Variations in the Korean Classical Lyric Song (ka'gok)

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1. Foreword

In Korea’s classical lyric song with accompaniment, the ka’gok, there are twenty-six different styles which seem as different as the texts of the songs. There are two ways to classify these songs. One divides them into two groups: the u mode comprising eleven styles and the kyemyŏn mode comprising twelve styles; the remaining three styles turn from the u mode into the kyemyŏn mode in the middle part of the song, i.e. after the third of the five phrases. The other differentiates between the Saktaeyŏp on the one hand and Nong, Nak, and P’yŏn on the other hand, thus pairing the Saktaeyŏp, Nong, Nak, and P’yŏn in the u mode with those in the kyemyŏn mode. (See table 1). To these groupings the Ka’gok Wollyu (Collection of songs with neumatic notations; 1875) in its postscript refers cursorily but pertinently:

The songs in u mode and kyemyŏn mode are not fixed; they may well turn from one mode into the other, depending upon the singer; thus the u mode may change into the kyemyŏn mode and vice versa. Similarly, the Saktaeyŏp and the Nong, Nak, and P’yŏn vary in style. One should not be obsessed with these names in music.

<table>
<thead>
<tr>
<th>u mode (ujo)</th>
<th>kyemyŏn mode (kyemyŏnjo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saktaeyŏp: no. 1 (ujo ch’o saktaeyŏp)</td>
<td>no. 1 (kyemyŏn ch’o saktaeyŏp)</td>
</tr>
<tr>
<td>no. 2 (ujo i saktaeyŏp)</td>
<td>no. 2 (kyemyŏn i saktaeyŏp)</td>
</tr>
<tr>
<td>chunggo 中舉</td>
<td>chunggo 中舉</td>
</tr>
<tr>
<td>p’yŏnggŏ 平舉</td>
<td>p’yŏnggŏ 平舉</td>
</tr>
<tr>
<td>tugŏ 頭舉</td>
<td>tugŏ 頭舉</td>
</tr>
</tbody>
</table>

I thank Mr. Hahn Man-young for transcribing the music from the record of the Ethnic Folkways' Library and for the Korean notation of the Kagokpo by Yi Chu-hwan. I am grateful to Mr. Chang Sa-hun who allowed me to use his transcription of the kŏmungo part.
These remarks imply that some variation was actually practised. Since I have written about the relationship between the Saktaeyöp no.1 in u mode and kyemyön mode (see Topics in Korean Music, the Nak in kyemyön mode will now be studied in respect to its variation. The reason for doing so is that its music is available in the Ethnic Folkways Library (EF 4424, Side 11, Band 11).

2. Text

The text of the classical lyric song consists of five irregular lines which are found in all of these songs. The text of the Nak in kemyön mode (Kyerak) is as follows:

1) Ch’ol-ch’ong-ma t’ago, pora-mae patko (10 syllables)
   騎驛馬 타고, 보라매 반고
   (He on a stallion, with a falcon on his hand)

2) Paeg-u chang-jön, ch’ön-gün kag-gung hōri e ttuigo (13 syllables)
   白羽 長箭, 千筋 角弓 历里에 비고
   (With the white-feathered arrows, and a thousand-gün heavy bow tied to his side)

3) San nōmō kurum china, kkwōng sanyang hanūn chō han-ga-han saram
   山 넣어 구름 지나, 땅 사냥 하는 저 꾼暇한 사람
   (Rides over the mountains, crossing the clouds to chase the pheasants, that man of leisure!)
4) Uri, do (3 syllables)
우리, 도
(1, too)

5) Sŏng-ŭn kap’un hae, nŏrul chŏch’a nollira (13 syllables)
聖思 가픈 까닭에, 너둘 조차 늘리라
(After finishing my duty to the king to whom I am obliged, will follow thee.)

In the text shown above, the comma represents the caesura. Compared with the normal lines of the Saktayŏp, the underlined parts of the Kyerak are longer: line 1 by two syllables, line 2 by four, and line 3 by two syllables. These exceeding syllables of the text set to the fixed length of the music naturally affect its rhythm.

Text of the Nak in u mode

1) Chodaga, nakksi-dae rŭl ilk’o
조각가, 낮 시간 둘 잃고
(While dozing, the fishing rod slid away to nowhere)

2) Ch’um ch’udaga, toerongi rŭl irhui.
춤 추 다가, 되돌이 몸 일희
(While dancing, the coat slipped off to nowhere)

3) Nŭlguni mangnyŏng ŭran, paekku ya utchi mara.
 늑은이 망녕 오란, 백鹂 아 옮지 마라.
(Don’t laugh at the old man’s forgetting himself, you seagull)

4) Sipni, e
十里, 예
(Along ten miles)

5) Tohwab parhani, ch’un-hŭng gyŏwŏ hŏnŏra.
桃花 發하니 春 興 거위 하노라.
(The peach blossoms bursting out, charmed me to drink Spring.)

