

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 Wŏllyu* (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 1

<i>u</i> mode (<i>ujo</i>)	<i>kyemyŏn</i> mode (<i>kyemyŏnjo</i>)
<i>Saktaeyŏp</i> : no. 1 (<i>ujo ch'o saktayŏp</i>)	no. 1 (<i>kyemyŏn ch'o saktayŏp</i>)
no. 2 (<i>ujo i saktayŏp</i>)	no. 2 (<i>kyemyŏn i saktayŏp</i>)
<i>chunggŏ</i> 中舉	<i>chunggŏ</i> 中舉
<i>p'yŏnggŏ</i> 平舉	<i>p'yŏnggŏ</i> 平舉
<i>tugŏ</i> 頭舉	<i>tugŏ</i> 頭舉

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	no. 3 (<i>ujo sam saktæyǒp</i>)	no. 3 (<i>kyemyǒn sam saktæyǒp</i>)
	<i>soyongi</i> 騷聳	<i>soyongi</i> 騷聳
Nong	<i>nong (u-rong)</i> 羽弄	<i>ǒl-nong</i> 言弄
		<i>p'yǒng-nong</i> 平弄
Nak	<i>nak (u-rak)</i> 羽樂	<i>nak (kye-rak)</i> 界樂
	<i>ǒl-lak</i> 言樂	
<i>P'yǒn:</i>	<i>p'yǒn (u-p'yǒn)</i> 羽編	<i>p'yǒn</i>
		<i>ǒl-p'yǒn</i> 言編

(*p'anyǒp* 半葉; its first half is identical with the *Nong* in *u* mode, and the second half is the same as the *Saktæyǒp* no. 2 in *kyemyǒn* mode.)
 (*huan-kyerak* 還界樂; its first half is identical with the *Nak* in *u* mode, and the second half is the same as the *Nak* in *kyemyǒn* mode.)
 (*p'yol-lak* 編樂: its first half is in *u* mode and the second half is in *kyemyǒn* mode.)

These remarks imply that some variation was actually practised. Since I have written about the relationship between the *Saktæyǒp* no.1 in *u* mode and *kyemyǒn* mode (see Topics in Korean Music, 韓國音樂序說), the *Nak* in *kyemyǒn* 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 *kyemyǒn* mode (*Kyerak*) is as follows:

- 1) Ch'ǒl-ch'ong-ma *t'ago*, pora-mae patko (10 syllables)

鐵驄馬 타고, 보라매 받고

(He on a stallion, with a falcon on his hand)

- 2) Paeg-u chang-jǒn, ch'ǒn-gūn *kag-gung* hōri e *ttuigo* (13 syllables)

白羽 長箭, 千觔 角弓 허리 에 띠고

(With the white-feathered arrows, and a thousand-gūn heavy bow tied to his side)

- 3) San nǒmǒ kurum china, kkwǒng sanyang hanūn chō han-ga-han *saram*

山 넘어 구름 지나, 평 사냥 하는 저 閑暇한 사람

(13 syllables)

(Rides over the mountains, crossing the clouds to chase the pheasants, that man of leisure!)

- 4) Uri, do (3 syllables)

우리, 도

(I, too)

- 5) Sōng-ūn kap'un hue, nōrūl choch'a nollira (13 syllables)

聖思 가 푼 後에, 너를 조차 놀리라

(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 *Saktaeyōp*, 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

조다가, 낚 시 대 를 잃고

(While dozing, the fishing rod slid away to nowhere)

- 2) Ch'um ch'udaga, toerongi rŭl irhui.

춤 추 다가, 되롱이 를 일희

(While dancing, the coat slipped off to nowhere)

- 3) Nŭlgŭni mangnyōng ūran, pækku ya utchi mara.

늙은이 망녕 으란, 白鷗 야 웃지 마라.

(Don't laugh at the old man's forgetting himself, you seagull)

- 4) Sipni, e

十里, 에

(Along ten miles)

- 5) Tohwa parhani, ch'un-hŭng gyōwō hōnōra.

桃花 發하니 春 興 겨워 허노라.

(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 *kyemyōn* 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. *Saktaeyōp* no.1, *Nak*, and *P'yōn* in *u* mode,

Nak and *P'yōn* in *kyemyōn* mode, and *P'yōl-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 *kyemyōn* 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 *kyemyōn* 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 *kyemyōn* 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 *kyemyōn* mode.

