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COEXISTENCE OF CLASSICAL MUSIC AND GUGAK IN KOREAN CULTURE¹

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Abstract: Classical music and Korean traditional music ‘Gugak’ in Korean culture try various ways such as creating new music and culture through mutual interchange and fusion for coexistence. The purpose of this study is to investigate the present status of Classical music in Korea that has not been 200 years old during the flowering period and the Japanese colonial period, and the classification of Korean traditional music and musical instruments, and to examine the preservation and succession of traditional Gugak, new

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Korean traditional music and fusion Korean traditional music. Finally, it is exemplified that Gugak and Classical music can converge and coexist in various collaborations based on the institutional help of the nation. In conclusion, Classical music and Korean traditional music try to create synergy between them in Korean culture by making various efforts such as new attempts and conservation.

Key words: Korean Traditional Music; Gugak; Classical Music; Culture Coexistence.

WSPÓLSTNIENIE MUZYKI KLASYCZNEJ I TRADYCYJNEJ (GUGAK) W KULTURZE KOREAŃSKIEJ

Abstract: Muzyka klasyczna oraz tradycyjna muzyka koreańska nazywana *gugak* tworzą nową muzykę i kulturę w drodze wymiany i połączenia. Celem niniejszego artykułu jest analiza obecnego statusu muzyki klasycznej w Korei (która w Korei zaczęła być zauważalna niecałe 200 lat temu) w okresie jej rozwoju oraz okresie okupacji japońskiej, klasyfikacja koreańskiej muzyki tradycyjnej z omówieniem instrumentów muzycznych jak i zachowanie i kultywowanie muzyki tradycyjnej, współczesnej muzyki tradycyjnej i muzyki typu *fusion*. Autorka podnosi, że muzyka klasyczna i tradycyjna muzyka koreańska mogą się przenikać i współistnieć w wielu projektach przy wsparciu instytucjonalnym ze strony państwa. Dzięki różnym wysiłkom kultywowania i nowych wizji w tworzeniu synergii w kulturze koreańskiej, muzyka tradycyjna i klasyczna mogą tworzyć nowe pola do działania.

Słowa kluczowe: Koreańska Muzyka Tradycyjna; Gugak; Muzyka Klasyczna; Kulturowe Współistnienie.

한국문화에서의 클래식 음악과 국악의 병존

초록: 한국의 문화에서 클래식 음악과 한국의 전통음악 ‘국악’은 상호 교환과 융합을 통한 새로운 음악과 문화 창조 등 상호 공존을 위한 다양한 방법을 모색하고 있다. 이 논문의 목적은 개화기와 일제식민지시대를 거쳐 아직 200년이 채 되지 않은 한국에서의 클래식 음악의 현 위상, 한국의 전통음악과 악기들의 분류, 전통 국악의 보전과 계승, 한국의 새로운 전통음악과 융합된 전통음악 등을 연구-조사하는데 있다. 마지막으로, 국악과 클래식 음악이 국가 기관의 지원을 바탕으로 한 다양한 공동 작업을 통해 서로 수렴되고 공존할 수 있는 예들을 제시하였다. 결론적으로, 클래식 음악과 한국의 전통음악은 새로운 도전과 보전 등과 같은 다양한 노력을 통해 한국의 문화에서 상호 간의 시너지효과 창출을 시도하고 있다.

핵심어: 한국의 전통음악; 국악; 클래식 음악; 문화 공존.

1. Introduction

Korean culture which is represented by K-Pop causes a great craze all over the world. It started with the song *Gangnam Style* by the singer PSY and the TV drama *Dae Jang Geum* (대장금), which was very popular in Middle Eastern countries such as Saudi Arabia, Iran and Turkey.

Gangnam Style by PSY won worldwide acclaim with more than 2 billion views on YouTube in 2014². The drama *Dae Jang Geum*, which had become the first airing in 2003 and been loved in Korea, was exported to 60 countries around the world. In particular, it played a big role in raising interest in Korean culture and actors as well as Korean, including performers who have been greatly loved in the Middle East³.

Nowadays, Korean band BTS plays the leading role in K-Pop and continues the K-pop craze. They topped the U.S. Billboard World Album chart, the charts of the American music magazine *Billboard* and also received the attention of Grammy, CNN and so on. In addition, they were selected as one of *TIMES*'s 25 most influential people on the Internet. On Monday, September 24th, 2018, they made a presentation on behalf of the current youth at 'Generation Unlimited', which is part of UNICEF's 'Youth 2030' event at the Trusteeship Council Chamber in New York, USA.

Classical music becomes a back-drain as well. Korean classical performers such as Cho Sung-jin, the winner of the Chopin International Piano Competition in 2015 known as one of the best contests for pianists⁴, and other musicians including Jeong Myung-hun, Jung Kyung-hwa and Jang Young-Joo performed well at various international competitions and concerts, and joined the ranks of the

² <https://edition.cnn.com/2014/12/03/showbiz/gangnam-style-youtube/index.html>

³ <https://www.tehrantimes.com/news/418619/Korean-actress-Lee-Young-ae-backs-quake-relief-efforts-in-Iran>

⁴ <https://www.bbc.com/news/entertainment-arts-34589558>

world's best musicians. Moreover, Pansori such as Shim Chung (심창), Chunhyang (춘향), etc. which were newly created as ballet or opera, receive love calls from all over the world.⁵

In this study, we will investigate the definition of classical music, classical music in Korea and the present of classical music, the definition of Gugak and the kinds of Gugak musical instruments, and discuss the direction of modern Korean traditional music. Lastly, we will discuss how Korean traditional music and classical music converge and coexist. Through this paper, I hope that it will be an opportunity to organize Korean musical instruments and Korean music and to introduce present Korean music through fusion and coexistence with current classical music as well as Korean traditional music.

2. Classical music in Korea

Currently, classical music has a larger share in Korean culture than Korean music, and there are more and more talented people who have graduated from European and American universities. This section will cover the definition of classical music, the description of classical musical instruments, and how classical music and classic musical instruments came into Korea. In addition, this section will introduce the classical performance hall representing Korea and learn about the position of classical music in Korean culture through the data of the Korea Culture & Arts Committee and the various ticket reservation sites in Korea.

