

“Lifting Up the Sound:” *Ujo Seongeum* and Performance Practice in *Pansori* Tradition*

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【ABSTRACT】

While researching and studying *pansori* for the past ten years, one of the most common words I heard with regard to *pansori*'s aesthetic standard was “*seongeum*.” One might say, “*ya! gye seongeumi giga makhyeo*, meaning, “hey, that person’s *seongeum* is incredible!” or, “*ayi jeogeon seongeumi aniya!*,” “nah, that’s not *seongeum*,” meaning the person is not properly conveying *seongeum*. Audience members, musicians and scholars alike all refer to *seongeum* but what constitutes

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“*seongeum*” is not explicit and quite often elusive. Any serious discussion of *seongeum* focuses on what is “heard” in performance, and singers interpret *seongeum* through the sound itself. Thus, *seongeum* is the quality and timbre of sound that is heard and understood as the ideal musical aesthetic, the totality of a performance that includes all the subtle aspects of performance practice.

The article focuses on the performance practice of *ujo* in *pansori* and considers how *pansori* singers create the ideal *ujo* sound or *seongeum*, “lifting up the sound,” reflective of *ujo*’s grand and majestic character. This analysis is based on my fieldwork with several *pansori* singers who can immediately assess if an appropriate *seongeum* is being used as the music itself is being performed. They base their assessment on the delicate balance of three parameters: 1) vocal timbre, vocal production, and technique; 2) articulation, vocal phrasing and ornamentation (*sigimsae*); and (3) text setting (*buchimsae*) and phrase structure. When all parameters are in balance, the essential character of *ujo seongeum*, “lifting up the sound,” is revealed in the music.

【Keywords】 fieldwork, *pansori*, *seongeum*, performance practice, *ujo*, *gyemyeonjo*, *tongseong*, *sigimsae*, *buchimsae*, text setting, vocal technique, vocal production, timbre, phrase structure

1. Introduction

While researching and studying *pansori* for the past ten years, one of the most common words I heard with regard to *pansori*’s aesthetic standard was “*seongeum*.” One might say, “*ya! gye seongeumi giga makhyeo*, meaning, “hey, that person’s *seongeum* is incredible!,” or, “*ayi jeogeon seongeumi aniya!*,” “nah, that’s not *seongeum*,” meaning the person is not properly conveying *seongeum*. Audience members, musicians and scholars alike all

refer to *seongeum* but what constitutes "*seongeum*" is not explicit and quite often elusive. Any serious discussion of *seongeum* focuses on what is "heard" in performance, and singers interpret *seongeum* through the sound itself. Thus, *seongeum* is the quality and timbre of sound that is heard and understood as the ideal musical aesthetic, the totality of a performance that includes all the subtle aspects of performance practice.

The *pansori* master, Song Sun-seop, defined *seongeum* as the "flow of sound," or the flow of the musical expression that a performer generates.¹⁾ He said that one phrase, or even one note, reveals whether or not a singer has a good *seongeum*. Generations of *pansori* singers embrace a life-long study of their art, cultivating the musical tools and skills that ultimately contribute to their own personal *seongeum*. They learn this through the oral tradition that requires them to repeatedly listen to, imitate, practice, and sing the "sound" of their teachers, ultimately leading them to their own sound. The objective ideal *seongeum* is achieved through the accumulation of years of experience and practice. While they might not be able to identify every element that constitutes a good *seongeum*, they nevertheless are expert in recognizing a good *seongeum* when they hear it. A good *seongeum* is in the sound, and for performers, that is all that matters. An appropriate *seongeum* is realized in the process of music-making and it is the performance practice that brings each *seongeum* to life.

In this article I will examine *ujo-seongeum* in order to illustrate the ways it is realized in performance. While singers' conception of *seongeum* is clear and commonly shared, it is not something that non-singers feel they need to

1) Song Sun-seop has been designated as the holder or the National Human Treasure (*Boyuja*) of the Intangible Cultural Asset No. 5, *Pansori*, for preserving *The Song of The Red Cliff*, especially the performance lineage of Pak Bong-Sul. My interview with him took place in August 2002.

articulate. As an outsider, I have sought to understand the parameters which inform such aesthetic judgments, drawing on my fieldwork with the most renowned *pansori* singers, including Pak Song-hee,²⁾ a Holder (National Human Treasure) of the Intangible Cultural Property No.5, Pansori, *The Song of Heungbu*. Upon hearing a *pansori* performer, *pansori* aficionados will immediately assess whether the appropriate *seongeum* is being used, based on the delicate balance of various musical idioms and elements. These parameters include: first, timbre, vocal production and technique; second, articulation, vocal phrasing and *sigimsae*; and third, text setting and phrase structure. These parameters are used to judge the presence of *seongeum* in both *ujo-seongeum* and *gyemyeon-seongeum*.

In *ujo*, *seongeum* is realized as *sorireul deunda*, “lifting up the sound.” It is the proud and stately manner that singers use that characterizes the essential expression of *ujo seongeum*. The hallmarks of the beauty of *ujo* and the aesthetic of “lifting up the sound” are clarity and simplicity. The refinement of the sound emerges from the clarity of the musical line stated in a direct and simple manner. In that regard *ujo* might also be considered the gallant mode in which less is more. This simplicity of expression is fundamental to the aesthetic and stylistic character of “lifting up the sound.”

2) Pak Song-hee has also been designated as *Boyuja* of *Pansori, The Song of Heungbu*. A series of interviews were conducted at her studio in Insading, Seoul in July 2003, in July 2004, and in July 2005, as well as during my *pansori* singing lessons while participating in Ms. Pak's own summer workshop (*sangongbu*) for two-week intensive learning and practice in July 2005.

2. Timbre, Vocal Production and Technique

The literature of the 1940s offers some observations about the meaning of *jo* as vocal timbre. Jeong No-sik offers a very brief discussion of *jo* in *pansori* in his *History of Korean Singing Drama*, one of the first modern written documents devoted to the oral tradition of *pansori* that includes profiles of the singers, their repertoires, and other anecdotes. He describes singing in *ujo* as serious, needing a strong attack and projection from the very beginning of the sound a singer produces. *Ujo* has a natural and clear quality, with the clarity of a sunrise, and is likened to plants and root vegetables (difficult to interpret, but this might suggest that he was thinking of *ujo* as a natural sound). In contrast, *gyemyeonjo* has a hazy and cloudy quality like a sunset, and is very emotional, and Jeong suggests that it is like meat (again, he might be suggesting that *gyemyeonjo* is artificial, a more manipulated sound). According to Jeong, it requires a soft attack by the singer (Jeong 1940: 35). His descriptions are very poetic, and do not offer specific sound details, but they do provide one subjective interpretation of what performers were doing at that time.

In a newspaper article in the *Joseon Ilbo* (The Joseon Daily News), April 3, 1940, an unidentified author wrote that vocal timbre was controlled by the vocal sound and differed for each *jo*. The author presents a series of contrasting sound properties: high to low, long to short, light to heavy, clear to hazy, and thick to thin. An appropriate timbre for each *jo* is achieved through the combination of these properties. There are no practical details in the article of how an “appropriate timbre” would be created, and at best the terms evoke metaphors and poetic descriptions that were popular at the time.

These commentaries fall short of clarifying exactly how *pansori* singers produce specific timbres, how they vocalize, and how they themselves conceptualize what they do. Singers are always very practical in their

descriptions, but they can also be quite ambiguous in the terms they use, or in how they interpret what they do. Let us now consider some of the basic issues in vocal production and timbre.