3. Music

As may have been noticed in the above text, the music of the Nak in kyemyŏn mode consists of five phrases, each of which is divided into two by the caesura which is marked with in the music example.
pre-caesura part post-caesura part

1) the first eleven beats the last twenty-one beats
2) the first eleven beats the last sixteen beats
3) the first sixteen beats the last twenty-one beats
4) same as the second phrase
5) the first sixteen beats the last thirty-two beats

While each phrase begins with the different pitches, it ends with the same form of cadence respectively:

(1) the cadence of the first phrase (the last five beats); e flat
e.g. Saktaeyp no.1, Nak, and P’yŏn in u mode,
Nak and P’yŏn in kyemyŏn mode, and P’yŏl-lak.

(2) the cadence of the second phrase (the last eight beats):
e flat-c-B flat (in u mode).
e flat-d flat-B flat (in kyemyŏn mode).

(3) the cadence of the third phrase (the last ten beats):
e flat-c-B flat (in u mode).
e flat-d flat-B flat (in kyemyŏn mode).

(4) mostly same as that of the second phrase.

(5) the cadence of the last phrase (the last sixteen beats):
A flat-F (in u mode).
B flat-A flat (in kyemyŏn mode).

The song is preceded by the prelude and has the interlude between the third and the fourth phrase.*

The rhythmic pattern given by the hour-glass-shaped drum (changgo) extends over sixteen beats. It begins with the simultaneous striking of the left hand palm (producing a deep tone) and of the wooden stick in the right hand (sounding a hard tone). It is followed by one stroke of the stick which mostly supports the long sustained voice. Then emerges the stroke of the left hand palm with which the syllable of the text coincides.

* Incidentally, the prelude and the interlude are missing on the record referred to in the foreword.
(see music expl.1.) The upper notes represent the strokes of the stick, and the lower notes those of the left hand palm. The simultaneous stroke of the left and the right hand occurs at the first and the twelfth beat of the rhythmic pattern. The phrase opens either with the simultaneous stroke of the first or the twelfth beat of a rhythmic pattern, and the post-caesura part begins always with the simultaneous stroke of the twelfth beat of a rhythmic pattern. Having surveyed the general features of the lyric song, now I proceed to examine the nak in kyemyŏn mode.

4. The Kŏmungo Part

The prelude and the interlude will be excluded from our study because of the limitation of the paper. As the kŏmungo part plays the basic notes without the ornamental notes which are found in the song part, our study of Kyerak will begin with its kŏmungo part.

First of all, while the old music book for the kŏmungo, the Yuyeji (early in the nineteenth century), shows all of the five phrases of Urak, it gives only the first phrase of Kyerak. There the Yuyeji reveals that the two notes, $f$ and $a$ flat, in $u$ mode are turned into $a$ flat and $b$ flat respectively in kyemyŏn mode. (See music expl. 11). These two facts suggest that the Yuyeji, illustrating the way of converting $u$ mode into kyemŏn mode in the first phrase of Kyerak, saved the trouble of notating the rest of it. In another word, the Yuyeji indicates that Kyerak is a variation of Urak, simply by changing two notes, $f$ and $a$ flat, into $a$ flat and $b$ flat respectively. Now Urak of the old kŏmungo music will be compared with Urak and Kyerak of the present day to see to what extent Kyerak of today is varied from that of the old music book.

(a) The Fourth Phrase

(i) The first five notes in the fourth phrase of Kyerak,

$$b\ flat-a\ flat-e\ flat-a\ flat-d'flat$$

are simplified into three notes,

$$a\ flat-e\ flat-a\ flat$$ 

당두당

in the Hakbo kūmbo 學圃琴譜 as shown in music example 111. On the other hand
those same five notes of Kyerak are also found in the fourth phrase (from the fourth to the sixth beat) of Sakaeyop no. 3 in kyemyŏn mode which are simplified into

\[ b_{\flat} - b_{\flat} - a_{\flat} - b_{\flat} \]

in the same Hakbo kumbo. When those five notes of Kyerak

\[ b_{\flat} - a_{\flat} - b_{\flat} - e_{\flat} - a_{\flat} - d'_{\flat} \]

are regarded as the elaborated form of

\[ b_{\flat} - a_{\flat} - b_{\flat} \]

of the Hakbo kunko, they correspond to

\[ b_{\flat} - c' - b_{\flat} \]

of Urak of the present day and also to

\[ b_{\flat} - b_{\flat} \]

of Urak of the Yuyeji.