2.1. What is classical music?

It is called 'Western Music' and often classified as popular music and classical music, but it usually refers to the traditional European

⁵ <https://www.larepublica.co/ocio/el-ballet-universal-de-corea-se-presentara-en-bogota-en-el-teatro-mayor-2772949>

classical Music and is abbreviated as ‘Classical Music’. Classical music represented by Bach, Mozart, and Beethoven has evolved into a musical genre that is played around the world, not only as European music but with popular music.

2.2. Classical music in Korean culture

Classical music flowed into Korea with the Christianity which came with the diplomatic relations with Western countries. It can be inferred that ‘Do, Re, Mi, Fa, So, La, Si’ of western music was written in 五洲衍文長箋散稿 오주연문장전산고 *Ohjuyeonmunjangsango*, in Chinese by Lee Kyu-kyung in 1810⁶ (cf. Choi, Sojeong 2003: 37).

Classical music was widely spread in the form of hymns by missionaries. And now, it has a tendency to be larger than that of traditional Korean music, with its market share and its musical proportions and performances.

2.2.1. Korea’s representative classical performance hall

Korea’s representative classical performance hall is Seoul Arts Center and Sejong Center for the Performing Arts.

The Seoul Arts Center⁷, which was established on January 7, 1987 and used as a venue for performing arts and culture during the 1988 Seoul Olympics, consists of 2,305 opera houses, 701 seats at the Towol Theater, 300 small seats of the little theater and 3 concert halls.

The concert hall with 2,533 seats, the IBK chamber hall with 600 seats, and the recital hall with 354 seats are Korea's representative classical concert halls where large and small classical concerts are held every day.

The Sejong Center for the Performing Arts⁸, which was used as a comprehensive arts facility during the Japanese occupation

⁶ 1788-1856, Silhak scholar in the Joseon dynasty.

⁷ <http://www.sacticket.co.kr>

⁸ <http://www.sejongpac.or.kr>

period, was completed in 1878 after being destroyed by fire in 1972. It is composed of Sejong Theater with 3,022 seats, Sejong M Theater with 609 seats, and Sejong Chamber Hall with 443 seats.

There are 247 cultural art centers⁹ nationwide, including 30 art centers located in Seoul including the Seoul Arts Center and Sejong Center for the Performing Arts holding various kinds of performance daily.

2.2.2. Position of classical music in Korean culture

Various ticket reservation sites such as Interpark, PlayDivi, and Yes24 show that classical music is on the next list of musicals, pop music concerts and plays and is loved by many people.¹⁰

According to the *2015 Performance Statistics Through The Largest Ticket Reservation Site, Interpark In Korea* by Lee Jong-kyu, head of the Interpark performance department, among the *Webzine ARKO*¹¹ published annually by the Arts Council Korea, classical musical performances were held 16,000 times in 2015, meaning 43.83 classical music performances were held every day nationwide. It also shows that Koreans are very interested in classical music.

3. What is ‘Gugak’?¹²

In order to understand the fusion and coexistence of Korean traditional music, Gugak and Western music, it is first necessary to find out what kind of musical instruments Korean music is made of. The meaning of Korean traditional music, according to Donga-a’s Prime Korean

⁹ <http://www.kocaca.or.kr>

¹⁰ <http://ticket.interpark.com/>

¹¹ <http://webzine.arko.or.kr/>

¹² Cf. Park, So Hyun. 2005, Bachelorarbeit fuer die erste Diplompruefung KBA. Violin, ‘Bedeutung von Saiteninstrument in der koreanischen Musickkulture- auch im Vergleich zur abendlaendischer Instruementen’.

English Dictionary (2008) Gugak (국악) is „National Classical Music, Korean Classical Music“¹³.

The history of Korea is about 5,000 years, and the history of music has long been seen as well. The tomb, which is supposed to be painted around the 4th century, depicts the musical instrument and performance of the period, showing that there was already a form of ensemble at that time. In the 4th century, musical instruments and musical styles came in from China and India. In the 6th century, as Buddhism entered, Buddhist music expanded. In the 7th century, the songs of gyeongmo and gayageum based these two instruments developed in Silla, unified Korea era. During this period, there were also national institutions that administer music for ceremonies and banquets. Music continued to evolve with diversity and in the 10th century, music was systematically classified into three categories: Aak (아악), Dangak (당악), and Hyangak (향악). Music kept developed with Buddhism, which was a state religion in this period. In the 14th century, as a new nation was established, Taoism and Confucianism became the main religions and the music developed based on these thought. In this period, they also worked on the production of new musical instruments, and the music theory and history book 樂學軌範 *악학궤범 Akhak Gweboem*¹⁴ was established. From 1910 to 1945, South Korea lost its sovereignty to Japan. At that time, Korean music, Gugak was also controlled by cultural exclusion policy. In 1945, at the end of the reunification and at around the end of the Korean War, the National Center for Korean Traditional Performing Arts was born again and efforts to reconstruct Korean traditional music began to take place.

There is also an increasing number of performances to introduce Korean traditional music, mainly to Korean compatriots who are staying overseas. In 2016, the 5th Korean Aesthetic-Touring Europe performed court music such as Sujcheon 수제천 in Musikverein, which is the representative performance hall in Vienna, Austria.¹⁵

¹⁴ Korean traditional music theory book, 1493, written by Korean king 세종 Seongjong.

¹⁵ <https://www.youtube.com/watch?v=9oQrf4aCX-g>

3.1. Types of Korean musical instruments

There are about 60 kinds of Korean traditional musical instruments. There are three methods for classification, such as musical instrument or music system.

The first method is the classification of the *Akhak Gweboem*, which was made in accordance with the order of king Sungjong in 1493. This method is a way to classify 66 instruments using a three-way classification: Aak (which is used in pure Chinese music among the instruments that have been introduced in China), Dangak (which came from China and not changed into Korean style), and Hyangak (which is Korean traditional musical instruments).

The second is a classification method of the *Korean traditional culture encyclopedia* 增補文獻備考 증보문헌비고 *Jeungbo Munhunbigō*¹⁶ which was made in accordance with the royal order of King Yeongjo in 1770. This method divides 61 kinds of musical instruments into thirteen kinds according to the material of musical instruments such as gold, stone, and wood.

