the harmonic and rhythmic support for the ensemble.

소금 Sogeum
대금 Daegum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegum
아쟁 Ajaseung

The first system of the musical score features seven staves. From top to bottom, they are labeled: 소금 (Sogeum), 대금 (Daegum), 피리 (Piri), 장구 (Janggu), 좌고 (Jwago), 해금 (Haegum), and 아쟁 (Ajaseung). The Sogeum staff contains a dense, intricate melodic line with many sixteenth notes. The Daegum and Haegum staves have a more melodic, flowing character with some slurs. The Piri staff has a rhythmic pattern with some slurs. The Janggu and Jwago staves are mostly rhythmic, with some notes and rests. The Ajaseung staff has a melodic line with some slurs.

25
소금 Sogeum
대금 Daegum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegum
아쟁 Ajaseung

The second system of the musical score starts at measure 25. It features the same seven instruments as the first system. The Sogeum staff continues with its intricate melodic line. The Daegum staff has a melodic line with some slurs and a wavy line indicating a tremolo or vibrato. The Piri staff has a rhythmic pattern with some slurs. The Janggu and Jwago staves are mostly rhythmic, with some notes and rests. The Haegum staff has a melodic line with some slurs. The Ajaseung staff has a melodic line with some slurs.

Score for the first system, measures 28-30. The instruments are arranged vertically from top to bottom: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장구 (Janggu), 와고 (Wago), 해금 (Haegum), and 아쟁 (Ajaseung). The Sogum part features a complex melodic line with many sixteenth notes and slurs. The Daegum part has a similar melodic line. The Piri part plays a steady eighth-note accompaniment. The Janggu and Wago parts provide a simple rhythmic accompaniment with quarter notes. The Haegum part has a melodic line with some slurs. The Ajaseung part has a melodic line with some slurs. A measure number '30' is written above the Sogum staff.

Score for the second system, measures 31-33. The instruments are arranged vertically from top to bottom: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장구 (Janggu), 와고 (Wago), 해금 (Haegum), and 아쟁 (Ajaseung). The Sogum part continues with a complex melodic line. The Daegum part continues with a similar melodic line. The Piri part continues with a steady eighth-note accompaniment. The Janggu and Wago parts continue with a simple rhythmic accompaniment. The Haegum part continues with a melodic line. The Ajaseung part continues with a melodic line. A measure number '33' is written above the Sogum staff. The word 'Yonum' is written above the Sogum staff.

35

소금 Sogeum
대금 Daegum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegum
아쟁 Ajang

Detailed description: This block contains the musical notation for measures 35, 36, and 37. The score is arranged in seven staves. The top staff is for the Sogeum (소금), followed by Daegum (대금), Piri (피리), Janggu (장구), Jwago (좌고), Haegum (해금), and Ajang (아쟁). The Sogeum part features a complex melodic line with many sixteenth notes and slurs. The Daegum part has a similar melodic line. The Piri, Janggu, and Jwago parts consist of rhythmic patterns. The Haegum and Ajang parts have a more melodic and harmonic accompaniment.

39

소금 Sogeum
대금 Daegum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegum
아쟁 Ajang

Detailed description: This block contains the musical notation for measures 39, 40, and 41. The instrumentation remains the same as in the previous block. The Sogeum part continues with its intricate melodic line. The Daegum part also has a melodic line. The Piri, Janggu, and Jwago parts provide rhythmic support. The Haegum and Ajang parts continue their accompaniment.

2

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system of musical notation includes a rehearsal mark '2' in a box at the top left. It features seven staves for different instruments: So-gum (top), Daegum, Piri, Janggu, Jwago, Haegum, and Ahjaeng (bottom). The notation includes various musical symbols such as notes, rests, and slurs.

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system continues the musical score with the same seven instruments: So-gum, Daegum, Piri, Janggu, Jwago, Haegum, and Ahjaeng. The notation is consistent with the first system, showing the progression of the piece.

10

소금
So-gum

대금
Dae-gum

피리
Piri

장구
Janggu

좌고
Jwago

해금
Haegum

아쟁
Ajjaeng

754 3

소금
So-gum

대금
Dae-gum

피리
Piri

장구
Janggu

좌고
Jwago

해금
Haegum

아쟁
Ajjaeng

소금
So-gum
 대금
De-gum
 피리
Piri
 장구
Janggu
 와고
Jwago
 해금
Haegum
 아쟁
Aegum

The musical score consists of seven staves. The top staff (So-gum) begins with a measure number '15'. The notation includes various rhythmic values, slurs, and dynamic markings such as 'V'. The instruments are arranged vertically from top to bottom: So-gum, De-gum, Piri, Janggu, Jwago, Haegum, and Aegum.

2

소금 Sogum

대금 Daegeum

피리 Piri

장구 Janggu

좌고 Jwago

해금 Haegeum

아쟁 Ahjaeng

245

20

소금 Sogum

대금 Daegeum

피리 Piri

장구 Janggu

좌고 Jwago

해금 Haegeum

아쟁 Ahjaeng

25

소금
So-gum

대금
Daegum

피리
Piri

장구
Janggu

와고
Jwago

해금
Hae-gum

아쟁
Ahjaeng

Detailed description: This is the first system of a musical score. It consists of seven staves. The top staff is for So-gum, followed by Daegum, Piri, Janggu, Jwago, Hae-gum, and Ahjaeng. The So-gum part is highly melodic and complex, with many sixteenth and thirty-second notes. The other instruments provide a rhythmic accompaniment. A measure number '25' is written above the So-gum staff.

26

소금
So-gum

대금
Daegum

피리
Piri

장구
Janggu

와고
Jwago

해금
Hae-gum

아쟁
Ahjaeng

Detailed description: This is the second system of the musical score, continuing from the first. It features the same seven instruments. The So-gum part continues with intricate melodic lines. A measure number '26' is written above the So-gum staff.

소금 Sogum
대금 Daegum
피리 Piri
장구 Janggu
와고 Jwago
해금 Haegum
아쟁 Ahjaeng

This system of musical notation includes seven staves. The Sogum staff (top) features a complex melodic line with many sixteenth notes and slurs. The Daegum and Piri staves have more spaced-out notes with some slurs. The Janggu and Jwago staves are mostly empty, with a few notes. The Haegum and Ahjaeng staves have notes with slurs, and the Haegum staff includes some 'v' markings.

소금 Sogum
대금 Daegum
피리 Piri
장구 Janggu
와고 Jwago
해금 Haegum
아쟁 Ahjaeng

Yumum

This system continues the musical notation. The Sogum staff has a handwritten 'Yumum' annotation above it, with a bracket indicating a specific section of the melody. The rest of the staves follow the same layout as the first system, with various instruments playing their respective parts.

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system of musical notation includes seven staves. The top staff, So-gum, contains a complex melodic line with many sixteenth notes. The Daegum staff has a similar melodic line. The Piri staff is mostly empty. The Janggu and Jwago staves show rhythmic patterns with vertical stems. The Haegum and Ahjaeng staves have melodic lines with some slurs and accents.

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system continues the musical arrangement. The So-gum staff has a dynamic marking of $z9$ above it. The Haegum staff has several dynamic markings, including v and mf . The Ahjaeng staff has a slur over its melodic line. The Janggu and Jwago staves continue with their rhythmic patterns.

3

소금 Sogum
대금 Daegum
피리 Piri
장구 Janggu
와고 Jwago
해금 Haegum
아쟁 Ahjaeng

This system of musical notation includes a rehearsal mark '3' in a box at the beginning. The Sogum part features a complex melodic line with many sixteenth notes and slurs. The Daegum part has a similar melodic contour. The Piri part provides a steady accompaniment. The Janggu and Jwago parts are primarily rhythmic, with some melodic elements. The Haegum and Ahjaeng parts have more melodic and rhythmic activity.

소금 Sogum
대금 Daegum
피리 Piri
장구 Janggu
와고 Jwago
해금 Haegum
아쟁 Ahjaeng

This system continues the musical score. The Sogum part has a prominent melodic line with slurs and accents. The Daegum part follows a similar melodic path. The Piri part continues its accompaniment. The Janggu and Jwago parts maintain their rhythmic roles. The Haegum and Ahjaeng parts have melodic lines with some slurs and accents.

So-gum
Daegum
Piri
Janggu
Jwago
Hae-gum
Ahjeong

The image shows a musical score for seven traditional Korean instruments. The score is organized into seven horizontal staves, each labeled with the instrument's name in Korean and English. The instruments are: So-gum (top), Daegum, Piri, Janggu, Jwago, Hae-gum, and Ahjeong (bottom). The notation includes various musical symbols such as notes, rests, and slurs, indicating the specific playing techniques for each instrument. The score is presented in a clean, black-and-white format.

10

소금
Sogum

대금
Daegum

피리
Piri

장구
Janggu

와고
Wago

해금
Haegum

아쟁
Ajaseung

15

소금
Sogum

대금
Daegum

피리
Piri

장구
Janggu

와고
Wago

해금
Haegum

아쟁
Ajaseung

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system of musical notation features seven staves. The top staff, So-gum, contains a complex melodic line with many sixteenth notes and slurs. The Daegum staff below it has a similar but less dense melodic line. The Piri staff shows a more rhythmic pattern with fewer notes. The Janggu and Jwago staves are mostly empty, with only a few notes indicating their rhythmic accompaniment. The Haegum and Ahjaeng staves have melodic lines with slurs and some dynamic markings like 'V'.

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

This system continues the musical score. It includes a measure number '20' above the So-gum staff. The Piri staff has fingerings '2' and '5' indicated. The Haegum staff has a 'V' marking. The notation continues with similar melodic and rhythmic patterns for all instruments.

Handwritten musical score for seven instruments. The staves are labeled from top to bottom: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장구 (Janggu), 와고 (Jwago), 해금 (Haegum), and 아쟁 (Ahjaeng). The score consists of six measures. The Sogum, Daegum, and Haegum parts feature melodic lines with various ornaments and slurs. The Piri part has a more rhythmic, dotted-note pattern. The Janggu and Jwago parts are primarily rhythmic accompaniment with few notes. The Ahjaeng part provides a steady bass line.

21의 5
25

Handwritten musical score for seven instruments, similar to the first system. The staves are labeled: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장구 (Janggu), 와고 (Jwago), 해금 (Haegum), and 아쟁 (Ahjaeng). This system also consists of six measures. The notation is similar to the first system, with melodic lines for Sogum, Daegum, and Haegum, and rhythmic accompaniment for the other instruments. There are some handwritten annotations above the first staff, including the number '25' and some illegible characters.

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

30

So-gum
Daegum
Piri
Janggu
Jwago
Haegum
Ahjaeng

Yonum

33

35

소금 Sopran
대금 Daegum
피리 Piri
장구 Janggu
와고 Jwago
해금 Haegum
아쟁 Ajang

This musical score block covers measures 35 through 38. It features seven staves for traditional Korean instruments: Sopran (소금), Daegum (대금), Piri (피리), Janggu (장구), Jwago (와고), Haegum (해금), and Ajang (아쟁). The notation includes various rhythmic patterns, melodic lines with slurs, and dynamic markings such as accents and 'v'.

39

소금 Sopran
대금 Daegum
피리 Piri
장구 Janggu
와고 Jwago
해금 Haegum
아쟁 Ajang

This musical score block covers measures 39 through 42. It continues the arrangement for the same seven instruments. The notation includes complex melodic passages with slurs and accents, and rhythmic patterns for the Janggu and Jwago.

4

소금 Sogum

대금 Daegum

피리 Piri

장구 Janggu

좌고 Jwago

해금 Haengum

아쟁 Ajang

Detailed description: This system of musical notation includes seven staves. The top staff (Sogum) begins with a circled number '4'. The notation is dense with many notes and rests. The middle staves (Daegum, Piri, Haengum, and Ajang) show more complex melodic lines with various ornaments and phrasing. The bottom two staves (Janggu and Jwago) are primarily rhythmic, with fewer notes and more rests.

소금 Sogum

대금 Daegum

피리 Piri

장구 Janggu

좌고 Jwago

해금 Haengum

아쟁 Ajang

Detailed description: This system continues the musical score with seven staves. The notation is similar to the first system, showing complex melodic lines for the wind and string instruments (Sogum, Daegum, Piri, Haengum, Ajang) and rhythmic accompaniment for the percussion instruments (Janggu, Jwago). The overall texture is dense and characteristic of traditional Korean court music.

소금 Sogum
대금 Daegum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegum
아쟁 Ajang

The first system of the musical score features seven staves. From top to bottom, they are labeled: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장구 (Janggu), 좌고 (Jwago), 해금 (Haegum), and 아쟁 (Ajang). The Sogum staff has a complex, melodic line with many sixteenth notes and slurs. The Daegum staff has a similar melodic line with some rests. The Piri staff has a rhythmic pattern of eighth and sixteenth notes. The Janggu and Jwago staves have sparse, rhythmic accompaniment. The Haegum and Ajang staves have melodic lines with some slurs and rests.

소금 Sogum
대금 Daegum
피리 Piri
장구 Janggu
좌고 Jwago
해금 Haegum
아쟁 Ajang

The second system of the musical score continues the seven instruments from the first system. The Sogum staff has a melodic line with some rests. The Daegum staff has a melodic line with some rests. The Piri staff has a rhythmic pattern of eighth and sixteenth notes. The Janggu and Jwago staves have sparse, rhythmic accompaniment. The Haegum and Ajang staves have melodic lines with some slurs and rests.

"T'aryŏng" from "Yŏngsanhoesang"

by Yi Sŏng-ch'ŏn

타령
T'aryong

1 ♩ = 96

The image displays two systems of a musical score for the traditional Korean piece 'T'aryong'. Each system consists of eight staves, each representing a different instrument. The instruments, from top to bottom, are: Tanso (Dan So), Taegum (태금), Piri (피리), Haegum (해금), Changgu (장구), Yanggum (양금), Kayagum (가야금), and Komungo (거문고). The score is written in a Western-style musical notation with a key signature of one flat and a tempo marking of ♩ = 96. The first system begins with a first ending bracket labeled '1'. The second system continues the piece, with a measure number '10' indicated above the Tanso staff. The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs.

20

단 소
Tanso

대금
Taegum

피리
Piri

해금
Haegum

장구
Janggu

양금
Yanggum

가야금
Gayagum

거문고
Geommo

Detailed description: This block contains the musical notation for measures 15 through 20. It features eight staves, each representing a different traditional Korean instrument. The notation includes various rhythmic values, accidentals, and phrasing slurs. A measure number '20' is positioned above the first staff. The instruments are labeled in Korean and English on the left side of each staff.

25

단 소
Tanso

대금
Taegum

피리
Piri

해금
Haegum

장구
Janggu

양금
Yanggum

가야금
Gayagum

거문고
Geommo

Detailed description: This block contains the musical notation for measures 21 through 25. It continues the eight-staff arrangement from the previous block. A measure number '25' is positioned above the first staff. The notation includes various rhythmic values, accidentals, and phrasing slurs. The instruments are labeled in Korean and English on the left side of each staff.

33 2 35 40

단 소 Tanso

매 금 Taegŏm

피 리 Piri

매 금 Haegŏm

장 구 Changgu

양 금 Yangŏm

가야금 Kayagŏm

저문고 Jomungo

45

단 소 Tanso

매 금 Taegŏm

피 리 Piri

매 금 Haegŏm

장 구 Changgu

양 금 Yangŏm

가야금 Kayagŏm

저문고 Jomungo

50 55

단 소 Tanso
태금 Taegum
피리 Piri
해금 Haegum
장구 Changgu
양금 Yanggum
가야금 Gayagum
저문고 Jomungo

This musical score block covers measures 50 to 55. It features eight staves for traditional Korean instruments: Tanso (flute), Taegum (oboe), Piri (reed), Haegum (lute), Changgu (drum), Yanggum (gong), Gayagum (zither), and Jomungo (bass). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'n' and 'v'. A large slur spans across the top of the first four staves, indicating a long melodic line.

60 65

단 소 Tanso
태금 Taegum
피리 Piri
해금 Haegum
장구 Changgu
양금 Yanggum
가야금 Gayagum
저문고 Jomungo

This musical score block covers measures 60 to 65. It continues the arrangement of the eight traditional Korean instruments. The notation is consistent with the previous block, showing melodic and rhythmic patterns for each instrument. A large slur is also present at the top of the first four staves.