Vocal timbre or *seongeum* has both interior and exterior aspects, as the singer Kim Sumi³⁾ explains. The interior aspects are natural talent, individual vocal color, and tonal resonance—qualities that are present from birth. Exterior aspects of *seongeum* refer to tonal qualities that are achieved after a long period of training: vocal technique and production acquired and practiced vocal timbres, the ability to create *imyeon*, the appropriate expression of *ujjo* or *gyemyeonjo* in the service of the text, and the interpretation of the dramatic situation. All this goes toward creating the ideal vocal sound that is unique to singing pansori.

Interior aspects of *seongeum* are shown in Table 1 below. Singers will remark that someone who has *cheonguseong*, “a clear, natural voice,” is well suited to sing *pansori*, while someone with *cheolseong*, “a metallic voice,” has a less desirable voice for *pansori*. But it is *suriseong*, “a husky, raspy voice, with a poignant quality,” that is the best vocal quality for *pansori*. These three labels for vocal quality reveal a well-understood aesthetic judgment among singers that is understood and readily heard.

〈Table 1〉 Interior Aspects of *Seongeum* or Vocal Timbre

Seongeum	Descriptions
Cheolseong	“metallic voice,” dry, tensed and solid voice
Suriseong	“husky or raspy voice,” hoarsen and rough voice
Cheonguseong	“clear spring voice,” moist, natural and elegant voice

3) Kim Sumi (b.1972) is a singer, scholar and educator of *pansori* who has studied with some of the most celebrated *pansori* masters, including Master Jang Woljungseon (1925–1998), Master Kim Il-gu (b.1949), and Master Sung Uhyang (b.1933–2014). A series of interviews were conducted at her studio in Sillimdong, Seoul in 2003–2005.

Singers, as well as audience members, connect this subjective understanding of vocal timbre, the interior aspect of *seongeum*,⁴⁾ to their personal aesthetic judgments, which reflect their tastes and the fashion during a particular period. The vocal timbre that was the favored sound before 1950, heard on many recordings, was a clear and bright vocal sound, *cheonguseong*, interpreted as being elegant and controlled. This vocal timbre was heard among the prominent *gisaeng*, the professional female singers, such as Yi Whajungseon (1898–1943), Pak Nok-ju (1904–1979) and Kim So-hui (1917–1994) and among the notable *gwangdae*, the professional male singers, such as Yi Seon-yu (1873–1940?), Kim Chang-ryong (1872–1935), and Im Bang-ul (1904–1961). Im Bang-ul, one of the most popular singers listed here, had a clear vocal quality that reflected his stage name, *bangul*, “bell.”

Contemporary audiences are less attracted to the vocal timbre popular with older generations. Today, the vocal timbre that audiences prefer is *suriseoung*,

4) *Seongeum* encompasses the aesthetic quality of the music and the totality of the sound that is realized through performance practice, including timbre. In instrumental music, the interior aspects of *seongeum* include the instrument itself, its construction, and the resulting tonal character: its inherent sound. (This is parallel to a *pansori* singer's natural vocal ability or interior *seongeum* present from birth.) Instrumental interior *seongeum* also includes the individual performer's aptitude as a musician: the innate ability identified as talent or a gift. Exterior *seongeum* identifies the acquired skills and understanding that are the hallmarks of a performer. These come from long, careful training during which a student learns the musical style, the techniques, and most importantly, the “sound” of the music itself, or the ideal tone color. This understanding of tone color is an objective goal and rather than being attained as a result of diligence, it is “accumulated” by carefully observing teachers and performers. While some might consider *seongeum* a difficult term to conceptualize, performers have a clear understanding of *seongeum* in relation to specific details of performance practice. This includes ornamentation and subtleties of pitch gestures, *sigimsae*, and an array of instrumental techniques affecting tone color (different pitch attacks and releases, and other pitch manipulations). The distinguished *geomungo* player, Heo Yoon-jeong, said, “*seongeum* is pitch collection, intonation, timbre, and emotional expression...combined in the right way to make the right *seongeum*. Her comments provide a performer's interpretation of *seongeum*, namely, that the musical expression must be correct, and in order to achieve the proper *seongeum*, the musician must focus on specific elements. (My interview with her took place at her home in July 2004).

the husky, dark, and raspy voice that is cultivated by many of the current singers. This reflects a shift in the aesthetic norm toward the expression of more sadness and pathos with a darker vocal quality. *Pansori* singers tend to emphasize this intense expression which may be a direct influence of the gut-wrenching southern folk song style that they have incorporated into their performances.

Exterior aspects of the vocal timbre *seongeum* complement the interior aspects, and are identified with the term *mokseongeum* (vocal sound), a term frequently used by *pansori* singers which encompasses all the components of sound quality and vocal production that are associated with *pansori*. It makes reference to the exterior aspects of *seongeum*, those learned through training and practice, which are inevitably built on a good interior aspect of *seongeum*, the natural vocal quality acquired at birth.

The terms “*seong*” (a Sino-Korean word) and “*mok*” (a pure Korean word) are closely related. Both words mean “voice” in relation to vocal sound and quality. As seen in Table 2 below, both terms are used as suffixes in a variety of descriptive compound words that describe specific vocal qualities. But there is also some overlap between the two terms that creates potential ambiguity. Neither is exclusive of the other. Singers tend to use *mok* when teaching their students, and when commenting on singers’ performances. They may also use *seong*, but the context would be different. Non-singers, who do not have any direct experience with actual singing technique, generally use *seong* to describe what they hear; they are not concerned with any of the physical or technical demands of producing a particular sound.

Seong is a descriptive term which refers to the overall quality of sound. The basic sound quality that is desired in singing *pansori* is *tongseong*, “tube voice.” In the Western European musical sense, the term *tongseong* is best understood as chest voice, and it is especially characteristic of *ujo* singing

style, *dongpyeonje*⁵⁾ (Eastern musical style). In addition to *tongseong*, singers refer to other vocal qualities, such as falsetto, head voice, squeezing voice, and nasal voice, among others.

<Table 2> Selected *Mokseongeum*, Vocal Production and its Variants (Exterior)⁶⁾

성 (Seong)		목 (Mok)	
Quality of Sound		Vocal Technique	
Basic Vocal Production		Variation of the Vocal Production in Conjunction with Sigimsae ⁷⁾ or Melodic Ornamentation	
Type	Descriptions	Type	Descriptions
Tongseong	tube voice or chest voice	Josineunmok	pecking voice
Siseong	falsetto voice	Gamneunmok	winding voice
Hangseong	aryngeal voice	Tteoneunmok	vibrating voice
Biseong	nasal voice	Gullineunmok	rolling voice
Paseong	cracky voice	Jjikneunmok	stabbing voice
Hwaseong	harmonious voice	Mineunmok	pushing voice
Agwiseong	molar voice	Heureuneunmok	streaming voice
Duseong	head voice	Kkeunneunmok	cutting voice
Jjaneunmok	squeezing voice	Kkeokneunmok	breaking voice
Saengmok	raw or undisciplined voice	Bokgakseong	hiccupping voice

- 5) One of the performance lineages of *pansori* associated with the musical style of *ujo*. The Seomjin River located in the southwest of the Korean peninsula serves as a line of demarcation, namely east and west of Jeolla Province. East of this river, the Eastern school (*dongpyeonje*) associated with *ujo* developed in the mid-nineteenth century. West of the river, the Western school (*seopyeonje*) associated with *gyemyeonjo* developed in the late nineteenth century. These geographic schools grew out of the performance practice lineages that were based in each area, centered around master musicians and their students. Musical style, performance lineage, and geographic locale became entwined in each area, and distinctive differences in musical style and performance practice emerged.
- 6) This table is based on terms my teacher and other *pansori* singers used. They used other terms, especially incorporating *mok*, but these represent the core of their expressions about *pansori* singing and singing technique. Pak Heon-Bong 1966: 71~73, provided over 50 different *seong* and *mok* terms, but singers with whom I spoke do not use most of them, or haven't even heard of many of them, which suggests Pak created his own terms based on his own interpretation. Pak's table and illustrations is also appeared in other *pansori*-related publications: Kang 1974: 87~88; Park-Miller 1995: 251~256; Um 1992: 127~131; and Willoughby 2002: 145~155.
- 7) *Sigimsae*, commonly translated as "embellishment" or "decoration," animates pitches and in doing so, gives them direction and shape. *Sigimsae* is not only the pitch itself, but also how the pitch is performed in the context of a melody. This might be considered as a "pitch gesture" that moves from the original pitch through distortion and refraction. For example, the initial attack of a pitch may generate movement that undulates, as a slow vibrato, and may have a lift at its release.

