Innovation and Accessibility: 
Towards a Typology of Fusion Music in Korea

R. Anderson Sutton (University of Wisconsin-Madison)

Introduction

Cross-cultural influence and cultural mixture are fundamental processes that underlie many kinds of music throughout history. Yet in much of Asia and Africa in recent decades the mix between indigenous musical practices and those from outside, mostly Western, have intensified. In Korea, these kinds of mixture are generally referred to as "fusion" music, a sweeping term under whose umbrella many disparate styles and practices coexist and interact. Despite its growing presence in Korea, particularly in the last 10-15 years, it has largely escaped the scholarly scrutiny of musicologists and sociologists. In choosing to focus on fusion music in this article, I hope to raise some new issues and stimulate debate and further scholarly attention to the growing variety of musical activity in which Korean musicians seek to combine Korean and non-Korean elements.

My methodology has involved interviews with some fusion musicians, discussions with Korean music scholars, and, most of all, extensive listening to recordings that can be considered examples of fusion music. My approach here differs somewhat from the model to which I am accustomed.¹ Based on my training as an ethnomusicologist,

¹ My career as an ethnomusicologist has been devoted primarily to music in Indonesia; and my interest in the phenomenon of "fusion music" arose first from what I observed developing in Indonesia. Korea is indeed a very different country from Indonesia, with a very different history of interaction with other cultures. Yet musicians in both Indonesia and Korea have developed hybrid genres of music, primarily by combining indigenous and Western musical instruments, structures, techniques, and approaches to making music. In accordance with the focus of this issue of Tongyong Ŭmak on Korean music, my remarks will be largely devoted to "fusion music" as I understand it in Korea.
the main goal in my research has been to understand the music of any culture based on indigenous understandings of that music, however various. To this end, I would not only study musical structure and technique, but also, through interviews and available written evidence, I would attempt to represent indigenous points of view about the music and its meaning. My role would be primarily to serve as an interpreter. But it seems more appropriate in a Korean musicology journal not to try to emphasize for Korean musicologists what their fellow colleagues, musicians, and countrymen are thinking about this genre of music. Instead, I will try to lay out as clearly as possible my own thinking — as an outsider and newcomer, with experience as a music scholar, without the years of deep study of Korean music.

If we explore the scholarship on Korean music, we find a substantial body of work relating to many aspects of Korean traditional music (jeontong eumak, or simply gugak) and in recent years aspects of the new, creative Korean music (changjak gugak), but comparatively little scholarly attention seems to be given to the various kinds of musical synthesis between gugak and vernacular (popular) musical traditions from outside Korea. These examples of musical synthesis or "hybrid" musical styles are nowadays often referred to as "fusion" (pyujeon) and range from the combinations of Kim Duk-soo (Kim Deok-su)'s samulnori with the Red Sun jazz group to the playing of a Mexican standard such as "La Bamba" by Seulgidoong. But, for reasons I will explain later, I would include some musical items in the category "fusion" that might not normally be called "fusion" by the Korean populace. And some examples of music that Koreans now readily identify as "fusion" I would judge to be something else.

My initial intention in conducting the research for this paper has been to develop and refine a definition of Korean fusion music and propose a typology for it. Some of

2 Beginning in the early 1990s, a number of important theses and dissertations have appeared in English dealing either mostly or entirely with changjak gugak. See Killick 1990, Kwon 1992, Chae 1996, Byeon 2001, Finchum-Sung 2002.

3 Scholarly study of music often (or sometimes) identified as "fusion" and other hybrid experiments outside the art music tradition have only recently begun. See Chapters 1 and 4 in Lee So Young 1999, Hesselink 2001, Hesselink 2002, Howard 2001, and Howard 2002, among others. However, studies of popular music in Korea (daejung gayo) do not, as far as I am aware, include coverage of fusion (see, for example the seminal work of Lee Yeong Mi: 1998 and 2002).
the questions that guided my inquiry are as follows: (1) What elements do the diverse instances of fusion music share in common? (2) What do they share with changjak gugak (lit. "creative national/Korean music") and what sets them off from changjak gugak? (3) What broad categories of fusion music can be identified? Drawing on interviews with fusion musicians and listeners, together with explanations from CD liner notes and concert program notes, I hoped to present a typology of fusion music and its aesthetic basis. It was my impression, based on attendance at fusion music concerts and on listening to CDs that I would be able to posit some defining musical traits that could more or less be agreed upon objectively. These findings I planned to contextualize in the remarks of scholars, musicians, and other listeners.

However, as I began to listen analytically to each track on the 31 CDs selected for this project and to review my notes from concerts, it became apparent that I needed to reconsider. More precisely, the initial impression I had of distinct categories seemed only valid for a few tracks on a single CD, and almost never applicable to the entire output of a fusion music group or individual artist. Most Korean listeners, I have been told, do not readily distinguish sub-categories of fusion. And outside of the small world of Korean music specialists, it is unlikely that we will even find a clearly articulated set of differences between changjak gugak and pyujeon. If so, then my original intentions risk being construed as positivism — in which categories are imposed from outside and presented as "truth" — a school of thought now almost universally rejected by those in the field of ethnomusicology, including myself. Nevertheless, considering this article as part of an ongoing dialogue or discourse I am developing with my Korean colleagues on the question of fusion music, let me offer my observations.

"Fusion" and Changjak Gugak

First, how are we to understand what constitutes "fusion" music? Whether talking about music, food, clothing fashion, or any other aspect of culture, the word "fusion" implies cultural mixture. As a musical category, there must be some sense in which the music combines elements from different cultural traditions, in this case Korean and "non-Korean." But since so many cultural phenomena, including musical styles, can be shown historically to be the result of cultural mixture, I would suggest that it is
more precisely a mixture in which the identity of the components can still be perceived. In other words, the listening public, as well as the musicians, are conscious of the mixture as a major aesthetic element in the music. Perhaps by this definition, many pieces generally categorized as changjak gugak could also be considered “fusion.” Yet it seems appropriate to understand these as two different categories, albeit arrayed along a single continuum. Changjak gugak emphasizes creativity, with a repertory of new compositions primarily or exclusively for Korean instruments (and voices). Western instruments and/or vocal styles may be used, but not prominently. Yet many other Western musical influences are evident, from the use of Western functional harmony and equal-tempered tuning, to the arrangement of instruments on stage with Western-style conductor and the featuring of soloists in “concerto” style. As several scholars have pointed out (Byeon 2001, Killick 1990, 1991, Howard 2002), the very notion of recognizing individual composers, who express their creativity by writing music, is an idea borrowed from the Western classical tradition. Indeed, the musical style of changjak gugak, though not replicating Western classical music, is comparable in its “seriousness” as art music, intended for intensive listening in a concert-hall presentation. This contrasts with the varieties of fusion music, which often involve a more-or-less even mix of Korean and non-Korean instruments and styles, most often from Western and Western-influenced popular music, and a feeling that contrasts with changjak gugak’s “seriousness” — sometimes playful and fun (some pieces by Puri, Gong Myoung, etc.), sometimes calm and meditative (some pieces by Seulgidoong, Oullim, Jeong Soo Nyun, etc.), sometimes brash and daring (some