65 70

단 소 Tanso

대 금 Taegŏm

피 리 Piri

해 금 Haegŏm

장 구 Janggu

양 금 Yanggŏm

가 야 금 Kayagŏm

저 문 고 Jomonggo

75 80

단 소 Tanso

대 금 Taegŏm

피 리 Piri

해 금 Haegŏm

장 구 Janggu

양 금 Yanggŏm

가 야 금 Kayagŏm

저 문 고 Jomonggo

3

단 소 Tanso
대 굽 Taegum
피 리 Piri
대 굽 Haegum
장 구 Changgu
양 굽 Yanggum
가 야 굽 Kayagum
저 문 고 Janggu

단 소 Tanso
대 굽 Taegum
피 리 Piri
대 굽 Haegum
장 구 Changgu
양 굽 Yanggum
가 야 굽 Kayagum
저 문 고 Janggu

단 소 Tanso
적금 Taegum
피리 Piri
해금 Haegum
장구 Changgu
양금 Yanggum
가야금 Kayagum
거문고 Gomon-go

This system of musical notation features eight staves. The top staff, labeled '단 소 Tanso', has a tempo marking of 100. The second staff, '적금 Taegum', and the third, '피리 Piri', both have a tempo marking of 110. The fourth staff, '해금 Haegum', includes performance markings 'n' and 'v'. The fifth staff, '장구 Changgu', shows rhythmic patterns with vertical lines. The sixth staff, '양금 Yanggum', and the seventh, '가야금 Kayagum', contain chordal and melodic lines. The eighth staff, '거문고 Gomon-go', features a complex rhythmic pattern with vertical lines and some slanted strokes.

단 소 Tanso
적금 Taegum
피리 Piri
해금 Haegum
장구 Changgu
양금 Yanggum
가야금 Kayagum
거문고 Gomon-go

This system continues the musical notation with eight staves. A box containing the number '4' is positioned above the top staff. The tempo marking '110' is also present above the top staff. The notation for the instruments remains consistent with the first system, including performance markings 'n' and 'v' on the Haegum staff and rhythmic patterns on the Changgu and Gomon-go staves.

115

단 소 Tenso
대 굽 Teogŏm
피 리 Piri
대 굽 Haegŏm
장 구 Changgu
양 굽 Yanggŏm
가 야 굽 Kayagŏm
거 문 고 Kŏmangŏ

125

단 소 Tenso
대 굽 Teogŏm
피 리 Piri
대 굽 Haegŏm
장 구 Changgu
양 굽 Yanggŏm
가 야 굽 Kayagŏm
거 문 고 Kŏmangŏ

No. _____ 244m 11.11.1961

1963

網樂을 爲다 合奏曲

Symphony for Orchestra - 1st time - 1st movement

[REDACTED]

李成子 作曲

Lee song cheon

李成子の 交響曲

[REDACTED]

주요 No. 1

1. 조율

가사표

가사표
가사표

2. 리듬

가사표

가사표

3. (4) 리듬

가사표

가사표

4. 가사표

가사표

가사표

5. 가사표

가사표

가사표

No. 3
I. Adagio tranquillo
Talesüm

Piri

Kaygüm

Tanzek

Tanzüm

Piri

Chango

Pik

Kaygüm

Körmüzo

Ajarsang

No. 2

Handwritten musical score consisting of ten staves. The staves are labeled with Korean text from top to bottom: '미 2', '미 2', '미 2', '미 2', '미 2', '미 2', '미 2', '미 2', '미 2', and '미 2'. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The notation is dense and appears to be a complex piece of music.

No. 5

Katzen
Op. 9
II Minore's Appassionato

The musical score is written on ten staves. The first staff is a treble clef with a key signature of one flat. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The music is written in a style characteristic of the early 20th century, with various note values, rests, and dynamic markings.

No. 1

The image shows a handwritten musical score on ten staves. The notation is dense and includes various symbols such as notes, rests, and clefs. The staves are arranged vertically, with the top staff labeled 'No. 1'. The notation appears to be a form of musical shorthand or a specific dialect of musical notation, possibly related to a particular style or region. The handwriting is clear and legible, though the specific notes and symbols are not standard Western musical notation.

No. 7

The musical score consists of 11 staves. The first staff is mostly empty with a circled 'a' above it. The second staff contains a series of notes with stems. The third staff continues with notes and stems. The fourth staff features notes with stems and beams, with a circled 'a' above. The fifth staff is empty. The sixth staff contains notes with stems and beams. The seventh staff continues with notes and stems. The eighth staff features notes with stems and beams, with a circled 'b' above. The ninth staff continues with notes and stems. The tenth staff features notes with stems and beams. The eleventh staff continues with notes and stems.

No. 2

The image shows a handwritten musical score for a piece titled "No. 2". It consists of ten staves of music. The notation is dense and includes various symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is somewhat difficult to read due to the handwriting and the density of the notes. The score appears to be a single melodic line, possibly for a flute or violin. The paper is aged and shows some signs of wear.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a complex piece of music, possibly a fugue or a multi-voice setting. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff has a small 'p' and 'no. 2' written below it. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom.

No. 10

A handwritten musical score consisting of ten staves. The notation is dense and includes various note values, rests, and bar lines. The score is organized into two systems of five staves each. The first system (top) begins with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, as well as rests. The second system (bottom) continues the piece with similar notation. The handwriting is clear but shows signs of being a working draft or a personal manuscript.

A handwritten musical score consisting of ten staves. The notation is written in black ink on aged paper. The first staff begins with the number '11' and the word 'No.' written vertically. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and bar lines. The notation is somewhat dense and includes some decorative flourishes. The staves are numbered 1 through 10 at the beginning of each line. The overall appearance is that of a personal or working manuscript.

No. 12

A handwritten musical score consisting of ten staves. The notation is written in a cursive, handwritten style. The staves are arranged vertically. The first staff contains a few notes and rests. The second staff is mostly empty. The third staff contains a series of notes and rests. The fourth staff contains a series of notes and rests. The fifth staff contains a series of notes and rests. The sixth staff contains a series of notes and rests. The seventh staff contains a series of notes and rests. The eighth staff contains a series of notes and rests. The ninth staff contains a series of notes and rests. The tenth staff contains a series of notes and rests.

No. 13

The image shows a handwritten musical score for a piece titled "No. 13". The score is written on ten staves. The notation includes various note values, rests, and performance markings. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation. There are several instances of the marking "poco rit. e cresc." (poco ritardando e crescendo) written below the notes. The score concludes with a double bar line and repeat dots at the end of the tenth staff.

② No. 12

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

pizz.

No. 15

Allegro moderato con gracia

The musical score is written on ten staves. The first staff contains the tempo and mood markings: "No. 15" and "Allegro moderato con gracia". The second staff has a few notes. The third staff begins a melodic line with a fermata. The fourth staff continues the melody with a fermata. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody.

No. 16

The image shows a handwritten musical score for a piece titled "No. 16". The score is written on ten staves, arranged vertically. The notation includes various note values, rests, and dynamic markings such as *p* and *f*. There are also some handwritten annotations, including a circled "3" and a "4" written in a stylized font. The staves are numbered 1 through 10 from top to bottom. The music appears to be a single melodic line, possibly for a piano or violin.

This page contains a handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems. The first system includes the tempo marking "Andante" and the performance instruction "Crescendo". The second system features the marking "poco". The third system includes "cresc." and "poco". The fourth system includes "cresc." and "poco". The fifth system includes "cresc." and "poco". The sixth system includes "cresc." and "poco". The seventh system includes "cresc." and "poco". The eighth system includes "cresc." and "poco". The ninth system includes "cresc." and "poco". The tenth system includes "cresc." and "poco".

Handwritten musical score on ten staves, numbered 1 through 10. The notation includes various rhythmic values, stems, and beams, typical of a handwritten manuscript. The staves are arranged vertically, with the top staff (1) containing the most complex notation, including many beamed notes and stems. The lower staves (2-10) show simpler rhythmic patterns and stems, with some staves (3, 4, 5) appearing mostly empty or with very light notation. The handwriting is in black ink on a white background.

A handwritten musical score consisting of ten staves. The notation is dense and includes various symbols, clefs, and notes. A large section of the score is circled, and a line with an arrow points from this circled area to a specific staff. There are several annotations, including the number '2' and the letter 'e'. At the bottom left, there is a handwritten note: "No. 57".

No. 200

Allegro

The image shows a handwritten musical score on a page numbered 260. The score is titled "No. 200" and is marked "Allegro". It features a treble clef and a key signature of one flat. The notation includes a melodic line with various notes and rests, and a bass line with a large "X" at the end. There are also several empty staves on the left side of the page.

Handwritten musical score on ten staves. The notation includes notes, rests, and dynamic markings such as *decresc. a rit.*, *rit.*, and *Tempo 2*. There are large handwritten numbers '11', '12', and '4' on the staves. The score is written in a cursive, handwritten style.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in black ink on a white background. The first staff has a treble clef and contains several notes with stems. The second staff has a treble clef and contains notes with stems and some annotations. The third staff has a treble clef and contains notes with stems. The fourth staff has a treble clef and contains notes with stems. The fifth staff has a treble clef and contains notes with stems. The sixth staff has a treble clef and contains notes with stems. The seventh staff has a treble clef and contains notes with stems. The eighth staff has a treble clef and contains notes with stems. The ninth staff has a treble clef and contains notes with stems. The tenth staff has a treble clef and contains notes with stems. There are several handwritten annotations and markings throughout the score, including a large 'A' in the middle of the second staff, a 'p' in the fifth staff, and a 'p' in the sixth staff. There are also some illegible markings and symbols scattered across the staves.

A handwritten musical score consisting of ten staves. The notation is sparse, primarily using vertical stems and dots. Annotations include:

- Staff 1: A circled '1' above the staff.
- Staff 2: A circled '1' above the staff.
- Staff 3: A circled '1' above the staff.
- Staff 4: A circled '1' above the staff.
- Staff 5: A circled '1' above the staff.
- Staff 6: A circled '1' above the staff.
- Staff 7: A circled '1' above the staff.
- Staff 8: A circled '1' above the staff.
- Staff 9: A circled '1' above the staff.
- Staff 10: A circled '1' above the staff.

There are also some handwritten numbers and symbols scattered throughout the page, including a '23' near the first staff and a '10' near the second staff.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, with the instruction "poco cresc." written above it. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat. The notation is highly detailed, with many notes and rests, and some markings that appear to be handwritten annotations or corrections.

No. 25

1/4

Moderato e all. ...

The image shows a handwritten musical score for a piece titled "No. 25". The score is written on ten staves. The first staff contains the tempo and dynamics markings: "No. 25", "1/4", and "Moderato e all. ...". The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as "mf" and "f". The score is written in a cursive, handwritten style.

No. 266

The image shows a handwritten musical score for a piece titled "No. 266". The score is written on ten staves, arranged vertically. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The music appears to be in a single system, with each staff containing a different part of the composition. The handwriting is clear and legible, typical of a composer's manuscript. The paper shows some signs of age, with slight discoloration and a few small stains.

A handwritten musical score consisting of ten staves. The notation is dense and includes various symbols, including vertical lines, horizontal lines, and some illegible characters. The score is organized into two main sections. The first section, located in the lower half of the page, contains the first five staves. The second section, located in the upper half, contains the remaining five staves. There are several annotations and markings throughout the score, including a large handwritten '15' at the bottom left, 'No. 27' written vertically, and various arrows and symbols pointing to specific parts of the notation. The handwriting is somewhat cursive and appears to be a working draft or a personal manuscript.

No. 22

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *ff*. The score is written in a cursive style. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. There are some markings that look like '1122' and '1100' on the lower staves. The overall appearance is that of a personal manuscript or a student exercise.

The image shows a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a handwritten 'No. 27' and a large 'V' symbol above it. The second staff is mostly empty. The third staff begins with the dynamic marking 'poco cresc.' and contains a complex melodic line. The fourth staff has a 'p.' marking. The fifth staff is mostly empty. The sixth staff has a 'poco cresc.' marking. The seventh staff is mostly empty. The eighth staff has a 'poco cresc.' marking. The ninth staff is mostly empty. The tenth staff has a 'p.' marking. The overall style is that of a working manuscript or a composer's sketch.

No. 20

The image shows a handwritten musical score for a piece titled "No. 20". The score is written on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a style characteristic of 19th-century manuscript notation. The second staff contains the word "poco decresc." written below the notes. The score concludes with a double bar line on the tenth staff.

No. 21

The image shows a page of handwritten musical notation on ten staves. The notation is written in a cursive, handwritten style. The first staff has a handwritten number '21' and the word 'No.' written above it. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. There are also some handwritten annotations and symbols, including a large '3' and a '4' on the fourth staff, and a '2' on the sixth staff. The score is written in a cursive, handwritten style.

This image shows a handwritten musical score for a piece titled "No. 22". The score is written on ten staves, with the first seven staves containing musical notation and the last three staves being empty. The notation includes various clefs (treble and bass), notes, rests, and dynamic markings such as *pp*, *mf*, and *ff*. There are also some handwritten annotations and symbols, including a large "C" and a "Corda" marking. The paper shows signs of age and wear, with some ink bleed-through from the reverse side.

A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a cursive, handwritten style. There are several measures of music on each staff, with some measures containing complex rhythmic patterns and accidentals. The score is enclosed in a rectangular border.

No. 33

No. 24

The image shows a handwritten musical score for a piece titled "No. 24". The score is written on ten staves, arranged vertically. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century manuscript notation. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff begins with a treble clef and contains several measures of music. The second staff continues the notation. The third and fourth staves are mostly empty, with some faint markings. The fifth staff contains a large, bold, handwritten number '77' at the beginning. The sixth and seventh staves are also mostly empty. The eighth staff contains a few notes. The ninth and tenth staves continue the notation. The entire score is enclosed in a rectangular border.

Handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The staves are numbered 1 through 10 from top to bottom. The notation includes vertical stems, horizontal lines, and various symbols that could represent notes, rests, or other musical elements. There are some handwritten annotations in the top right corner, including "No. 16" and "K 32".

Handwritten musical score on ten staves. The top two staves contain a melody with a treble clef and a 2/4 time signature. The remaining eight staves are empty. The word "Andante" is written below the first staff. The number "No. 17" is written at the bottom left.

The image shows a page of handwritten musical notation on ten staves. The top staff is labeled "No. 11" and contains a treble clef and musical notation. The remaining nine staves are mostly empty, with some faint markings and a few notes on the fourth staff. The notation is handwritten and appears to be a sketch or a preliminary score.

Handwritten musical score on ten staves. The notation includes notes, rests, and bar lines. The bottom staff contains a signature and the number '12'.

No. 20

This musical score, titled "No. 20", is presented on a page numbered 280. It consists of several staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The second staff is a piano accompaniment with a bass clef. Below these are three more staves, each with a treble clef and a key signature of one flat, likely representing different vocal parts. The bottom section of the score includes a grand staff with a treble clef and a bass clef, followed by two more staves with treble clefs and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. There are also several empty staves at the bottom of the page.

5
poco rit. e decresc.

3
poco rit. e decresc.

4
poco rit. e decresc.

"Young Person's Guide to the Traditional Orchestra"

by Yi Sŏng-ch'ŏn

青少年을 위한 國樂管絃樂入門

1974. 11. 1 ~ 11. 30.

1985. 11. 까지

1987. 1. 까지

이 성 현 곡

1. 국악기는 어떠한가 한국의 전통악기를 소개하기 위하여 악곡을 작곡했습니다.
 국악기는 세가지로 분류합니다. 악기를 만든 재료에 따라 **삼으로** 나누기도 하고
 음역장식에 따라 **양악기**, **가악기**, **당악기**로 나눌수 있으며, **관악기**, **현악기**,
막악기로 분류하기도 합니다.
 먼저, 여섯은 악기로 우악의 민요 '새야 새야 파랑새야'를 맞추고 들어보죠.

단소, 양금, 장고, 양금, 해금, 가야금, 거문고, 아쟁

Tango-Tangjuk
 Taegum
 Piri
 Changgo
 Yanggum
 Haegum
 Gayageum
 Gomonjo
 Ajaeng

단소, 양금, 해금, 피리

2. 가. 여중여기 관악기를 만으로 연주 합니다.

단소, 양금, 해금, 피리

Tango
 Tangjuk
 Taegum
 Piri

3. 역삼문 연가곡. 함금·허금·사금·가금·거금의 불주예시

양금 Yanggum
 배금 Baegum
 가금 Gageum
 거금 Geogum
 아쟁 Ajaeng

함금 Hamgum
 허금 Heogum
 사금 Sagum
 가금 Gageum
 거금 Geogum

장고, 차고, 태평

4. 역삼문 그종통가 무척 많아요. 장악이게 조어 면 거금을 찍어 소리를 내는 북 종류에 소리가 들립니까. (세번 반복 연주)
 가금이라 ^{장고} ^{차고} ^{태평} ^{조복기}

장고 Changgo
 차고 Chago
 태평 Taepyeong

세
번
반
복
연
주

5. 같은 악장끼리만 들 식 너무 등으로 만들어 지등은 여러악 가락을 연주하기도 하고
 (이 악사는 앞 악장끼리만 한장만 연주 후 시작하여 세번째 악장이 끝날까
 동시에 대사도 끝내고 연주가 이어짐)

$\text{♩} = 80-85$ (조음일치하고 여러 관자) 동: C

Pyomyong
 Pyomyang
 Utra
 Maktak
 Chik
 Pak
 Mu
 Chabara
 Kwanjumu
 Ching

관
 유
 다
 사
 Tel
 (B.)