The term *mok* is more prescriptive in nature. It also means “throat” or “neck.” Singers use this term to indicate the type of vocal production that is required and the technique that needs to be employed to create a specific *seong*, what to do with the neck and throat muscles while singing. *Mok* is not a physiological term, but a practical reference that connects directly to how singers learn to sing, what they feel within their bodies, and their interpretation of how they hear themselves achieve various sound qualities.

Mok and *sigimsae* in *pansori* are related terms. In some instances *sigimsae* might be a single pitch decoration that is part of the underlying modal practice. *Sigimsae* might also decorate a musical line more broadly. This type of *sigimsae* involves several pitches in the musical line that, taken together, constitute a melodic gesture. *Sigimsae* constitutes variations of the basic vocal production, *seong*; *mok* also describes similar variations. The important connection between the two terms is context, namely, what is being done to the pitches of the melodic lines, and how a singer goes about achieving that particular variation. In other words, if a singer refers to a particular *mok*, such as *josineunmok*, he or she is, at the same time, referring to a specific *sigimsae*. Instrumentalists and singers of classical vocal music such as *gagok* and *sijo*, would not use the term *mok* but would always use the term *sigimsae* instead. This suggests that the interchangeability of *mok* and *sigimsae* is specific to *pansori*.

In Example 1 below, four different *mok* are given. The first is Winding Voice, presented with three versions. The melodic shape literally “winds around” a primary pitch, like a turn figure in Western classical music. A *pansori* singer will gesture with one hand to create this shape in the air. The Pecking Voice imitates the quick, sharp motion of a bird pecking at food. The primary pitch is approached from below and repeated with quick, short accents, and then the gesture descends. Again, a singer will jab at the air with

one hand to create a visual image of this *mok*. While producing the Rolling Voice, the singer imagines pushing a large boulder. Musically, this is often a repeated pitch which is stressed and held briefly, followed by an upward glide away from it. To produce the Hiccupping Voice, within a series of pitches, one pitch is “swallowed” and the airflow is interrupted, making it sound like a hiccup, and rhythmically, this creates a dotted rhythm, as indicated in version b.

〈Example 1〉 Illustrations of Selected Mok or Voice

The image shows four musical examples on a single staff:

- 1. Winding Voice:** A melodic line with three phrases labeled 'a', 'b', and 'c'. Each phrase consists of a series of eighth notes with a slight upward glide at the end.
- 2. Pecking Voice:** A rhythmic pattern of eighth notes with accents (>) above them. It is divided into two phrases, 'a' and 'b', with a fermata under the end of phrase 'b'.
- 3. Rolling Voice:** A single melodic phrase consisting of a series of eighth notes with a slight upward glide at the end.
- 4. Hiccupping Voice:** A rhythmic pattern of eighth notes with accents (>) above them. It is divided into two phrases, 'a' and 'b', where phrase 'b' features a dotted rhythm.

In considering these samples of *mok*, along with other *mok* variations, it becomes evident that *pansori* singers make frequent use of strong glottal accents, fast and slow glottal shakes, glottal stops, and rapid vibrato. These types of manipulation create a high degree of embellishment in the vocal line and can enhance the dramatic elements in the story. They might also sound rougher in character than they actually are. Singers build physical and vocal stamina in order to produce these effects without damage to their vocal cords, or without sacrificing necessary vocal volume and projection. Without a carefully trained vocal technique, a singer’s vocal production and expressive power are put at risk.

1) Tongseong: Vocal Production in Ujo

According to my informants, the heart of *pansori* vocal production is *tongseong* or *tongmok*, “tube voice,” the foundation for all other vocal colors that a singer produces and a central part of the discussion of the art of singing. Singers talk about singing “*pansori*,” or they might just as easily talk about singing “*paegi seongeum*.” *Paegi* means vigor and spirit, and traditionally *pansori* singers use “*paegi seongeum*” as a colloquial phrase that indicates the entire genre of *pansori*,⁸⁾ as distinguished from the narrative shaman songs that are thought to be a precursor of *pansori*. Although a majority of the *gwangdae* had a direct relationship in one way or another with shamans around the time when *pansori* was formed, they developed a different singing style. The shaman narrative song style was *eojeong seongeum*, which was characterized by great expression of sorrow, somberness, and grief. Such emotional performances, linked to the traditional cultural concept of *han*, were emphasized and exaggerated during the Japanese colonial period. *Han* is an expression of accumulated pain and suffering experienced through life’s hardships, associated with the shaman rituals for the dead in the southwest region. In contrast to the distinctive *paegi seongeum* that was once the hallmark of *pansori*, this “*han*-filled” emotional singing style has come to be associated with *pansori* because audiences clamored for a more emotion-filled performance.

In contrast to the popularity and audience demand for *eojeong seongeum*, *pansori* singers continued to know and teach the aesthetically preferred

8) This information was provided by Professor Hwang Byeong-gi during our conversation at the SEM annual conference in November 2005 in Atlanta, GA.

singing style, *paegi seongeum*.⁹⁾ Singers recognize its prominence and importance in developing a reliable vocal technique. The singer Pak Song-hee has noted that *paegi seongeum* is synonymous with *pansori* and represents its overall aesthetic. *Pansori*'s essential beauty is expressed through *ujo*, with the singing foundation built on *tongseong*.

〈Figure 1〉 Yi Woe Su's Painting



The production of *tongseong* is approached through metaphor and descriptive imagery. These descriptions focus on the image of the “tube” that supports a singer’s voice, and are by no means physiological or scientific, but are used to evoke the correct vocal technique and the mechanism to make it happen. Singers also see the metaphor of the “tube voice” in relation to vocal exercises in the visual realm. In the painting of Yi Woe-su, who is also a poet, singers see the concept of *tongseong*, as shown in Figure 1. The

artist uses one continuous broad brushstroke to create his evocative works. The brushstroke has variations throughout its path, but maintains a visual continuity that has a great sense of sweep and strength. Yi often draws similar one-stroke images to accompany his poems, combining the two media.¹⁰⁾

Tongseong is clearly understood among singers yet in substance it is quite elusive. Because it is connected to the aesthetic and cultural context of *pansori*, it is really understood as much more than merely “a way to sing.”

9) Someone who performs *pansori* with *eojeong seongeum* often receives harsh and negative criticism from other singers.

10) Kim Sumi introduced me to these paintings and their correlation to *tongseong*.