4 Byeon defines changjak gugak as “newly composed contemporary compositions for traditional Korean instruments in Western staff notation using Western or Korean-style ornaments, embellishments, tempo indications, dynamic marks, and moods” (Byeon 2001: 2). Chae emphasizes the Korean more than the Western elements, as follows: “ch’angjak kugak has come to refer to composition for traditional instruments that incorporates significant musical elements of traditional music...” (Chae 1996: 46).

5 Chae argues that “While chont’ong kugak has become a relic that has been restricted largely to academic circles, folk festivals, and a symbolic presence in national activities, ch’angjak kugak has an established place in the daily lives of Koreans” (Chae 1996: 42). But it is my sense that, in comparison to fusion music, changjak gugak is not so widely appreciated. It is true that even the best known “fusion” musicians are much less popular than many daejung gayo singers, but their style and intent is aimed at a wide audience. It is concerned with being popular.
The distinction is sometimes vague, however. For example, the piece “Chukje” by Yi Jun-ho, a composer and performer of *changjak gugak* with the Gyeongggi orchestra and also a long-time member of the fusion group Seulgidoong, is recognized as a *changjak gugak* piece, but bears a close resemblance to the sound and feel of some Seulgidoong pieces. Often I heard of groups such as Seulgidoong and Puri referred to as “fusion groups,” even though Seulgidoong was founded in the mid-1980s, long before the term “fusion” was being used. And on the cover of their first album release (*Idong*), Puri identified itself as a *changjak taak geurup* (creative percussion group), rather than a “fusion group.” In some of the “early” Puri pieces, we simply hear new percussion music, played on Korean percussion instruments. But their music differed from Kim Duk-soo’s Samulnori in their incorporation of non-Korean rhythms. Membership in Puri and Seulgidoong has changed considerably over time, as have their musical styles. Moreover, the musical output of these groups is truly varied—not only over time, but even within a single CD or concert performance.

This leads me to one of several points I wish to stress about fusion music in Korea. Even though certain groups or individuals are identified as “fusion” musicians, their musical output often varies dramatically. And most often, fusion music is only one of several genres of music they play. Often a single CD may contain some pieces I would clearly identify as fusion, and others that are simply “popular music” style or “Western classical music” style, for example.

I think this variety can be explained by the intentions stated by many of these musicians, which is to broaden the popular base for *gugak* (i.e., traditional Korean music, *jeontong gugak*) — to “popularize” gugak and make it accessible.6 This is in contrast to changjak gugak, which, according to music critic Yun Chung-gang, “need not be a part of a mass cult … The music does not have to follow the public’s taste.” (cited in Byeon 2001: 10) Fusion musicians, on the other hand, regularly state their

---

6 In interviews, I was given this explanation by Yi Jun Ho (Seulgidoong and Gyeonggi Orchestra), Shon Bum Ju (Orientallica), and Park Seung Hee (Silk Road 21), among others. On the other hand, Won Il, founding member of Puri and active in many musical contexts as composer, arranger, and performer, seemed more concerned about transforming Korean music and introducing it to the world beyond Korea, more than he was about stimulating interest in the standard traditional forms.
intention to stir up greater interest in traditional music, suggesting perhaps that appreciation of their fusion music is only secondary, only a means to an end. Yet clearly they also intend their own creative results to be valued aesthetically in their own right.

Categorizing Fusion Music: Suggestions and Problems

To this end, a number of trends can be identified, which I would propose as categories of fusion music. We might start by considering a category of music that preceded the term fusion, namely gugak gayo. The term implies a mix of popular song (gayo) and some traditional element (gugak), most often the use of traditional instruments for their timbre, but eschewing typically Korean playing techniques, Korean rhythms (jangdan) and use of non-Western intervals. Some early works by Seulgidoong fit this category, but perhaps most typical are many of the songs of Kim Young Dong, such as his “Eodiro Galggeona,” with gayageum and Western instruments providing simple harmonic accompaniment for vocal line. For reasons not clear to me, however, the CD Gugak Gayo Gujahyeongi Bhobeun Widaehan Hanguk Gayo (6 jip), King Record KSC 8046 SA contains many songs with no perceivable Korean element other than the language of the lyrics. In fact, I noted a strong American country music style for five of the sixteen tracks7 with no audible Korean instruments or rhythms. Others were predominantly rock style, or “new age.” Korean instruments were evident on only two tracks other than Kim Young Dong’s “Eodiro Galggeona.” A few others incorporated Korean vocal styles. I thus suggest that gugak gayo is only “fusion” in some instances, and less than 50% of the tracks on this CD.

Another broad category of fusion music, perhaps the most pervasive, I would call “new age.” This term generally implies meditative music, usually involving a simple harmonic pattern, with slow, gradual chord changes (slow “harmonic rhythm”), often emphasizing minor tonality. Many of the works by Kim Young Dong would fit this category, particularly his recent instrumental works (as on his 1999 CD Barameui Sori). Many groups, even those whose output represents an eclectic variety of styles, offer at

7 These are Bak Gyeong Il singing “So”; Jeong Tae Chun singing “E He Ra Chiguya”; Yuhan Geuru singing “Mulle”; Gang Eun Cheol singing “Sampo Ganeun Gil”; Son Gyeong Heui singing “Jeo Seopyeon Haneure”
least some “new age” music. For example, on their album *Ensemble*, the group Eoullim present one piece after another that combines one or several Korean instruments (gayageum, samul percussion, daegeum, etc.) with guitar and synthesizer playing a slow harmonic progression in minor tonality, often sustaining one long chord: “Geomjeong Gomusin,” “Nun Gil,” “Baem San,” “Ju Yeo,” and “Sewol.”