6. 여제. 관악기와 연악기. 악악기의 합주를 들어보라.

만소 Tanso
 양죽 Tangjuk
 태금 Taegum
 피리 Piri
 편종 Pyeonjong
 평양 Pyeonyang
 우라 Ura
 목탁 Moktak
 चुك Chuk
 박 Pak
 차바라 Chabara
 클라리넷 Klamari
 청 Ching
 장고 Changgo
 세물 Chungho
 대금 Chuigo
 태평 소 Tael
 양금 Yanggum
 해금 Haeum
 태평 소 Tael
 가야금 Koryum
 거문고 Gomon
 아쟁 Ajaeng

만수
 영적
 영
 리
 평
 평
 은나
 북방
 즉
 이
 광
 수
 사
 평
 장
 강
 리
 대
 양
 대
 가
 가
 아
 영

새봄 대한음악사
 Tel 070 05 77

Handwritten musical score for a Korean piece. The score consists of 18 staves. The first two staves are empty. The third staff has a tempo marking of $\text{♩} = 60$. The lyrics are written vertically on the left side of the staves. The lyrics are: 만노, 영적, 대음, 라니, 편음, 편영, 은나, 옥양, 축, 기, 부, 사비사, 평내, 심, 강, 하, 대, 양, 태, 가아, 자, 아.

서울 대한음악사
1960년 5월 7일

The image shows a page of musical notation with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Two prominent markings are "Rit e dim" (Ritardando e Diminuendo), which appear on different staves. The notation is arranged in a vertical column, typical of a page from a musical score.

서울대 한음악사
Tel 02-577

7. 가. 7번에는. 각 악기들이 어떻게 생겼으며 어떤 소리를 내는가. 세악 세악
 - 각 악기들의 선율을 들으면서 알아오도록 하자.
 관악기 중에서 가장 높은 소리를 내는 것은 단청이고 그다음에 대금이었다.
 단청과 단청은 같은 악기로서 6개의 지공이 있고. 대금은 단청보다
 길고 6개의 지공과 지공이 있어 관악에서 울리는 풍소리가 매우 아름답다.

양금
Tangjuk
에단
Tangnim

가
가

8. 커리는 세로로 부는 악기인데 지공이 8개였고 금을 갖고 울려요. 소리가 굵은,
 향이 있고. 세악에 편성되는 가느다란 세리리. 단청계용악에 연주되는
 단청리의 선율을 모두 연주하는 악기인 연리는 주요한 악기예요.

향리리
Hyang piri

향리리
Tang piri

10. 세피리는 삼십사대요. 탕리리요. 가느다란 소리가 ^{6개}반음이에요.

세피리
Sepiri

서울대 한음악사
Tel 950-5577

11. 단소는 세로로 부는 5개의 지공을 가진 악기예요. 맑고 아름다운 소리를 내는 게 아주 예쁘죠. 쇠소리가 나는 영금과도 비슷한 걸이용이 옛부터 2중주로 많이 연주되고 있는데. 영금은 걸상을 네줄을 한벌로 하여 14줄을 두벌로 얹어고 가느다란 재로 깎서 소리를 내는 금속성의 맑은 소리를 내는 악기예요.

Tanso
Yanggum

12. 예오악기에 생긴 은어하는 악기도 없죠. 몸을 구워서 만든 작은 도자기 모양 궁구로 5개의 지공을 두손으로 마주 잡고 위에 돌린 쇠공에 입술을 대고 부는 부드러운 악기예요.

나발
Nabal
소라
Sora

14. 예명소는 8개의 지공을 가진 소리가 큰 악기로써 동진국과 농악을 위하여 음악에 많이 쓰이고 있어요.

서경
Seogyong
Taepyeongso

15. 현악기 중에서 가장 낮은 소리를 내는 것은 아쟁인데 거름을 개나리알때로 굵거나 손가락으로 뜯어서 소리를 내죠. 당리가 깎서 낮고 경쾌한 소리가 알맞죠.

아쟁
Ajaeng
Tel

국악
대
한
음
악
사
Tel
66
0
5
7
7

16. 다음엔 악기들의 왕이라는 거고. 이것은 6음을 솔약으로 듣거나 왕기서 소리를 내도.
 16개의 제와 3개의 안축으로 몸을 끌고 들켜들인 유민과 셋째들인 대현을 가락
 들도 스고 열어요. 소리가 길고 서글거글한 느낌이 있죠.

가모고
Kömungo

17. 가악같은 악기들의 역할이에요. 12음을 듣고 왕기는 소리는 여타기법 조장기라는 것만
 수박수박하며 마음을 잡아야겠어요.

가야리
Kayaqum

18. 대금은 두줄을 왕도 그래서 소리내는데. 3영양이 소리를 내기 때문에 왕왕이라고도 해요.

3인B
Haequm

19. 16개의 작은 음을 두 줄에 대담고 왕왕으로 치는 편금소리를 들어볼까요?

편금
Pyeonjeong

20. 16개의 강들을 7각 모양으로 꺾어 올리고 두줄에 대담고 왕왕으로 치는 편금의
 소리는 어떨까요?

편금
Pyeonjeong

21. 4영양이
 16개의 작은 음을 두 줄에 대담고 치는 편금의 소리는 금속성의 맑은
 소예요.

군나
Unra

22. 여섯 개의 나무조각을 엮어서 만든 악의 소리는 어떨까요?

박
Pak

서울 대한음악사
1955. 5. 27.

23. 네모진 나무상자의에 구멍을 뚫고 절구금의와 같은 건 나무방망이로 네끼는 죽은
또 어떻게?

죽
CHUK

24. 나무오랑이 동글거의 동너를 조개진 대나무로 지고 굵은 여와. 갈파오와 같이 생긴
부의 소리.

어
부
PU

25. 나무오랑이 동글거의 동너를 조개진 대나무로 지고 굵은 여와. 갈파오와 같이 생긴
부의 소리.

박
죽
CHUK
어
부
PU

26. 여리가 갈파오와 세모고타고도 마는 장구. 원순과 마는 제편의 멋드러진 장단은
어떻구요.

26. 여리가 갈파오와 세모고타고도 마는 장구. 원순과 마는 제편의 멋드러진 장단은
어떻구요.

서
문
대
한
음
악
사
리
의
영
향

27. 전조가 없으므로 장구연주의 단소 독주를 들어오고.
 (앞 전장조 (장단 7는 동안 이 악사를 읽는다))

Tanso
 장구
 Changgo

Musical notation for Tanso and Changgo, including a 4-measure rest for the Changgo.

28. 단소. 영금. 장구의 여유어긋은 아주 예쁘고 소박하로.
 (음악은 종만하기 말고 계속 연주하며 악사가 나오는 부분은 영금의 공명기에서 시작하고 음악은 악사부턴만 시작해 맞고)

Yanguim
 영금

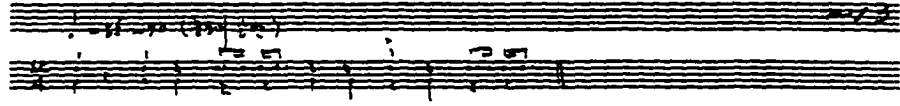
Musical notation for Yanguim, including a 4-measure rest.

29. 여기에 장구의 악기가 쳐들어오면 세악어리는 실내악이 돼요.

Taegum
 Haegeum

Musical notation for Taegum and Haegeum, including a 4-measure rest for the Haegeum.

44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80



38. 단소 대신 두꺼비 피리와 양금 대신 목이 바뀌어 들어간 예금과 두꺼비 피리.
 예금. 장구 북으로 된 삼현악구이라는 전통 기악연성이 되었고 삼현 목구의
 등모리가락을 들어보도. (음모리공간 두장만이 끝날때까지 대사를 끝냄)

이름
 Taepian
 피리
 Piri
 양금
 Haqum
 장구
 Chango
 북
 Puk

새
 울음
 때
 허한
 음
 악
 사
 feel
 96/8
 00
 55
 77
 77

The image displays a handwritten musical score for a string quartet, organized into four systems. Each system contains four staves, labeled from top to bottom as '제1바이올린' (Violin I), '제2바이올린' (Violin II), '비올라' (Viola), and '첼로' (Cello). The notation is in a single system with a repeat sign at the end of each system. The score is written in a clear, legible hand.

서울대학교출판부
Seoul National University
Publishing House

31. 기온고. 가악집중 연악기만으로 연주되는 연악양주를 음중모리가락으로 들어볼까요?
(음중모리정만 두 장단이 끝날때 여사를 끝냄)

가야금
Kayagum
장구
Janggu
창고

양금
Yanggum
해금
Haengum
가야금
Kayagum
아쟁
Ajaeng
장구
Janggu
창고
Changgo

양금
Yanggum
해금
Haengum
가야금
Kayagum
장구
Janggu
아쟁
Ajaeng
창고
Changgo

32. 작전모리 주악을 연주하는 관악기. 연악기. 악악기 편제합주의 소리는 우리나라
관현악의 가장 큰 어우러짐의 모습이며요. 2번 2번이 다는 가락은 연주하며, 총사 시끄러운 소리들이
(음중모리 끝부터 시작하여 작전모리 앞에서 대사를 끝냄)

서울대학교 음악대학
1957년

♩ = 120 (자연모듬) ~17

연소
 장구
 장대
 판리
 태평소
 징
 가야금
 피리
 소금
 대금
 가락
 거문고
 아쟁
 나발
 소나

텐
알토
소프라노
베이스
강
양금
첼로
기타
베이스
트럼펫

텐
알토
소프라노
베이스
강
양금
첼로
기타
베이스
트럼펫

선
배
란
음
악
사
회
의
가
장

Handwritten musical score for a Korean ensemble. The score is divided into two systems. The first system includes vocal parts (단소, 당악, 대금, 피리, 아쟁) and instrumental parts (영금, 해금, 가야금, 거문고, 아쟁). The second system includes vocal parts (소금, 영금, 거문고, 피리, 아쟁) and instrumental parts (영금, 해금, 가야금, 거문고, 아쟁). The notation is in Korean and includes various musical symbols such as notes, rests, and ornaments.

단소
당적
대금
피리
장구
양금
해금
가야금
저음
아쟁

단소
당적
대금
피리
장구
양금
해금
가야금
저음
아쟁

서울 대한음악사
Tel 02 0577

~21

단노
당적
미중
리리
리리리

양중
리중
가나
거르
아기

서울
대한
음악
사
Tel
880
577

22~

목망
 어
 자아나
 평안하
 심
 리는
 복
 음은

평평
 평등
 온다
 목망
 복
 거
 자아나
 평안하
 심
 리는
 복
 음은

서울특별시 관악구 신사동 11-1
 Tel. 02-550-1111

Handwritten musical score for a string quartet. The score is divided into two systems. The first system includes parts for Violin I (레코노), Violin II (리코노), Viola (리코노), Cello (리코노), and Double Bass (리코노). The second system includes parts for Violin I (레코노), Violin II (리코노), Viola (리코노), Cello (리코노), and Double Bass (리코노). The lyrics are written in Korean and are repeated in both systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.

레코노
리코노
리코노
리코노
리코노
리코노
리코노
리코노
리코노
리코노

레코노
리코노
리코노
리코노
리코노
리코노
리코노
리코노
리코노
리코노

타악
금
목
피리

타악
금
목
피리
관
현

A handwritten musical score for a multi-instrument ensemble. The score is written on ten staves. The instruments are labeled on the left side of the staves: 905, 7, 43, 444, 444, 44, 44, 44, 44, and 44. The notation includes various musical symbols such as notes, rests, and bar lines. A section of the score is marked with "(solo)". The score is written in a traditional style, likely for a specific cultural or regional music.

Handwritten musical score for a string quartet, consisting of four staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), and Cello/Double Bass (Vcl/Bs). The score is written in a single system with four systems of music. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several annotations in Korean: "(6.12)" above the first system, "(6.1)" above the second system, and "(6.10)" above the third system. A larger annotation "(6.10) (관동악 2중주)" is written below the second system. The score is divided into measures by vertical bar lines, and there are double bar lines indicating the end of sections. The handwriting is in black ink on a white background.

Handwritten musical score for a multi-instrument ensemble. The score is written on multiple staves, with labels on the left side identifying the instruments: 대금 (Daegu), 아쟁 (Ajaeng), 가야금 (Gayageum), 판소리 (Pansori), 아쟁 (Ajaeng), 가야금 (Gayageum), 대금 (Daegu), 목탁 (Moktak), 징 (Jeung), and 장구 (Janggu). The notation includes various musical symbols such as notes, rests, and ornaments. There are some handwritten annotations in Korean, including '(K.O.K.O.P.A.S.)' and '(1=4:)'.

시
 온
 미
 한
 글
 다
 사
 더
 0

Handwritten musical score for a string quartet. The score is written on 16 staves, with the following instruments listed on the left side: Violin I (현1), Violin II (현2), Viola (비올라), Violoncello (비올로), Double Bass (콘트라베이스), Flute (플루트), Clarinet (클라리넷), Bassoon (바순), Trumpet (트럼펫), Trombone (트럼본), Tuba (튜바), and Snare Drum (캐시). The score is divided into four measures. The first measure contains the beginning of the piece, marked with a tempo of *20♩*. The second measure contains a continuation of the music. The third measure contains a continuation of the music. The fourth measure contains a continuation of the music, with a *(rit.)* marking above the staff. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

Handwritten musical score on page 313, featuring multiple staves with musical notation and Korean text labels on the left margin. The score includes various instruments and vocal parts, with some staves marked with "(F.H.)". A handwritten number "29" is present in the upper right corner of the score area.

Handwritten musical score on page 313. The score consists of multiple staves with musical notation. On the left margin, there are vertical Korean text labels: 피아노 (Piano), 바이올린 (Violin), 비올라 (Viola), 첼로 (Cello), 콘트라베이스 (Contrabass), and 오케스트라 (Orchestra). Some staves are marked with "(F.H.)". A handwritten number "29" is written in the upper right corner of the score area.

30~

소
양금
가야금
피리

북
장구
장고
자바나
정가사
장고
자바나

한글
가
사
가
리

A handwritten musical score consisting of 20 staves. The notation includes treble clefs, key signatures, and various musical symbols such as notes, rests, and ornaments. The lyrics are written in Korean characters below the staves. The score is organized into measures by vertical bar lines. The lyrics are: 기운 대 한 귀 사 가 리

32~

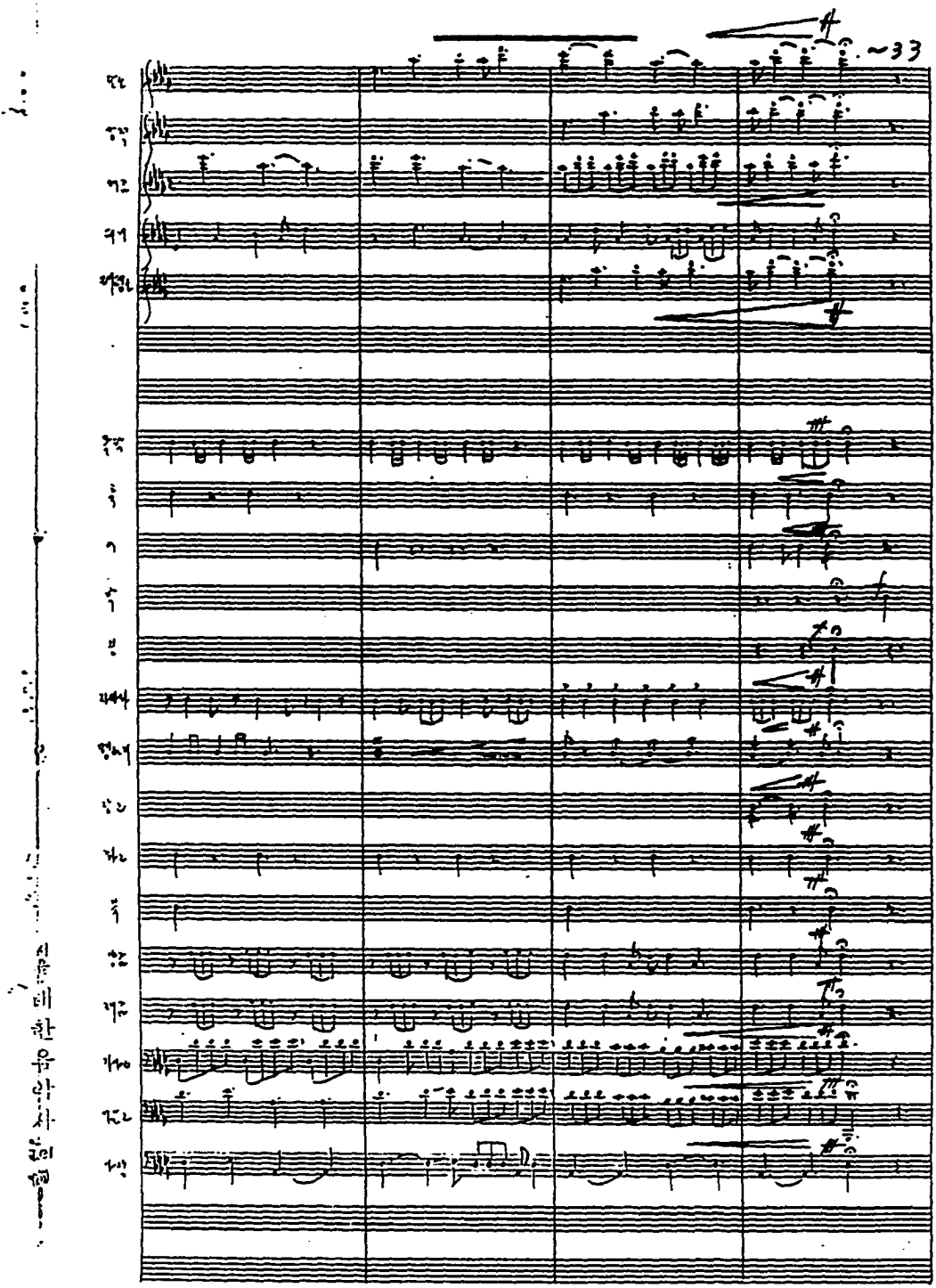
양현
장현
대현
대현
대현
대현
대현
대현
대현
대현
대현
대현
대현
대현
대현
대현

서울비교음악연구소

Handwritten musical score on page 317, featuring multiple staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. A vertical line of Korean text is present on the left side of the page, and a measure number '33' is visible at the top right.