Singers I have consulted have very different views and ideas about *tongseong*, and their pedagogical approach in teaching it reflects their personal experience and training. *Tongseong* is the embodiment of the ideal sound for which singers strive throughout their lives. Just as any individual hears sounds and mimics them, practicing and developing language skills that become words and phrases, so too *pansori* singers will practice *tongseong* throughout their life seeking to attain the optimum sound for their art, *deukeum*, “achieving the ultimate sound.” *Tongseong* is built upon the vocal properties and aspects, which I have classified into five categories:

- a) a strong tone and a big volume of sound
- b) a wide vocal range pushing to the upper limits and tessitura
- c) hypogastric breathing
- d) an open and relaxed throat
- e) open and relaxed vowel pronunciation

The vigor and spirit associated with the traditional *pansori* performance develops out of the basic vocal quality, *tongseong*, which produces a strong tone and big volume of sound. Historically singers who attained *deukeum* were described in astonishing terms. These were singers who clearly had a powerful technique, producing a big, open sound, with substantial volume, which could be projected a great distance. Tradition holds that they would practice near a waterfall to strengthen their voice until it could be heard above the sound of the falling water. This was certainly necessary because *pansori* performances were outdoor events, and singers had to have a good physical projection of their sound in order to reach the audience.

One of the “Eight Great Singers” during the first half of the nineteenth century was Mo Hong-gap (birth and death unknown), a *gwangdae* associated

with the early development of *pansori*. Commentary on his singing indicated that he could be heard from miles away. In the late nineteenth and early twentieth centuries, the *gwangdae* Song Man-gap (1835–1939) was distinguished as one of the “Five Great Singers.” He was a direct descendent of the illustrious family of *gwangdae*, Song Heung-rok, Song Gwang-rok, and Song Uryong, who were pioneers in the development of *dongpyeonje*, Eastern style *pansori* singing. Eyewitnesses wrote that Song Man-gap’s voice was so powerful that it would rattle door handles and make dust fall in a room (No 2002: 65). The tradition of big volume and projection lives on today. My own *pansori* teacher Kim Sumi would say to me, in a humorous moment, “*moksori keunsarami iginda*,” meaning, “the biggest voice becomes the winner.” And it is true that the singers with the biggest voices have been the ones whose names have survived the test of time.

The cultivation of a big, open vocal sound is not without its dangers. Many singers develop vocal “cracks” or irritation of their vocal cords, with a resulting dark and hoarse vocal sound, especially noticeable in speaking. This may result from pushing the extreme high end of their range, or from trying to have a bigger sound without the proper support. The damage to the vocal cords might be temporary or permanent, depending on its extent. Singers with a better technique usually experience less trauma and manage to continue their careers, while others completely lose their ability to sing.

Tongseong provides a solid middle and lower vocal range, but it can also support the higher vocal register that *pansori* singers use. Usually a moderate vocal range covers the expanse of an octave and a half, and then a singer will switch to what is known as a head voice or falsetto. *Pansori* singers will use *tongseong* for the low and middle vocal range, but traditionally, they would also maintain a *tongseong* voice for the upper, higher tessitura. This is one of the unique features of *pansori* singing, namely, that singers support

their full vocal range with the open chest voice, *tongseong*, and at least traditionally, tend not to use their head or falsetto voice. This is consistent with the other features of *pansori* performance. A soloist must maintain a firm and strong vocal projection in order to be heard outdoors, as well as in large indoor venues. Even though falsetto voice is one of the basic vocal qualities, “*seong*,” it must be built upon a strong *tongseong* foundation.

(Example 2) Bakseok Hill sung by Jo Sang-hyeon¹¹⁾

Jinyang ♩ = 45 Jo Sang-hyeon

bak seok ti ol la seo seo
 ja ti san cheon eul dul ko bo ni
 san do yet bo deun san yi yo
 mil do yet bo deun nok si to gu na
 gyemyeonjo
 gwang han ru nop eun nan gan pum ml jit den go si to gu na
 wha tim eul jeo seon dae teul
 ja cheon ml saek yo eo dae teul gat neu nya

11) This study of *pansori* has benefited from numerous transcriptions of available recordings and performances by the musicians I have consulted. All of the transcriptions have been painstakingly done by me personally.

Example 2 above is a transcription of the first part of the aria, "Bakseok Hill," as performed by Jo Sang-hyeon (b.1939), known for his vocal volume throughout his range, and for the extent of his upper range. The example is notated as it sounds, without any octave displacement; in the recording Jo Sang-hyeon sings the aria completely in *tongseong*, without ever going into falsetto or head voice. The beginning of the aria is already in a high range for a male singer, and moves toward the middle of the bass-baritone vocal range by the end of the eighth *jangdan*. In *jangdan* seventeen and following, it can be seen that the range for this, or any, male singer is being pushed to its upper limit, and Master Jo maintains the same *tongseong* heard in the opening of the aria. The recording supports earlier historical observations about similar male singers and their ability to sing in the female range and still maintain the *tongseong* voice. This gives the performances of the male singers an especially intense and dramatic flair. The sheer physical effort to maintain and project the *tongseong* voice is very compelling and distinctive, and is part of the enduring beauty of *pansori*.

In contrast to the established tradition and place of *tongseong* voice in *pansori*, modern technology has had an impact on what today's audiences insist on hearing, with some negative effects on contemporary performance practice. Without the foundation of *tongseong* for their singing, many singers have a smaller vocal sound. They cannot project their voices in large modern concert halls and rely on microphones and amplification. The overall effect is the loss of authentic singing style as more and more young singers perform in this way.

The operatic version of *pansori*, *changgeuk*, has also had a negative impact on this singing tradition. With male and female singers singing together, distinctive vocal ranges and styles are abandoned in favor of a "common ground." This results in a fixed *cheong* (key), called *ogwan cheong*, and the use of the key of C. There is no attempt to use *tongseong* voice because of

the amplification, and the vocal aesthetic is entirely different because the dramatic plot is the chief emphasis for the singers and the audience. The same traditional story rooted in the past is re-told, but the manner of presentation and the audience's stylistic expectations are situated in present-day tastes.

The philosophic basis for *tongseong* is also found among other aspects of Korean traditional performing arts, such as dancing, instrumental technique, and visual art. The fundamental principle establishes the breath as beginning at the bottom of the abdomen and then slowly rising up through the lower body, the chest, the throat and vocal cords, and then out through the mouth, with firm breath support from the lower abdomen called *danjeon hoheup*, hypogastric breathing. This type of breathing is practiced using a series of vowels and progressing from slow to fast speeds. If done correctly and smoothly, the effect of this breathing is exhilarating and invigorating. The individual brings a large amount of air into the body in controlled and smooth inhalations, and then releases it in a focused manner. This hypogastric breathing does four things. First, it allows singers to develop a mental picture of the “tube” within their body. My *pansori* teacher Kim Sumi told me that she always has this mental picture when she practices. Second, singers use this breathing to establish the lowest sung pitches. Often, my *pansori* teacher Pak Song-hee would indicate how these low notes were situated in the lower abdomen with a broad hand and arm gesture that she made in front of her lower abdomen. Third, this type of breathing is the basis for generating the highest notes in a singer's range, demanding the same type of support that is used for the lowest pitches. Over time, this breathing becomes habitual for singers, and they come to rely on this support for all their sound. Fourth, the breathing supports the long, connected vocal phrases. Traditionally, *pansori* singers would first learn the singing style used in *gagok* and *sijo*. The repertoires of these two genres are characterized by long, full phrases that are

sung on one breath. With this breathing and singing background, *pansori* singers will usually use only one breath for longer phrases even if the phrase is broken up with rests, so that the underlying concept is preserved.