Obviously the subsequent group of notes,

\[ b_{\flat} - b_{\flat} - (E_{\flat}) - b_{\flat} - a_{\flat} \]

of Kyerak is varied from that of

\[ a_{\flat} - a_{\flat} - (b_{\flat}) - a_{\flat} - f \]

of Urak, for the notes, \( a_{\flat} \) and \( f \) in \( u \) made, are turned into \( b_{\flat} \) and \( a_{\flat} \) respectively in Kyemyon mode, as mentioned before. The note, \( (E_{\flat}) \), of Kyerak, and the note, \( (b_{\flat}) \), of Urak alike are to sustain its preceding note, \( b_{\flat} \) and \( a_{\flat} \) respectively.

Thus the melodic line of the pre-caesura part of the fourth phrase of Kyerak (C) is the counterpart of that of Urak of the present day (C) as well as that of the Yuyeji (C).

(ii) The opening three notes of the post-caesura part of the fourth phrase of Kyerak

\[ b_{\flat} - a_{\flat} - e'_{\flat} \]

are simplified into notes

\[ b_{\flat} - e'_{\flat} \]

in the Samjuk kŭmbo, which corresponds to the two notes,

\[ a_{\flat} - c' \]

of Urak of the present day and also to the two notes

\[ a'_{\flat} - b_{\flat} \]

of Urak of the Yuyeji. Those last note, \( e'_{\flat} \) as well as \( c' \) and \( b_{\flat} \) being a Nach-
schlag, its preceding note, $b$ flat of Kyerak and $a$ flat of Urak are the basic notes, and truly these two notes alone are found in the corresponding song part. It goes without saying that the note, $b$ flat, of Kyerak corresponds to the note, $a$ flat, of Urak.

They are followed by four notes,

\[ b \text{ flat} - a \text{ flat} - d' \text{ flat} - b \text{ flat} \]

which are simplified into two notes,

\[ a \text{ flat} - a \text{ flat} \]

and of these two notes $b$ flat, is the basic note, and $a$ flat, is the ornamental note. This basic note, $b$ flat, of Kyerak corresponds to $a$ flat of Urak of the Yuyeji as well as that of the present day.

Obviously the subsequent three notes,

\[ a \text{ flat} - e \text{ flat} - a \text{ flat} \]

of Kyerak are the counterparts of the following notes of Urak of the Yuyeji

\[ f - e \text{ flat} - f \]

The cadence of the fourth phrase of Kyerak,

\[ e \text{ flat} - e \text{ flat} - e \text{ flat} \]

is a corrupted form of the cadence formula of the fourth phrase of $k$al'gok in $k$emy"on mode,

\[ e \text{ flat} - d \text{ flat} - B \text{ flat} \]

On the other hand, the cadence of the fourth phrase of Urak of the present day,

\[ f - c - B \text{ flat} \]

is another corrupted form of the Yuyeji,

\[ e \text{ flat} - c - B \text{ flat} \]

Therefore the melodic line of the fourth phrase of Kyerak (c,d) is the counterpart of that of Urak of the present day (C,D) as well as that of the Yuyeji (C,D). It is to be noted that of the five phrases of Kyerak the melodic line of the fourth phrase is varied from that of Urak most slightly,

(b) The Second Phrase

In case of Urak the second phrase (C,D) is identical with the fourth phrase (C,D), but in case of Kyerak the former is different from the latter. The conspicuous difference
between the second and the fourth phrase of Kyerak is that while the melodic line of the fourth phrase is sustained on the note, b flat, from the beginning to the caesura, that of the second phrase, beginning with b flat, falls down to B flat at the caesura. Secondly, while in case of the fourth phrase the post-caesura part begins with b flat e flat, in case of the second phrase it opens with B flat. Such instance of the second phrase falling down to B flat at the caesura can be found nowhere else but in the third and the fifth phrase of Saktaeyop no. 1 in kyemyon mode.

(i) The melodic line of the pre-caesura part of the second phrase of Kyerak (y') being identical with that of the sixteen beats of the third (y) and the fifth phrase (y) (from the sixth to the twenty first beat), might be said to have been borrowed from one of those two phrases.

(ii) The first four notes of the post-caesura part of the second phrase of Kyerak which extends only over five beats,

B flat-B flat-e flat-e flat

are identical with those of the third and the fifth phrase of Kyerak. But its remaining part which extends over as much as eleven beats is similar to that of the fourth phrase. (See music example 111). Therefore the melodic line of the post-caesura part of the second phrase of Kyerak(d') comes closer to the fourth phrase (d) than to those of the third and the fifth phrase (z) of Kyerak.

To sum up, the melodic line of the second phrase of Kyerak (y',d') which adopted that of the third and the fifth phrase of it (y), instead of the fourth phrase, departs from that of the second phrase of Urak (C,D) which is identical with the fourth phrase of Urak(C,D).