시
를
대
환
유
라
사
의
영

33



37.

악보

Violin
Viola
Cello
Bass
Piano
Organ

38.

Violin
Viola
Cello
Bass
Piano
Organ

All Fine

38. 지금까지 연주용으로 쓰이고 있는 악기들을 소개하였는데 무척이나 악기의 모양과
소리를 잘 보고 들었을 줄 알았다. 감사합니다.

管絃詩曲 〈나의 祖國〉

(Sym. poem
My Country I)

제 1부 「고요한 아침의 나라」

1981

李 成 千 曲

Soo Moon Dang Printing

管絃詩曲〈나의祖國〉

제 1부 「고요한 아침의 나라」

1981

李 成 千 曲

Soo Moon Dang Printing

이 곡은 3부작으로 된 <나의 祖國>중 제1부 “고요한 아침의 나라”의 副題를 가진. 우리의 민족사를 서사시적인 것으로 서술하려는 의도에서 작곡하였다.

제1부에 해당되는 이 곡의 내용은 開國으로부터 古朝鮮에 이르는 역사의 전개와 의식을 「傳説—黎明—舞天」의 세 부분으로 표현하였다.

1. 악기편성

관악기 : 단소 1

소금(또는 당적) 1

대금 6~

피리 5~

훈 1

타악기 : 장고 · 큰북 · 징 · 박 · 추 · 어 · 북중(또는 편중) · 북경(또는 편경) 1

현악기 : 양금 1

해금 5~

가야금 8~

저문고 8~

아쟁(산조아쟁 1. 정악아쟁 4~)

2. 조 율

가야금

管絃詩曲〈나의 祖國〉

제 1부 「고요한 아침의 나라」

李成子 (1981)

♩ = 45-50

조성악기
Taepuk

아쟁
Ajang

5

조성악기
Taepuk

아쟁
Ajang

양금
Yanggum

10

조성악기
Taepuk

아쟁
Ajang

훈
Hun

타악기
Taegyum

15

6

Allegro

Tanto

cresc. *ff* *mp* *Tempo*

ff *sempre* 20

25

Andante

duet *P.* *pp* *pp* *P.*

Sogum

Pyonjang 30

아장
구악
장구
공구

피리
Piri
(solo)
(tutti)

장고
Changgo

해금
Haejum

가야금
Kayagum

거문고
Komyungo

35

8

A musical score for a traditional Korean ensemble, consisting of ten staves. The instruments are labeled on the left: Jangjuk (top), Jangjuk, Piri, Janggu, Buk, Geomung, Gayageum, Gamoggo, and Jangjuk (bottom). The score is written in a traditional Korean notation style with a key signature of one flat and a 4/4 time signature. The music is divided into five measures by vertical bar lines. The Jangjuk parts feature melodic lines with various ornaments and phrasing. The Piri part includes a prominent melodic line with a large slur. The Janggu and Buk parts show rhythmic patterns with triplet markings. The Geomung part has a steady melodic accompaniment. The Gayageum part features a complex melodic line with many sixteenth notes and slurs. The Gamoggo and bottom Jangjuk parts provide a rhythmic and harmonic foundation.

*1. Come
with the
...
...*

소금 (금학)

대금

피리

장고

큰북

양금
Yanggum

해금

가야금

거문고

아쟁

sempre

45

10

대금

피리

장고

큰북

양금

해금

가야금

거문고

아쟁

"Saeya Saeya"

(divisi)

(tutti)

48

50

The image shows a musical score for a traditional Korean ensemble. It consists of eight staves, each labeled with an instrument name in Korean: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 양금 (Yanggum), 복금 (Bokgum), 가야금 (Gayageum), 거문고 (Geomungo), and 아쟁 (Ajang). The score is written in a Western-style musical notation with a key signature of one flat and a 4/4 time signature. The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *mf* and *f* are indicated. A section marked 'A' is present at the beginning of the score. The page number '11' is located in the top right corner, and the page number '328' is at the top center. A small number '55' is visible at the bottom right of the score area.

12

The musical score consists of eight staves, each representing a different instrument in a traditional Korean ensemble. The instruments are labeled on the left side of the staves: 소금 (Sageum), 대금 (Daegum), 피리 (Piri), 해금 (Haegeum), 가야금 (Gayageum), 거문고 (Geomungo), 아쟁 (Ajang), 장고 (Janggo), and 큰북 (Keunbuk). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'F'. The score is divided into measures by vertical bar lines, and there are some specific markings like '3' indicating triplets. The page number '12' is located at the top left, and the page number '60' is at the bottom right.

Handwritten notes and a stamp in the upper right corner, including the number '13'.

Handwritten musical score for a traditional Korean ensemble. The score is written on ten staves, each labeled with a Korean instrument name on the left: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장고 (Janggo), 관악 (Gwanak), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geommo), and 아쟁 (Ajang). The tempo is marked '♩ = 100'. The score is divided into measures by vertical bar lines. The bottom right corner of the score area contains the number '65'.

14

The musical score is arranged in ten staves, each labeled with a traditional Korean instrument. The instruments and their staves are: Suon (笙), Daegu (笛), Piri (篳篥), Janggu (杖鼓), Buk (鼓), Haegeum (絃索), Gajagu (伽倻琴), Geomungo (箏), Aegum (腰鼓), and Ching (擘鼓). The score features various musical notations including notes, rests, and dynamic markings such as *ff* and *f*. There are also performance instructions like "Ching" and "Pak" with a circled "70" below it. The notation includes triplets and slurs, indicating complex rhythmic patterns. The score is written in a traditional Korean musical style, likely for a specific performance piece.

A musical score for a traditional Korean ensemble, consisting of 11 staves. The staves are labeled on the left with Korean characters: 상모 (Sangmo), 소금 (Sogum), 피리 (Piri), 장고 (Janggo), 북 (Buk), 징 (Jeong), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geommo), and 아쟁 (Ajaeng). The score is written in a Western staff notation system with a key signature of one flat (B-flat) and a 4/4 time signature. The music is divided into measures by vertical bar lines. The upper staves (Sangmo, Sogum, Piri, Haegum, Geommo, Ajaeng) feature more complex rhythmic patterns and melodic lines, while the lower staves (Janggo, Buk, Jeong, Gayageum) provide a steady accompaniment. The score concludes with the number '75' and the word 'pizz' at the bottom right.

16

A musical score for a traditional Korean ensemble, consisting of 11 staves. The staves are labeled on the left with Korean characters: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장고 (Janggo), 관복 (Gwanbok), 징 (Jeong), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geommo), and 아쟁 (Ajaeng). The score is written in a Western staff notation system with a key signature of one flat and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *fff* are present throughout the score. A *arco* marking is located at the bottom of the page, and the number 80 is printed at the bottom right.

The musical score is arranged in two systems. The first system consists of 12 staves, each representing a different instrument or voice part. From top to bottom, the parts are labeled in Korean: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장고 (Janggo), 관악 (Gwanak), 징 (Jeong), 박 (Pak), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geommo), and 아쟁 (Ajang). The score includes various musical notations such as notes, rests, and dynamic markings like *rit.*, *pp*, and *ppp*. A tempo marking of $\text{♩} = 60$ is present. The second system contains two staves: the top one is labeled '독주 (연주)' (Solo/Performance) and the bottom one is labeled '아쟁' (Ajang). Measure numbers 85 and 90 are indicated at the bottom of the score.

18

The image displays three systems of musical notation. Each system includes a vocal line (top staff) and piano accompaniment (bottom staff). The piano part is divided into two staves: the right hand (RH) and the left hand (LH). The first system is marked with '95' and includes a 'dust' instruction. The second system is marked with '100' and includes a 'rit.' instruction. The third system is marked with 'rit. misura (ad lib)'. The score is written in a key signature of one flat and a 4/4 time signature. The vocal line is in a soprano or alto register. The piano accompaniment features a variety of rhythmic patterns and dynamics, including accents and slurs. The overall style is that of a classical or romantic-era musical score.

The musical score is arranged in several systems. The top system consists of two staves of vocal melody, both in treble clef with a key signature of two flats. The second system continues the vocal lines and includes a piano accompaniment staff in bass clef. The third system features three staves: a vocal line (피리), a drum line (장고), and a string line (양금). The fourth system continues these three parts. The fifth system includes a vocal line (피리), a drum line (장고), and a string line (양금). The final system consists of four staves for instrumental accompaniment, labeled (현악) (strings), (관악) (winds), (목관악) (woodwinds), and (타악) (percussion).

20

Musical score for measures 115-119. The score consists of seven staves. The top staff is labeled '소금 (금정)'. The second staff is '대금'. The third staff is '피리'. The fourth staff is '장고'. The fifth staff is '북중 (민중)'. The sixth staff is '아쟁'. The seventh staff is '양금'. Below the seventh staff, the number '115' is written. To the right of the main score, there are two additional staves for '북중' and '북중 (민중)' with a double bar line and a repeat sign to their left.

Musical score for measures 120-124. The score consists of six staves. The top staff is '대금'. The second staff is '장고'. The third staff is '북중 (민중)'. The fourth staff is '북중 (민중)'. The fifth staff is '아쟁'. The sixth staff is '북중'. Below the sixth staff, the number '120' is written. To the right of the main score, there are two additional staves for '북중' and '북중 (민중)' with a double bar line and a repeat sign to their left.

A musical score for a traditional Korean ensemble, consisting of 12 staves. The instruments are labeled on the left side of each staff: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장고 (Janggo), 관악 (Gwanak), 북중 (Bukjung), 북경 (Bukgyeong), 양금 (Yanggum), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geommo), and 아쟁 (Ajang). The score is written in a traditional Korean notation style, featuring various rhythmic patterns and melodic lines. The music is organized into measures, with vertical bar lines separating them. The notation includes notes, rests, and dynamic markings such as 'f' (forte). The score is presented on a single page, with the page number '338' at the top and '21' in the upper right corner. A small number '125' is visible at the bottom center of the page.

22

A musical score for a traditional Korean ensemble, consisting of 12 staves. The instruments are labeled on the left side of the staves: **소금 (금)**, **피리**, **장고**, **북중 (대북)**, **북길 (대길)**, **양금**, **해금**, **기아름**, **거문고**, and **아쟁**. The score is written in a traditional Korean notation style with a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines. A dashed line in the **피리** staff indicates a melodic phrase. The page number **130** is printed at the bottom center of the score.

A musical score for a traditional Korean ensemble, consisting of 12 staves. The staves are labeled on the left with Korean characters: **소금** (Sogum), **대금** (Daegum), **피리** (Piri), **장고** (Janggu), **장북** (Jangbuk), **북장** (Bukjang), **북경** (Bukgyeong), **양금** (Yanggum), **해금** (Haegum), **가야금** (Gayageum), **거문고** (Geomungo), and **아쟁** (Aesaeng). The score is written in a traditional Korean notation style, featuring various rhythmic patterns and melodic lines. The **장북** staff has a long, horizontal line with several notes, indicating a sustained or specific rhythmic pattern. The **가야금** staff shows a complex melodic line with many notes. The **거문고** staff includes Roman numerals **IV** and **V**, likely indicating chord positions. The **아쟁** staff has a simple melodic line. The score is divided into measures by vertical bar lines, and there are some dynamic markings like **f** (forte) and **mf** (mezzo-forte).

24

A musical score for a string quartet with additional parts for Korean instruments. The score is written on ten staves. The top four staves are for the string quartet: Violin I (양금), Violin II (해금), Viola (가야금), and Cello (거문고). The bottom six staves are for Korean instruments: Janggu (장고), Haegeum (해금), Piri (피리), and two parts of Haegeum (해금) labeled (리듬). The score includes various musical notations such as notes, rests, and dynamic markings like *ppizz.*, *arco spicc.*, and *ff*. A tempo marking *(Dietro)* is present in the Violin II part. A rehearsal mark '140' is located below the Janggu staff. The score is divided into measures by vertical bar lines.

This musical score is for a string quartet, featuring ten staves with Korean labels on the left. The instruments are: 피리 (Piri), 장고 (Janggo), 소금 (Sogum), 북중 (연중) (Bukjung), 북경 (연경) (Bukgyeong), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geomungo), 아쟁 (Ajaeng), 소금 (장곡) (Sogum), and 양금 (Yanggum). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *f (tutti)*. A measure number '145' is printed below the first staff. The notation is in a traditional Korean style, likely representing a piece from the Korean court music tradition.

26

mp *7/8* *♩ = 50*

장고
양금
해금
가야금

150

155

장고
피리
문채
해금
가야금
거문고
아쟁

Musical score for measures 160-164. The score consists of seven staves. The top staff is marked with *mp* and *solo*. The staves are labeled on the left as 피리 (Piri), 장고 (Janggo), 해금 (Haegeum), 가야금 (Gayageum), 거문고 (Geomungo), and 아쟁 (Ajang). Measure numbers 160, 161, 162, 163, and 164 are indicated below the staves.

Musical score for measures 165-166. The first staff is labeled 피리 and has measure number 165 below it. The second staff is also labeled 피리 and has *mp* and *solo* markings above it. Measure number 166 is indicated below the second staff.

Musical score for measure 170. The staff is labeled 피리 and has measure number 170 below it.

28

Violin I (소위)
Violin II (중위)
Viola (중고)
Cello (중저)
Double Bass (저음)
Piano (피아노)

dim. e rit. 175

♩ = 68

Musical score for multiple instruments. The instruments listed on the left are: 소금 (Sogun), 대금 (Daegun), 피리 (Piri), 장고 (Janggo), 북소리 (Boksoori), 북경 (Bokgyeong), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geomungo), and 아쟁 (Ajang). The score includes lyrics and dynamic markings such as *rit.* and *fff*. A measure number '180' is visible at the bottom of the score.

Musical notation for a specific instrument, likely a drum or gong, featuring triplets and dynamic markings. The notation includes a tempo marking $\text{♩} = 60$ and the instruction *cresc.* (crescendo).

30

Musical score for measures 185-190. Measure 185 features a piano introduction with a treble clef and a key signature of two flats. A dynamic marking of *ff* is present. The tempo is marked *♩ = 100-120*. The score includes a treble clef staff with a melodic line and a bass clef staff with a bass line. A handwritten note above the staff reads "악보가 잘못되었습니다" (The score is wrong).

Musical score for measures 190-195, featuring a vocal line and piano accompaniment. The vocal line is in the top staff, with lyrics in Korean: "피리", "고고", "해골", "가아골", "거문고", and "아령". The piano accompaniment consists of five staves: a grand staff (treble and bass clefs), and three individual staves for the right hand and left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*. The measure number 190 is indicated at the bottom of the piano part.

A musical score for a traditional Korean ensemble, consisting of nine staves. The staves are labeled on the left as follows: 피리 (Piri), 장고 (Janggo), 판소리 (Pansori), 해금 (Haegeum), 가야금 (Gayageum), 거문고 (Geomungo), 아쟁 (Ajang), and (영주) (Yeongju). The score is written in a Western staff notation system with a key signature of two flats and a 3/4 time signature. It features various musical notations including eighth notes, quarter notes, and rests, with some notes beamed together in groups of three. There are also dynamic markings such as 'f' and 'p'. The score is divided into four measures by vertical bar lines. At the bottom of the score, there is a small section labeled '(영주)' (Yeongju) and the number '195'.