Finally, there is a way to classify them as Western instruments such as strings, brass, wind, etc.

Let's try to find out the representative instruments of Korean traditional music in order of a string instrument, a wind instrument, and a percussion instrument.

3.1.1. A string instrument – Haegeu

Haegeum 해금 (or Hogung 호궁), which is called violin in Korea and “beautiful woman with two lines” (Song Jiwon 2013 :215), is a Korean traditional string instrument. This has a vastness of scope, a variety of signs, a complex structure and a difficult way of playing.

Haegum, one of the three musical instruments¹⁷ imported from China during the Goryeo period¹⁸, is a musical instrument transformed

¹⁶ Korean traditional culture encyclopedia, 1770, referred to Donggookmoonhernbigō (東國文獻備考). http://encykorea.aks.ac.kr/Contents/Index?contents_id=E0054011

¹⁷ See 1451, Goryeo musical history book, #24,#25 in total 139 books

from Iho/Erhu¹⁹ which is still popular in China. Haegum, a musical instrument developed differently in China and Korea, is not ironically from either Korea or China. Haegum is believed to be a musical instrument transformed in India around the 6th century BC. This can be seen as a variation of Indian ‘love’²⁰ and sounds weak and soft, similar to the sound of a violin with muted strings.

Haegum is a musical instrument that makes a sound by winding two strings made of twisted silk thread and rubbing it with a bow connected with the instrument. This is different from erhu, which winds the metal wires. Unlike other stringed instruments, it is a musical instrument with a high range in which the continuity and flow of melody are possible. It is often played together with wind instrument ensemble performances in addition to string instruments. It is also a favorite instrument in modern music or fusion with Western music.

3.1.2. A string instrument – Ajaeng (아쟁)

Ajaeng in chapter 3.1.2., Geomungo in chapter 3.1.3, and Gayageum in chapter 3.1.4, look very similar. The body of ajaeng is made of paulownia in the front and chestnut in the back. It is made larger and thicker than gayageum. It is connected to the moveable bridge, which is called the goose foot or anjok (안족), with seven larger and thicker lines than Geomungo.

Ajaeng has a way of sounding by rubbing a string with a bow made of forsythia. This is a musical instrument compared to a double bass in Western music with a very low range and masculine tone.

¹⁸ The Korean unified country from 918 AC to 1392 AC

¹⁹ In Korean sound [Iho (二胡)], In Chinese sound “Erhu”

²⁰ Indian lute type string, using for classical vocals or dance accompaniment. Made up long, it has 4 main strings

3.1.3. A string instrument – Geomungo (거문고)

Geomungo is a musical instrument made by Wangsanak²¹ from Goguryeo²². The story of King Wangsanak who made Geomungo is passed on to the 32nd book of the *Samguksagi, Akji* (삼국사기, 악지).

For the first time, Qin Dynasty sent a Chilhyeongeum (칠현금) to Goguryeo. The people from Goguryeo knew that it was a musical instrument, but they did not know the sound of the instrument and how to play it. The country decided to give a prize to whom knows the sound and can play the instruments. Wangsanak, who was in ‘the second Sang’ (제 2 상, 第二相), played 100 pieces of music while making instruments by adjusting the original title and leaving the original shape. When he played music with the instrument, a black crane flew and started to dance. The name of this instrument became ‘hyeonhakgeum’, but later it was called ‘Hyeonggeum’ (현학금) (Song Jiwon 2013: 206).

Geomungo is also a traditional Korean stringed instrument, which is made of a paulownia tree in the front and a chestnut tree in the back. Unlike Ajaeng, Geomungo, also called ‘hyeonhakgeum’ or ‘Hyeonggeum’, consists of 6 lines, of which 3 lines are connected to Anjok which is movable, and the remaining 3 lines are connected with 16 *Gwae* (괘, 掛), that can not move with the jujube. When playing Geomungo, the three lines connected to the anjok should not be pressed, and the lines with *Gwae* should be pushed down by the left hand to make a sound. Geomungo uses a bar with 24 cm long and 7 mm in diameter called *suldae* (술대), *sul* (술) or *si* (시). It is inserted into the right hand to play music and also used to play the instrument, *hyangbipa*. Put it between the forefinger and the middle finger of the right hand. Bend the forefinger to hold *Suldae* and hold the thumb firmly while holding the other three fingers slightly bent, and pull the string down or up.²³ Geomungo which has bass band is played as a cell in classical music.

²¹ 王山岳, ?-?, Goguryeo musical player and instrument master

²² 高句麗 Goguryeo, BC(?)–668, one of Korean ancient nation

²³ <https://terms.naver.com/entry.nhn?docId=1116283&contentsParamInfo=isList%3Dtue%26navCategoryId%3D33031&cid=40942&categoryId=33031>

3.1.4. A string instrument – Gayageum (가야금)

Gayageum is a 12-string instrument that is hand-tied and classified as a traditional Korean string instrument, along with Geomungo.

Gayageum, which is called ‘Gayatgo’ (가얏고), consists of twelve moveable bridges, Anjok, on the body made of paulownia tree. It is put with the left hand and scooped up with the right thumb, forefinger and middle finger to make sound. Gayageum means the gold of Gaya (가야), which came from the name of the country. In the book, Samguksagi, Vol. 32, Gayageum is written as ‘the King Gasil in Gaya made it from Jaeng in China’. However, it is only a documentary story that it is based on the Chinese musical instrument. Prior to the time when King Gasil (가실왕) made the gayageum, there was a musical instrument called ‘Go’ (고), which is similar to Gayageum. Of course, the name ‘Gaigo’ or ‘Gayageum’ was not attached to ‘Go’. The fact that musical instruments similar to gayageum existed in the early third century has already been proved in academia.

Concretely, the musical instrument of the performer, Jang Gyeongho, which was attached to the his neck and excavated from the burial mound in Hwangnam-dong in Gyeonju city proved to be the instrument ‘Go’. The record of Samguksagi, which King Gasil made it with Chinese instruments, can be interpreted as the name of the gold of the country Gaya, which is a gayageum after a little supplement of the existing instrument (Song Jiwon 2013: 196-198).