Other established fusion groups, such as Seulgidoong, have produced a great variety of pieces I would also categorize as “new age,” based on their slow, minor harmonic rhythm, often intended explicitly (according to liner notes) as “meditative” or conducive to a calm, peaceful state of mind. These range from their album with Kim Young Dong to the more recent “From the Evening till the Coming Dawn.” Yet on none of the seven albums of Seulgidoong that I have heard could all the pieces be described as “new age” or any other single style. All contain at least some pieces in this style, but even the Kim Young Dong-Seulgidoong album has songs with children singing (“Uri Hamgge Chin’gu Doe’eo” and “Eohwa Dungdung Uri Sarang”) as well as items whose vocal style is strongly Korean (such as “Ssukdemeori”). Some pieces of Seulgidoong begin in a typical “new age” style, but add a Korean instrument whose raspy timbre would not normally be considered appropriate internationally as new age, such as the *ajaeng* (bowed zither) in “Chokseok Ru” or the *piri* (small double-reed) in “Mabo Naru” on the CD *Huantasi Raendeu* (Fantasyland).

Seulgidoong member and *haegum* player Jeong Soo Nyun released a CD with the typically “new age” title *Beautiful Things in Life*, which offers a variety of new age style pieces (e.g., “Gong”/Emptiness, “Geurium”/Nostalgia, “Eorin Wanja”/Little Prince, “Jindallae”/Azalea), “Gido”/Prayer). The liner notes also suggest a new age orientation:

> Anticipating the so-called New Age in Korea...each piece in this album makes it possible for us to recollect the things we can easily forget in our everyday life and to remember the precious moments in our life. We can call them nature, innocence,

---

8 These are followed by a more strongly Korean sounding pieces, such as “Sin Puri” (in which major as well as minor tonality is evident) and “Dal A” (a fusion version of the famous Jeollado folk dance song “Gang Gang Sullae,” harmonized with minor chords and only gradually speeding up to sound like the original folk song).
environment, tradition, etc.” (Yun Chung-gang).

The debut album by Park Seung Hee, with his fusion group Silk Road 21, also presents several pieces in new age style: “Ibyeol Sori,” “Tongireun Eonje Ilgga?” “Sewol”. Yet Park sings in a variety of styles, including rock (his 1990 song “Salpuri”) and what might be called jazz (his rendition of the famous “Arirang”).

More consistent throughout in its new age orientation is Kim Ae Ra’s album “In Loving Memory.” Although the harmony is more varied than in some new age music, the song titles and the musical feel suggest new age contemplation. Even the piece “Chaos” is a calm, contemplative number. Without the characteristically Korean sound of the haegeum, the musical style exhibits no clear Korean elements. Yet haegeum seems to be the preferred instrument for the new age-style music in Korea.

Standing in marked contrast to the slow, sustained sound of “new age” fusion are the combinations of Korean instruments with jazz, whose tempo is often quicker and whose harmonies are varied. These range from the major collaboration between Kim Duk-soo’s Samul Nori and the Red Sun jazz group over a period of many years (and 4 major CD releases, see Hesselink 2002) to the stylistic experiments with jazz by Jeong Soo Nyun on her Beautiful Things in Life album, including “Walking in the Rain” and a collaboration with the Canadian jazz group Avalon Motel on the famous Gangwon folksong “Han O Baeng Nyeon.” However, Jeong Soo Nyun explores many other styles on the same album, and even Samul Nori and Red Sun incorporate Hip Hop/rap and R&B styles on their Nanjang: A New Horizon CD (“Things Change” and “Chukje”). In some cases the combination of Korean and jazz instruments can emphasize a Korean folk or muak (shaman music) sound, as in the several albums in which jazz musicians perform with Kim Suk Chul and other well-known Korean folk musicians (on Eurasian Echoes, recorded live; and Final Say/Gyeoljeong Pan).

The prominent position in the fusion world held by Korean percussion groups suggests a category of “percussion fusion,” in which Korean percussion instruments (1) play a mix of Korean and other rhythms; (2) combine with non-Korean percussion instruments to play “world percussion”; (3) combine with other non-Korean instruments (such as jazz and rock), but with strong emphasis still on the percussive element. Kim Duk-soo’s Samul Nori, Durae Pae, Puri, and Gong Myoung — all
identified primarily as "percussion" groups — have each participated in one or more of these types of percussion fusion. However, the results have been quite varied — so much so that this category would seem primarily to identify a certain subset of Korean musicians (percussionists) whose fusion styles actually partake of many stylistic influences. Samul Nori's many pieces with Red Sun have ranged from standard contemporary jazz flavored with samul percussion sounds to pieces that sound like pungmul but with tinges of jazz. Durae Pae's output ranged from innovative percussion on traditional instruments (as in "Suhaeng") to avant-garde pieces in free rhythm ("Insaeng"), electric jazz ("Sin Byeondalgeori") and hard rock ("Cheonji Changjo"). But in these pieces — all on an album identified as silheom eumak (experimental music) — several contrasting styles may emerge within a single piece (e.g., percussion, jazz, and rock in "Cheonji Changjo"). Their work and that of Gong Myoung (more acoustic and seemingly light-hearted and "fun") suggests the need either for subcategories, or a different approach based on style rather than instrument type. Those that emerge most prominently are, I would suggest, rock fusion, avant-garde fusion, and world music fusion, though each of these is not limited to percussion groups.

Sometimes related to percussion fusion music is the combination of Korean music with music from other traditional world music cultures, ranging from Africa to Latin America and India. Kim Young Dong has drawn on Latin American winds, and Seulgidoong has played its version of the Mexican "La Bamba" with Korean instruments. Shon Bum Joo's group Orientallica began with a very strong Indian (north Indian classical) music sound, due primarily to the participation of Kim Chang-soo, a Korean musician who had studied in India and played sitar and vichitra veena (two varieties of plucked lute) and introduced the Indian raga (modal, proto-melodic construct) and drone concept, which blended with Shon's saenghwang (mouth organ) playing. This group has changed its world music orientation since the departure of Kim Chang-soo. Many of the pieces (from the first CD and subsequently) have the characteristic slow, meditative sound typical of the "new age" style discussed previously, yet some sound purely traditional Korean (such as the heterophonic danso and saenghwang duet, "Suryong Eum") with no fusion element that I can discern.