This musical score is for a traditional Korean ensemble. It consists of ten staves, each labeled with an instrument or voice part in Korean. From top to bottom, the parts are: 소금 (Sogum), 대금 (Daegum), 피리 (Piri), 장고 (Janggo), 문채 (Munchae), 해금 (Haegum), 가야금 (Gayageum), 거문고 (Geomungo), and 아쟁 (Ajang). The score is written in a Western-style staff notation with a key signature of two flats and a common time signature. It includes various musical notations such as notes, rests, triplets, and dynamic markings like 'f'. There are handwritten annotations in Korean: '중음역 2/4' written vertically on the Daegum staff, and '2/4, 3/4, 4/4' written diagonally on the Haegum staff. A tempo marking '200' is present on the Munchae staff. The score is divided into measures by vertical bar lines.

First system of musical notation. It features two staves at the top, with the upper staff labeled '장고' and the lower staff labeled '가부고'. Below these is a single staff. The music is in a key with three flats and a 3/4 time signature. It includes various rhythmic patterns, including triplets and sixteenth notes.

Second system of musical notation. It features three staves. The top staff is labeled '장고', the middle staff is labeled '가부고', and the bottom staff is labeled '(장고)'. The number '205' is written below the middle staff. The music continues with complex rhythmic patterns and dynamics markings like 'f'.

Third system of musical notation. It features four staves. The top two staves are labeled '장고' and '가부고'. The third staff is labeled '장고' and the fourth staff is labeled '가부고'. The number '210' is written below the fourth staff. The system concludes with a double bar line.

34

소프라노 (창자)

알토

장고

가야금

215

장고

장고

가야금

아쟁

220

A musical score for a string quartet with additional parts for Korean instruments. The score is written on ten staves. The top two staves are for the Violin I and Violin II parts. The next two staves are for the Viola and Violoncello parts. The bottom four staves are for the Korean instruments: 아쟁 (Ajang), 거문고 (Geomungo), 가야금 (Gayageum), and 피리 (Piri). The score is divided into two systems. The first system consists of six measures. The second system consists of three measures. The music is in a key with two flats and a 3/4 time signature. Dynamics include *mf* and *f*. There are triplets in the Gayageum and Geomungo parts. The Piri part has a long melodic line with a slur. The Ajang part has a long melodic line with a slur. The Violin and Viola parts have long melodic lines with slurs. The Violoncello part has a long melodic line with a slur.

36

A musical score for a string ensemble, consisting of six staves. The parts are labeled on the left as follows: **현악1부** (Violin I), **현악2부** (Violin II), **비올라** (Viola), **첼로** (Cello), **양첼** (Double Bass), **해금** (Harp), **가야금** (Guitar), **거문고** (Gomukko), and **아쟁** (Ajong). The score is written in a key signature of two flats and a 3/4 time signature. It features various musical notations including slurs, accents (*f*), and triplets. A measure number '225' is printed at the bottom left of the score.

This musical score is arranged for seven traditional Korean instruments, each on a separate staff. From top to bottom, the staves are labeled: 소금 (Sageum), 대금 (Daegu), 피리 (Piri), 장고 (Janggu), 해금 (Haegeum), 거문고 (Geomungo), and 아쟁 (Ajang). The score is divided into four measures by vertical bar lines. The top three staves (Sageum, Daegu, and Piri) feature melodic lines with long horizontal slurs spanning across the measures. The Janggu staff shows a rhythmic pattern with various note values and rests. The Haegeum staff has a melodic line with a slur. The Geomungo staff contains complex, multi-measure rhythmic patterns with many beamed notes. The Ajang staff has a melodic line with a slur. The number 230 is written below the Ajang staff in the first measure.

38

소금 (장곡)
대금
피리
장고
해금
가야금
거문고
아쟁
판소리

235

This musical score is for a traditional Korean ensemble. It consists of ten staves, each labeled with an instrument name in Korean: **북** (Buk), **피리** (Piri), **장고** (Janggu), **장죽** (Jangjuk), **해금** (Haegeum), **가야금** (Gayageum), **거문고** (Geomungo), and **아쟁** (Ajaeng). The score is written in a traditional Korean notation style, with notes and rests placed on a five-line staff. The music is organized into measures by vertical bar lines. The **북** staff at the top features a complex rhythmic pattern with many beamed notes. The **아쟁** staff at the bottom has a more melodic line with some long notes. A dynamic marking of **f** (forte) is present in the lower right section of the score. The page number **240** is located at the bottom right of the musical notation.

40 ♩ = 45-50

소금 (금정) rit.

대금 rit.

피리 rit.

장고 rit.

북 *f* *pp*

해금 rit.

가야금 rit.

거문고 rit.

아쟁 rit.

Musical score for measures 245-250. The score is written for Violin (Violin), Viola, Cello, Bass, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 245 is marked with a piano dynamic (p) and a 'solo' instruction. A handwritten note 'Ritardando' is written across the piano part. The score concludes with a double bar line and the instruction 'Al Fine'.

Musical score for measures 250-255. The score is written for Violin (Violin), Viola, Cello, Bass, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 250 is marked with a piano dynamic (p). The score includes the Korean text '부딪히(동을 끊는 것이 아님)' and concludes with a double bar line and the instruction 'Al Fine'.

합주곡 5번

(조성현 작곡)

KBS FM 13월 13일 평년 12월 12일 12월 12일

1986년

이성현 작



~1

Fanso $\text{♩} = 80$

Chango

Puk

Hangum

Yongum

Koyum

Kimungo

Sjang

Handwritten musical score for a multi-staff instrument, possibly a traditional Korean instrument like a *jeogjuk*. The score is written on two systems of staves. The first system consists of 10 staves, and the second system also consists of 10 staves. The notation includes various rhythmic values, stems, and beams. There are some handwritten annotations and a circled number '4' at the end of the first system. A horizontal line is drawn above the first system of staves.

Introduction of theme in G major

Chorus

Chorus

Chorus

The image displays two systems of handwritten musical notation, likely for a string quartet. Each system consists of four staves, with the first staff of each system containing a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several slurs and phrasing marks above the staves. In the first system, a circled number '27' is located at the bottom right of the fourth staff. In the second system, a circled number '28' is located at the bottom right of the fourth staff. The handwriting is clear and professional, typical of a composer's manuscript.

Handwritten musical score for a string quartet, numbered 364. The score consists of two systems of staves. The first system includes staves for Violin I (92), Violin II (94), Viola (96), and Cello (98). The second system includes staves for Violin I (92), Violin II (94), Viola (96), and Cello (98). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes various musical notations such as slurs, accents, and dynamic markings. There are handwritten annotations in the lower system, including the word "Crescendo" and some illegible notes. The page is framed by a thick black border.

The image shows a handwritten musical score on page 365. It consists of two systems of staves. The first system has 10 staves, and the second system has 10 staves. The notation includes various musical symbols such as notes, rests, and beams. There are several handwritten annotations in black ink:

- At the top left, there is a circled '6' and some scribbles.
- At the top right, there is a note: "couple of 20/312" with a circled '20/312' below it.
- Below that, there is another note: "day" with a circled 'day' below it.
- Further down, there is a note: "w/pt of 20/312" with a circled '20/312' below it.
- At the bottom right of the first system, there is a circled '60'.
- At the bottom right of the second system, there is a circled '60'.

The score is written in a cursive, handwritten style. The staves are numbered on the left side, with the first system starting at 60 and the second system starting at 120. The notation is dense and includes many small details.

~7

The image displays a handwritten musical score for a string quartet, organized into two systems of ten staves each. The notation is written in black ink on white paper. The first system includes a treble clef on the top staff, a key signature of one flat, and a time signature of 4/4. The notation features various musical symbols such as notes, rests, and dynamic markings. A circled number '7' is visible at the end of the first system. The second system continues the composition with similar notation. A circled number '8' is visible at the end of the second system. The score is presented in a clear, legible format, suitable for a printed edition.

A handwritten musical score for a multi-voice choir and piano accompaniment. The score is written on 18 staves, organized into two systems of nine staves each. The top staff of each system is the vocal line, with lyrics written below it. The remaining eight staves in each system are for piano accompaniment, including a grand staff (treble and bass clefs) and a single bass clef staff. The music features complex harmonic textures with many chords and melodic lines. There are various musical notations such as slurs, ties, and dynamic markings. The handwriting is in black ink on white paper. The page number '367' is centered at the top.

Handwritten musical score on page 368. The score consists of two systems of staves. The top system includes a handwritten note "2" above the first staff and a circled "9" at the end of the system. The bottom system includes a circled "20" at the end of the system. The notation is dense with notes, rests, and various musical symbols.

10~

The image shows two systems of handwritten musical notation, each consisting of ten staves. The notation is dense and includes various note values, rests, and slurs. A circled '10' is located at the end of the first system, and a circled '20' is at the end of the second system. The page number '369' is centered at the top. The word '10~' is written above the first system. A vertical line is on the right side of the page.

~11

The first system of the musical score consists of ten staves. The top three staves are for strings (Violin I, Violin II, and Viola), and the bottom seven staves are for woodwinds and brass (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Tuba/Euphonium). The woodwind and brass parts contain rhythmic notation, including eighth and sixteenth notes, and rests. A circled number '108' is located at the end of the Tuba/Euphonium staff.

The second system of the musical score also consists of ten staves, with the same instrument arrangement as the first system. The woodwind and brass parts continue with rhythmic notation. A circled number '109' is located at the end of the Tuba/Euphonium staff. There are some handwritten annotations in the lower left corner of this system, including the word 'Larghetto' and some illegible scribbles.

12~

Handwritten musical score for two systems. The first system includes a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a vocal line with lyrics "Ira..." and piano accompaniment. The second system is a repeat of the first. A horizontal line is drawn above the first system. The page is numbered "371" at the top center.

The image displays two systems of handwritten musical notation for a string quartet. Each system consists of four staves, labeled on the left with Korean characters: '제1' (Violin I), '제2' (Violin II), '제3' (Viola), and '제4' (Cello). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system concludes with a circled measure number '121'. The second system begins with a double bar line and a '2' marking, indicating a second ending or a specific measure. It concludes with a circled measure number '131'. The handwriting is in black ink on a white background.

Handwritten musical score for a string quartet, measures 14-23. The score is written on ten staves, with the first five staves grouped by a brace on the left and the second five staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and slurs. A circled number '14' is written above the first staff, and a circled number '23' is written below the last staff. The score is written in black ink on white paper.

The image displays a handwritten musical score for a multi-instrument ensemble, organized into two systems. Each system consists of ten staves, with various instruments indicated by clefs and key signatures. The notation includes notes, rests, and dynamic markings. A circled measure number '45' is present at the end of the first system. A handwritten '45' is also visible at the top right of the page. The score is written in black ink on a white background.

16~

Handwritten musical score for a string quartet, consisting of two systems of staves. The first system includes a treble clef staff with a circled '110' and a common time signature. The second system includes a treble clef staff with a circled '160'. The score contains various musical notations such as notes, rests, and dynamic markings like 'ritardando' and 'p'.

Musical score system 1, measures 1-4. Includes handwritten annotations: "L.H. R.H.", "7/8 simile", and a circled measure number "20".

*(Trombone
part only
to the [unclear]
number 20)*

Musical score system 2, measures 5-8. Includes a circled measure number "20" at the end of the system.

Handwritten musical score on page 377. The score is organized into two systems, each containing ten staves. The notation includes various musical symbols such as notes, rests, and beams. The first system is marked with a handwritten '10~' and a horizontal line above it. The second system is marked with a handwritten '10~' and a horizontal line above it. The score is written in a style typical of a musical manuscript.

~19

The image displays two systems of handwritten musical notation for a string quartet. Each system consists of four staves, labeled on the left with Korean characters: **제1** (Violin I), **제2** (Violin II), **제3** (Viola), and **제4** (Cello/Double Bass). The notation includes various musical symbols such as notes, rests, and slurs. The first system features a prominent horizontal line above the top two staves. The second system includes a tempo marking **♩=80 (중속)** and a rehearsal mark **293**. There are several handwritten annotations in Korean, including **:(acc) facente**, **293**, and **294**, along with circled numbers **293** and **294** at the end of the systems. The handwriting is in black ink on a white background.

Handwritten musical score on page 379. The score is organized into two systems, each with five staves. The first system is marked with a circled "20" and a circled "3" above it. A handwritten note "Change to triple" is written above the first staff of the first system. The second system is marked with a circled "21" and a circled "3" above it. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations in Korean, including "Change to triple" and "3/4".

The image shows a handwritten musical score for a string quartet, consisting of two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A circled annotation "(Solo)" is present in the first system, and another circled annotation "(Solo)" is in the second system. The page number "380" is at the top center, and "-21-" is at the top right. A thick black vertical bar is on the right side of the page.

Handwritten musical score on page 381, featuring two systems of staves. The first system includes a handwritten note: "4. back to - and suppress". The score contains various musical notations, including notes, rests, and dynamic markings such as $(f=8)$ and $(f=8)$. The second system concludes with a circled number 230.

The image displays two systems of handwritten musical notation, likely for a string quartet. Each system consists of four staves, with the first two staves of each system containing a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. A circled number '23' is visible in the upper right of the first system. The score is written in black ink on a white background.

24 ~ *Parten*
von Hiss!

The image shows two systems of handwritten musical notation. Each system consists of 12 staves. The first system includes the handwritten text "24 ~" and "Parten von Hiss!". The notation includes various musical symbols such as notes, rests, and clefs. At the end of each system, there are circled numbers "24" and "25".

-25

The image displays two systems of musical notation, each consisting of a grand staff with five staves. The top system includes a treble clef on the first staff, a key signature of one sharp (F#), and a 2/4 time signature. The notation features various note values, rests, and dynamic markings such as *f* and *mf*. A fermata is placed over a note in the first measure of the top staff. The bottom system follows a similar format, also with a treble clef, one sharp key signature, and 2/4 time signature. It contains similar musical notation with notes, rests, and dynamics. Both systems conclude with a double bar line and a circled measure number, likely indicating the end of a section or a specific measure.

Handwritten musical score on page 385, featuring two systems of staves. The first system includes a handwritten number '26' at the top left and a horizontal line above the first three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system continues the musical notation. A vertical black bar is present on the right side of the page.

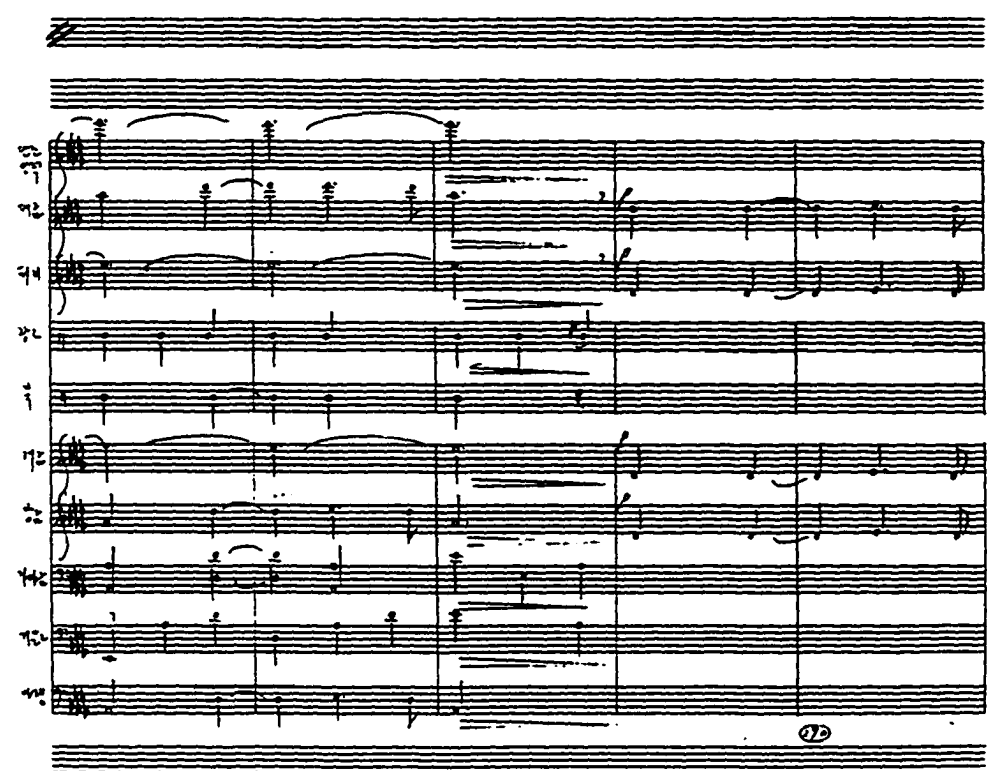
The image displays a musical score for a traditional Korean instrument, likely a guqin. The score is organized into two main systems, each containing five staves. The notation is a mix of traditional Korean notation (Hanja) and modern Western-style musical notation (notes, stems, and beams). The first system includes staves labeled with Hanja characters: 正宮 (Jeonggung), 正調 (Jeongjo), 正角 (Jeonggak), 正商 (Jeongsang), and 正羽 (Jeongyu). The second system includes staves labeled: 正徵 (Jeongjeong), 正宮 (Jeonggung), 正商 (Jeongsang), 正羽 (Jeongyu), and 正角 (Jeonggak). The score features various musical notations, including notes with stems, beams, and traditional Korean symbols like '한자' and '가'.