4. The *Kōmungo* Part

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

First of all, while the old music book for the *kōmungo*, the *Yujeji* (early in the nineteenth century), shows all of the five phrases of *Urak*, it gives only the first phrase of *Kyerak*. There the *Yujeji* reveals that the two notes, *f* and *a flat*, in *u* mode are turned into *a flat* and *b flat* respectively in *kyemyōn* mode. (See music expl. 11). These two facts suggest that the *Yujeji*, illustrating the way of converting *u* mode into *kyemyōn* mode in the first phrase of *Kyerak*, saved the trouble of notating the rest of it. In another word, the *Yujeji* 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 *kōmungo* 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 *Saktaeyop* no. 3 in *kyemyön* 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—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 kũmbo*, 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 flat— a flat— d' flat— b flat

which are simplified into two notes,

a flat— a flat ㄷ ㄷ — ㄹ ㄹ

and of these two notes *b flat* ㄷ, is the basic note, and *a flat*, ㄹ, 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 flat— e flat— a flat

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

f— e flat— f.

The cadence of the fourth phrase of *Kyerak*,

e flat— e flat— e flat

is a corrupted form of the cadence formula of the fourth phrase of *ka'gok* in *kyemyon* mode,

e flat— d flat— B flat.

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

f— c— B flat

is another corrupted form of the *Yuyeji*,

e flat— c— B 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 *Saktaeyöp* no. 1 in *kyemyönu* 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 flat-f-e flat

are different from those of the fifth phrase.

e flat-c-B 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 flat-B flat-e flat- e 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 flat-f-a 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 flat-c-B flat

is modified as

e flat-f-e flat-B flat

in *Urak* of today which is in turn converted into

a flat-e flat-B 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-taeyŏp* no. 1, *Pŏyonggŏ*, *Soyongi*, *Ŏl-nong* and *P'yŏng-nong* in *kyemyŏn* 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 flat-a flat-e flat-a flat,

are closer to those of *Urak* of the *Yuyeji*,

e flat-a flat-e flat-f,

than to those of *Urak* of the present day,

a flat-a flat-E flat.

The subsequent four notes of *Kyerak*,

b flat-a flat- b flat-a flat,

correspond to the four notes of *Urak* of today,

a flat-f-a flat-f,

and also to those of *Urak* of the *Yuyeji*,

a flat-b flat-a flat-f,

for of those four notes only the first note, *b flat* of *Kyerak* and *a 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 flat-d flat- B flat,

is closer to that of *Urak* of the *Yuyeji*,

e flat-c-B flat,

than to that of *Urak* of the present day,

a flat-f-e 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 flat-B flat-e flat-e flat, of *Kyerak*

f-f-c'-a flat-a flat, of *Urak* of the present day, and
e-flat-f-a flat, of *Urak* 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 flat-B flat-E flat-A flat (cadence of *Kyerak*)

A flat-A flat-A flat-F (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 *Pyōllak* 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).

(c) 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 flat-e flat-a flat,

are the variation of those of *Urak* of today,

f-e flat-f,

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

e flat-f.

Especially the subsequent two notes of *Kyerak*,

b flat-a flat,

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

a flat-f,

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

e flat-e flat.

(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 *kōmungo* 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:

	<i>Kyerak</i>		<i>Urak</i> of today		<i>Urak</i> of <i>Yuyeji</i>	
	pre, post-caesura		pre, post-caesura		pre, post-caesura	
The first phrase	<i>a'</i>	<i>b</i>	<i>A'</i>	<i>B</i>	<i>A</i>	<i>B</i>
The second phrass.	<i>y'</i>	<i>d'</i>	<i>C'</i>	<i>D</i>	<i>C</i>	<i>D</i>
The third phrase	<i>y</i>	<i>f'</i>	<i>E</i>	<i>F</i>	<i>E</i>	<i>F</i>
The fourth phrase	<i>c</i>	<i>d</i>	<i>C</i>	<i>D</i>	<i>C</i>	<i>D</i>
The fifth phrase	<i>y</i>	<i>z</i>	<i>E'</i>	<i>Z</i>	<i>Y</i>	<i>Z</i>

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 *kyemyōn* and *u* mode for the male voice will be compared in order to see whether the *Nak* in *Kyemyōn* 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'flat-c'-b 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 *kōmungo* 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 *Saktaeyōp* no. 1 in *u* mode,

e'flat-c'-b flat-a flat,

the counterpart of which in the *kōmungo* part is

b flat-b flat-a flat.

Also in Chonp'e Himun 兪幣熙文 (the third phrase) the song part set to the text *hum* 歎 is *c'-a*, while the corresponding instrumental part is single *a*. Such way of beginning the song on the higher note than its original note is called 'to begin the phrase with the higher note' 들어낸다 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 flat-d flat-B flat.

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

(B flat)-e flat-B flat,

and the same cadence for the female voice is

(a flat)-e flat-B flat,

and the same cadence of the *kōmungo* part is

e flat-B 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 flat-e flat-B flat

corresponds to

e flat-d flat-B flat

of the *kömungo* part.