In the rock fusion category we must point not only to the few pieces by Durae Pae,
but the work of electric guitarist Kim Soo Chul (e.g., his recent album *Guitar Sanjo*), whose interest in *gugak* grew only after he had established himself as a popular musician. On the first three tracks he offers “Changgo and Guitar Sanjo,” “Daeyeum and Guitar Sanjo,” and “Gayageum and Guitar Sanjo.” Though we can hear Korean rhythmic patterns (such as *hwimori*), none of these proceeds through the various *jangdan* of traditional *sanjo*, nor do the melodic instruments play in traditional *sanjo* style. The guitar plays a variety of chords and melodic passages, sometimes with an American “blues” feel.

Nearly all of the pieces mentioned to this point have been new compositions. Yet fusion music may also consist of a traditional piece — usually folksong, but sometimes court or elite music, such as “Yeongsan Hoesang Bulbosal” on Sohn Bum Joo’s *Flying Up to Heaven* album. From various renditions of “Arirang” to “Han O Baeng Nyeon,” and the array of folk songs from Jejudo and Jeollado on Kim Yong-Wu’s *Jige Sori* CD. Almost always, these pieces are harmonized and non-traditional instruments are used. But in a few cases, only traditional Korean musical style seems evident, such as Kim Yong-Wu’s rendition of “Aengmaegi Taryeong.” In others a true fusion is evident, as in his arrangement of “Gunbam Taryeong,” a well-known Korean song presented in the doo-wap a capella style typical of American rock and roll music of the 1950s. On his most recent album (*Jilggo Naengi*), Kim Yong-Wu sings songs from China, Japan, and Russia, in addition to original Korean songs, most with jazz ensemble accompaniment. Yet it would be difficult to categorize this either as jazz-fusion or world music-fusion. The world music content is not strongly evident, as the vocal style is distinctly Kim Yong-Wu’s and no Chinese, Japanese, or Russian instruments are used.

Also recognized as a fusion musician by some is the *gugak*-trained Jang Sa-Ik. However, his album *Haneul Ganeun Gil* offers a clear fusion sound on only several of its ten tracks — combining pungmul percussion with the *ppongtijak* song “Jjille Ggot” and a raspy vocal style and Korean *gyemyeonjo* modal feel in portions of the long title song (“Haneul Ganeun Gil”).

Finally, we must consider the cases in which Western classical music has served as the source of musical pieces presented as “fusion music.” The *gayageum* quartet Sagye has played an arrangement of a Bach Sinfonia (#15) on their debut album, for
example. However, the most important contributions in this category are to be found on the recent CD Jeong (with rocks and stones and trees) by Kang Eun-II (haegeum player) together with German keyboardist Peter Schindler, cellist Wolfgang Schindler, and others. On most of these tracks, including “Lime Blossom” (attributed to P. Schindler and Sweelink) for violin and harpsichord, “Tristesse d’amour” for violin, piano, and ‘cello, and others by Cesar Frank, Mozart, Brahms, and De Falla, we simply hear new arrangements of Western classical pieces, only sometimes modified by the use of haegeum to play one of the melodic parts. Though the liner notes for this album (in Korean and English) identify the music as “fusion music,” it strikes me that rather little has been “fused” or joined. The only Korean element is the use of the distinctively Korean sounding haegeum, and only on a few tracks. This is not to say that Kang Eun-II’s music cannot be “fusion” music. In a piece entitled “Banga Taryeong” on the compilation album Sounds of Korea, Today/Oneul Hangugeui Jeolmeun Gugak, Kang joins the Shin Kwanwoong Jazz Trio to present music that is both jazz and Korean — literally fusing the rhythms as well as the timbre of Korean traditional music with the sounds and structures of jazz, including an emphasis on improvisation.

Fusion Music and the Broadcast Media

In addition to musicians, musical groups, concerts, and CDs, the Korean mass media broadcasts some fusion music, most regularly on the new Gugak FM radio station. Several of the daily shows were described to me by staff members as “fusion” shows. Most consistently fitting this category is “Han Bameui Eumak Nuri” (a late night show). Indeed one may often hear music on this show that involves Korean and non-Korean musical combinations. Yet it also regularly presents classical music (non-fused) of India, West Africa, Peru, and other cultures. This is explained in the program description (on the website <www.gugakfm.co.kr>) as a way to present Korean music as one of many viable traditions of music in the contemporary world, despite a strong avoidance of fusion music from other cultures on this show (at least in my listening experience). Again, the application of the term “fusion” to this show is somewhat complex, as the contents vary so widely. Yet the variety and the juxtaposition of music that seems to be “fusion” with other music that does not, only emphasizes the
complex aesthetic and social context in which contemporary musical practice finds itself in Korea. Moreover, on other Gugak FM shows — and even as theme music — one also hears a substantial amount of fusion music (though the emphasis is still on traditional gugak).

On television, one regular weekly show on KBS devoted to gugak ("Gugak Han Madang") often features fusion music, from the presentation of established fusion groups to experimental combinations, such as pansori sung with Western trap-set drum accompaniment rather than the traditional buk (Sunday, July 20, 2003). Fusion music can also be heard (and seen) on Arirang TV’s "Sound and Motion," a show no longer being produced but still broadcasting reruns. These have included Seulgidoong, Puri, and Gong Myoung. The broadcast media, then, also presents various fusion music in contexts that are billed as "gugak," suggesting both an attempt to reach out to a larger audience and, at the same time, a process of redefinition of what constitutes gugak in the present era. At this point, then, let me offer some thoughts in conclusion.

Conclusion

First, I would argue that what underlies most fusion music in Korea is not only some identifiably Korean elements mixed with elements from outside, but also a discourse of popularization and artistic "outreach." Whereas the emphasis in changjak gugak has primarily been on newness, novelty, and innovation within an art music context, fusion music is based on a different kind of innovation in which the emphasis is on accessibility beyond the circumscribed (and now largely overlapping) worlds of jeontong and changjak gugak.

Second, the attempt to develop a set of categories of fusion music based on musical style has proven problematic, primarily because each musician or musical group, each CD, and even many single songs/tracks, partake of various stylistic elements. Even on a single CD, all musical items presented by a "fusion musician" or "fusion group" are not necessarily "fusion music." And while some musicians may be identified as "fusion musicians," nearly all, as far as I can determine, are also performers of "non-fusion" music. From the gugak side, most fusion musicians are accomplished performers of jeontong gugak and changjak gugak. The categories I have suggested,
based on stylistic analytical listening, have included gugak gayo, new age, jazz, rock, hip-hop/rap, percussion, world music, Korean traditional (folk song, shaman music, sanjo, even elite/jeong-ak), and Western classical. However, it is important to recognize that these represent stylistic resources, and are not mutually exclusive categories. That is, "new age" stylistic elements can be evident in world music fusion pieces, arrangements of Korean folk songs, and so forth.