28~

The image shows a handwritten musical score for two systems. Each system consists of five staves. The notation includes various notes, rests, and slurs. A circled number '28' is visible at the end of the first system. The score is written in black ink on a white background.



Musical score system 1, measures 1-4. The system consists of ten staves. A horizontal line spans across the top of the first two staves. A handwritten '-29' is located above the top right of the system. A circled measure number '17' is at the bottom right of the system.



Musical score system 2, measures 5-8. The system consists of ten staves. A circled measure number '18' is at the bottom right of the system.

30~

Handwritten musical score for a string quartet, measures 30-39. The score is written on ten staves, with the first four staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' and 'p'. A circled measure number '39' is visible at the end of the first system.

Handwritten musical score for multiple instruments, including staves numbered 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score includes various musical notations such as notes, rests, and dynamic markings like "dim. e rit." and "mf (solo)". There are also handwritten annotations in the right margin, including "Solo" and "Soprano".

~33

The image displays two systems of handwritten musical notation, likely for a string quartet. Each system consists of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. In the first system, the top staff has a marking 'p. solo' and the second staff has '(solo)'. The third staff has a '7' above it. The fourth staff has '(Tutti)'. The second system has similar markings, including 'p. solo' and 'solo' on the fourth staff. The notation is dense and appears to be a working draft or a composer's score.

32-

Violin I
Violin II
Viola
Cello
Double Bass

Flute
Clarinet
Bassoon
Double Bass

mf (solo)
pizz.

33

Handwritten notation "34~" at the top left.

The image shows two systems of handwritten musical notation, each consisting of five staves. The notation includes various notes, rests, and bar lines. There are some handwritten annotations and a circled '67' at the end of each system.

-35

Musical score system 1, measures 1-4. The system consists of 11 staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are for strings (violin and viola). The fourth and fifth staves are for woodwinds (flute and oboe). The sixth and seventh staves are for woodwinds (clarinet and bassoon). The eighth and ninth staves are for woodwinds (saxophone and trombone). The tenth and eleventh staves are for woodwinds (trumpet and tuba). The music is in 2/4 time. A horizontal line is drawn above the first four measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f* and a tempo marking of *rit.*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The system ends with a double bar line and a rehearsal mark.

Musical score system 2, measures 5-8. The system consists of 11 staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are for strings (violin and viola). The fourth and fifth staves are for woodwinds (flute and oboe). The sixth and seventh staves are for woodwinds (clarinet and bassoon). The eighth and ninth staves are for woodwinds (saxophone and trombone). The tenth and eleventh staves are for woodwinds (trumpet and tuba). The music is in 2/4 time. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The system ends with a double bar line and a rehearsal mark.

36~

The image shows two systems of handwritten musical notation. Each system consists of multiple staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various notes, rests, and slurs. There are some handwritten annotations, such as a circled '36' at the end of the first system and a circled '37' at the end of the second system. A thick black vertical bar is on the right side of the page.

The image displays two systems of handwritten musical notation, each consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and beams. In the first system, a horizontal line is drawn above the top staff, and the number '-37' is written above the second staff. In the second system, the number '62' is written below the bottom staff. The handwriting is somewhat sketchy, suggesting a working draft or a composer's sketch.

Handwritten musical score for a 12-stemmed instrument, possibly a harp. The score is divided into two systems, each containing six staves. The first system is marked with a handwritten '38' at the top left. The notation includes various notes, rests, and slurs. A thick horizontal line is drawn above the first system. The second system is marked with a handwritten '39' at the bottom right. The page is numbered '397' at the top center. A vertical black bar is present on the right side of the page.

The image shows two systems of handwritten musical notation. Each system consists of multiple staves, likely for different instruments or voices. The notation includes notes, rests, and various musical symbols. In the first system, there is a tempo marking $\text{♩} = 110$ and a rehearsal mark ~ 39 . In the second system, there is a tempo marking $\text{♩} = 115$ and a rehearsal mark 37 . There are also some handwritten annotations and a circled 37 in the second system.

40~

The image shows two systems of handwritten musical notation, each consisting of 12 staves. The notation is written in black ink on a white background. The first system includes a treble clef on the top staff, a key signature of one sharp (F#), and a 4/4 time signature. The notation features various note values, rests, and dynamic markings such as 'p' and 'f'. A circled number '22' is visible at the end of the first system. The second system follows a similar structure with similar notation and a circled number '23' at the end. A horizontal line is drawn above the first system, and a vertical line is drawn to the right of the second system.

Handwritten annotations at the top: "local change", "P. 5/11/11", "SING & CELE", and a circled "47".

Violin I
Violin II
Viola
Cello
Double Bass
Flute
Clarinet
Bassoon
Trombone

402

403

42~

The image displays two systems of handwritten musical notation, each consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and slurs. The first system is marked with a handwritten '42~' at the top left. A horizontal line is drawn above the first system. The second system is positioned below the first, with a gap between them. The notation appears to be a complex piece of music, possibly for a large ensemble or orchestra, given the number of staves. The handwriting is clear and legible.

~43

This image shows a page of musical notation for a string quartet, specifically measures 42 and 43. The score is arranged in two systems, each with four staves. The instruments are Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A horizontal line above the first system indicates a measure rest for measures 42 and 43. The page number '402' is at the top center, and '~43' is at the top right. The page is framed by a vertical line on the left and a horizontal line at the bottom.

Handwritten musical score system 1, consisting of ten staves. The notation includes various notes, rests, and dynamic markings such as *dim. e rit.* (diminuendo e ritardando). The system concludes with a circled double bar line.

Handwritten musical score system 2, consisting of ten staves. It begins with a tempo marking of $\text{♩} = 50$. The notation includes notes, rests, and dynamic markings. The system concludes with a circled double bar line.

The image displays two systems of handwritten musical notation, likely for a string quartet. Each system consists of four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex arrangement of notes with some slurs and accents. The second system continues the piece with similar notation, including some more intricate rhythmic patterns and dynamic markings. The handwriting is somewhat sketchy, suggesting a working draft or a composer's sketch. There are some additional markings on the staves, such as a circled 'f' and some scribbles, which might indicate specific performance instructions or corrections.

합주곡 4번

<回聖之樂>

國樂院 韓契熙 氏 作

(1. 1악장 2. 2악장 3. 3악장 4. 4악장)

1988년

이성진 작곡

I.

~1

Handwritten lyrics in Korean script on a musical staff:

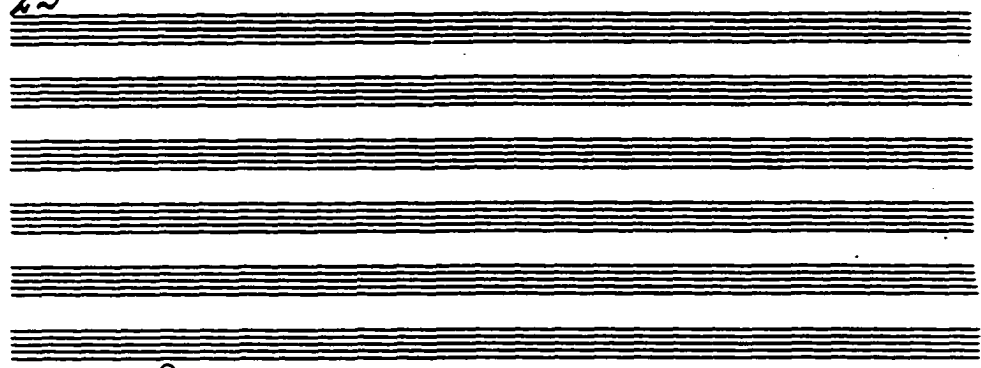
부끄럼 2등은 꽃은 가비라기 양과 분다
 사악한 영사나 그들 본심
 부끄럼 2등은 꽃은 가비라기 양과 분다
 부끄럼 2등은 꽃은 가비라기 양과 분다
 부끄럼 2등은 꽃은 가비라기 양과 분다
 부끄럼 2등은 꽃은 가비라기 양과 분다

Musical score for various instruments:

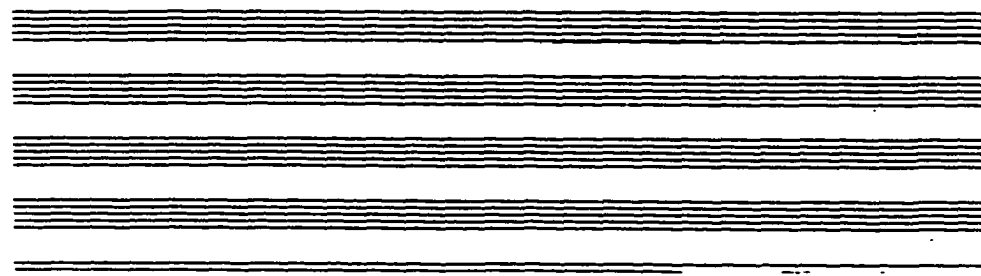
- Sopran
- Tenor
- Bass
- Chorus
- Puk
- Taalki
- Hamsam
- Yangsam
- Kayagum
- 21-Hyangum
- Kobumungo
- Ajeng

The score includes a tempo marking of $\text{♩} = 152$ and a circled 'C' at the end of the piece.

2~



Handwritten musical notation on a system of staves. The notation includes notes, rests, and other musical symbols. The system is divided into three measures by vertical bar lines. On the left side of the system, there are vertical labels in Korean: **소금**, **영금**, **위금**, **중금**, **저금**, **고금**, **대금**, **소금**, **영금**, **위금**, **중금**, **저금**, **고금**, **대금**. The notation is dense and appears to be a score for a traditional Korean instrument, possibly a guqin or a similar stringed instrument. There are some handwritten annotations and markings throughout the system.



Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large handwritten "3" is at the top right. A circled "10" is at the bottom left, and a "12" is at the bottom center. A tempo marking "♩ = 80-84" is present. A section is marked "Ph. I. C. 200".

And

Handwritten musical score on page 410. The page features a series of empty musical staves at the top, followed by a system of staves with handwritten notation. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff of the system contains a melodic line with notes and rests. Below it are several empty staves. A circled number '25' is written at the bottom of the first staff. The word 'And' is written in the top left corner. A horizontal line is drawn above the first set of empty staves.

mf

p. 3 6mm

20

6-

Handwritten musical score on a page with 12 staves. The top five staves are empty. The sixth staff has a treble clef and a key signature of one flat. The seventh staff contains handwritten musical notation, including notes, rests, and a fermata. The eighth staff has a bass clef. The remaining staves are empty. A circled number '25' is written at the end of the eighth staff.

~7

The musical score on page 413 is handwritten and consists of several systems of five-line staves. The top section of the page features a horizontal line and a small number '7' in the upper right corner. Below this, there are multiple systems of staves. The first system shows some musical notation, including notes and stems, with a 'ff' (fortissimo) marking. The second system is mostly empty. The third system contains more notation, including a 'p' (piano) marking. The fourth system shows a 'f' (forte) marking and some notes. The fifth system is empty. The sixth system contains a 'p' marking and some notes. The seventh system shows a 'f' marking and some notes. The eighth system is empty. The ninth system is empty. The tenth system is empty. The eleventh system is empty. The twelfth system is empty. The thirteenth system is empty. The fourteenth system is empty. The fifteenth system is empty. The sixteenth system is empty. The seventeenth system is empty. The eighteenth system is empty. The nineteenth system is empty. The twentieth system is empty. The twenty-first system is empty. The twenty-second system is empty. The twenty-third system is empty. The twenty-fourth system is empty. The twenty-fifth system is empty. The twenty-sixth system is empty. The twenty-seventh system is empty. The twenty-eighth system is empty. The twenty-ninth system is empty. The thirtieth system is empty. The thirty-first system is empty. The thirty-second system is empty. The thirty-third system is empty. The thirty-fourth system is empty. The thirty-fifth system is empty. The thirty-sixth system is empty. The thirty-seventh system is empty. The thirty-eighth system is empty. The thirty-ninth system is empty. The fortieth system is empty. The forty-first system is empty. The forty-second system is empty. The forty-third system is empty. The forty-fourth system is empty. The forty-fifth system is empty. The forty-sixth system is empty. The forty-seventh system is empty. The forty-eighth system is empty. The forty-ninth system is empty. The fiftieth system is empty. The fifty-first system is empty. The fifty-second system is empty. The fifty-third system is empty. The fifty-fourth system is empty. The fifty-fifth system is empty. The fifty-sixth system is empty. The fifty-seventh system is empty. The fifty-eighth system is empty. The fifty-ninth system is empty. The sixtieth system is empty. The sixty-first system is empty. The sixty-second system is empty. The sixty-third system is empty. The sixty-fourth system is empty. The sixty-fifth system is empty. The sixty-sixth system is empty. The sixty-seventh system is empty. The sixty-eighth system is empty. The sixty-ninth system is empty. The seventieth system is empty. The seventy-first system is empty. The seventy-second system is empty. The seventy-third system is empty. The seventy-fourth system is empty. The seventy-fifth system is empty. The seventy-sixth system is empty. The seventy-seventh system is empty. The seventy-eighth system is empty. The seventy-ninth system is empty. The eightieth system is empty. The eighty-first system is empty. The eighty-second system is empty. The eighty-third system is empty. The eighty-fourth system is empty. The eighty-fifth system is empty. The eighty-sixth system is empty. The eighty-seventh system is empty. The eighty-eighth system is empty. The eighty-ninth system is empty. The ninetieth system is empty. The ninety-first system is empty. The ninety-second system is empty. The ninety-third system is empty. The ninety-fourth system is empty. The ninety-fifth system is empty. The ninety-sixth system is empty. The ninety-seventh system is empty. The ninety-eighth system is empty. The ninety-ninth system is empty. The hundredth system is empty.

8~

The image shows a handwritten musical score on multiple staves. At the top left, there is a handwritten '8~' and a horizontal line. The score itself consists of several systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. A circled number '30' is present at the bottom left of the score. The score is written in black ink on a white background.

The image shows a page of handwritten musical notation on page 415. At the top center, the page number "415" is printed. A horizontal line is drawn across the page above the first staff. The notation consists of several systems of staves. The first system has five empty staves. The second system has five empty staves. The third system has five empty staves. The fourth system contains musical notation on five staves, starting with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. A circled number "35" is written below the first staff of this system. The fifth system has five empty staves. The sixth system has five empty staves. The seventh system has five empty staves. The eighth system has five empty staves. The ninth system has five empty staves. The tenth system has five empty staves. The eleventh system has five empty staves. The twelfth system has five empty staves. The thirteenth system has five empty staves. The fourteenth system has five empty staves. The fifteenth system has five empty staves. The sixteenth system has five empty staves. The seventeenth system has five empty staves. The eighteenth system has five empty staves. The nineteenth system has five empty staves. The twentieth system has five empty staves. The twenty-first system has five empty staves. The twenty-second system has five empty staves. The twenty-third system has five empty staves. The twenty-fourth system has five empty staves. The twenty-fifth system has five empty staves. The twenty-sixth system has five empty staves. The twenty-seventh system has five empty staves. The twenty-eighth system has five empty staves. The twenty-ninth system has five empty staves. The thirtieth system has five empty staves. The thirty-first system has five empty staves. The thirty-second system has five empty staves. The thirty-third system has five empty staves. The thirty-fourth system has five empty staves. The thirty-fifth system has five empty staves. The thirty-sixth system has five empty staves. The thirty-seventh system has five empty staves. The thirty-eighth system has five empty staves. The thirty-ninth system has five empty staves. The fortieth system has five empty staves. The forty-first system has five empty staves. The forty-second system has five empty staves. The forty-third system has five empty staves. The forty-fourth system has five empty staves. The forty-fifth system has five empty staves. The forty-sixth system has five empty staves. The forty-seventh system has five empty staves. The forty-eighth system has five empty staves. The forty-ninth system has five empty staves. The fiftieth system has five empty staves. The fifty-first system has five empty staves. The fifty-second system has five empty staves. The fifty-third system has five empty staves. The fifty-fourth system has five empty staves. The fifty-fifth system has five empty staves. The fifty-sixth system has five empty staves. The fifty-seventh system has five empty staves. The fifty-eighth system has five empty staves. The fifty-ninth system has five empty staves. The sixtieth system has five empty staves. The sixty-first system has five empty staves. The sixty-second system has five empty staves. The sixty-third system has five empty staves. The sixty-fourth system has five empty staves. The sixty-fifth system has five empty staves. The sixty-sixth system has five empty staves. The sixty-seventh system has five empty staves. The sixty-eighth system has five empty staves. The sixty-ninth system has five empty staves. The seventieth system has five empty staves. The seventy-first system has five empty staves. The seventy-second system has five empty staves. The seventy-third system has five empty staves. The seventy-fourth system has five empty staves. The seventy-fifth system has five empty staves. The seventy-sixth system has five empty staves. The seventy-seventh system has five empty staves. The seventy-eighth system has five empty staves. The seventy-ninth system has five empty staves. The eightieth system has five empty staves. The eighty-first system has five empty staves. The eighty-second system has five empty staves. The eighty-third system has five empty staves. The eighty-fourth system has five empty staves. The eighty-fifth system has five empty staves. The eighty-sixth system has five empty staves. The eighty-seventh system has five empty staves. The eighty-eighth system has five empty staves. The eighty-ninth system has five empty staves. The ninetieth system has five empty staves. The ninety-first system has five empty staves. The ninety-second system has five empty staves. The ninety-third system has five empty staves. The ninety-fourth system has five empty staves. The ninety-fifth system has five empty staves. The ninety-sixth system has five empty staves. The ninety-seventh system has five empty staves. The ninety-eighth system has five empty staves. The ninety-ninth system has five empty staves. The hundredth system has five empty staves.