(c) The Third Phrase

(i) As mentioned before, the melodic line of the pre-caesura part of the third phrase of Kyerak(y) is the same as that of the fifth phrase of it (y). The same is the case with that of the third phrase of Urak of today (E', E'). But the case is different with that of the fifth phrase of Urak of the Yuyeji. In case of Urak of the present day the ending notes of the pre-caesura part of the third phrase

a flat-f-e flat

is same as those of the fifth phrase of it. On the other hand, in case of Urak of the Yuyeji
the ending notes of the pre-caesura part of the third phrase;

\[ a \text{ flat-}f-e \text{ flat} \]

are different from those of the fifth phrase.

\[ e \text{ flat-}c-B \text{ flat} \]

Therefore it might be said that as far as the melodic line of the pre-caesura part of the third phrase is concerned, Kyerak \((y)\) corresponds to the fifth phrase of the Yuyeji \((Y)\) while Urak of today \((E')\) follows the third phrase of the Yuyeji \((E)\).

(ii) As mentioned before, the first four notes of the post-caesura part of the third phrase of Kyerak, \[ B \text{ flat-}B \text{ flat-}e \text{ flat-}e \text{ flat}, \]
are identical with those of the second phrase of it, and departs from those of the second phrase of Urak of the Yuyeji, \[ e \text{ flat-}f-a \text{ flat}, \]
However in the remaining part of the third phrase, Kyerak corresponds to Urak of the present day as well as that of the Yuyeji.

The cadence of the third phrase of Urak of the Yuyeji, \[ e \text{ flat-}c-B \text{ flat} \]
is modified as \[ e \text{ flat-}f-e \text{ flat-}B \text{ flat} \] in Urak of today which is in turn converted into \[ a \text{ flat-}e \text{ flat-}B \text{ flat} \] in Kyerak. Thus the post-caesura part of the third phrase of Kyerak \((f')\), if not perfectly, corresponds to that of Urak of the Yuyeji \((F)\) as well as that of Urak of the present day.

To sum up, the third phrase of Kyerak\((y,f')\), the pre-caesura part of which is almost same as that of the second phrase of it \((y')\), still might be said to be varied from that of Urak of the Yuyeji \((E,F)\) as well as from that of Urak of the present day \((E'F)\), based on the cadence.

(d) The fifth Phrase

(i) As mentioned before, the melodic lines of the pre-caesura parts of the fifth phrases of Kyerak \((y)\) and Urak of today \((E')\) are the same as those of the third phrases of
Kyerak (y) and Urak of the present day (E'). (See music example III, IV). With Sak-taeyp°F no. 1, P'omyongg'o, Sogyongi, Ol-nong and P'yong-nong in Kyemyon mode the case is the same. But the melodic line of the fifth phrase of Urak of the Yuyeji (Y) differs from that of the third phrase (E). (See music expl. IV).

The opening notes of the fifth phrase of Kyerak,

\[e \text{ flat}-a \text{ flat}-e \text{ flat}-a \text{ flat},\]

are closer to those of Urak of the Yuyeji,

\[e \text{ flat}-a \text{ flat}-e \text{ flat}-f,\]

than to those of Urak of the present day,

\[a \text{ flat}-a \text{ flat}-E \text{ flat}.\]

The subsequent four notes of Kyerak,

\[b \text{ flat}-a \text{ flat}-b \text{ flat}-a \text{ flat},\]

correspond to the four notes of Urak of today,

\[a \text{ flat}-f-a \text{ flat}-f,\]

and also to those of Urak of the Yuyeji,

\[a \text{ flat}-b \text{ flat}-a \text{ flat}-f,\]

for of those four notes only the first note, \(b \text{ flat}\) of Kyerak and \(a \text{ flat}\) of Urak, is respectively the basic note, as seen in the corresponding part.

Especially the tone pattern which leads to the caesura of the fifth phrase of Kyerak,

\[e \text{ flat}-d \text{ flat}-B \text{ flat},\]

is closer to that of Urak of the Yuyeji,

\[e \text{ flat}-c-B \text{ flat},\]

than to that of Urak of the present day,

\[a \text{ flat}-f-e \text{ flat}.\]

Therefore the melodic line of the pre-caesura part of the fifth phrase of Kyerak (y) might be said to have been varied directly from that of Urak of the present day (E').

(ii) The melodic line of the post-caesura part of the fifth phrase of Kyerak (z) corresponds to that of Urak of the Yuyeji (Z) and also to that of Urak of the present day (Z). Indeed the opening notes of the post-caesura part of the fifth phrase,

\[B \text{ flat}-B \text{ flat}-e \text{ flat}-e \text{ flat},\]

correspond to the four notes of Kyerak,


\[ f-f-c'-a \text{ flat} - a \text{ flat}, \text{ of } Urak \text{ of the present day, and} \]
\[ e\text{-flat}-f-a \text{ flat}, \text{ of } Urak \text{ of the Yuyeji} \]

differ from each other, but it is to be noted that these notes of the fifth phrase are identical with those of the third phrase respectively. (See music expl. III and IV.)