Among the many instances of music that would seem to fit the broad category "fusion" in Korea, then, we will usually find some element of Korean traditional music—whether it be no more than a Korean instrumental timbre or the recasting of an entire folk song with text, vocal style, and jangdan in tact — and some element that is not merely "new" (shin) or "creative" (changjak) but adopted from music originating outside of Korea. Both changjak gugak and fusion combine aspects of received tradition with creativity and originality, but the emphasis in fusion is on the very fact of "combination," "juxtaposition," "hybridity" (whether a true organic blend, merge, or "fusing" has occurred or not). I would argue that many kinds of music, when scrutinized from an historical perspective, can be seen to be "hybrid" (including Korean), but often are not perceived as such by musicians and audiences. Fusion music, however, foregrounds the plurality of sources — in this case, Korean and non-Korean. One can question the success or "naturalness" of such combinations, as does music critic Lee So Young when she likens certain fusion experiments in Korea to the unnatural union of lion and tiger, resulting in a "liger." (Lee So Young 1999: 44).

Korean fusion music seems to have developed a strong discourse of "outreach" — positioning itself as a music intended to reach beyond the very small numbers of gugak lovers within Korea, and to reach world audiences. In nearly all cases (some of Kim Suk Chul’s and Durae Pae’s music excepted) the emphasis is on accessibility, enjoyability over artistic profundity. Yet, according to musicians and CD store owners I have spoken with, fusion CDs in Korea sell far fewer copies than mainstream Korean pop (daejung gayo). And despite some regional exposure in other Asian countries, and occasional tours to Europe and North America, we must note the near total absence of Korean fusion music CDs in the international marketplace.9 This might be attributable

9 As stated by Keith Howard in his lecture for the 2nd Workshop on Korean Music for Overseas
primarily to poor distribution networks. However, I believe that non-Korean listeners would find many Korean fusion pieces aesthetically inaccessible as they combine the unusual timbres, ornaments, and vibrato of Korean instruments and vocal styles with very familiar sounds of new age, rock, jazz, etc.

It is not my intention in this paper to judge the aesthetic or commercial value of fusion music. My sense is that however unnatural some of the recent fusion music may seem to gugak lovers, to daejung gayo lovers, and to foreigners, we should not merely dismiss the entire genre, nor the forces (both aesthetic and commercial) that underlie it. It is clearly becoming part of Korea's musical culture and, as time passes, will become part of Korea's musical heritage. Already we find fusion CDs (along with changjak gugak CDs) in the “Gugak” section of most CD stores in Korea, and — as noted previously — widely represented on Gugak FM radio. Many of the recent pieces will disappear into obscurity as mere experiments along the way, but some are likely to survive, just as some changjak gugak pieces (by Hwang Byeong-gi and Yi Song-cheon, among others) are being accepted as part of the canon of Korean music. While some fusion pieces may sound unnatural, or trite and formulaic, we cannot deny that a growing number of skilled musicians, trained in gugak and serious about preservation, are devoting much of their creative energies to one or more varieties of fusion.

The survey I have presented in this paper is a first attempt to draw attention to the extraordinary breadth of this genre and to suggest some categories based on musical style. It is perhaps tempting to view the complexity of the current situation, the multiplicity of styles evident even within a single piece, as a kind of superficial postmodern pastiche, free-floating signifiers, devoid of deep meaning. But it is my sense that much of the musical activity now categorized as fusion represents efforts both to “Koreanize” various kinds of popular music and to “popularize” certain aspects of Korean traditional music and to forge a new kind of Korean music that does not seem anachronistic in contemporary Korea and in the larger world. Therefore, just as ethnomusicologists are now addressing a variety of issues relating to popular music, where only a generation ago we focused almost entirely on traditional folk and musicologists, presented at the Gungnip Gugagwon (NCKTPA) July 8, 2003.
classical traditions, I believe the scholars of Korean music and of Korean society have much to contribute by turning their knowledgeable ears and eyes towards fusion music, whatever they may feel about its aesthetic merits and shortcomings. I hope this article, if nothing else, can stimulate such work.

References Cited

Byeon, Gyewon

Chae, Hyun Kyung

Finchum-Sung, Hilary V.

Hesselink, Nathan

Hesselink, Nathan, ed.

Howard, Keith
Hwang, Okon  

Killick, Andrew  

Kim, Jin-Woo  

Kwon, Oh-hyang  

Lee SoYoung  
1999 Naneun Dareuge Deunneunda (나는 다르게 듣는다). Seoul: Yesol Publisher.

Lee, Yeong Mi  

Park Seung Hee  

Discography
Asura, Won Il. AK, SCO-144WIN.
Barameui Sori, Kim Young Dong. Woonjin Media, WJCC0276.
Beautiful Things in Life, Jeong Soo Nyun. Doremi Media, DRMCD 1776.
Final Say, Kim Seok Chul. E & E Media, SCO-121CSS.
Flying up to Heaven, Shon Bum Ju and Orientallica (“World Chamber Group”). YBM Seoul Rec. SRCD-1439.
From the Earth, to the Sky, Kim Duk Soo Samulnori and Red Sun Group. AK SCO-123NAN.
From the Evening Tide Till the Coming Dawn (Geu Jeonyeok Muruyeopbuteo Saebyeogi Ogiggaji),
Seulgidoong. AK, Ene Media.
Gugak Gayo: Gujahyeongi Bbopeun Wihan Chan Hanguk Gayo (6 Jip). King Record, KSC 8046 SA.
Guitar Sanjo, Kim Soo Chul. Living Sound Productions.
Han Bam eui Eumak Nuri, Imaginative Space. Gugak FM 99.1 MHz. SBCD-4001.
Hanul Ganeun Gil, Jang Sa Ik. Yejeon Media, YWKC 0013.
Idong, Puri. Sori, CMI CD-1005.
Jeong (with rocks and stones and trees). Kang Eun Il and P. Schindler.
Jige Sori, Kim Yong Wu. YBM Seoul Records, SRCD-1354.
Jilggo Naengi, Kim Yong Wu. Universal Polysound. DK 0403.
Sagye Kayagum Ensemble, Sagye. Polimedia.
Sam Ilganeui Jeolmeun Eumakhoe, Seoul Gugak Daegyeongyeon Susangja, Puri, and TriBe-HeaM,
1996. Samsung Classics, SCO-098MUN.
Seulgidoong Changdan 15 Ju Nyeon Ginyeon Gongaen Silhwang Eumban (15th Anniversary Concert),
Sounds of Korea, Today (Oneul, Hangukeuni Jeolmeun Gugak) [Various artists], Ministry of Culture
Tonghaeya, Gong Myoung. Dream CD, DK 0185.
서론