102

The image displays a handwritten musical score for 102 measures. The score is organized into two main sections. The first section, from measure 1 to 102, consists of 12 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *ff*. A circled measure number '102' is present at the end of the first section. The second section, from measure 103 to 108, consists of 6 empty staves. A horizontal line is drawn above the first section, and another is drawn below the second section.

~11

The image shows a page of handwritten musical notation on ten staves. The top of the page is mostly blank, with a horizontal line and the number '417' at the top center. The number '~11' is written in the upper right corner. The central portion of the page contains a musical score. The notation is handwritten and includes notes, rests, and stems. A circled number '44' is located at the bottom of the central section. There are some handwritten annotations, including 'Pb. 1' and some illegible scribbles. The bottom of the page is mostly blank.

12~

The image shows a handwritten musical score for a 12-measure piece. The score is written on 12 staves. The first six staves contain musical notation, including notes, rests, and dynamic markings like 'f' and 'p'. The notation is written in a style typical of a handwritten manuscript. The last six staves are empty.

~13

The image shows a page of handwritten musical notation on ten staves. The notation is dense and appears to be a sketch or a working draft. The top two staves are empty. The third staff has a few notes. The fourth and fifth staves have more notes and slurs. The sixth staff has a circled '2' and some notes. The seventh and eighth staves have more notes and slurs. The ninth and tenth staves are empty. The notation is written in black ink on white paper. The page number '419' is at the top center. The page number '~13' is at the top right. The text 'Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.' is at the bottom.

1A-

Senza misura

ff

~15

♩ = 40

Solo in P.

(solo)

(p)

pp

II

16~

사람의 사랑됨은 인의(仁壽)가 기쁨이요
 세상이 세상참고 애(哀)를 마음전에
 이 세상은 무엇이든 무리도 없고
 속에서 한결같으라 그 무엇이든
 한되고 한참이여
 한무라(한무라)가 한결같아 한참이여.

♩ = 52 *Listeno tempo*

(solo)

⑤

~17

The image shows a page of handwritten musical notation on ten staves. The top two staves are empty. The next four staves (3-6) contain musical notation, including notes, rests, and bar lines. The bottom six staves (7-10) also contain musical notation, with some staves showing a double bar line and a repeat sign. The notation is dense and appears to be a complex piece of music, possibly for a string ensemble or orchestra. The handwriting is clear and legible.

18~

A handwritten musical score for a large ensemble. The score is organized into two systems of staves. The first system consists of 12 staves, with the top two staves containing complex melodic lines for woodwinds (likely flutes and oboes) and the remaining ten staves providing harmonic support for strings. The second system also consists of 12 staves, with the top two staves continuing the woodwind parts and the remaining ten staves for strings. The notation includes various note values, rests, and dynamic markings. A circled number '23' is visible at the bottom of the first system. The score is written in black ink on white paper.

~ 19

The image shows a page of handwritten musical notation on ten staves. The top five staves are completely blank. The middle five staves contain musical notation. The notation begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with various notes, rests, and accidentals. A circled 'F' is visible at the bottom of the fifth staff. The notation is dense and appears to be a complex piece of music.

20~

Handwritten musical score for a string quartet, measures 20-23. The score is written on ten staves. The first staff is the Violin I part, marked with a treble clef and a tempo marking of $\text{♩} = 88$ *취약하게*. The second staff is the Violin II part, marked with a treble clef and the instruction *(Violin)*. The third staff is the Viola part, marked with an alto clef. The fourth staff is the Cello part, marked with a bass clef. The fifth staff is the Double Bass part, marked with a bass clef. The remaining five staves are empty. The score contains various musical notations including notes, rests, and dynamic markings. A circled number '23' is visible at the end of the first staff.

21~

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and slurs. The score is written in a style that suggests it is a personal or working manuscript. The first staff begins with a treble clef and a key signature of one flat. The notation is complex, with many notes and rests, and includes several slurs. The page is numbered 427 at the top and has a handwritten '21~' in the upper right corner. The notation is spread across the lower half of the page, with the remaining staves being empty.

22~

A handwritten musical score for a string ensemble, consisting of 12 staves. The score is divided into two systems of six staves each. The first system (measures 22-25) includes a treble clef on the first staff, a common time signature, and various musical notations such as notes, rests, and slurs. The second system (measures 26-29) includes a bass clef on the first staff and similar musical notations. The notation is dense and includes dynamic markings like *p* and *arco*. The score is written in black ink on white paper.

23~

24~

The image displays a handwritten musical score for a multi-instrument ensemble. The score is organized into two systems of staves. The first system includes a piano (p) part and several string parts. The piano part is written in treble clef and features a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The string parts are written in various clefs (treble and bass) and consist of rhythmic accompaniment and harmonic support. The second system continues the musical material, with similar notation for the piano and strings. The handwriting is clear and professional, typical of a composer's manuscript. There are some markings such as 'f' (forte) and 'p' (piano) dynamics, and a circled '24' at the bottom of the second system, indicating the measure number.

25~

Handwritten musical score on ten staves. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of various note values, rests, and bar lines. A handwritten '(f. 1)' is present in the first system. The score is divided into systems by horizontal lines.



26~

그산트라의 마차리

꽃향은 하얗게만 풍방흔쳐 차림의 쓰러진 것들

산방의 나뭇잎은 푸르다 푸르다 푸르다 푸르다

향기는 도둑의 발자취와 같아

메리(성모)의 향기를 잊어버리면

마차리(성모)의 향기를 잊어버리면

꽃향은 나의 리가 되고 마는

Santura

52

메리

리

57

6

65

70

75

80

85

90

95

The image shows a page of handwritten musical notation on page 27. At the top right, the page number '-27' is written. The page contains several systems of musical staves. The first system consists of five empty staves. The second system consists of five staves with handwritten musical notation, including notes, stems, and beams. The third system consists of five staves, with a large handwritten '5' above a '4' in the middle of the system. The fourth system consists of five staves with handwritten musical notation. At the bottom left of the page, there is a circled number '5'. The rest of the page contains several more systems of empty staves.

28~

Handwritten musical score for a string ensemble, measures 28-31. The score is written on 12 staves. The first three staves are empty. The fourth staff is the first violin part, starting with a tempo marking $\text{♩} = 88$. The fifth staff is the second violin part. The sixth staff is the viola part. The seventh staff is the first cello part, featuring a *pizz.* (pizzicato) marking. The eighth staff is the second cello part. The ninth staff is the double bass part. The tenth, eleventh, and twelfth staves are empty. The score is divided into four measures by vertical bar lines.

~29

The image shows a handwritten musical score on ten staves. The score is divided into two systems of five staves each. The first system contains a treble clef and a key signature of one flat. The notation includes various rhythmic values, beams, and slurs. The second system contains a bass clef and a key signature of one flat. The notation includes various rhythmic values, beams, and slurs. A circled '3' is visible at the end of the second system.

30~

A musical score for a multi-instrument ensemble, likely a symphony or chamber orchestra. The score is written on 15 staves. The top five staves are empty. The next five staves contain musical notation for various instruments, including woodwinds and brass. The bottom five staves contain musical notation for strings and percussion. The notation includes notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines.

~31

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "Vall." in the upper right, a circled "♩ = 80" in the middle right, and "23 arco." at the bottom right. The notation is dense and appears to be a working draft or a specific performance version of a piece.

32 ~

The musical score consists of 15 horizontal staves. The top five staves are empty. The sixth staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed notes and rests. The seventh staff has a bass clef and contains a simpler melodic line. The eighth staff has a bass clef and contains a line of notes. The ninth staff has a bass clef and contains a line of notes. The tenth staff has a bass clef and contains a line of notes. The eleventh staff has a bass clef and contains a line of notes. The twelfth staff has a bass clef and contains a line of notes. The thirteenth staff has a bass clef and contains a line of notes. The fourteenth staff has a bass clef and contains a line of notes. The fifteenth staff has a bass clef and contains a line of notes. A circled number '29' is located below the twelfth staff.

~33

A handwritten musical score consisting of ten staves. The top five staves are empty. The middle five staves contain musical notation, including notes, rests, and dynamic markings such as *f* and *sfz*. The notation is written in black ink on a white background.

34~

A handwritten musical score for a string quartet, consisting of four staves. The score is divided into four measures. The first measure (measure 34) contains a complex melodic line with many slurs and ties, and a bass line with a few notes. The second measure continues the melodic line with similar slurs and ties. The third measure shows the melodic line continuing with some rests and ties. The fourth measure concludes the melodic line with a final note and a fermata. The bass line in the fourth measure has a circled note. The score is written in a cursive, handwritten style.

A handwritten musical score consisting of ten staves. The first two staves are empty. The third and fourth staves contain musical notation, including notes, stems, and beams. The fifth and sixth staves also contain musical notation, with some notes appearing to be part of a larger phrase. The seventh and eighth staves continue the notation. The ninth and tenth staves are empty. The notation is written in black ink on a white background.

36~

A musical score for piano, consisting of 12 staves. The score is divided into two systems of six staves each. The first system contains musical notation for the first six staves, including treble and bass clefs, notes, rests, and dynamic markings. The second system contains musical notation for the remaining six staves. The notation includes various rhythmic values, accidentals, and phrasing slurs. A circled 'E' is visible at the beginning of the seventh staff.

IV.

38~

영화(영후)의 명왕은 신의
 무제의 명을 수순하여도
 승리의 깃을 휘하 피는 곳
 영주들의 양념한 주먹과 대주
 비침받은 자가 가지지 못한 지에게 노양은.
 힘있는 자가 가진 자에게 사명을 주다.

J=76

~ 39

The image shows a page of musical notation for piano. It features a series of staves, with the central portion containing handwritten musical notation. The notation includes notes, rests, and dynamic markings such as *pp* and *p*. A circled number '5' is visible at the bottom left of the notation. The page is numbered '445' at the top and has a handwritten '~ 39' in the upper right corner. There are several empty staves above and below the main musical block.

241

A handwritten musical score consisting of approximately 18 staves. The top section shows several empty staves. The middle section contains musical notation, including notes, rests, and a circled '2' at the bottom of a staff. The notation is dense and appears to be a complex piece of music.

42~

The image shows a handwritten musical score on a page numbered 448. At the top left, there is a handwritten number '42~'. Below this, there are 12 musical staves. The first five staves are empty. The sixth staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The notation includes various note values, rests, and dynamic markings. A downward-pointing arrow is visible above the sixth staff. The score concludes with a double bar line and a repeat sign at the end of the twelfth staff.

~43

The image shows a page of handwritten musical notation. At the top center is the number '449'. In the upper right corner, there is a handwritten number '~43'. Below these are ten horizontal musical staves. The first three staves are completely blank. The fourth, fifth, and sixth staves form a system of music. The fourth staff begins with a treble clef and contains a melodic line with several notes and slurs. The fifth staff begins with a bass clef and contains a bass line. The sixth staff continues the bass line. The seventh, eighth, ninth, and tenth staves are blank.

44-

A handwritten musical score for a 12-part ensemble. The score is written on 12 staves, each with a unique clef and key signature. The staves are arranged in a single system. The notation includes various rhythmic values, accidentals, and articulation marks. The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The eleventh staff has a treble clef and a key signature of one sharp. The twelfth staff has a treble clef and a key signature of one sharp. The score is written in a clear, legible hand.

~45

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and beams. There are some handwritten annotations in Korean characters and numbers, including '76' and '77'. The notation is dense and appears to be a complex piece of music. The page is numbered '451' at the top and has a handwritten '~45' in the upper right corner.

46~

48-

The image shows a handwritten musical score on a page numbered 254. The score is for a multi-staff instrument, likely a harp or piano, as indicated by the treble clef and the key signature of one flat. The time signature is 3/4. The notation is spread across several systems of staves. The first system consists of five empty staves. The second system consists of five staves with musical notation, including a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of notes and rests, with some notes beamed together. There are also some handwritten markings and a large horizontal line above the first few staves. The score continues with several more systems of empty staves.

~49

The image shows a page of musical notation with several systems of staves. The top system consists of five empty staves. The second system contains two systems of staves, each with a grand staff (treble and bass clefs) and two additional staves. The notation includes notes, rests, and bar lines. There are handwritten annotations, including a circled number '49' at the bottom left of the second system and a horizontal line above the first system. The page is numbered '455' at the top center and has a handwritten '~49' in the upper right corner.

50~

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and beams. A circled '3' is written in the middle of the fifth staff, and a circled '4' is written in the middle of the sixth staff. The notation is dense and appears to be a complex piece of music. The page is numbered '1156' at the top center and '50~' at the top left. The notation is handwritten and includes various musical symbols such as notes, rests, and beams. A circled '3' is written in the middle of the fifth staff, and a circled '4' is written in the middle of the sixth staff. The notation is dense and appears to be a complex piece of music.

~51

The image shows a page of handwritten musical notation on ten staves. The notation is organized into two systems of five staves each. The first system contains musical notation including notes, rests, and beams. The second system continues the notation. A circled number '51' is written at the bottom of the second system. The page is otherwise blank with some faint markings on the left margin.

52~

Handwritten musical score for a multi-staff instrument, likely a piano. The score is written on 18 staves. The first two staves are empty. The third staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and ties used throughout the piece. The score ends with a circled number '60' at the bottom of the eighth staff. The remaining staves are empty.

~52

"We are the World"

by Yi Sŏng-ch'ŏn

하 주 곡 10 번

<우리는 하나 I>

(We are the World I)

国立音楽法創作音楽協会

1988년

李成千 曲

서울대학교 음악대학

1. 만경사 가사

♩ = 50

비파
Pipa
장
Zhang

소금
Sogum
어금
Tangum
피리
Piri

창고
Changgo
박
Pak

하금
Hagum
양금
Yangum
21-Hyangum

가금
Gagum
고문고
Gomungo
장고
Janggo

1. 만경사 가사
 2. 만경사 가사
 3. 만경사 가사
 4. 만경사 가사
 5. 만경사 가사
 6. 만경사 가사
 7. 만경사 가사
 8. 만경사 가사
 9. 만경사 가사
 10. 만경사 가사

~ 2

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3~

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The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'fz'. A circled number '2' is visible at the bottom of the fifth staff. The notation is dense and appears to be a complex piece of music.

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The musical score consists of several systems of staves. The top system includes a vocal line with the lyrics "비다" and "영". Below this are staves for string instruments, labeled with Korean characters: "소금", "계곡", "대나무", "남쪽", "북쪽", "여름", "가을", "겨울", "봄", "하늘", and "바다". The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. A dynamic marking "f" is present in the first system. The notation includes stems, beams, and various note heads.

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Handwritten musical score on ten staves. The top staff contains a melodic line with notes and rests. The second staff has a handwritten "6" at the end. The third staff shows a more complex melodic line with slurs. The fourth staff has a few notes with a slur. The fifth staff is mostly empty. The sixth staff has a few notes with a slur. The seventh staff has a few notes with a slur. The eighth staff has a few notes with a slur. The ninth and tenth staves are empty. The text "(L. Pizz. & Arco)" is written below the eighth staff.

서
음
원
취
락
민
음
나
취
락

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *fz*. The score is written in a traditional style with Korean characters on the left margin. Above the first staff, there is a handwritten '2~'. The score is divided into measures by vertical bar lines.