The cadence of Kyerak and Urak which extends over sixteen beats correspond to each other as follows;

\[ B\text{ flat}-B\text{ flat}-E\text{ flat}-A\text{ flat} \quad (\text{cadence of Kyerak}) \]
\[ A\text{ flat}-A\text{ flat}-A\text{ flat}-E \quad (\text{cadence of Urak of the Yuyeji}) \]

As mentioned before, the two notes, A flat and F, in u mode are turned into B flat and A flat respectively in kyemyōn mode.

Incidentally the reason for the melodic line of the cadence of Urak of today being an octave higher than that of the Yuyeji is that the former is used when Urak is followed by P'yōllak which begins with the high pitch, while the latter is used when Urak is not followed by such P'yōllak.

To sum up, the fifth phrase of Kyerak (y,z) corresponds to that of Urak of the Yuyeji (Y,Z) more closely than to that of Urak of the present day (E',Z).

(e) The First Phrase

(i) The melodic line of the pre-caesura part of the first phrase of Kyerak (a') corresponds to that of Urak of the present day (A') than to that of Urak of the Yuyeji (A).

Obviously the first three notes of Kyerak,

\[ a\text{ flat}-e\text{ flat}-a\text{ flat}, \]

are the variation of those of Urak of today,

\[ f-e\text{ flat}-f, \]

instead of the variation of those of Urak of the Yuyeji,

\[ e\text{ flat}-f. \]

Especially the subsequent two notes of Kyerak,

\[ b\text{ flat}-a\text{ flat}, \]

are a variation of those of Urak of the present day,

\[ a\text{ flat}-f, \]

instead of a variation of those of Urak of the Yuyeji,
(ii) The melodic line of the post-caesura part of the first phrase of Kyerak (b) is a variation of that of Urak of the present day (B) and that of the Yuyeji (B), by simply converting the two notes, $a$ flat and $f$, of Urak into $b$ flat and $a$ flat respectively. The note $E$ flat of Urak of the Yuyeji (the fifteenth beat of the first phrase) is produced by the first string of the $kómungo$ which is played always with the open string. One of its function is to give rhythm to the sustained note such as its preceding note, $a$ flat. So the note $E$ flat of Urak of the Yuyeji which sustains its preceding note, $a$ flat, is the same as the corresponding actual note, $a$ flat of Urak of the present day.

To sum up, the first phrase of Kyerak ($a', b$) might be said to have been varied directly from that of Urak of the present day ($A', B$), which is in turn varied from that of Urak of the Yuyeji ($A, B$).

The result of our research is shown in the table below:

<table>
<thead>
<tr>
<th>Kyerak</th>
<th>Urak of today</th>
<th>Urak of Yuyeji</th>
</tr>
</thead>
<tbody>
<tr>
<td>pre, post-caesura</td>
<td>pre, post-caesura</td>
<td>pre, post-caesura</td>
</tr>
<tr>
<td>The first phrase</td>
<td>$a'$</td>
<td>$b$</td>
</tr>
<tr>
<td>The second phrase</td>
<td>$y'$</td>
<td>$d'$</td>
</tr>
<tr>
<td>The third phrase</td>
<td>$y$</td>
<td>$f'$</td>
</tr>
<tr>
<td>The fourth phrase</td>
<td>$c$</td>
<td>$d$</td>
</tr>
<tr>
<td>The fifth phrase</td>
<td>$y$</td>
<td>$z$</td>
</tr>
</tbody>
</table>

That the fifth phrase is partly repeated in the third and the second phrase is found nowhere else than in Kyerak.

5. The Song Part

The songs for the male voice are slightly different from those for the female voice. Now the song part of the Nak in kyemyon and $u$ mode for the male voice will be compared in order to see whether the Nak in Kyemyon mode is the counterpart of that in $u$ mode.

(a) The Fourth Phrase

(i) The sustained single note, $b$ flat, extending over eleven beats in the fourth phrase of Kyerak (c) corresponds to the long drawn out note, $a$ flat, in that of Urak (C). The
opening group of notes of *Urak*,

\[ e'\text{flat} - c' - b \text{flat}, \]

is to be found also in the beginning of the second phrase and in the beginning of the post-caesura part of the third phrase. (See music expl. IV). Since those three notes of the song part and the corresponding notes of the *kömungo* part have the note, *b flat*, in common, the note, *b flat*, can be regarded as the basic note, its preceding notes, *e'flat* and *c'*, as the ornamental notes, a kind of appoggiatura. This is confirmed by the group of tones of the fourth phrase of the song part of *Saktaeyọp* no. 1 in *u* mode,

\[ e'\text{flat} - c' - b \text{flat} - a \text{flat}, \]

the counterpart of which in the *kömungo* part is

\[ b \text{flat} - b \text{flat} - a \text{flat}. \]

Also in *Chonp'e Himun* 奇彈吹文 (the third phrase) the song part set to the text *hum* 悔 is *c'-a*, while the corresponding instrumental part is single *a*. Such way of beginning the song on the higher note than its origional note is called ‘to begin the phrase with the higher note’ 聞어 sentimental in *ka'gok*.