Gayageum plays a role as a bridge between wind and strings in Western music and as a viola with middle sound in string quartets. In solo or ensemble performances that do not involve haegeum, it plays the role of a Western musical instrument violin.

3.1.5. A string instrument – Yangum (양금)

Western gold, ‘Gura iron cash’ and ‘Gura wire gold’ are unique instruments that came from the West, Europe, rather than from China or India. Seoyangum (서양금), Guracheolhyeongum (구라첼현금),

and Guracheolsagum (구라첼사금) are unique musical instruments that came from the West, ie Europe, not from China or India.

The origin of Yangum is known as the ancient Middle Eastern region and was spread throughout Europe by the Crusades during the Holy Roman Empire (10th and 12th centuries) and was called ‘Santur’, ‘Dulcimer’, ‘Cimbalon’, ‘Psaltery’.

In China, it was introduced at the end of Ming by Matteo Ricci (1552-1610), and was accepted in Korea in the late Joseon period. The structure of the Yangum consists of a trapezoidal hexahedron tube made of paulownia, and there is a curved iron, which is used for tuning with Yangumchae.

Yangum’s soundbox is divided into front, back, and side panels.²⁴ Unlike other strings, Yangum makes strings with tin and iron alloyed iron. Each line consists of four strands, each with two long gwae standing vertically on top of each other, with 14 rows laid horizontally on top (Song Jiwon 2013: 215). A stick, which is made with only the part of the bamboo bark by cutting out the bamboo shell, is used to play the instrument by holding it with the thumb, forefinger and middle finger on the right hand.²⁵

3.1.6. A string instrument – Bipa (비파)

The name Bipa comes from the technique that the instruments played. It is said ‘Bi’ to step on it with a hand forward, and it is said ‘Pa’ to step on it with a hand backward while playing instruments.²⁶ Currently, the Chinese letter of Pipa is 琵琶 as the meaning of stepping on the strings of instruments.

There are two kinds of Bipa: Hyangbipa (향비파) and Dangbipa(당비파). Hyangbipa is also called ‘Ohyun’ (오현), ‘Ohyunbipa’ (오현비파), or ‘Jickyongbipa’. According to the *Akhak*

²⁴ <http://folkency.nfm.go.kr/kr/topic/%EC%96%91%EA%B8%88/6295>

²⁵ <http://folkency.nfm.go.kr/kr/topic/%EC%96%91%EA%B8%88/6295>

²⁶ ‘Yoohee (劉熙)’ Book ‘Seokmyoung (釋名)’ said ‘Pipa was originated from the barbarian, they have played it on horse. Pull action is called “Pa” and push action is called “Pi”. Name came from its playing method (cf. Song, Jiwon. 2013: 239).

Gweboem, the body of this stringed instrument is like a waterdrop, has a straight neck, and consists of five lines.

There are ten *gwae* or pillars in the neck and trunk. The player pushes the string and *Gwae* with his left hand and strikes the string with the stick with his right hand.²⁷ *Hyangbipa* is a musical instrument passed from the west region through China to Goguryeo and it has a straight neck unlike *Dangbipa*.

Dangbipa is also a musical instrument passed from west region through China to Goguryeo and later passed down to Japan. It is called ‘*Sahyeonbipa*’ (사현비파) or ‘*Gokgyeonbipa*’. According to *Akhak Gwebom*, its total length is about 90cm, and its body shape is similar to that of a drop in water droplets, and its neck is bent like a “L” shape, and four ‘*Juah*’ are attached to its neck. Behind *Motong*, there is a string called ‘*Damjoah*’ that is mounted to carry an instrument.²⁸

Hyangbipa is played with *Suldae* made of bamboo to play like *Geomungo*, however, *Dangbipa* is played with *Balmok* looked like a wooden paddle in right hand.

3.1.7. A wind instrument – Piri (피리)

Piri is the center of Korean traditional wind musical instruments because it plays a main role in the wind part. The flute is a woodwind instrument, which is made by cutting a bamboo thinly, called a ‘*Seo*’ by plugging in Double Reed. Because it sets up vertically when blowed, it belongs to the ‘*Jongjuk* (縱笛)’. Likewise, instruments with lead called ‘*Seo*’ are *Piri* and *Taepyeongso* (태평소).²⁹

There is a ‘*Gwandae*’ with eight holes in the *piri* made of coarse *Haejuk*, with ‘*Seo*’ inserted in it and held with a lip. There is one hole on the back and seven holes on the front. The upper hole should be blocked with the left thumb and the holes in front are played in order of left first, second, third finger and right first, second, third,

²⁷ <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%ED%96%A5%EB%B9%84%ED%8C%8C&ridx=0&tot=279>

²⁸ <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%EB%8B%B9%EB%B9%84%ED%8C%8C&ridx=0&tot=443>

²⁹ refer to chapter 3.1.9

little finger blocking or removing on them. There are three kinds of Piri: Hyangpiri (향피리), Sepiri (세피리) and Dangpiri (당피리). When playing the ensemble, Hyangpiri plays most of the arrangements and acts as a leader. The length of the Hyangpiri is about 25cm. Sepiri is smaller than Hyangpiri, but is a musical instrument that requires more skill than Hyangpiri or Dangpiri. Dangpiri uses a thicker cord than Hyangpiri and makes somewhat thick and rough sound (cf. Song Hyejin 2000; Monthly Gugak 2001).

3.1.8. A wind instrument – Daegeum (대금)

Daegeum is a musical instrument with holes in bamboo. It is a wind instrument that is placed horizontally on the left shoulder. It is often played as a solo instrument, and its playing style is very similar to that of flute. Daegeum famed by a fable ‘Manpasikjuk’ 만파식적 (萬波息笛)³⁰ has clear and lengthened sound so that it can be widely used for ensemble and solo. Daegeum is a horizontal musical instrument with a mouthpiece at the one end. The lips are put on mouthpiece and the breath should be blown into it. It is called ‘Jeotdae’ or ‘Jeo’ and called ‘Jeok’ in Chinese. It is also the instrument of the god, which was kept in the ‘Cheonjongo’ with Geomungo in the Silla Dynasty.