With the breathing well-established and under control, the singer must then address how to use the throat, either open or closed. On one hand, singing *ujŏ* requires a serious, strong and "thick" sound that is created with a relaxed, open throat and mouth, and a forward vocal placement supported by long, deep breaths. Singers refer to this singing style as *sorireul deunda*, "lifting up the sound." On the other hand, singing *gyemyeonjo* requires a soft, thin sound, that evokes the pathos associated with *han*. To achieve this sound, singers will use the image of *sorireul nuruuda*, "pressing or pushing down the sound," and use a more tense vocal technique.

The distinction between singing *ujŏ* and singing *gyemyeonjo* is very important. Because of the popularity of a more emotional expression connected to *han*, many singers will employ a *gyemyeonjo* singing style even if they are singing *ujŏ*. They are then often criticized for too much *jjaneunmok*, "squeezing voice," or for *sorireul mandeunda* (shaping the sound) or *mokeul kkakneunda* (carving the sound), meaning that they try to artificially shape the sound and tighten the throat, both thought to be unnatural vocal goals in *pansori*.

Kim Sumi often spoke about water coming out the end of a garden hose, forceful and direct with strong support, to illustrate the relaxed, open throat and full sound that *ujŏ* requires. She even suggested that a water pump would only enhance the sound and give it an even more forceful flow! In contrast, if one were to squeeze the end of the hose, the flow would be thin and restricted and that would characterize *gyemyeonjo* singing style. Singers also refer to the resonance of the strings of the *gayageum* to illustrate the difference between *ujŏ* and *gyemyeonjo* singing styles. A pitch produced on

an open string enjoys the full resonance of the instrument and is equivalent to the “lifting” *tongseong* vocal style. That same pitch produced by a stopped string has a completely different timbre, literally created by “pushing down” on the string. This affects its sound and resonance which is interpreted as sounding more poignant and delicate, and is equivalent to the *gyemyeonjo* singing style. These subtle differences in sound quality and timbre are heard as riding on the breath of the singer, offering variations in color, much like the variations in the single brush stroke of Yi Woe-su’s painting.

Example 3, “Heungbu is Thrown Out of the House,” as sung by Pak Nok-ju (1905–1979), offers an opportunity to observe the difference between singing *ujŏ* and singing *gyemyeonjo*. The recording of this example by Pak Nok-ju demonstrates her mastery of expression and vocal control. In *The Song of the Heungbu*, the greedy older brother, Nolbu, throws the younger brother, Heungbu, out of the family house without anything after their parents have died. In this aria, Heungbu is begging and crying to his older brother not to throw him and his family out in the middle of the cold winter without any food or possessions. This is the first section of Example 3, the first six *jangdan*. In *jangdan* seven and eight, Nolbu’s unsympathetic reply is the command that Heungbu should leave at once. Pak Nok-ju presents the exchange of these two characters with consummate skill and dramatic sensitivity. She sings the opening *jangdan* in *gyemyeonjo* indicating the plight faced by Heungbu and his family. Her voice is full of pathos and pain that reflects the emotional nature of Heungbu’s plea, especially in the first *jangdan* underscoring the text, “Please, where can I go?” She employs the “crying voice” with greater tension in her throat. Later in the last two *jangdan*, Pak uses a completely different vocal timbre. Here, Nolbu is the cold-hearted older brother commanding his younger brother to depart, and Pak uses an open throat *ujŏ* singing style to set the tone of this text, and is so skillful

that she produces undertone¹²⁾ pitches for most of *jangdan* seven, creating an almost diabolical vocal quality.

〈Example 3〉 Heungbu is Thrown out of the House as sung by Pak Nok-ju

Jungmori $\text{♩} = 80$

1. *Heungbu on gyemyeoujo* Pak Nok-ju

1. dong saeng eul na ga ta go heo ni eo neu got seu to ga o ti kka

2. gal got si na il teo ju o

3. yi eom dong seol han pung e

4. eo neu got seu to ga nyeon sal deut heo o

5. ji ti san eu to ga o ti kka baek yi suk je ju ti juk deon

6. si yang san eu to ga o ti kka

7. yi nom nae ga heo uul gal got kka ji il teo ju tya

8. jan so ti mal go na ga go ta

12) Undertones are acoustical phenomena in which an air column produces two or more pitches. Overtone singing, practiced in some cultures, is more common, but lower notes are not unusual, and are sometimes called resultant notes, or difference pitches.

Another important aspect related to singing style is the character and diction of the Korean language. Spoken Korean is situated in the front of a relaxed, open mouth, and uses the lips to create most of its sounds, especially vowels. The forward placement of the language gives it an especially light and fluid quality. Rarely does the language require the use of tense, drawn lips. The mouth and lips remain relaxed. For singers using *tongseong*, this type of diction is a natural continuation of all their vocal training.

As my *pansori* teacher Pak Song-hee pointed out to me, the goal is to sing in a natural way, close to the natural spoken vowels used in everyday speech. Thus, when singing in *ujŏ*, one uses an open, natural sound and diction with a relaxed throat, and with a forward vocal placement that creates a wider sound. But when singing in *gyemyeonjo*, the vowels are closed and darker in character. It is not a “natural” sound because there is the manipulation of the voice to create a more emotional sound, full of pathos.

Known as the “Voice of Pathos,” the crying and weeping of *gyemyeonjo* was heard in the singing of Pak Cho-wol (1916–1983), considered one of the most illustrious performers of *seopyeonje* (Western style singing). My own *pansori* teacher referred to Pak Cho-wol as the quintessential *gyemyeonjo* singer, and the aria presented in the following shows her at her best. In Example 4 above, The Song of Poverty, from *The Song of Heungbu*, we can observe the characteristic expression of pathos—crying and weeping. In her performance, Pak manipulates all the open vowels, making them more closed, a subtle change. This is especially striking in the two boxed sections of the aria. Here she arrives at “eo,” an open vowel, and immediately switches to the closed vowel equivalent, “eu.” In the first boxed section she uses the “pecking voice,” and in the second boxed section, the “pain” expressed with the closed vowel is intensified by the chromatic descending pitch gesture. In general, all *seopyeonje* style singers will do this type of vowel manipulation,

and in contrast, *dongpyeonje* style singers, even when expressing great sorrow or pain, will maintain the more open and dignified style representative of *ujo*, and will use open vowels.

〈Example 4〉 The Song of Poverty sung by Pak Cho-wol

Jinyang $\text{♩} = 40$ Pak Cho-wol

ga nan yi ya ga nan yi ya

won si seu teon ga nan yi ya jal sal go mot sal gi neun

sam sin je wang yi mal eul hat na

bul du chil seong nam yi

jip ja ti ye teo seo eo eu eu eu al je

nyeong gwa su bok eul mal uel hat na

na nuu se sang e sam gye na seo eu

This discussion has focused on *tongseong*, the vocal production and timbre of *ujo*. We have seen how this fundamental open sound is supported by deep hypogastric breathing, an open throat and forward, open vowels, all of which

reflect the *paegi seongeum*, the “vigorous voice” on which the great tradition of *pansori* has developed and flourished.

3. Articulation, Vocal Phrase and Ornamentation

Seongeum refers not only to vocal timbre, but also to the details of articulation, vocal phrase and ornamentation. Singers consider the “background” of *pansori* vocal style to be their breath and its production, *tongseong*. The “foreground” consists of the surface details of articulation, vocal phrase, and ornamentation, integrated and woven together with the breath. Together all these elements generate a cohesive singing and musical style.