To sum up, as in the *kömungo* 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 flat*, of the second phrase (the fifth beat) is different from the note, *a flat*, of the fourth phrase. But we find that in the fourth phrase of *Urak* itself, the note, *a flat*, of the song part is changed into *b flat* in the *kömungo* 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 flat-e flat-e flat-a flat,

seem different from the single note, *a 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 flat*. So those four notes mentioned above are the elaborate form of the single note, *a flat*.

Therefore we know that in the song part as well as in the *kömungo* 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 *kömungo* 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 flat*, while that of the latter on *b 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 *kömungo* 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 flat* is different from that of the fourth

phrase which begins with *bflat* 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 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,

aflat-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 flat-f-e flat,

while in *kōmungo* 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 flat-b flat,

corresponds to those of the *Yuyeji*,

e flat-f-a flat,

and more closely to those of the song part of *Urak*

f-e flat. (c') a 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 flat-e flat-a flat,

follow the corresponding part of *Urak* of the *Yuyeji*,

f-e flat-f.

The next notes, *B flat-e flat*, of *Kyerak* is an elaborate form 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 flat-(c-B 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 *kōmungo* 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 *Yujeji*, *e flat*. (See music expl. III and IV). However in the song book (*Ka'gok-bo*) by Yi, Chuhwan and in the song book (*Man-nyŏn 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 *Yujeji* (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:

	<i>Kyerak</i>		<i>Urak</i>		<i>Yujeji</i>
	song part	<i>kŏmugo</i> part	song pt	<i>kŏmugo</i> pt	
The First Phrase	á,b	a',b	A,B	A',B	A,B
The Second Phrase	y',d'	y',d'	C,D	C,D	C,D
The Third Phrase	y,f'	y,f'	E',F'	E',F	E,F
The Fourth Phrase	c,d	c,d	C,D	C,D	C,D
The Fifth Phrase	y'',z'	y,z	Y,Z	E',Z	Y,Z

Conclusion

As we have seen in the old music of the *Yujeji*, *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 *Yujeji* 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 *Saktaeyop* 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 *Yujeji* 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 Festschrift for Professor Dr. Marius Schneider, is rewritten so as to make the descriptive analysis more in detail.)

No. 2

Nak in Kemyon Made (Kyerak)

The 1st phrase

Song
 chöl ch'ong - ma - t'ü - - - go - - po ra ma -

Komulgog
 샤림 = 셋 = 강 = 강 - 등 다 강 = 강 = 강 = 강 =

i - - pa - - t go - -

샤림 = 셋 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 =

The 2nd phrase

pa - i - - hi u - - - cha hang jö n ch'ön g'ün kyü - gwan

샤림 = 셋 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 =

The 3rd phrase

ho - ri öi ttü - hi - - go - - San nöm - ö -

Song for the female voice

샤림 = 셋 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 =

ku - rü - - m chi - i - hi na - kkwong sa - nya - ng

샤림 = 셋 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 =

hō nū - n chō ha - n ga hō - n sa - - - ra - m

샤림 = 셋 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 = 강 =

Handwritten musical score for Music Example III. The score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is a bass clef with the same key signature. The bottom staff is a treble clef with the same key signature and is marked with the word "mode" on the left. The music is written in a simple, handwritten style. The lyrics are written in Korean under the notes of the middle staff. The lyrics are: "기 억 더 무", "노", "중 흥", "F", and "武". The score ends with a double bar line on each staff.

Music Example III

10. 6

mang nyong u - - ra - an pa - i - ik ku -

장 = 등 : 장 = 등 : 지는 이로, 다, 등츠, 도라, 등츠, 장 = 장 :

Yuyoyi:

다, 등츠, 다, 등츠, 지는, 등츠, 등츠, 다, 등츠, 다, 등츠, 등츠

ya - - u - e chi - ma ra -

도, 등츠, 등츠, 등츠, 등츠, 등츠, 등츠, 등츠, 등츠, 등츠, 등츠

The 4th phrase

Si - - ip ni - - i hi o

same as the second phrase

same as the second phrase

The 5th phrase

To hwa a -

same as the second phrase

same as the second phrase

다, 등츠, 등츠, 다, 등츠, 등츠

No. 7

Handwritten musical score for 'Music Example IV'. The score is written on a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The lyrics are written in Korean and Chinese characters below the notes. The score is divided into several systems, with some systems having empty staves on the right side. The lyrics include: 'par hō - ni hi ch'un hūng ũ ũ l', '당산 산기 당산 산기 당산 산기 당산 산기 당산 산기 당산 산기 당산 산기', '도움 자=동', '경로 광명 경로 다름 광명 경로 광명 경로 광명 경로 광명 경로 광명 경로', and '당도 더광명'. There are also some handwritten annotations and markings on the score, such as 'V' and 'R'.

Music Example IV