

Ethnic Folkways Library FE 4325

KOREA

Vocal and Instrumental Music

Edited and with notes by Paul M. Ochojski



FOLKWAYS FE 4325

AH-AHK
Korean National Music Academy,
conducted by Sing Kyung Nim
AH-RIRANG
Folk Song, Vocal by Kim Ok-sim
TORACHI
Folk Song, Vocal by Kim Ok-sim
TAHN-KA
"new short song", Vocal by Cho So-ok
CHANG-GUK-CHO
Korean Opera
TAH-RYUNG
Korean National Music Academy
NONG-AHK
Peasant Music, performed by the
Korean Women's Music Association
KAYAKUM SANCHO
Improvisation on the kayakum by Kim Yoon-duk

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

RETURN TO ARCHIVE
CENTER FOR FOLKLIFE PROGRAMS
AND CULTURAL STUDIES
SMITHSONIAN INSTITUTION

KOREA

Vocal and Instrumental Music

FOLKWAYS FE 4325

KOREA

Vocal and Instrumental Music

Notes by Paul M. Ochojski, Ph. D.,

Lecturer on Oriental Music

Department of Asian Studies,

Seton Hall University



Isolated from the Asian mainland on its mountainous peninsula, Korea long served as a living museum preserving musical styles dying out elsewhere. According to legend, Chi-tsu, a Chinese overlord, brought Chinese music and instruments into northern Korea in 1122 B. C. Actually, Chinese cultural influence dates from the time of the Chinese colony of Nangnang in northern Korea, which flourished between 100 B. C. to about 300 A. D. A tomb in this region, excavated in 1949 and attributed to the 4th century, shows three musicians; one plays a zither (cheng), one a lute (yuan hsien), and one a long horizontal flute. With the introduction of Buddhism in the Koryo period (10th through 14th centuries), much ritual and ceremonial music was brought in from China. The succeeding Yi dynasty (1392-1910) was a period of Confucianism, and the court music of China flourished.

This Chinese culture was the property of the court and the ruling classes. The common people found in their native folksongs and peasant music a means of resisting oppression. Thus, as in most countries, the music of the common people represents the oldest stratum.

The court of the Yi emperors long preserved the music of T'ang dynasty China after it had died out in its homeland. As late as the 1890's the imperial palace supported over 700 musicians who could play some 66 different instruments. Today many of these are obsolete and others can be played by only a few performers. With the coming of the Japanese the music of Korea fell into grave danger of disappearing. The court orchestras were scattered after 1910 and the Japanese introduced not only their own music, but Western music as well. Since the liberation of Korea in 1945, the government has made serious efforts to revive and preserve the traditional native Korean music.

Korean music, like that of China, is based on the pentatonic scale. The five tones are gung (C), sang (D), gak (E), chi (G), and wu (A). The instruments are much like those of neighboring China and Japan, except somewhat more archaic in form. Ubiquitous is the chang-go, the double-faced hour glass shaped drum. Other drums are the pook, a round drum, and the sogo, a small fan-shaped drum with a handle. Gongs in use are the tjing, a deep gong 16" in diameter, and the gwaeng-ga-ri, a small rim-beaten hand gong. Wind instruments are represented by various flutes such as the tanso, a vertical flute; the taegeum, a long horizontal bamboo flute of deep timbre; the t'ang-juk, or "Chinese" flute; the hojok, a conical, double-reed

oboe; the hyang-piri, a bamboo oboe; and the saing-whang, a bamboo mouth organ similar to the Chinese sheng. Korea also knows a variety of string instruments. Three forms of zithers exist: the Kayakum, a 12-stringed long zither; the komunko, a 6-stringed fretted zither; and the aejeng, a rare form of bowed zither. The wol-kum is a short lute identical to the Chinese p'i-p'a, and the hae-kum, a 2-stringed fiddle is like the Chinese hu-ch'in.

SIDE I

1. Ah-Ahk, performed by the Korean National Music Academy, conducted by Sing Kyung Nim.

Ah-Ahk ("right" or "neat" music) originated in the classical music of T'ang dynasty China (618-907 A.D.), which had been imported into Korea during the late Koryo period. Largely associated with Confucian ritual, the music flourished under the Yi emperors from Sejong (1397) to the end of the dynasty in 1910. Like the Gagaku (court music) of Japan, also transplanted T'ang music, Ah-Ahk remains a living tradition while its original form died out in its Chinese homeland. In its slow stately cadences, its lofty themes, it will remind the listener of Gagaku. It is performed by orchestras of professional musician-scholars who achieve the art only after many years of study and constant practice. The Ah-Ahk orchestras of the Yi Palace still wear the costumes of T'ang China during performances. After Korean Independence in 1945, the National Classical Music Institute was sponsored by the government to preserve and foster Korean music. It encourages the composition of new pieces in the ancient styles, including Ah-Ahk. This selection is an example of contemporary Ah-Ahk music, a piece celebrating national independence.