(ii) The melodic line of the post-caesura part of the fourth phrase of the song part of *Kyerak* (d) corresponds to that of *Urak* (D). As mentioned before, the cadence of the second and the fourth phrase of *ka'gok* in general is

\[ e \text{flat} - d \text{flat} - B \text{flat}. \]

Now the cadence of the fourth phrase of *Kyerak* for the male voice is

\[ (B \text{flat}) - e \text{flat} - B \text{flat}, \]

and the same cadence for the female voice is

\[ (a \text{flat}) - e \text{flat} - B \text{flat}, \]

and the same cadence of the *kömungo* part is

\[ e \text{flat} - B \text{flat}. \]

Considering these variants of the cadence of the fourth phrase of *Kyerak*, it might be said that the basic cadence from of the fourth phrase of *Kyerak* for the male voice is *e flat - B flat*, its preceding note, *B flat*, being incidental. This is confirmed by the fact that in the post-caesura part of the fifth phrase of *Kyerak*, the tone pattern of the song part

\[ B \text{flat} - e \text{flat} - B \text{flat} \]
corresponds to 
\[ e \text{ flat}-d \text{ flat}-B \text{ flat} \]
of the kõmungo part.

To sum up, as in the kõmungo part the fourth phrase of Kyerak (c,d) corresponds to that of Urak (C,D), so is it with the song part.

(b) The Second Phrase

Urak: (i) the melodic line of the pre-caesura part of the second phrase of the song part (C) is almost same as that of the fourth phrase (C). The note, \( b \text{ flat} \), of the second phrase (the fifth beat) is different from the note, \( a \text{ flat} \), of the fourth phrase. But we find that in the fourth phrase of Urak itself, the note, \( a \text{ flat} \), of the song part is changed into \( b \text{ flat} \) in the kõmungo part.

(ii) The melodic line of the post-caesura part of the second phrase of the song part of Urak (D) is similar to that of the fourth phrase (D). Indeed the first four notes of the post-caesura part of the second phrase, 
\[ a \text{ flat}-e \text{ flat}-e \text{ flat}-a \text{ flat}, \]
seem different from the single note, \( a \text{ flat} \), of the fourth phrase, but we find that the opening note of the post-caesura part of the second phrase of Urak for the female voice is also \( a \text{ flat} \). So those four notes mentioned above are the elaborate form of the single note, \( a \text{ flat} \).

Therefore we know that in the song part as well as in the kõmungo part, the melodic line of the second phrase of Urak (C,D) is similar to that of the fourth phrase (C,D).

Kyerak: (i) on the other hand, in the song part as well as in the kõmungo part, the melodic line of the pre-caesura part of the second phrase (y) is different from that of the fourth phrase (c). The conspicuous difference between the second and the fourth phrase of Kyerak is (1) that the pre-caesura part of the former ends on \( B \text{ flat} \), while that of the latter on \( b \text{ flat} \), and (2) that the melodic line of the pre-caesura part of the second phrase (y') adopts that of the third phrase (y) instead of that of the fourth phrase (c), as is the case with the kõmungo part.

(ii) In the song part for the male voice, the melodic line of the post-caesura part of the second phrase of Kyerak which begins with \( B \text{ flat} \) is different from that of the fourth
phrase which begins with $b_{flat}$ and is much similar to that of the third phrase which begins with $B_{flat}$. But the cadence of the second phrase,

$$a_{flat} - e_{flat} - B_{flat},$$

is much similar to the fourth phrase,

$$e_{flat} - B_{flat}.$$

On the contrary, in the song part for the female voice, the melodic line of the post-caesura part of the second phrase is wholly different from that of the third phrase and is identical with the fourth phrase in the last eleven beats including the cadence. (See music expl. III). Based on the cadence and the song part for the female voice, it might be said the melodic line of the post-caesura part of the second phrase of Kyerak ($d'$) is rather close to that of the fourth phrase ($d$) than to that of the third phrase ($f'$).

To sum up, as far as the male voice is concerned the melodic line of the second phrase of Kyerak ($y',d'$), which partly adopted that of the third phrase ($y$), is different from the fourth phrase of Kyerak ($c,d$), while that of the second phrase of Urak ($C,D$) is similar to that of the fourth phrase ($C,D$).