3.1.9. A wind instrument – Tungso 통소 (洞簫)

It was named *tongso* first because the bottom of the Gwandae was not blocked. Later, the name was called differently as ‘Tungso’. Tungso was used in Dangak in Goryeo period, and also written in *Akhak*

³⁰ A tale, written on Samguk Yusa 삼국유사 (三國遺事) ‘#2’ A Giyi piece ‘Manpasikjeokjo’, #4 ’제 4 권 Topsang piece Baekryoolsajo. Means a pipe “Jek, 笛”) which can remove whole “Manpa (萬波)” in the world and give peaces ‘Sik(息)’, A special pipe during Silla era. Doheum Lee, *Translated Samgooksagi* 2, 4 (The Academy of Korean Studies, 2003), Il Yeon *Samgook yusa* 1,2 (Sol, 2002)

*Gweboam*³¹ as Dangbu instrument in the early Joseon Dynasty. After that, it was widely used in the name of ‘Tungae’ in folk music, which is still reaching these days.³²

Tungso is currently used as an accompaniment instrument for the ‘Bukchon Lion Playing’.³³ It is a vertically-blown wind instrument with one hole behind and five holes in front.

3.1.10. A wind instrument – Danso (단소)

Danso is a wind instrument that sounds clear and pure and can be enjoyed by anyone. It is similar to a recorder in a Western instrument. It became blown vertically by making Tungso small. As the sound of the instrument is not so big, it is used as a chamber music or an accompaniment instrument.³⁴

3.1.11. A wind instrument – Taepyeongso (태평소)

Taepyeongso, an instrument with a very high tone range, is often referred to as ‘Swaenap’, ‘Hojeok’, ‘Nalali’, ‘Cheoljeok’ and so on compared to a Western instrument ‘trumpet’. Taepyeongso is also used in military music and plays a role similar to that of the trumpet in Western music, however, the volume is more than twice as loud as that of trumpet.

³¹ See footnote no. 16

³² <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%ED%89%81%EC%86%8C&ridx=0&tot=13>

³³ Korean national intangible cultural property #15, Musical playing and lion masked dance which is played around Hamgyoungnam-do Bukcheong area at Jan. 15th lunar calendar.

³⁴ http://www.doopedia.co.kr/doopedia/master/master.do?_method=view&MAS_IDX=101013000759822

3.1.12. A wind instrument – Nagak (나각)

‘Nagak’ (螺角) is a ‘conch shell piri’. When you make a hole in the end of a conch shell caught from the sea and blow, you will hear the sound like boat horn. Nagak is a monophonic instrument, also called ‘Conch shell’ or ‘Na’. Nagak is a necessary instrument to be organized in Buddhist rituals, and is played in military music uneventfully, leading to ‘Daechita’ today.³⁵

3.1.13. A wind instrument – Nabal (나발)

Nabal is a wind instrument that attaches a mouthpiece to a long tube of metal and sounds with ‘lipping’. It is a musical instrument made like metal long barrel. It has a length of about 115 cm, and the mouthpiece is thin, gradually becoming thicker as the end part goes, and spreading at the end like a morning glory. It makes some simple sounds as there is no hole, but usually only one low tone is stretched out to make the sound. The lips on the mouthpiece control the intensity and level of the sound. It is used to signal in the crowd, Daechita and Nongak, etc., and alternating with Nagak.

3.1.14. A wind instrument – Saenghwang (생황)

Saenghwang is a musical instrument that can be seen as a musical instrument of the same kind as a Western musical instrument ‘Mouth Organ’, and also known to have been used in the Three Kingdoms period. Saenghwang is called by different names depending on the number of gwandae put into the body of the gourd. 13th pipe ‘Hwasaeng’ (화생) gives twelve notes, and 17th pipe ‘Sosaeng’ sounds sixteen notes. And ‘Woosaeng’ has 17 pipe like Sosaeng, with

³⁵ http://www.culturecontent.com/content/contentView.do?search_div_id=CP_THE008&cp_code=cp0225&index_id=cp02250015&content_id=cp022500150001&search_1eft_menu=2

low pitch or has 36 pipes. There were times when various Saenghwang were used, but mostly 17 pipes were used.

Saenghwang, like harmonica, can make sounds in both inhalation and exhalation. It is the only Korean musical instrument that can produce multiple sounds at the same time since it can be blown up to several ‘gwandae’ (cf. Song Jiwon 2013: 272-273).

3.1.15. A percussion instrumen – Membrane Phones

‘Membrane Phones’ also called as ‘Skin Phones’ refers to musical instruments of the North type, and is derived from ‘Membranum’ which means 'leather' in Latin.³⁶

There are various kinds of skin phones in Korean traditional music instruments, and they are classified into various types according to their size, composition, and usage. They are classified into Jangu (장구) drum, Galgo (갈고), Geongo (건고), Gyobanggo(교방고), Nogo, Nyeogo, Sogo (소고), Younggo, Jyago and so on.

3.1.16. A wind instrument – Idiophone. ‘Yuyul’ instrument (유희악기)

Idiophone refers to a musical instrument whose entire musical instrument is vibrating, not membranes or strings. It includes all percussion instruments except the Membrane Phones in chapter 3.1.15. Idiophone has a Muyeul instrument with no pitch control and a Yuyul instrument with a pitch. Among Western musical instruments, Yuyul instrument is marimba and xylophone. In traditional Korean music instruments, it includes four types such as Peongyeong, Peonjong, Tukgyeong, Tukjong.

³⁶ <http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=001003001001001009002>

3.1.17. A percussion instrument – ‘Muyul’ instrument in Idiophone (무율악기)

Unlike the Yuyul instrument in chapter 3.1.16, the Muyul instrument refers to a musical instrument without a pitch, except for Membrane phones.

In classical music, Muyul instruments include tambourines, cymbals, gong, triangles, castanets, and drums. Among Korean traditional musical instruments, the musical instruments belonging to Muyul instruments are Kkwaenggwari (꽹과리), Jing (징), Bak (박), Chuk, Uuh, and Boo. In particular, Kkwaenggwari and Jing are musical instruments that constitute percussion group of ‘Samulnori’ (사물놀이).