The great *pansori* singer, Kim So-hui (1917–1994), presented an eloquent testimonial about *ujo* and *dongpyeonje* style. In an interview before her death, she spoke about the music of Song Man-gap, her teacher and one of the greatest *dongpyeonje* School *gwangdae* at the early twentieth century.

Song Man-gap’s voice is grand and big...[This] does not mean that his voice is stiff or without any emotion in a sad moment. If you were a singer, you would know it is difficult to do that. It is hard to maintain the voice with strength and balance from beginning to end. He does not use *janmok*, unnecessary *sigimsae*, or ornamentation. In his melody [“phrase”] he sustains the note straightforwardly without *sigimsae*, and then he suddenly ends the phrase with a strong accent. It is rare that singers are able to do what Song did in *pansori*. To do it, one should have both powerful energy and a good voice.¹³⁾ (KimGi-hyeong 2002: 57).

13) This testimony presented here is my own translation.

Kim So-hui's testimony summarizes what *ujo* singing and *dongpyeonje* style are. Shorter vocal phrases are characterized by sustained notes, with a quick staccato ending, called *sorireul notneunda*, dropping or releasing the sound, or "cutting off the tail." My own teacher confessed that over the years of her career, she had put a great deal of effort into mastering this technique. The challenge for *pansori* singers is to avoid the stylistic tendencies of a long, stretched line that is so much a part of the *gyemyeonjo* style.

Example 5 presents, two different elements relating to articulation and to the length of the vocal phrase. The performance is by my *pansori* teacher, Pak Song-hee. In this aria, Heungbu is very excited to have a new site for his house chosen on the advice of a passing monk, who gives Heungbu visions of a prosperous future. There are three phrases over four statements of *jinyang jangdan*. Each phrase has a sustained, repeated pitch, and the last sung note is accented with a very fast drop in pitch. This is called "chopping off the log," and is indicated in the three boxed pitches. As my teacher explained to me, this articulation mimics the sound of chopping a log in the mountains: a strong, sharp attack followed by a quick little echo. Also important in these three phrases are the two empty beats at the end, called "cutting off the tail." The vocal phrase is shortened and does not continue through to the end of the *jangdan*, although the drummer continues to play the rhythmic pattern. This feature, along with the abrupt accented ending, is typical of *ujo*, and is thought of as being masculine in character.

(Example 5) Chopping Off the Log and Cutting Off the Tail

Choosing a House Site (Pak Song-hee)

bak heung bo ga jo a ta go
 dae sa dui wul ta seo wul da

In contrast, in the Western style, the long vocal phrase is sung with intense legato and the ending employs longer decorated pitches that trail off downward, like a melodic sigh. In *gyemyeonjo*, the long extended melodic tails represent pathos and weeping. The great Pak Cho-wol demonstrates this in Example 6. The two phrases are a plaintive cry from wife to husband. The vocal line stretches completely through both *jangdan*, considered as extending the tail of the phrase, and this is interpreted as what gives the music its sorrowful quality.

(Example 6) Long and Stretched Phrase, Characteristic to gyemyeonjo

Imploring of Huengbu's wife

yeo bo yeong gam

yeo bo yeong gam

(Example 7) Melodic Sigh: Dusk or Twilight

The Song of Poverty

ga nan yi ya ga nan yi ya

won si seu won ga nan yi ya jal sal go mot sal gi neun

sam sin je wang yi mal eul hat na

bul du chul seong nun yi

Pak Cho-wol also provides an example of the melodic sigh that characterizes *gyemyeonjo*. In Example 7, the Song of Poverty, which portrays poverty as a life-long enemy, she sings long, stretched phrases that end with the melodic sigh, indicated with brackets. The melodic sigh is a relatively small interval, a step to a fourth, that is sung without accent and with a slight diminuendo. As noted earlier, Song Sun-seop called this pitch gesture a representation of dusk or twilight, invested with a great emotional outpouring. One might also notice that in *jangdan* two and four, the vocal phrase does not fill in the *jangdan*. This must not be confused as “cutting off the tail” because there is no accent at the end of the phrase and the phrase ends softly.

〈Example 8〉 “Raising the Tail” or “Lifting up the Sound”

Peaceful Sea

The musical score consists of three staves of music in 4/4 time, with a key signature of one sharp (F#). The lyrics are written below the notes. Three melodic sighs are highlighted with brackets and a 'z' symbol above them. The first sigh is on the note 'niweo' in the first staff. The second sigh is on the note 'niweo' in the second staff. The third sigh is on the note 'gi nan' in the third staff.

niweo niweo — heon — chang — yi niweo

niweo niweo — heon — mul gyeol yi to — gi nan

baek tin . ju gal mae gi nan hong yo — an eu to nal a — deul go .

Yi Seon-yu (1873–1940?), another great master singer of *dongpyeonje* style and a contemporary of Song Man-gap, demonstrates another articulation used in *ujo*, “raising the tail,” shown in Example 8. Here, in the aria from *The Song of the Underwater Palace*, the turtle is full of excitement and optimism as he sails over the sea in search of a rabbit’s liver, the necessary remedy for the dying Dragon King. In contrast to the

melodic sigh observed in the previous example, here, at the end of the phrase, the vocal line “lifts up the sound,” with an accented staccato articulation. This “tail up” pitch gesture is interpreted as representing a dignified authority and a stately, vigorous image. This detail has a much larger impact in performance, compared to the phrase endings without tail up, because the tension of ending the vocal line on a higher pitch reinforces the dramatic content of the narrative, and singers’ physical hand gestures emphasize it.

Example 9 illustrates another prominent *ujo* vocal phrase feature, “throwing the note up in the air.” Singers use this term to indicate how opening phrases in an aria in *ujo* very often begin. The vocal line starts in the middle or upper part of the vocal range and immediately moves upward. Example 9 presents the opening of three different arias which all have this characteristic: the first pitch is short, and moves to the second, accented pitch. There is a springboard effect that sets the phrase into motion as it is lifted to a higher level. The ending of each of these three phrases is also characterized by “cutting off the tail,” with an accented ending which creates a shorter phrase. There is an overall upward melodic direction throughout the vocal phrase which evokes a sunrise.

〈Example 9〉 Throwing the Note Up in the Air

a. Choosing a House Site (Pak Cho-wol)

b. Over the Hill

c. The Song of Jeokseong

Sigimsae (*mok* in *pansori*) are added to the melody and the vocal sound to enhance its beauty. But in addition to embellishment or decoration, *sigimsae* must also be understood as carving and shaping the melodic line, a metaphor proposed by the *gayageum* master Baek In-young (1945–2012).¹⁴ Baek suggests that the function of *sigimsae* in performance practice is similar to the creative and delicate refining process that a craftsman uses in shaping a fine piece of wood. He uses personal skill, aesthetic knowledge and judgment, and his own personal preferences, supported by his years of experience. So too in music, the sound can be refined through appropriate choices of when and how to use *sigimsae*.

Sigimsae in *ujo* is very much a matter of how much is used. In *pansori*, *sigimsae* is discussed as “wrinkles” in the music. Singers assert that unnecessary ornamentation, or too many wrinkles, is not appropriate for the style. The negative connotation expressed in *gakgumokgil* (action of the throat) means that each sound has *mok* or *sigimsae* added to it. My teacher said that a natural sound is always the singer’s goal, and *mandeun sori* with too much shaping and refining would create an artificial and unnatural sound. Singers use the expression *chochigo jangchinda* to express their disapproval of “too much vinegar and soy sauce,” for too much *sigimsae*, and ask, “How can you find the original taste of the music with so many spices?” The over-manipulation of the natural sound and the disruption of the clarity of the musical line is a stylistic violation that goes against the essence of *ujo*. The remedy for this is “lifting up the sound,” creating a musical line that is ironed free of wrinkles and retains its clarity, simplicity and strength of expression.