2. Ah-Rirang, folk song sung by Kim Ok-sim.

This folk song (also spelled Arirang) became popular with American G. I.'s during the Korean War, but it had long been a native favorite. It was probably composed around 1865 when laborers were conscripted from all over to Korea to rebuild the Kyonbok Palace in Seoul. They brought their regional folk songs with them, and Seoul still retains folk songs which have long vanished in their place of origin.

A rirang a rirang a ra riyo
A rirang ko gaero nom o kan da
Na rul po ri go ka sinunnimun
Sim ni domot kaso pal pyongnan da

As the stars, my tears are countless
as they ceaselessly flow!
You, so faithless are leaving me alone and pale.
May your feet pain you at the end of the trail.

3. Torachi Taryung, folk song sung by Kim Ok-sim.

This song tells of the village maidens who go out into the hills to gather the roots of the bell-flower (torachi), but who are really yearning for love. Like all folk songs, it is of uncertain origin. Like Ah-rirang it has become widely popular even beyond the border of Korea. Versions of it are sung in China, Japan, and the Soviet Far East. Although much vocal music today has been affected by Japanese and Western singing styles, both this and the preceding folk song are sung in the distinctive traditional Korean manner.

4. Tahn Ka, a "new short song" sung by Cho So-ok

Tahn ka, or "new short songs" are like Western lieder, poems set to music. Accompanied by the chang go, the double faced hour-glass drum, they usually describe scenery or personages, often of historical significance. The use of a drum to accompany even art songs is peculiarly Korean, although in contemporary China the "flower drum songs" are also thus accompanied. Of ancient pre-Chinese origin,

it relates the Koreans historically to the tribal peoples of northeastern Asia (and Eskimos and American Indians as well), among whom drum and voice are the chief form of musical expression.

SIDE II

1. Chang-Guk-Cho (Korean Opera)

Korean opera, like that of China, is a combination of drama, song, recitative, dance, and pantomime. It originated in the ballads of wandering street-singers, the kwangdae, who used song interludes to hold the audience between acrobatic performances in the market place. The songs were called pan-sori. In the early 19th century a leading court musician, Jae-hyo Shin, raised these songs and acts to an art form which became popular among the nobility. The complete cycle of pan-sori, called a chang-guk, or opera, is rarely heard today.

The excerpt is from one of the best-known chang-guk, the "Choon Hyang Story," by an unknown composer of the Yi dynasty. It tells of a girl who sacrificed everything to protect her chastity, which the opera extolls as a woman's greatest virtue. In this selection two performers, Cho So-ok and Kang Chang-wan, act out the lengthy verse drama, alternating sung arias (pan-sori) with dramatic spoken parts.

2. Tah-ryung, instrumental by the Korean National Music Academy.

Tah-ryung are the equivalent of Western tone-poems, the creation of a particular mood or atmosphere. This selection, considered one of Korea's finest concert pieces, praises the merits of the Buddha. It is performed on chang go, flutes, and kayakum.

3. Nong Ahk (Peasant Music), performed by the Korean Women's Music Association.

Probably this is one of the oldest forms of music surviving in Korea. It accompanies the festivals held four times a year to insure the fertility of the soil, the proper climate, and a plentiful harvest. Farmers of a district gather in the village square under a banner inscribed with such slogans as "Farming is the foundation of the world." The musicians, who also dance, wear peculiar costumes which reflect the various eras in Korean history. The leader, who beats a small gong (gwaeng-ga-ri) wears a skull-cap with a plume at the end of a swivel. This hat is identical to those worn by officers of the peasant militia in the Silla dynasty (before 935 A. D.). Other members of the band wear "flower crown" hats, hood-shaped hats of Buddhist origin. One plays the chang-go drum, dancing while he beats out a syncopated rhythm. Others beat on sogo (small fan-shaped drums), or the tjing, a deep gong, or on round drums called pook. The melody instrument is also archaic, the hojok, a double reed oboe in trumpet form, originally found in the military bands of the Chinese T'ang dynasty. Both the music and the dance seem to be an age-old blend of pre-Chinese fertility rites and military drill. The pulsating rapid rhythms and the monotonous melodic line of the hojok strike the listener as more akin to Central Asian or Near Eastern music than to that of the Far East.