3.2. Types of Gugak (국악)

Gugak is as diverse as the musical instrument, and can be divided into folk music and Jungak including Aak³⁷, Dangak³⁸, and Hyangak³⁹, which were used in court ceremonies of the Joseon Dynasty.

In this paper, for the comparison with Western music, we will deal with instrumental music, ritual music, vocal music, and Pansori folk music.

3.2.1. Instrumental music

Instrumental music is composed of ‘Sanjo’ (산조), ‘Byeongchang’ (병창), ‘Sinawi’ (신아위), which is derived from accompaniment for one or more musical instruments playing solo, ‘Julpungryu’ (줄풍류), which is derived from accompaniment for dance and Goot and

³⁷ The court music of Joseon dynasty. Aak is influenced from Song dynasty of China, played for royal formal ceremonies

³⁸ Influenced before Aak from Dang dynasty, performed for royals

³⁹ Korean natural classical music. Including Soojecheon, Dongdong

developed in the same way as ensemble of classical music. It is also comped of ‘Daepungryu’ (대풍류), court music ‘Sujaecheon’(수제천) and ‘Yeomillak’ (여민락), which is played mainly by wind musical instruments made from bamboo.

3.2.1.1. Sanjo (산조)

Sanjo, a solo instrumental ensemble music, developed at the end of the 19th century, starting with the gayageum sanjo by Kimchangjo, to the gyungmugo, daegum, haegum, piri, and ajaeng sanjo. It is classified into three to six rhythm composition movements arranged in a slow order to a fast order. It is accompanied by jangu accompaniment. Sanjo was performed mainly by folk music performers in Jeolla-do, Chungcheong-do, and southern Gyeonggi-do and most of the past performers were born in this area.⁴⁰

3.2.1.2. Byeongchang

‘Byeongchang’ means singing in accompaniment of instruments such as gayageum or geomungo. Byeongchang refers to singing alone or singing with others, and is a genre in which singers play their instruments directly. Originally, it is supposed to be included in the song, but it was included in instrumental since it was developed in Sanjo.

⁴⁰ <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%EC%82%B0%EC%A1%B0&ridx=0&tot=53>

3.2.1.3. Sinawi

It is widely accepted that the origin of Sinawi, an improvisational instrumental ensemble used in shamanic music, originated in Sanyeoga, the shrine of Silla.

Sinawi is basically composed of two piri, one daegeum, one haegeum, one janggu, and one string of 'Three strings Six instruments'. Depending on the region or the situation in which the instrument is being played, the instruments that are organized may change. Sinawi's greatest feature is that the musical instruments are accompanied by improvisational elements that are harmonized with the theme melody that they play. It is structurally comparable to Western 'Jazz' music.

3.2.1.4. Julpungryu

It is a music that is centered on string instruments such as geomungo, gayageum, haegeum, and yangeum. It is a term commonly used to refer to 'geomungo remembrance', especially the geomungo-based performance.

Julpungryu is usually composed of geomungo or gayageum depending on whether it is 'geomungo remembrance' or 'gayageum remembrance' and consists of 1 geomungo, 1 gayageum, 1 haegeum, 1 saepiri, 1 daegeum and 1 janggu. It has the same composition as a solo instrument played in the accompaniment of a string ensemble in Western music, or a violin in a baroque that plays a major melody in an ensemble (cf. Chang Sagoon 1980: 66).

3.2.1.5. Daepungryu

Unlike Julpungryu, Daepungryu is a name given to wind instruments made of bamboo as the center of its composition. It is composed of 2 hyangpiri, 1 daegeum, 1 haegeum, 1 janggu and 1 drum and was originally used for accompaniment of dance. It has the form of a

traditional concubine ensemble and is also used for playing songs such as ‘Samhyeon Youngsan recollections’ and ‘Dongdong’. The concert series ‘Samhyun Youngsan Recollections’ is a work that represents the genre of the great winds, so it is also called ‘Daepungryu’ (Song Bangsong 1979: 630).

3.2.1.6. Sujaecheon

Sujecheon, also known as ‘Jeongeup’ (정읍) or ‘Bikarak Jeongeup’ (빛가락 정읍), is a music belonging to ‘Hyangak’, which is composed of five scales like other Hyangak songs. Sujaecheon, composed of daegeum, piri, haegeum, ajaeng, ganggu, go, and bak, is a representative orchestral ensemble of Gugak. It refers to ‘Jungeupsa’, a song sung by the dancers in the royal court of the Goryeo Dynasty, which has been played as an orchestral accompaniment since the mid-Joseon period.

3.2.1.7. Yeominrak

The representative music of King Sejong⁴¹ of Joseon, known for creating Hangeul, is ‘Yeomink’, which is included in ‘Bongraeugh’ a court dance designed to entertain all the people. Yeominrak is the second piece of Bongraeugh’s music with five pieces and also the song of Chinese-language song *YongbiaChunga*.⁴² Yeungminrak was originally used as marching music during the direction of the envoys or the movements of kings, but over time, several variations occurred. It is now set up with four different musical pieces: Yeominrak, Yeominrakman, Bonryung, and Haeryung (cf. Lee Hyegoo 1976; Chang Sagoon 1980). Yeominrak, played today, is similar to an orchestra symphony of Western music played by an orchestral concert.

⁴¹ 1397-1450, The 4th king of the Joseon dynasty, representing Korean great king in history

⁴² Epic poetry by King Sejong’s order. Written at 1445. Published at 1448 Nov. 23th.

3.2.2. Jaeryeak (제례악)

Among all the activities of performing, singing and dancing to offer sacrifices, it is called Jaeryeak. Jaeryeak is largely divided into Jongmyo Jaeryeak (종묘제례악) and Munmyo Jaeryeak (문묘제례악).

3.2.2.1. Jongmyo Jeryeak

Jongmyo Jaeryak⁴³ which was registered as a World Cultural Heritage⁴⁴ along with JongmyoJaerye, is a music used to offer sacrifices to kings and royal families of Joseon. It was called ‘Jongmyo Jaeryeak’ and also called ‘Jongmyoak’ (종묘악) as a general name for the instrumental, singing and dancing performed during the ancestral rites of the Joseon Dynasty. Jongmyo Jeryeak, a type of Chinese Aak, was recreated as Korean-style Hyangak music under the orders of King Sejong. In the process, ‘Jungganbo’, the first music album in the East that simultaneously displays pitch and rhythm, was created. Both ‘Botaebyeong’ (보태평) and ‘Jungdaeup’, which were expressed and inherited as such, were used for banquets during King Sejong’s reign. After 1464, it was arranged by King Sejo⁴⁵, who was the son of King Sejong and was formally adopted as Jongmyo Jeryeak.