14) Master Baek In-young was one of the most prominent *gayageum* and *ajaeng* players with whom I studied *gayageum* from 2002–2005.

Another aspect of *sigimsae* is its interaction with *tongseong*. As the vocal line is initiated, a singer establishes the “tube voice” and the breath support that are required. Too much *sigimsae* compromises a singer’s breathing because it breaks the flow of the phrase, interrupting the breath. The result is that the longer phrase is broken into smaller sections, thus changing its overall character.

For many singers, melodic modes are interpreted and understood only as singing style and performance practice. Interestingly when I would ask my teacher for an example of *sigimsae* in *ujō* mode, she would sing *gyemyeonjo* mode in an *ujō* singing style and would call that *ujō*. If I countered that I heard *gyemyeonjo* mode, she would reprimand me, “You spent that expensive tuition to learn a wrong theory at a university?” Her understanding of *ujō* was based on her interpretive knowledge as a singer: what the appropriate sounds were, and how to create them to project a cohesive and consistent style.

(Example 10) Two Versions of Song of the Gourd

a. Pak Song-hee



top so ti seul nae ga mat ja go heon deul

b. Pak Cho-wel



bae ga go pa seo mot mat geot so

Example 10a demonstrates how my teacher sang “*ujō*” in the *gyemyeonjo* aria, The Song of the Gourd, from *The Song of Heungbu*. In these two *jangdan*, Heungbu’s wife laments that she is too hungry to sing while she is

sawing open the giant gourd. My teacher's version is a very sober and clean vocal line with minimal *sigimsae*. The low A is *tteoneunmok*, with a little vibrato, and the phrase ends with the "chopping the log" accented ending. Example 10b is the same two *jangdan* as sung by Pak Cho-wol. The noticeable difference is her abundant use of *sigimsae* in this *gyemyeonjo* excerpt. She extends the end of the phrase settling on the *tteoneunmok*. Her version provides a vivid contrast to Pak Song-hee's *ujo* version.

〈Example 11〉 Two Versions of the Namwon Libertines

a. Song Man-gap
seu mul chi go jim jak heol lda

b. Sin Young-hee
seu mul chi go jim jak heol lda
sam sip do ui maeng jang ha ni

The excerpts presented in Example 11 were demonstrated for me by Sin Young-hee. During an interview with her, she chose an aria in *gyemyeonjo* mode to demonstrate both *ujo* style and *gyemyeonjo* style. In “The Namwon Libertines,” taken from *The Song of Chunhyang*, the local playboys express their sympathy for Chunhyang’s plight, her torture and imprisonment. The purpose of the two versions was to offer a non-biased comparison between *dongpyeonje* and *seopyeonje* styles, and for the *dongpyeonje* style, Example 11a, she imitated the singing style as it would have been performed by the famous Song Man-gap, which is clear in its simplicity and direct statement. In Example 11b, she provided a more contemporary version of the aria,

which exhibits more tendencies toward the *seopyeonje* style. This is especially true in the brief boxed section, which is an example of an extended use of *gamneunmok*, “winding voice.” This *sigimsae* intensifies the text, “heartbreaking pain,” that the men are witnessing.

Sigimsae and its connections to *ujo* and *gyemyeonjo*, the *dongpyeonje* and *seopyeonje* styles, are reflected in a metaphor used by the *pansori* singer, Chae Su-jeong.¹⁵⁾ She turns to traditional calligraphy, and notes the difference between the “square hand” and the “grass or cursive hand.” “*Ochae*,” Five Styles of Calligraphy, by Kim Su-hyoung (1999), is presented in Figure 2. The first panel, on the left of the figure, is the grass or cursive hand. It is light and curving, uses thin connected brush strokes, and has more action and details in its style. Chae Su-jeong sees this as representing the *seopyeonje* singing style equating the curving, thin lines with the use of more *sigimsae*. The example in the third panel of the figure, presents the square hand. It is more direct and angular, using detached, thick brush strokes. She relates this to the *dongpyeonje* singing style with its simple, direct lines. As the calligraphy implies, *sigimsae* is one of the features that distinguishes the *dongpyeonje* and *seopyeonje* singing styles and helps maintain the unique qualities of *ujo*.

〈Figure 2〉 Different Styles of Korean Calligraphy



15) Chae Su-jeong (b.1971), one of the third generations of *pansori* singers, has become the protégé of Master Pak Song-hee (b.1927), a National Human Treasure, devoting herself to preserving the performance of the version of *The Song of Heungbu*.

4. Text Setting and Phrase Structure

Pansori singers understand that the heart of the narrative is the expression of the drama through the text. The melodic lines elaborate the text, and integrated with vocal timbre and vocal production, articulation, and *sigimsae*, contribute to its expression, creating a cohesive musical texture. A rhythmic framework from both the textual rhythm and *jangdan* completes the text setting, thus completing the overall *seongeum*.

Text setting in *pansori*, *buchimsae* (connecting or attaching), is based on the rhythm of the spoken language. In Hangeul, the Korean language, words usually have an accent on the first syllable. Because *pansori* developed from spoken narrative, an understanding of the natural spoken accents and rhythm is essential. Eventually, musical gestures were added to this spoken narrative, which became more and more tuneful. Text setting in *ujo* is clear, direct and simple. It is “natural,” and parallels the spoken phrase.

Singers discuss text setting in *ujo* as *daemadi daejangdan* (each phrase, each *jangdan*). One complete rhythmic pattern is the usual framework for text setting, and one *jangdan* usually equals one vocal phrase, setting one line of text. The rhythmic pattern associated with each *jangdan* is the reference for the singer and acts as a guide to textual placement. Singers call this *ugyeonaeneun sori* (stubborn sound), reflecting their determination to keep their narrative properly set in a clear and “natural” manner. The number of text syllables in each line does not have to be the same in every *jangdan*, and while each *jangdan* usually contains a complete text sentence, or at least a complete text phrase, in some exceptional cases only a single word might be sung through one *jangdan*. A long sentence may be broken into two or more clauses keeping the poetry and the narrative intact. Words are usually set within a *jangdan* and rarely will a singer split a word between two *jangdan*.

While these decisions are made on the basis of some objective guidelines, singers also use their experience and their understanding of the stylistic ideals as guides for text setting. When they do divide a word or sentence, their primary concern is always the preservation of the natural rhythm of the spoken language as much as possible.

Example 12, “The New Governor,” from *The Song of Chunhyang*, is an example of text setting in which each line of text corresponds to one *jangdan*. In this aria, the new governor of Namwon arrives with great fanfare and pomp. This *ujo* aria is sung in *jajinmori*, which is always performed in paired statements because of its fast tempo. As indicated in Example 12a there are three sentences, each composed of two lines of text. Each line of text is a half sentence and corresponds to one statement of *jajinmori*, reflecting the principle of *daemandi daejangdan*, making a total of six statements of *jajinmori*, two for each complete sentence. Example 12b, sung by Jo Sang-hyeon, shows the six *jajinmori* statements with the clear and natural text setting characteristic of *ujo*.

〈Example 12a〉 The New Governor

Sentence	Jangdan	Text Lines	Translation
1 st	1	sinyeon majeo naeryeo alje,	The new governor is on [his] way,
	2	byeolryeon maepsi jangi jota.	What a luxurious appearance!
2 nd	3	moran segonge waan jachang,	[He] rides in a beautiful palanquin,
	4	naehwalgae jjeok beolryeo.	With screens raised up like a bird's wing.
3 rd	5	ildeung mabu yoryang dalma,	[The palanquin is] pulled by strong horses and first-rate horse drivers,
	6	deong! deong! geureotke sireot da.	[Like a horse] with a heavy load [of food].