(c) The Third Phrase

(i) The melodic line of the pre-caesura part of the third phrase of the song part of Kyerak ($y$) corresponds rather to that of the fifth phrase of Urak of the Yuyeji ($Y$) than to that of the third phrase of the Yuyeji ($E$). (See music example III, IV). On the contrary, that of the third phrase of the song part of Urak ($E'$) corresponds rather to that of the third phrase of the Yuyeji ($E$) than to that of the fifth phrase of the Yuyeji ($Y$), for the cadence of the pre-caesura part of the third and the fifth phrases of the song part of Urak and and that of the third phrase of the Yuyeji is

$$a_{flat} - f - e_{flat},$$

while that of the fifth phrase of the Yuyeji is

$$e_{flat} - c - B_{flat}.$$

(ii) Although in the beginning five beats, the melodic line of the post-caesura part of the third phrase of the song part of Kyerak is similar to that of the second phrase, in the remaining part, it ($f'$) corresponds to that of the Yuyeji ($F$). (See music expl. III, IV). Especially the single note, $B_{flat}$, (from the ninth to the eleventh beat) of the post-caesura part of the
third phrase is remarkably different from the corresponding part of the second phrase,  
*afiat-e flat-B flat.*  
Its subsequent two notes, (from the twelfth to the sixteenth beat)  
*e flat-e flat-(B flat)*  
follows the corresponding part of *Urak* of the *Yuyeji*  
*e flat-c-(B flat).*  
Similarly the melodic line of the post-caesura part of the third phrase of the song part of *Urak* (*F‘*) follows more or less that of the *Yuyeji*, although in the beginning five beats they differ. (*e'flat-c'-bflat-aflat* vs, *e flat-aflat*).  
Therefore the third phrase of the song part of *Kyerak* (*y,f*) which is almost similar to the second phrase in the pre-caesura part (*y’*), differs from that of *Urak* (*E’,F’*) which is different from the second phrase (*C,D*).  

**d) The Fifth Phrase**  
(i) In the song part of *Kyerak* for the male voice, the melodic line of the pre-caesura part of the fifth phrase which ends with  
*a flat-e flat,*  
is different from that of the third phrase which ends with  
*a flat-B flat.*  
However, in the song part for the female voice the former (that of the fifth phrase) which ends with  
*a flat-e flat-B flat*  
is the same as the latter (that of the third phrase) for the male voice. We find that in the pre-caesura part of the fifth phrase of *Kyerak* for the male voice, the low note *B flat* (from the sixth to the eleventh beat) is raised to an octave in the corresponding part for the female voice. Since the pre-caesura part of the fifth phrase of *Kyerak* for the female voice (*y*) follows that of the *Urak* of the *Yuyeji* (*Y*), that of *Kyerak* for the male voice is a variant of the original (*y’*).  
In the song part of *Urak* the melodic line of the pre-caesura part of the fifth phrase (*Y*) which ends with  
*e flat-c-B flat*
is different from that of the third phrase (E') which ends with
\[ a \text{ flat} - f - e \text{ flat}, \]
while in komungo part of today the pre-caesura part of the third phrase (E') is the same as that of the fifth phrase (E'). (See music expl. IV.)

(ii) The melodic line of the post-caesura part of the fifth phrase of the song part of Kyerak (z) corresponds to that of Yuyeji (Z). In the post-caesura part of the fifth phrase, the beginning four notes of Kyerak for the female voice,
\[ e \text{ flat} - b \text{ flat}, \]
corresponds to those of the Yuyeji,
\[ e \text{ flat} - f - a \text{ flat}, \]
and more closely to those of the song part of Urak
\[ f - e \text{ flat}. (c') a \text{ flat} \]
It goes without saying that the note, a flat of u mode is turned into b flat in the kyemyon mode.

Obviously the subsequent three notes of Kyerak
\[ a \text{ flat} - e \text{ flat} - a \text{ flat}, \]
follow the corresponding part of Urak of the Yuyeji,
\[ f - e \text{ flat} - f. \]
The next notes, B flat-e flat, of Kyerak is an elaborate from of the single note, e flat, which is also to be met with in the end of the fourth phrase (the twentieth beat) of the song part of Kyerak, and these notes correspond to those of Urak of the Yuyeji,
\[ e \text{ flat} - (c-B \text{ flat}) \]
Therefore while the fifth phrase of Kyerak for the female voice (y, z) corresponds to that of Urak of the Yuyeji (Y,Z), that of Kyerak for the male voice (y'',z'') is varied from that of Urak of the Yuyeji (Y,Z). On the other hand, in the fifth phrase of Urak, the song part (Y,Z) is closer to that of the Yuyeji (Y,Z) than the komungo part (E',Z) is.