사상 문화교류의 영향은 많은 유형의 음악에 기본적으로 수반되는 과정이었다. 최근 몇 년 동안 아시아와 아프리카에서는 고유의 음악문화와 서구의 음악 사이의 접목이 매우 활발하게 이루어지고 있다. 한국에서는 이러한 유형의 음악을 ‘퓨전’(fusion)이라고 부르는데, 한국에서 퓨전은 특히 지난 10~15년간 증가 추세에 있었으나 음악학자들의 관심을 거의 받지 못했다. 이글을 통해 퓨전음악에 대한 새로운 문제점을 제기함과 동시에 학자적 관심과 논의를 이끌어내어 한국음악과 비한국음악의 요소를 결합시키려는 한국음악가의 다양한 음악적 활동을 증가시키는데 도움이 되고자 한다.

글을 쓰면서 단순히 음악의 구조와 기법에 대해 연구하는 것에 그치지 않고 인터뷰와 유용한 기록자료를 통해 한국인의 관점을 나타내려 했다. 이글을 통해 한국의 음악학자들에게 사람들이 이 장르의 음악에 대해 어떻게 생각하는지 보고하기 위해 노력하고 싶지는 않다. 대신 가능한 한 분명하게 나의 생각, 즉 음악전문가이기 는 하지만 오랜 시간 한국음악을 깊이 연구하기는 못한 외부의 신참내기로서의 개인적 생각을 서술하기 위해 노력할 것이다.

한국음악에 대한 연구를 깊이 살펴보면 한국 전통음악에 관련된 중요한 성과를 발견하게 된다. 또한 최근에는 창작국악과 연관된 측면도 발견하게 된다. 그러나 퓨전음악에 대해서는 상대적으로 관심이 적었다. 퓨전음악의 범위는 김덕수 사물놀이와 레드선 재즈그룹의 결합으로부터 슬기로운 ‘라밤바’와 같은 정통
혁신과 창작국악

퓨전음악을 어떻게 이해하게 되는가? 퓨전이란 용어는 문화적 혼합을 암시한다. 즉, 한국적인 것과 비한국적인 것을 결합시키는 느낌이 있다. 그러나 음악양식을 포함한 많은 문화적 현상들은 여러 문화가 혼합된 산물이기 때문에 나는 퓨전을 좀 더 정확하게 구성요소의 정체성이 살아있는 결합물이라고 정의하고자 한다. 아마도 이런 정의에 의해 일반적으로 창작국악이라 분류되는 많은 작품들이 또한 퓨전으로 정의될 수 있을 것이다. 창작국악은 대체로 국악기, 그리고 국악발성을 위한 새로운 작품들도 창의성을 강조한다. 서양악기 혹은 발성법은 사용될 수 있으나 두드러지지 않는다. 그러나 서양의 기능화성과 평균율을 사용하고, 서양스타일의 연

1 퓨전이라고 분류되는 음악에 대한 학문적 연구와 예술음악전통 밖의 혼합실험이 단지 최근에 시작되었다. 그러나 내가 이는 한해 있어서 한국에서의 대중음악은 퓨전음악을 포함하지 않는 다.
주형태에서 서양음악의 영향을 쉽게 찾을 수 있다. 창작국악의 음악양식이 비록 서양 클래식 음악을 그대로 따르지 않는 않더라도 예술음악으로서의 진지함과 연주형태에는 많은 유사성이 있다. 이것은 퓨전음악의 다양성과 대조가 된다. 그리고 창작국악이 진지한 느낌을 갖는 반면 퓨전음악은 발랄하기도 하고 조용하기도 하는 등 그 느낌이 다양하다. 그러나 때때로 구분은 모호하다. 예를 들어 '축제'는 창작국악으로 여겨지지만 슬기둥 작품과 유사한 느낌이 있다. 종종 슬기둥과 푸리가 퓨전그룹으로 분류되는데 슬기둥은 퓨전이라는 말이 나오기 훨씬 이전인 1980년대 중반에 창단되었다. 그리고 푸리의 첫 번째 앨범인 '이동'의 표지에는 퓨전그룹이 아닌 '창작타악그룹'이라 명명되어 있다.

이것은 한국의 퓨전음악에 대해 강조하고 싶은 몇 가지 사항을 제시해준다. 비록 어떤 그룹과 개인들이 퓨전음악가로 불리더라도 그들의 음악작품은 매우 다양하다. 이러한 다양성은 국악, 즉 전통음악의 대중적 기반을 넓히고, 국악을 대중화시키고 쉽게 이해할 수 있게 하고자하는 음악가들의 시도에 의한 결과이다.2

퓨전음악의 갈래설정: 제안과 문제

퓨전음악의 갈래로 제안하기에 앞서 퓨전이라는 용어가 나오기 이전의 갈래인 국악가요를 먼저 살펴보아야 한다. 국악가요라는 용어는 대중음악(가요)과 어떤 전통적 요소(국악)의 결합이라는 느낌을 품긴다. 슬기둥의 초기 작품은 이 갈래에 적합하다. 그러나 아마도 김영동의 여러 노래들이 가장 전형적인 듯한데, 그 예로 '어디로 갈거나'를 들 수 있다. 그러나 CD 국악가요 (구자형 뽑은 위대한 한국가요(6집))에는 한국어로 불린다는 것 외에는 감지할 만한 어떠한 한국적 요소도 없는 노래들이 포함되어 있다. 열 여섯 곡 중 한국악기가 분명히 사용된 곡은 김영동의 '어디로 갈거나' 외에는 단지 두 곡만 있을 뿐이고, 나머지는 강한 미국스타일이거나 락스타일 뉴에이지 음악이다. 따라서 나는 국악가요 중 몇몇 만이 퓨전일 뿐이고 이 CD의 경우에는 50% 미만이 퓨전이라고 생각한다.