〈Example 12b〉 The New Governor

Jajuimori

sin yeon ma jeo nae tyeo al je byeol tyeon naep si jang yi jo ta
 no um se gong e wa an ja chang nae hwal gae jeok beol tyeo
 il deung ma bu yo tyang dal ma deung deung gau seot ke si seot da

Example 13 is an interesting demonstration of how one singer shifts the placement of text and *jangdan*, and compresses the total number of vocal phrases. This is an excerpt from the middle of the aria, “White and Red,” from *The Song of Chunhyang*, in *jungjungmori*, four compound beats in each pattern at a moderate tempo. It recounts how Master Lee first sees Chunhyang from a distance in her beautiful white and red clothing, swinging with her servants. He is completely mesmerized by her appearance but because of her constant motion he cannot see the details of her beauty. Example 13a provides the eight lines of text, A through H, with the translation. Normally one would expect that the eight lines of text would be set to eight statements of *jungjungmori*, but in this version, the singer has avoided that correspondence, with two exceptions, and has compressed the text into only seven statements of *jungjungmori*. This is shown in Example 13b, in which each line of text is appropriately identified A through H. This is called *eotbuchim*, “irregular text setting,” the antithesis of *daemadi daejangdan*, even and regular text setting.

〈Example 13a〉 White and Red

	Text Lines	Translation
A	ipeun goseun bidanyina,	[She] wears a gown of silk,
B	Chan norigae alsu eopgo.	Yet [I] cannot make out [her] accessories (the details of her clothing).
C	gogan geujachwi saramewn saramina	[She] appears to have the look of a beautiful woman,
D	bunmyeonghan seonnyeora.	Yet [I am] certain she is an angel.
E	bongeul tago naeryeowa	[She] rides the “Bongwhang Bird,”
F	Jinru nongok inga,	So, [she could be] an angel of “Nongok”
G	gureum tago naeryeogan,	[She] descends upon the clouds,
H	yangdaeui musam seonnyeo.	So, [she could be] an angel of “Yangdae Musam.”

〈Example 13b〉 White and Red

Jangdan	Text Lines
1	A) ipeun goseun bidanyina, B) Chan norigae
2	alsu eopgo. C) gogan geujachwi
3	saramewn saramina,
4	D) bunmyeonghan seonnyeora.
5	E) bongeur tago naeryeowa, F) Jinru
6	nongok inga. G) gureum tago naeryeogan,
7	H) yangdaeui musam seonnyeo.

Finally, in Example 13c, one can observe the interaction of this type of text setting and the *jangdan* statements in the transcription. The text lines are indicated with brackets. The singer of this example, Sung Uhyang, certainly was not careless in making this type of setting, which is not at all characteristic of *ujo* text setting, *daemadi daejangdan*. What is the purpose of this technique? The answer lies in the interpretation of the text that the singer wishes to project. Since Master Lee is at such a distance, and Chunhyang is in constant motion, there is no visual clarity in this scene. Master Lee is smitten, and one might suspect that his heart is blurring his vision and affecting his language. The singer reflects this visual “blur” in

blurring the clear lines of correspondence between the lines of text and the *jangdan*. Thus we are able to appreciate in the sound of the aria what Master Lee is experiencing. It is a subtle manipulation that reflects the singer's great attention to the detail of the dramatic narrative.

〈Example 13c〉 White and Red

Jungjungmori

25 ip eun go seun bi dan yi na chan no ti gae al su eop go go gan gau ja chwi

27 sa tam eun sa tam i na bun nyeong han seon nyeo ta

29 bong eul ta go nae nyeo wa jin tu nong ok in ga ga teum ta go nae nyeo gan

30 yang dae ui nu sam seon nyeo

5. Conclusion

The three parameters used to find the proper *seongeum* of a mode, be it *ujo* or *gyemyeonjo*, are realized in various ways to appropriately evoke the context of the *pansori* narrative story. Singers of *pansori* use the techniques for producing the proper quality of “sound” in the mode in which they are singing to breathe life into the world of performance.

When one thinks of the essence of *ujo* and considers all the parameters in the preceding discussion, what emerges is that the great beauty of *ujo* comes from its simplicity and clarity. Singers who practice *pansori* take the inner qualities ascribed to *ujo* and interpret and project them through their singing,

experience, and knowledge into the world of performance. By incorporating vocal production or *tongseong* and vocal timbre, with the variations of expression, decorative patterns called *sigimsae*, and their practiced skill at text setting, singers set the mood of the story, evoke emotions and act out a character's personality. In the end, a good *pansori* performance embodies good story-telling, which comes from the achievement of *seongeum*, which can only come from the proper vocal interpretation of the oral text. The manipulation of these essential details enables the singers to reach that grand and majestic expression of *ujo* that has an illustrious lineage of practitioners. It is the *seongeum* of past generations and present performers that is alive in the sound of *pansori* singers who devote their lives to this aesthetic challenge, namely, to project the simple and dignified beauty of *ujo*.

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【국문초록】

“소리를 들어올려라!”: 판소리 연주실제의 우조성음 연구

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필자는 지난 10여 년간 판소리를 연구하고 학습하면서, 판소리 창자들이 ‘성음’이란 용어를 가장 많이 사용하고 있음을 발견하였다. 예를 들어, “저건 성음이 아니다” 혹은 “성음이 기가 막혀!” 등의 표현이었다. 이것은 가창자에 대한 미학적, 음악적 취향과 기호를 판단하는 발언으로, 판소리 연행의 외부자로서 신뜻 이해하기 어려운 개념이었다. 한국 전통성악장르의 정수(精髓)라 할 수 있는 판소리에서, ‘성음’에 대한 해석은 주로 ‘음색’적인 측면에서 접근하여 왔다. 하지만 필자가 판소리 학습에 직접 참여하여 조사 한 결과, 창자들은 성음에 대해 음색을 포함한 구체적이고 음악적인 표현들을 포괄적으로 실현하였고, 이는 음악의 개별적 제반 요소(musical parameters)에 대한 연주실제(performance practice)와 긴밀하게 연관되어 있음을 확인할 수 있었다.

본 논문은 계면성음과 함께 판소리 미학의 양대 산맥을 이루는 우조성음에 관한 연구이다. 박록주계 흥보가를 계승하고 있는 박송희 명창, 박봉술계 적벽가의 송순섭 명창, 만정계 춘향가의 신영희 명창을 대상으로 연구의 초점을 맞추었으며, 소리꾼 김수미와 장시간의 현장조사 및 학습을 통해 얻어진 결과를 체계적으로 정리하였다. 창자들은 연주실제를 통한 우조성음의 발현을 통성과 단전호흡을 통한 창법, 간결한 시김새 구사와 조음점(調音點, articulation), 붙임새의 활용과 연관된 악절구조 등, 세 가지 음악적 제반 요소를 바탕으로 논지를 전개하였다. 우조성음의 기본적 특성은 모든 음악적 제반 요소간의 섬세한 균형이 이루어 질 때 구현되며, 창자들은 ‘소리를 들어 올려라!’라는 표현으로 우조성음을 정의하였다.

【주제어】 현장조사, 판소리, 성음, 음색, 연주실제, 우조, 계면조, 통성, 시김새, 붙임새, 발성법, 선율 구조, 장단