4. Kayakum Sancho, improvisation on the kayakum by Kim Yoon-duk.

The kayakum is a 12-stringed long zither related to the koto of Japan and the cheng of China. It is not a popular instrument, being difficult to master, and it is found only in the hands of musician-scholars.

Sancho are free improvisations which allow the performer to demonstrate his virtuosity. Sometimes a well-known classical melody is given new variations, or he may compose an original piece extemporaneously. Needless to say, each performance of a sancho is unique, and until the advent of recording, could never be heard again. This excerpt is only the introduction and the ending of a sancho which lasted over fifteen minutes.

Further information on Korean music:

Chang, Sa-hoon, Glossary of Korean Music, Seoul, 1960.

Choe, Nam-son. "Korea's Folk Songs," Korean Report, May, 1962, pp. 29-31.

Ha, Tae-hung. Poetry and Music of the Classic Age. Korean Cultural Series, No. IV, Seoul, 1960.

Heyman, Alan C. "A Comparative Study of Korean Music Today," Korea Journal, II, September, 1962, pp. 33-35.

Heyman, Alan C. "Dances of the Three-Thousand-League Land," Dance Perspectives, 19, Brooklyn, 1964.

Lee, Hye-gu. An Explanation of Korean Traditional Instruments, Seoul, 1961.

Pahk, Hun-bohng. "History of National Music," Korea Journal, II, September, 1962, pp. 6-10.

RECORDS OF INTEREST ON FOLKWAYS

CHINA

FW6812 CHINESE CLASSIC, instrumental music played on native instruments by the Chinese Cultural Theatre Group. Moonlight on the Ching Yang River, The Green Lotus, Buddhist Chanting, The Reminiscence Song. Notes.
1-10" 33-1/3 rpm longplay.....\$4.25

FW8002 CHINESE, Mandarin Primer. Self-taught Chinese by the sound method, prepared by Dr. Yuen Ren Chao. Annotated text and complete published Mandarin Primer (Harvard University Press).
6-10" 33-1/3 rpm longplay (with book)....\$37.50

FW8880 - CHINESE OPERA SONGS; excerpts from Cantonese Music Drama, Classic and contemporary Chinese opera, songs, instrumental pieces, recorded in Macao. Ngoh Wai Heng Kong, Yeung Choi-hei, Ngoh San Seung Yam, Lo Yin Shau T'ung Shing, Chi Yam Ho Chi, Long Kwai Man, Lau Yiu Kan, Yue Ko Man Cheung, Chin Ching Man Lei, Shau See Yuen, Poh Mong Fan Kung, Sap-Sei Nin, Yin Yen Yat Siu. Notes.
1-12" 33-1/3 rpm longplay.....\$5.95

FW8882 THE RUSE OF THE EMPTY CITY, A Peking Opera recorded in China; a complete classical Chinese opera - (Mandarin) sung in Chinese; Eng. synopsis and complete Eng. text.
1-12" 33-1/3 rpm longplay.....\$5.95

FW 8883 BEATING THE DRAGON ROBE, a Traditional Peking Opera, recorded in China; Cast: Emperor Chao Chen, Premier Wang Yen Ling, Court Official Pao Cheng, Lantern Festival Official, Ch'en Lin, Concubine Liu, The Eunuch Kuo Huai, Empress Li. Accompanying notes incl. synopsis of the opera and complete English translation by C.K. Huang and Soo Yong Huang.
1-12" 33-1/3 rpm longplay record \$5.95

The following collections also include recorded material from China:

FE4423 MUSIC OF SOUTHEAST ASIA, incl. folk song from South China.

FE4505 MUSIC OF THE WORLD'S PEOPLES, Vol. 2 incl. instrumental selection played on "hu-kin" and "butterfly harp."