3.2.2.2. Munmyo Jaeryeak

Munmyo Jeryeak is the music used for the Royal Tomb of Confucius⁴⁶ and Seolchong⁴⁷, Confucian scholars (Confucianism was then the state religion of Joseon) to offer sacrifices to the lanterns.

⁴³ The Royal Ancestral Ritual in the Jongmyo Shrine and its music

⁴⁴ At 2001 May 18th, UNESCO choose this one of masterpieces of humanity and intangible heritage and registered World Intangible Heritage with ‘Jongmyojerye’

⁴⁵ 1417-1468, 7th King of the Joseon dynasty

⁴⁶ 孔子, B.C.551-B.C.479, Chinese philosopher

3.2.2.3. Beompae (범패)

Beompae is a vocal piece song to raise ashes in a temple, and is also referred to throughout Buddhist rituals. Beompae, which is also included in folk music, is classified as one of the three major musical genres in Korea along with Gagok and Pansori. Bumps are similar to Western music's 'Gregorian Chant', as beat and chord are composed of an undecided open-circuit rate.

3.2.3. Songs

Songs can be divided into two forms: 'Gagok' which simplified verse for singing songs and 'Sijo' by accompaniment of small orchestral musical instruments. Although folk songs are also songs, it is right to fall into the category of folk music when it comes to development and use.

3.2.3.1. Gagok (가곡)

Gagok refers to a style that sings around the composition of small orchestral music. Singing poems with lyrics is similar to singing to ensemble accompaniment in Western music. It is an artistic song called 'Jungga' along with Sijo and Siga. It is distinguished from 'Sokga', which is divided into pansori, folk song, and Japga.

⁴⁷ 薛聰, 655~?, Scholar of the Silla dynasty

3.2.3.2. Sijo (시조)

It is a vocal piece that sings sijo, a Korean traditional style poem. It is a song that sings like a song with a melody attached to a poem, sijo with a set format.

3.2.3.3. Lyrics

The lyrics are very free in the form of songs, lyrics, and ‘Jali’. The lyrics, which contain many elements of folk songs such as beat and melody, are a form of vocal music that is very free to sing.

3.3.3.4. Pansori (판소리)

Pansori is a song that plays and tells stories like western music opera. The difference between opera and pansori is that one singer plays a song and performance that lasts nearly four hours. ‘Gosu’, the performer, leads alone to a single accompaniment. ‘Danga’ is a song sung to relieve his or her neck before a long four-hour pansori.

3.3.4. Folk music

Folk music can be categorized as Nongak, folk song, and Japga

3.3.4.1. Nongak (농악)

Farmers refer to instrumental music that satirizes reality in order to spice up farming before or during farming.

3.3.4.2. Folk songs

It refers to a song about life and labor while working such as farming or catching fish. *Arirang* is included in the folk song. According to the region, folk songs are divided into folk songs in Gyeonggi Province, eastern folk songs, folk songs in Seodo, folk songs in Namdo and Jeju folk songs.

3.3.4.3. Japga (잡가)

Japga, developed by vocalists of the 19th century around Seoul, is a very technical art song. *Taryeong*, *12 houses*, and so on are included in Japga.

4. Modern Gugak

In order to survive and thrive, Gugak is being developed in a variety of ways, with a large amount of support and effort being provided at the national level.

Modern Gugak has three directions, first of which is the conservation and succession of traditional Gugak, second of which is fusion Gugak which is integrated with the development and support of creative Gugak and finally fusion Gugak with popular music.

4.1. Conservation and succession of traditional Gugak

Efforts to conserve traditional Korean music, dance and traditional art have been made at the national level since the liberation of Korea. The nation established a system in which artists, including Korean traditional musicians, can be designated as ‘human cultural assets’ and

supported by pensions to continue financially or to foster the latter systematically. In 1950, the National Gugak Center⁴⁸ under the Ministry of Culture, Sports and Tourism was established right next to the Seoul Arts Center, a music hall representing Korea. This is to promote the renaissance of traditional Korean music, such as preserving, winning, and supervising the development of Gugak.

4.2. Creative Gugak

The second direction of modern Gugak is the ‘creative Gugak’, which was introduced into Gugak after the introduction of classical music during the Japanese colonial era and the flow of classical music. It is the creation of Gugak that begins by promoting classical musical styles, scales, notation, rhythm, and combinations with Western instruments. All of these fall into the category of creative national music: to play instruments with an iron strings instead of silk, to scale instruments and expand the range, or to play with classical musical instruments, or to compose new creations by using above methods. The National Gugak Orchestra⁴⁹ can be seen as the main activity of creative Gugak by performing diverse collaborations as well as Gugak.

The Gugak Orchestra Festival, which was held every year and played six times this year, is a good example of the development of systematic and creative Gugak and future development.

Hwang Byung-ki’s gayageum solo ‘Chimhyangmu’⁵⁰ and Park Bum-hoon’s ‘Arirang connection’⁵¹ are representative pieces of creative traditional Korean music.

⁴⁸ 國立國樂院, National Gugak Center, <http://www.gugak.go.kr/site/main/index001>

⁴⁹ National Traditional Orchestra of Korea, Sejong Traditional Orchestra.

⁵⁰ 黃秉箕, 1936.5.31-2018.1.31, Korean music composer and Gayageum player

⁵¹ 朴範薰, 1948.4.12- conductor, composer

4.3. Fusion Gugak

The final direction that modern Gugak is pursuing is to classify various genres of popular music, such as jazz, ballad and pop music, as fusion music, as reinterpreting them with traditional musical instruments or playing them with performers in this field.