사
울
다
화
고
음
의
다
화

9-

비파
장구
타블라
소금
장구
소금
비파
장구
소금
비파
장구
소금

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~10

48

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11~

Violin I
Violin II
Viola
Violoncello
Double Bass

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~12

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13~

Violin I
Violin II
Viola
Violoncello
Double Bass

accel.
ramp
accel.
ramp
accel.
ramp
accel.
ramp
accel.
ramp
accel.
ramp
accel.
ramp
accel.
ramp
6 accel.

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Handwritten musical score on ten staves. The top two staves are empty. The third staff contains handwritten notes and rests, with a circled '14' at the end. The fourth staff has notes with slurs. The fifth staff has notes with a '7' above. The sixth staff has notes with a circled '5'. The remaining staves are empty.

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Handwritten musical score for a string quartet, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with Korean text on the left side of the staves, including the number '15~' at the top left. A circled number '64' is visible at the bottom of the first staff. The notation is dense and appears to be a working draft or a specific performance version.

사
양
다
한
노
이
미
다
다
한

The image shows a musical score on page 477. It consists of several systems of staves. The top system has four empty staves. The second system has four staves with musical notation, including a handwritten note above the first staff. The third system has four staves with musical notation, and the first measure of the top staff is marked with '~16'. The fourth system has four staves with musical notation. The fifth system has four empty staves. The sixth system has four empty staves. The seventh system has four empty staves. The eighth system has four empty staves.

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17

Handwritten musical score for a multi-instrument ensemble. The score consists of 14 staves. The first two staves are for vocal parts, with lyrics written below them. The remaining 12 staves are for various instruments, including strings and woodwinds. The music is written in a traditional notation style with various notes, rests, and dynamic markings. The number '17' is written at the beginning of the first staff.

사
를
다
한
다
는
것
을
하
라

~ 18

26

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19~

비파
가야금
어금
대금
소금
아쟁
양금
아쟁
거문고
화성

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Handwritten musical score on ten staves. The top two staves are empty. The third staff has a handwritten "20" and a diagonal line. The fourth and fifth staves contain handwritten musical notation with notes, stems, and beams. The sixth staff has some notation. The remaining staves are mostly empty with some faint markings.

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21-

2. 아와 나, 아와 나

♩ = 92

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~ 22

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~24

24

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Handwritten musical score on ten staves. The top two staves are empty with a '25' written on the first. The next two staves have some notation. The middle two staves are empty. The bottom four staves contain a full musical score with notes, rests, and a circled '25' at the end.

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Handwritten musical score on ten staves. The score includes a tempo marking "♩ = 60" and a circled number "12" at the end of the first system. There are some handwritten annotations on the right side of the staves.

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27~

Violin I
Violin II
Viola
Cello
Double Bass

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~28

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29

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- 30

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3/4

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Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and clefs. A circled number '64' is visible at the end of the fifth staff. The notation is somewhat sketchy and appears to be a working draft or a handwritten manuscript.

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33~

120
121
122
123
124
125
126
127
128
129
130

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Handwritten musical score on ten staves. The first staff has a handwritten "236" on the right. The second staff contains a complex melodic line with many beamed notes. The third staff has a few notes. The fourth staff has a few notes. The fifth staff has a few notes. The sixth staff has a few notes. The seventh staff has a few notes. The eighth staff has a few notes. The ninth staff has a few notes. The tenth staff has a few notes.

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35~

Handwritten musical score for a multi-instrument ensemble. The score consists of 15 staves. The top two staves are empty. The third staff has a handwritten '35~' above it. The fourth staff contains a complex melodic line with many sixteenth notes. The fifth and sixth staves are empty. The seventh through tenth staves contain a rhythmic accompaniment. The eleventh through thirteenth staves contain a melodic line with many sixteenth notes. The fourteenth and fifteenth staves are empty. The score is written in a traditional Korean style with a key signature of one flat and a 4/4 time signature.

사
을
다
학
보
음
은
다
학

37~

Handwritten musical score on 15 staves. The score includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation features various notes, rests, and dynamic markings such as 'p' and 'f'. A measure number '37~' is written at the beginning of the first staff. The score is divided into measures by vertical bar lines.

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3. 사랑과 평화의 가도 ~3A

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39~

목소리
소프라노
알토
테너
베이스
바이올린 I
바이올린 II
비올라
첼로
콘트라베이스
플루트
클라리넷
바순
트럼펫

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~ 40

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Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first staff has the handwritten marking "4/4". The second staff has the tempo marking "♩ = 60-65". The score is written in a traditional Korean style, with Korean characters used for instrument or part labels on the left side of the staves. The notation is dense and covers most of the page.

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The image shows a page of musical notation. At the top, there are four empty staves. Below them, there are three systems of staves. The first system consists of two staves with handwritten musical notation, including notes, rests, and a fermata. A handwritten '-42' is written on the right side of the second staff in this system. The second system consists of four staves with handwritten musical notation, including notes, rests, and a fermata. The third system consists of four staves with handwritten musical notation, including notes, rests, and a fermata. Below these systems, there are four more empty staves. The notation is handwritten and appears to be a score for a piece of music.

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43~

이대
성
소
대
대
대
대
대
대
대
대
대

선
영
대
학
의
음
의
대
학

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten 'f' is visible above the first staff, and a '~ dB' marking is on the second staff. The notation is dense and appears to be a student exercise or a short composition.

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Handwritten musical score on a page with 18 staves. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The first staff contains a melodic line with notes and rests. The second staff has the handwritten text "A5-". The remaining staves are mostly empty, with some faint markings and a circled number "2" at the end of the 12th staff.

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- 46

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47~

Violin I (라)
Violin II (나)
Viola (다)
Cello (라)

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~ 48

ad libitum

15

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49~

violin I
violin II
viola
cello
double bass

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-50

25

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51~

Violin I
Violin II
Viola
Violoncello
Double Bass

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acc.

fz

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532

Handwritten musical score for a string quartet. The score is written on ten staves. The top two staves are empty. The third staff contains a melodic line with a 'trump' marking. The bottom seven staves contain accompaniment for the string quartet. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

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Handwritten musical score on page 515. The page contains several systems of staves. The first system has a handwritten '~54' on the right. The second system contains a vocal line with lyrics and a piano accompaniment. The third system contains a piano accompaniment. The fourth system contains a piano accompaniment. The fifth system contains a piano accompaniment. The sixth system contains a piano accompaniment. The seventh system contains a piano accompaniment. The eighth system contains a piano accompaniment. The ninth system contains a piano accompaniment. The tenth system contains a piano accompaniment. The eleventh system contains a piano accompaniment. The twelfth system contains a piano accompaniment. The thirteenth system contains a piano accompaniment. The fourteenth system contains a piano accompaniment. The fifteenth system contains a piano accompaniment. The sixteenth system contains a piano accompaniment. The seventeenth system contains a piano accompaniment. The eighteenth system contains a piano accompaniment. The nineteenth system contains a piano accompaniment. The twentieth system contains a piano accompaniment. The twenty-first system contains a piano accompaniment. The twenty-second system contains a piano accompaniment. The twenty-third system contains a piano accompaniment. The twenty-fourth system contains a piano accompaniment. The twenty-fifth system contains a piano accompaniment. The twenty-sixth system contains a piano accompaniment. The twenty-seventh system contains a piano accompaniment. The twenty-eighth system contains a piano accompaniment. The twenty-ninth system contains a piano accompaniment. The thirtieth system contains a piano accompaniment. The thirty-first system contains a piano accompaniment. The thirty-second system contains a piano accompaniment. The thirty-third system contains a piano accompaniment. The thirty-fourth system contains a piano accompaniment. The thirty-fifth system contains a piano accompaniment. The thirty-sixth system contains a piano accompaniment. The thirty-seventh system contains a piano accompaniment. The thirty-eighth system contains a piano accompaniment. The thirty-ninth system contains a piano accompaniment. The fortieth system contains a piano accompaniment. The forty-first system contains a piano accompaniment. The forty-second system contains a piano accompaniment. The forty-third system contains a piano accompaniment. The forty-fourth system contains a piano accompaniment. The forty-fifth system contains a piano accompaniment. The forty-sixth system contains a piano accompaniment. The forty-seventh system contains a piano accompaniment. The forty-eighth system contains a piano accompaniment. The forty-ninth system contains a piano accompaniment. The fiftieth system contains a piano accompaniment. The fifty-first system contains a piano accompaniment. The fifty-second system contains a piano accompaniment. The fifty-third system contains a piano accompaniment. The fifty-fourth system contains a piano accompaniment. The fifty-fifth system contains a piano accompaniment. The fifty-sixth system contains a piano accompaniment. The fifty-seventh system contains a piano accompaniment. The fifty-eighth system contains a piano accompaniment. The fifty-ninth system contains a piano accompaniment. The sixtieth system contains a piano accompaniment. The sixty-first system contains a piano accompaniment. The sixty-second system contains a piano accompaniment. The sixty-third system contains a piano accompaniment. The sixty-fourth system contains a piano accompaniment. The sixty-fifth system contains a piano accompaniment. The sixty-sixth system contains a piano accompaniment. The sixty-seventh system contains a piano accompaniment. The sixty-eighth system contains a piano accompaniment. The sixty-ninth system contains a piano accompaniment. The seventieth system contains a piano accompaniment. The seventy-first system contains a piano accompaniment. The seventy-second system contains a piano accompaniment. The seventy-third system contains a piano accompaniment. The seventy-fourth system contains a piano accompaniment. The seventy-fifth system contains a piano accompaniment. The seventy-sixth system contains a piano accompaniment. The seventy-seventh system contains a piano accompaniment. The seventy-eighth system contains a piano accompaniment. The seventy-ninth system contains a piano accompaniment. The eightieth system contains a piano accompaniment. The eighty-first system contains a piano accompaniment. The eighty-second system contains a piano accompaniment. The eighty-third system contains a piano accompaniment. The eighty-fourth system contains a piano accompaniment. The eighty-fifth system contains a piano accompaniment. The eighty-sixth system contains a piano accompaniment. The eighty-seventh system contains a piano accompaniment. The eighty-eighth system contains a piano accompaniment. The eighty-ninth system contains a piano accompaniment. The ninetieth system contains a piano accompaniment. The ninety-first system contains a piano accompaniment. The ninety-second system contains a piano accompaniment. The ninety-third system contains a piano accompaniment. The ninety-fourth system contains a piano accompaniment. The ninety-fifth system contains a piano accompaniment. The ninety-sixth system contains a piano accompaniment. The ninety-seventh system contains a piano accompaniment. The ninety-eighth system contains a piano accompaniment. The ninety-ninth system contains a piano accompaniment. The hundredth system contains a piano accompaniment.

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The image shows a musical score for a string quartet, consisting of four staves. The score is written in a traditional notation style with various musical symbols, including notes, rests, and dynamic markings. The dynamic marking *ff* is present at the beginning of the first staff. The score is divided into two systems, each containing four staves. The first system includes a *arco* marking and a circled number 29. The second system consists of four empty staves. The score is written in a traditional notation style with various musical symbols, including notes, rests, and dynamic markings.

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The image shows a page of musical notation on page 517. It consists of several systems of staves. The top system has three empty staves. The second system has three empty staves, with a handwritten mark '~66' on the right. The third system contains handwritten musical notation on three staves. The fourth system contains handwritten musical notation on three staves. The fifth system contains handwritten musical notation on three staves. The sixth system contains handwritten musical notation on three staves, with a circled 'ff' and the word 'affacca.' at the end. The seventh system has three empty staves. The eighth system has three empty staves. The ninth system has three empty staves. The tenth system has three empty staves.

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57~

1. 주역은 하나

$\text{♩} = 88 \sim 92$

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The image shows a page of handwritten musical notation. At the top, there are four empty staves. Below them, a system of two staves contains a handwritten musical score. The notation includes various notes, rests, and dynamic markings. A handwritten '~f' is visible on the right side of the first system. Below the two-staff system, there are several more empty staves. The handwriting is in black ink on a white background.

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Handwritten musical score on page 520. The score consists of multiple systems of staves. The first system includes a treble clef and a handwritten '49~' indicating a measure range. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a traditional Korean musical notation style.

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A handwritten musical score consisting of approximately 18 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are some handwritten annotations and a circled number '29' at the bottom of the score.

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61~

Violin I
Violin II
Viola
Cello/Double Bass

arco.

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학 대 미 대 학 소

~ 62

(하아하하)

pizz.

f

63~

Handwritten musical score for a piano piece, starting at measure 63. The score is written on 12 staves. The first two staves are treble clef, and the remaining ten are bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. A circled number '65' is visible at the end of the first system of staves.

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Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mp'. A handwritten '~ 64' is visible on the second staff. The notation is dense and appears to be a student exercise or a short composition.

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15~

Handwritten musical score for a string quartet. The score consists of four systems of staves. The first system has two staves with a treble clef and a key signature of one flat. The second system has four staves with a treble clef and a key signature of one flat. The third system has four staves with a treble clef and a key signature of one flat. The fourth system has four staves with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and clefs. There are some handwritten annotations and a circled '15' at the end of the fourth system.

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Handwritten musical score on page 527. The score consists of multiple systems of staves. The first system has three empty staves. The second system has three empty staves followed by a handwritten '~66'. The third system contains a vocal line with lyrics and a piano accompaniment. The lyrics are '선을 대학도 음악대학'. The piano part includes a section marked '(P: 4th time)'. The fourth system has three empty staves. The fifth system has three empty staves. The sixth system has three empty staves. The seventh system has three empty staves. The eighth system has three empty staves. The ninth system has three empty staves. The tenth system has three empty staves. The eleventh system has three empty staves. The twelfth system has three empty staves. The thirteenth system has three empty staves. The fourteenth system has three empty staves. The fifteenth system has three empty staves. The sixteenth system has three empty staves. The seventeenth system has three empty staves. The eighteenth system has three empty staves. The nineteenth system has three empty staves. The twentieth system has three empty staves. The twenty-first system has three empty staves. The twenty-second system has three empty staves. The twenty-third system has three empty staves. The twenty-fourth system has three empty staves. The twenty-fifth system has three empty staves. The twenty-sixth system has three empty staves. The twenty-seventh system has three empty staves. The twenty-eighth system has three empty staves. The twenty-ninth system has three empty staves. The thirtieth system has three empty staves. The thirty-first system has three empty staves. The thirty-second system has three empty staves. The thirty-third system has three empty staves. The thirty-fourth system has three empty staves. The thirty-fifth system has three empty staves. The thirty-sixth system has three empty staves. The thirty-seventh system has three empty staves. The thirty-eighth system has three empty staves. The thirty-ninth system has three empty staves. The fortieth system has three empty staves. The forty-first system has three empty staves. The forty-second system has three empty staves. The forty-third system has three empty staves. The forty-fourth system has three empty staves. The forty-fifth system has three empty staves. The forty-sixth system has three empty staves. The forty-seventh system has three empty staves. The forty-eighth system has three empty staves. The forty-ninth system has three empty staves. The fiftieth system has three empty staves. The fifty-first system has three empty staves. The fifty-second system has three empty staves. The fifty-third system has three empty staves. The fifty-fourth system has three empty staves. The fifty-fifth system has three empty staves. The fifty-sixth system has three empty staves. The fifty-seventh system has three empty staves. The fifty-eighth system has three empty staves. The fifty-ninth system has three empty staves. The sixtieth system has three empty staves. The sixty-first system has three empty staves. The sixty-second system has three empty staves. The sixty-third system has three empty staves. The sixty-fourth system has three empty staves. The sixty-fifth system has three empty staves. The sixty-sixth system has three empty staves. The sixty-seventh system has three empty staves. The sixty-eighth system has three empty staves. The sixty-ninth system has three empty staves. The seventieth system has three empty staves. The seventy-first system has three empty staves. The seventy-second system has three empty staves. The seventy-third system has three empty staves. The seventy-fourth system has three empty staves. The seventy-fifth system has three empty staves. The seventy-sixth system has three empty staves. The seventy-seventh system has three empty staves. The seventy-eighth system has three empty staves. The seventy-ninth system has three empty staves. The eightieth system has three empty staves. The eighty-first system has three empty staves. The eighty-second system has three empty staves. The eighty-third system has three empty staves. The eighty-fourth system has three empty staves. The eighty-fifth system has three empty staves. The eighty-sixth system has three empty staves. The eighty-seventh system has three empty staves. The eighty-eighth system has three empty staves. The eighty-ninth system has three empty staves. The ninetieth system has three empty staves. The ninety-first system has three empty staves. The ninety-second system has three empty staves. The ninety-third system has three empty staves. The ninety-fourth system has three empty staves. The ninety-fifth system has three empty staves. The ninety-sixth system has three empty staves. The ninety-seventh system has three empty staves. The ninety-eighth system has three empty staves. The ninety-ninth system has three empty staves. The hundredth system has three empty staves.

선을 대학도 음악대학

17~

15

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Handwritten musical score on page 529. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The notation is in a traditional style, possibly for a Korean instrument. The score ends with "Al Fine" and a date "1988. 7. 27". There are also some handwritten numbers "598" and "599" at the beginning of the first staff.

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