퓨전음악이라는 낡은 범주에 속한 양식으로 가장 보편적인 것은 '뉴에이지'일

2 이러한 생각은 이준호(슬기동, 경기오케스트라), 손범주(오리엔탈리카), 박승희(인덱스 오케스트라 21) 등을 인터뷰하면서 얻게 되었다. 이 외에도 푸리의 창단멤버로서 많은 음악분야에서 활동하고 있는 원일은 전통 형식 보다는 한국음악을 변형하고 이를 세계에 소개하는 것에 더 많은 관심을 갖고 있는 듯하다.
혁신과 접근의 용이성

것이다. 이 양식은 일반적으로 간단한 선율과 느리고 점진적인 코드변화를 수반하는 명상적 음악으로 종종 단조를 강조한다. 김영동의 많은 작품들이 여기에 속한다. 다른 예로써 이음의 앨범 《어울림(Ensemble)》을 들 수 있다. 이 앨범에서는 한 가지 혹은 몇 가지의 국악기에 기타와 신디사이저를 결합시켜 느린 단조 선율 진행으로 종종 코드를 길게 유지하는 형태의 곡을 연속해서 보여준다.

술기둥을 비롯한 다른 여러 퓨전그룹들은 뉴에이지로 분류할 수 있는 많은 다양한 작품들도 만들어 냈다. 이들 작품들은 느린 단조선율에 근거하고 명상적인 느낌이 강하다. 이러한 작품들은 김영동과 함께 한 술기둥의 앨범으로부터 더 최근에는 《그 저녁 무렵부터 새벽이 오기까지》에 이르기까지 갈수록 이 앨범 중 어느 곡에도 곡들이 뉴에이지나 혹은 다른 하나의 양식으로 정의될 수 없다. 술기둥의 몇 작품들은 전형적인 뉴에이지 스타일로 시작되는데 보통 뉴에이지로 생각되지 않는 거친 음색의 한국악기가 첨가된다.

술기둥 멤버인 해금연주자 정수년은 전형적인 뉴에이지 제목의 《Beautiful things in life》(세상에서 아름다운 것들)란 CD를 발매했다. 그리고 다양한 뉴에이지 스타일의 곡들을 선보인다. 앨범 설명서에 써있는 글 또한 뉴에이지 경향을 보인다.

"한국적인 뉴에이지"를 지향하고 있는 이 음반은 …… 우리가 일상에서 삶다보면 잊기 쉽거나, 또 잃어버리기 쉬운 귀중한 존재들을 나직하게 일러주고 있다.

그것은 자연, 순수, 환경, 전통과 같은 단어들이다. (윤중강)

박승희가 그의 퓨전그룹인 실크로드 21과 함께 한 데뷔앨범 역시 뉴에이지 스타일의 작품을 선보인다. 박승희는 다른 다양한 스타일의 노래도 하는데 여기에는 락과 재즈 등의 요소가 포함된다. 더욱 일관되게 뉴에이지 지향성을 지니는 것은 해금 연주가 김애라의 앨범 《In loving memory》로 노래 제목과 음악적 분위기가 뉴에이지 경향을 보인다. 해금은 뉴에이지 스타일 음악에 선호되는 악기이다.

느리고 지속되는 음을 가진 뉴에이지 퓨전음악과 뚜렷이 구별되는 것은 국악기 롱 텔로가 빠르고 선율이 다양한 재즈와 결합시킨 것이다. 여기에는 김덕수 사물놀이와 레드선 그룹 사이의 수년에 걸친 주요 공동 작업으로부터 정수년이 《Beautiful things in life》에서 선보인 재즈를 가지고 표현한 실험적 양식의 작품들까지 포함된다. 국악기와 재즈 악기의 결합은 재즈 연주가 김석출을 비롯한 유명한 한국 민속음악가와 함께 작업한 것(《유라시안 에코즈》)에서 볼 수 있듯 한국의 무속음악 소리를 강조하기도 한다.
타악퓨전은 다음과 같이 정의될 수 있다.
(1) 한국타악기가 한국적인 것과 그렇지 않은 다른 리듬을 섞어 연주하는 것이고,
(2) 한국의 것이 아닌 타악기와 결합하여 세계의 타악을 연주하고,
(3) 국악기가 아닌 악기와 결합하지만 여전히 타악적 요소를 강하게 강조한다.
김덕수 사물놀이와 두레패, 푸리와 공명은 모두 이러한 타악퓨전을 연주하는 타악그룹이다. 두레패의 작품은 전통 악기로 연주하는 혁신적 타악에서부터 아방가르드, 전자재즈, 하드락까지 걸친다. 앨범에 있는 모든 곡들은 몇 개의 대조적 스타일이 한 작품 속에 있는 실험음악이다. 강인한 타악퓨전은 한국음악을 아프리카로부터 라틴 아메리카, 인도에까지 걸쳐 전 세계 전통음악 문화와 결합시킨다. 김영동은 라틴아메리카의 관악기를 사용했고, 솔기동은 국악기를 가지고 멕시코의 '라밤바'를 연주했다. 손범주가 속한 오리엔탈리카는 인도음악을 선보였다.

타악퓨전 갈래로 두레패의 작품 뿐 아니라 장고와 기타산조, 대금과 기타산조, 가야금과 기타산조를 선보인 김수철의 작품도 지적해야만 한다. 비록 한국의 전통장단을 들을 수 있다 하더라도 이들 중 어느 것도 전통적인 산조와 같이 다양한 장단을 통해 진행되지 않으며 전통악기로 전통 산조스타일로 연주되지 않는다. 기타는 다양한 코드와 선율을 연주하는데 약간 미국 블루스의 느낌이 난다.

지금까지 언급한 거의 모든 작품들은 새로운 작품들이었다. 그러나 퓨전음악은 전통음악(주로 민요)으로 구성되기도 하고, 때때로 손범주의 《비천》의 '영산회상불보살'처럼 궁중음악이나 선비음악으로 구성되기도 한다. 이 외에도 1990년대 타악의 전형적인 형태인 아카펠라 형식으로 '군밤타령'을 편곡한 김용우의 곡에서는 정통 퓨전이 두드러진다. 그는 최근 코리안 《절꼬쟁이》에서 세즈 반주에 맞춰 중국, 일본, 러시아의 노래와 한국의 전통 노래를 부른다. 장사이 역시 일부에게는 퓨전음악가로 알려져 있다. 그러나 그의 앨범 《나는 가는 길》에 실린 열 개의 곡 중 단지 몇 개에만 분명한 퓨전느낌이 있다.