(e) The First Phrase

The first phrase of the song part of Kyerak (a,b) corresponds to that of Urak of the Yuyeji (A,B), two notes of which, f and a flat, being turned into a flat and b flat in
Kyerak respectively. Indeed the first note of Kyerak, a flat, which is the transcription of Kyerak of the Ethnic Folkways Library is different from the first note of the Yuyeji, e flat. (See music expl. III and IV). However in the song book (K'a'gok-bo) by Yi, Chuhwan and in the song book (Man-nyǒn Chang-hwan) published by the National Classical Music Institute, the first note of Kyerak, a flat, is preceded by e flat. Incidentally in the first phrase of Kyerak the note, e flat, is preceded by c in the song books above mentioned, but here in the music example 111 the preceding note, c, is eliminated to simplify the music. (See the note, e flat, of the fourth, the ninth, the twentieth, and the twenty-eighth beat in music expl. 111, the first phrase).

Similarly, on the whole the first phrase of the song part of Urak (A,B) is the same as that of the kŏmugo part of Urak of the Yuyeji (A,B).

Incidentally, when Kyerak is followed by Urak, its cadence, B flat A flat, is changed into A flat-F as shown in music example III, (the last two notes).

The result of our research is shown in the table below:

<table>
<thead>
<tr>
<th>Song Part</th>
<th>Kyerak</th>
<th>Urak</th>
<th>Yuyeji</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Song Part</td>
<td>Komungo Part</td>
<td>Song Part</td>
</tr>
<tr>
<td>The First Phrase</td>
<td>á,b</td>
<td>a',b</td>
<td>A,B</td>
</tr>
<tr>
<td>The Second Phrase</td>
<td>y',d'</td>
<td>y',d'</td>
<td>C,D</td>
</tr>
<tr>
<td>The Third Phrase</td>
<td>y,f'</td>
<td>y,f'</td>
<td>E',F'</td>
</tr>
<tr>
<td>The Fourth Phrase</td>
<td>c,d</td>
<td>c,d</td>
<td>C,D</td>
</tr>
<tr>
<td>The Fifth Phrase</td>
<td>y'',z'</td>
<td>y,z</td>
<td>Y,Z</td>
</tr>
</tbody>
</table>

Conclusion

As we have seen in the old music of the Yuyeji, Kyerak was a variation of Urak by simply turning the two notes of u mode, f and a flat, into a flat and b flat respectively. But in the practice of music of today Kyerak was varied further from that of the Yuyeji by the repetition of a phrase in the other phrase or phrases, replacing the original melodic line. The instance of the second phrase adopting the melodic line of the pre-caesura part of the third phrase is to be found also in Saktaeyp no. 2 in u mode, Chunggŏ and Tugŏ in kyemyon mode. But that the melodic line of the pre-caesura part of the fifth phrase is repeated in the third and even in the second phrase is never to be found in other than Kyerak.

To reach this conclusion which looks simple enough many difficulties were encountered.
On the surface the nak in kyemyŏn mode does not show any relationship with that in u mode and contains many passages where the song part differs from the kŏmungo part. Its transcribed music defies any comparison of these two styles of nak, and the distinction of the original from the variation is impossible. At best we can find in the music that the end of the phrase never changes, and from this one may guess that its beginning varies.

However, without the remarks made in the Ka’gok Wollyu that in the classical lyric song one mode is varied into the other, one could hardly attempt to find such variations. Without knowing that in the Ka’gok the second phrase was the same as the fourth and the third phrase incorporated into the fifth, even their comparison would be impossible. Without the music notation of the instrumental part which is more or less simple, one could hardly pick out the essential notes from the elaborate notation of the song part. Thus, it is the old music book which makes the identification possible.

As far as the Korean art song is concerned, the mere study of the transcribed music of today is not sufficient to determine its essentials, for the present music has undergone many changes through the years. This fact demonstrates that in studying music as an art the mere analysis of its present states is imperfect without the knowledge of its historical background. This is so obvious. However, many young Korean scholars seem to depend on analysis alone.

A single line of the nak in Kyemyŏn mode in the Yuyeji and a few lines of remarks made in the postscript of the Ka’gok Wollyu look now like small but important signposts standing out in the thicket of the variations made over a long span of time.

(This article, originally contributed to the Festchrift for Professor Dr. Marius Schneider, is rewritten so as to make the descriptive analysis more in detail.)
The Rhythmic Pattern of Ka'gak

Music Example I

The First Phrases of the Na'k in Kemyon and Ul Mode

Music Example II
No. 2

*Nak in Kemyen Miele (Kye-rak)*

**Song**

ch'ol ch'ong-ma-tu-go-porara ma-

**Kumug**

i-pa-ri-go-

The 2nd phrase

pa-ri-i-cha hang j'on ch'on g'un kuy-go

Song

for Male

female

Line

ho-ri tti-hi-go - San nom-

Ku-rúm chi-i na-ke-wong sa-nya-

hó mun cho-hang ga hón sá-ra-m
Music Example III
NaK in 'U Mode (Urak)