JAPAN

FE4356 TRADITIONAL DANCES OF JAPAN; Dance-songs and music recorded on location at Bon Festival; legends, Buddhist ritual chants, animal stories and myths, in Osaka City and various prefectures. Incl. Kasa Odori, Sumiyoshi Odori, Mugiya Bushi Odori, Memburyu Sado Okesa, Iwasaki Oni Kembai, Awa Odori, Gujo Odori, Morioka Stag Dance. Recorded by Mary L. Evans. Notes.
1-12" 33-1/3 rpm longplay.....\$5.95

FE4429 FOLK MUSIC OF JAPAN, recorded in Japan by Edward Norbeck. Fourteen examples of folk music recorded in Okayama, love song from island of Sado, classic poem and dances from Nariva and Suimon, festival music, spinning song; excerpts from Shiraishi Odori, Bon Dances, Religious music (Kagura) related to the NO Drama, ballads and dancing songs, Bon and Waka - work songs from villages on the Inland Sea. Notes.
1-12" 33-1/3 rpm longplay.....\$5.95

FE4449 JAPANESE BUDDHIST RITUAL; recordings of the Tendai Sect, from the Nomanji Temple at Iwasaki, Memorial Services, a Shinto Cult. Detailed notes by Douglas Haring.
1-12" 33-1/3 rpm longplay.....\$5.95

FE4534 (A/B) TRADITIONAL FOLK SONGS OF JAPAN; Vol. 1 - East Japan. Selected and arranged by Ryutaro Hattori from his own collection. Soran Songs (Soran Bushi), Oiwake Songs (Ezashi Oiwake), Dance-Songs at Bon in Hokkaido, The Song of Rice-Husking, Songs of Saitara - Songs of Toshima, Songs of Picking Safflowers, Songs of Sawauchi (Sawauchi Zinku), The Songs of Mountains (Oyamako Bushi), Dance-Song at Nikko, Songs of Kusatsu the Hot Spring, Coal Miner's Songs of Joban, Bon Song of Chichibu (Chichibu Ono), Song of Yagi-Shuku (Yagi Bushi), The Hack-Driver's Song of Hakone, Songs of Sado Isle (Sado Okesa), Songs of Kiso (Kiso Bushi), Songs of Ina (Ina Bushi). With documentary notes and English translations in accompanying text.
1-12" 33-1/3 rpm longplay.....\$5.95

FE4534 (C/D) TRADITIONAL FOLK SONGS OF JAPAN; Vol. 2 - West Japan. Selected and arranged by Ryutaro Hattori from his own collection. Dekansho Song, Songs of Shigesa (Shigesa

Bushi), Songs of the Stonemason, The Song of the Shellfish Gatherer, The Song of Bathing in the Hot Spring, Songs of Shimotsui (Shimotsui Bushi), Songs of Yasugi (Yasugi Bushi), Songs of Tosa (Yosakoi Bushi), The Coal Miner's Song in Kyushu, Shintaro San of Mountain, Songs of Kuroda (Kuroda Bushi), The Mover's Songs, Hie-Pounding Song, Songs of Kumamoto (Otemoyan), Lullaby of Itsuki, Chara Songs of Kagoshima (Kagoshima Ohara Bushi), The Song of Hotototai at Luochoo (Hatoma Bushi), Asadoya Yunta of Okinawa. With documentary notes and English translations in accompanying text.
1-12" 33-1/3 rpm longplay.....\$5.95

FE4534 - TRADITIONAL FOLK SONGS OF JAPAN; includes Vol. 1 (A/B) and Vol. 2 (C/D) as above.
2-12" 33-1/3 rpm longplay (boxed).....\$11.90

FW8881 WAKA AND OTHER COMPOSITIONS; contemporary music of Japan based on traditional Japanese themes and poetry, composed by Michiko Toyama; Two old folk songs with koto music drama for tape and narration, Japanese Suite, Waka, Voice of Yamato, etc. Translations, transliterations and Japanese calligraphy in accompanying text.
1-12" 33-1/3 rpm longplay.....\$5.95

FR8980 - ZEN BUDDHIST CEREMONY, recorded in Japan. Time-telling drums and songs; morning chants; Hanmya Shingyo; Dai Osho; breakfast preparation; Dai Rai; Novice interview; evening ceremony; memorial service for the dead; taking of vows; music lessons; Fire Protection Ceremony; etc. Extensive notes and explanatory material.
2-12" 33-1/3 rpm LP.....\$11.90

The following collections also include recorded material from Japan:

FE4504 MUSIC OF THE WORLD'S PEOPLES, Vol. 1; incl. Gagaku-Imperial Sho Koto Chant.

FW8752 EXOTIC DANCES, incl. two folk dances, one classicized into the "Gaiasha" repertoire, the other danced to celebrate feast days.