마지막으로 서양의 클래식 음악이 곡의 소재로서 사용되는 퓨전음악을 살펴봐야 한다. 가야금 사중주단인 사계는 데뷔앨범에서 바흐의 '신포니아(#15)'를 편곡하여 연주했다. 이 분야에 있어서 가장 큰 성공은 강은일이 독일의 음악가와 함께 제작한 앨범 《Jeong(정)》인데, 앨범에 실린 대부분의 곡은 단순히 서양 클래식 곡을 편곡한 것들이고, 어떤 곡은 단지 일부 선율을 택해 연주하는 변형만 거쳤다. 비록 자신들의 음악을 퓨전음악으로 정의했지만 퓨전적 요소는 극히 적어 보인다. 강은일의 음악이 퓨전이 아니라는 말은 아니지만 이 앨범에서 유일한 한국적
요소는 단지 뚜렷한 한국소리인 해금을 사용하는 것뿐이다.

퓨전음악과 방송매체

퓨전음악을 선보이는 국악 FM방송국의 몇몇 라디오 프로그램이 있다. 여기에 해당하는 가장 대표적인 프로그램은 '한밭의 음악누리'이다. 이 프로그램을 통해 종종 한국적인 것과 비한국적 음악이 결합된 형태의 음악을 들을 수 있는데, 여기서 사용하는 퓨전이란 용어는 그 범주가 매우 넓어서 다소 복잡하다. 전통국악을 주로 다루는 다른 국악 FM방송에서도 역시 상당량의 퓨전음악을 감상할 수 있다. 텔레비전에서는 매주 정기적으로 '국악한마당'이라는 프로를 통해 국악을 방송하는데, 여기서도 자주 퓨전음악을 선보인다. 아리랑 방송의 'Sound and Motion'도 퓨전음악을 들을 수 있는 프로이다. 방송매체는 더 넓은 청취층을 얻고 오늘날 국악을 재정의하는 과정 속에서 다양한 퓨전음악을 선보인다.

결론

첫째, 가장 강조하고 싶은 것은 퓨전음악은 단지 뚜렷한 한국적 요소가 외부의 요소와 결합한 것 뿐만이 아니라 대중화와 예술의 영역에 대한 담론이기도 한다는 것이다. 창작 국악에 대한 강조가 주로 새로움, 신기함, 예술음악 안에서의 혁신에 있었던 반면, 퓨전음악은 다양한 종류의 혁신에 근거하여 쉽게 다가갈 수 있도록 하는데 강조점을 둔다.

둘째, 음악스타일에 근거하여 퓨전음악의 갈래를 나누려는 시도는 문제에 많은데, 이는 주로 각 음악가와 음악그룹, CD, 심지어 하나의 곡 안에서도 다양한 양식이 등장하기 때문에 발생한다. 나는 퓨전음악의 갈래로 국악가요, 뉴에이지, 재즈, 락, 힙합/랩, 타악, 세계음악, 국악(민요, 무속음악, 산조, 정악), 서양 클래식을 제안하였다. 그러나 이들은 양식적 재료를 대표하는 것이지 상호 배타적 갈래는 아니라는 것을 파악하는 것이 중요하다.

퓨전이라는 넓은 범주에 해당하는 것처럼 보이는 많은 음악에서 종종 한국 전통음악의 요소를 발견하게 된다. 또한 몇몇 요소는 새롭거나 창의적이지 않고 단지 한국 밖의 음악을 도입한 것이라는 것을 발견하게 된다. 창작국악과 퓨전은 전통에
창의성과 독창성을 결합시킨 것이다. 하지만 퓨전음악에서의 강조점은 진정한 유기적 결합여부가 아니라 단지 결합 자체에 있다. 한국적이든 한국적이지 않은 단지 재료의 다양성을 강조하는 것이다. 이러한 결합의 성공 여부에 대해서는 음악비평가인 이소영이 한국에서의 퓨전실험을 호랑이와 사자를 교미시켜 기형적 특성의 라이커를 만들어낸 것에 비유한 것처럼 의문을 제기할 수 있다.

한국의 퓨전음악은 한국 안의 소수의 국악애호가를 넘어 세계와 만나기 위해 노력하면서 쉽게 접근할 수 있고 즐길 수 있는 측면을 강조해왔다. 그러나 한국에서 퓨전 CD는 한국의 주류 대중가요에 비해 훨씬 적게 팔린다. 또한 대외적 활동에도 불구하고 세계적 시장에는 한국의 퓨전 CD가 거의 전무하다. 이는 아마도 주로 배급체계가 반약하기 때문일 것이다. 그러나 외국인이 한국의 퓨전음악을 듣는다면 그들에게 익숙하지 않은 한국악기와 발성을 매우 친숙한 뉴에이지, 락, 재즈 등에 결합시킨 것에 대해서 어색함을 느낄 것이다.

퓨전음악의 미학적 혹은 상업적 가치를 판단하는 것은 이 글의 목적이 아니다. 최근의 퓨전음악은 국악 애호가와 대중가요 애호가 그리고 외국인에게 부자연스럽게 보일지라도 전체 장르를 단순히 무시해서는 안 된다. 그것은 분명히 한국음악문화의 부분이 될 것이고 시간이 지남에 따라 한국의 음악유산이 될 것이라는 것은 확실하다. 이미 퓨전 CD는 널리 보급되어 있고, 앞서 언급했듯이 국악 FM 라디오에도 폭넓게 등장한다. 몇몇 퓨전작품이 부자연스럽게 들리고 싶다고 들은 박힌 듯 보이지만 국악의 소양을 갖춘 많은 실력 있는 음악가들이 그들의 창의적인 에너지를 퓨전에 쏟아 붓고 있다는 사실을 부정할 수는 없다.

이 글은 퓨전의 독특한 범위에 대한 관심을 끌기 위한 첫 번째 시도이고, 음악양식에 근거해 갈래를 제안한 첫 번째 시도이다. 이를 통해 퓨전음악의 복잡한 양식의 다양성을 조망해볼 수 있을 것이다. 지금 많은 퓨전음악의 장에서는 활발한 활동이 이루어지고 있다. 따라서 한국의 음악학자들이 그들의 관심을 퓨전음악 쪽으로 돌려다보면 큰 기여를 하리라 믿는다. 나는 이 글이 미약하나마 이러한 작업을 자극시킬 수 있기를 바란다.

3 이는 키스 하워드(Keith Howard)가 2003년 7월8일 국립국악원에서 열린 두 번째 ‘해외음악 학자초청 국악워크숍’에서 지적한 바이기도 하다.