The start of fusion Gugak begins with the birth of the musical group *Slum Column*⁵² in 1985. Unlike creative Gugak, which involves the succession of traditional Gugak and experimental music, fusion Gugak has developed into a genre that leads K-pop and aimed for popularity. More and more popular music groups such as *Yonlji*⁵³ and *Hwang Jin-yi*⁵⁴ in girl group style singing and playing musical instruments are increasingly leading the fusion Korean classical music.

5. Coexistence of ‘Gugak’ and classical music

As we discussed in the table of contents, classical music and Gugak are challenging themselves for survival and development in Korea. In addition, Gugak and Western music are trying to fuse and coexist in various ways for symbiosis, which are encouraged by the national budget support.

5.1. Promoting musical win-win through various collaborations

The convergence and coexistence of classical music and Gugak are also being tried in various ways. It can be divided into four different directions: the way classical musical pieces are arranged and played with Gugak instruments, the way Gugak musical pieces are arranged and

⁵² Chamber orchestra, Named from the geomungo sound note.

⁵³ 連理枝, A phenomenon – two tree’s root is twisted and mixed and two tree look like one.

⁵⁴ 黃眞伊, ?-?, A entertainer at Joseon dynasty

played with classical music instruments, the way Gugak and classical instruments play the existing pieces together, and the way Gugak and classical instruments play the creative musical pieces.

5.1.1. The performance of classical musical pieces with Gugak

The first attempt for musical coexistence between Gugak and classical music is to play classical musical pieces arranged with Gugak instruments. After the Japanese colonial rule, as traditional Korean instruments was improved, it became possible to play famous works of classical music composers with traditional Korean instruments.

This is the way haegum plays the *Air on G* of Johann Sebastian Bach (1685-1750), a German-born classical music composer called ‘the father of music’, accompanied by other traditional music instruments.⁵⁵

5.1.2. A performance of Gugak musical pieces with classical instruments

The second attempt for musical co-existence of Gugak and Western music is to play Gugak pieces arranged in Western instruments. It is the way to play folk songs and Tarungs with classical instruments. Based on a piece of Gugak written in Korean traditional music, it is played in classical style through arrangement and recreation.

Many classical music composers make such attempts and representative compers and works include Chungsanri Byukessoya by Youngjo Lee (1943)⁵⁶, who is one of the most active Korean composers of classical music and *Miryang Arirang* (밀양 아리랑),

⁵⁵ <https://www.youtube.com/watch?v=6o0ONd2qQVc>

⁵⁶ Young Jo Lee Official Website. www.youngjolee.com

Chonan Samgeori (천안 삼거리) from String quartet *Children's song*, folk song by Hanki-Kim.⁵⁷

5.1.3. Gugak and classical musical instruments play existing pieces together

A third attempt for musical co-existence of Gugak and Western music is to play the existing pieces arranged and played with both Gugak and classical instruments. This is the most sought after way to play classical music or Gugak arranged for various kinds of instruments as well as Gugak instruments or classical musical instruments.

It is a form that began to emerge through art activities that were aimed at multi-purpose art. It includes arrangements of 'Sarang-ga' (사랑가) in the Pansori Chunhyang-jeon (춘향전), played by soprano, piano, and gayageum player⁵⁸ and the arrangement of two pianos and haegeum for the song *Libertango*, which is the representative music of Astor Pantaleon Piazzolla (1921 - 1992)

5.1.4. Playing creative music with Gugak and classical instruments

The last attempt to co-exist Gugak and classical musical instruments is to play the newly created modern musical piece together.

This method is accompanied by 'modern music' and 'experimental music' of classical music history, which are currently active not only by creative Gugak composers, but also by the largest budget for supporting national cultural and artistic arts.

The composers and works that represent this method include the song 'Chiasma' for Haegeum by Seungyoung Park, a classical musical composer, composed in 2015 and premiered together at the

⁵⁷ http://www.yesolpress.com/goods_detail.php?goodsIdx=448

⁵⁸ <https://www.youtube.com/watch?v=kKEQmMxMoPI>

recital hall of the Seoul Arts Center⁵⁹ and The 2nd Annual Ensemble Performance Modern Korean Classic by Ensemble Sumbi, performed at the National Gugak Center on August 15, 2018. It is also a representative work of composers and works such as a composer Jung Won-jung, Kang Seon Ha from *Past and Present* and *Sumjip Agie for Piano* and *Bach Lee Arirang* by Lee Young-jo, a composer of Korean music.

The above four methods are currently subdivided into the process of Gugak and Western music trying to coalesce for coexistence. The number of performances is increasing and subdivided into more diverse ways as the nation has provided support through a systemic cultural and artistic support system.

5.2. Support for the creation of Gugak and classical music through the cultural and artistic support system

In Korea, they support diverse cultural projects and creative activities, including Gugak and Western music, through national cultural and artistic support projects.⁶⁰ According to the committee for Culture and Arts Support's estimate of June 27, 2018, about 850 cultural and arts support projects were carried out in 17 cities and province, showing that more than 100 cultural and artistic support projects went on per month. In addition, about 500 cultural and artistic support projects were carried out in the first half of 2018.⁶¹ The cultural and arts support projects are subdivided into eight areas: literature, visual arts, theater, dance, traditional arts, plural arts, and general arts.

'Music field' mostly supports works that include elements of Gugak in classical music and classical music. The 'traditional art' field supports works that include elements of classical music in Gugak and Gugak. Moreover, 'Plural Art' field supports artistic activities through a variety of entertainment including dance and theatrical elements. By subdividing each field, they help various fusion and creative arts

⁵⁹ http://kocoas.com/xe/index.php?mid=Concerts&document_srl=150246&m=0

⁶⁰ <https://www.ncas.or.kr/>

⁶¹ 2018 June 27th, National Culture and Arts Support System call center (+82 1577-8751)

activities. Seven out of 59 organizations were selected in the music field of the Artwork Support Program in 2018. That percentage is increasing every year.

6. Conclusion

Through various attempts by the above examples and institutional support by the state, Gugak and classical music are conserved and coexist with each other, and through the convergence of various methods, they promote the creation of new music and the development of Korean art.

Through creative activities in various directions, classical music and Gugak enjoy synergy seeking not only for symbiosis but also for 'K-Classic' and 'K-Music' that extend around the world.

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