

# Kugak Concerti

—Changing the Contours of Korean Music Performance—

Hilary V. Finchum-Sung\*

〈차 례〉

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[국문초록]

해방이후 한국은 정악과 민속악 모두 예전 음악성과 스타일을 보호하고, 새로운 것들을 만들어 나가는 변환을 직면했다. 본 논문에서는 두 가지의 변환 속에서 후자, 즉 새로운 것을 만들어내는 변환에 초점을 맞추어 국악협주곡을 살펴보고자 한다. 그동안 다양한 공연의 영역 속에서 국악협주곡은 공연적인 부분 그리고 개발적인 부분에서 많은 인정을 받지 못하였다. 하지만, 최근 21세기에 들어 많은 공연에서 앙금, 생황, 해금 같이 큰 조명을 받지 못하고, 주로 독주악기로 사용되었던 악기들이 솔로 악기로서 큰 조명을 받고 있다. 그러므로 나는 악기의 선택과 보통의 공연 관례의 경계에서 늘어난 새로운 기술에 대하여 두개의 중심적인 영역에서 협주곡이 기여하고 있다고 생각한다. 이와 같은 주장을 바탕으로 본 글에서는 지난 세기 동안 만들어진 협주곡에 대한 개요에 대한 내용을 담을 것이다. 그리고, 특히나 국악 협주곡을 통해 악기의 새로운 연주기법과 기술의 가능성에 대해 설명하고자 한다.

[주제어] 국악협주곡, 현대 한국 전통음악, 전통음악공연, 앙금, 생황, 해금.

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\* 서울대학교

## 1. Introduction

The Korean soundscape has historically been a fluid one, yet traumatic events of the twentieth-century encouraged an emphasis on preservation and protection of pre-twentieth century cultural icons. The emphasis on safe-guarding instigated a standstill in folk and court music performance as the soundscape once recognized as “Korean” had become outdated, irrelevant, and gasping for its last breath. Beginning in the mid-20<sup>th</sup> century, concerted efforts on the part of musicians and composers to bridge the gap between the Korean populace and their musical heritage led to a range of new compositions, from more conservative revisions of court and folk repertory to more daring compositions seeking to capture the essence of a contemporary Korea (Chae 1996; Finchum-Sung 2002, 2008; Kim H.S. 2008; Byeon 2009). The process of musical synthesis had been made necessary due to “a change of heart as well as mind” (Blacking 1977:3) and, while an “essentially creative process” (Kartomi 1981: 232), the influence of foreign music inspires questions regarding originality and authenticity. Bruno Nettl (1985) recognizes this particular dynamic and he contends—in an assessment eerily relevant to the Korean context—changes under the impact of Western music are often understood as essential to adaptation and survival. Identified as the “East-meets-West syndrome” (2004:24) by Frederick Lau, often such synthetic forms come under attack due to assumptions regarding their blind simulation of Western or dominant musical practices. Yet Park Mikyoung (2010) argues that such “Westernized” forms, such as the Korean music orchestra, be seen in a new light, a light that acknowledges a harnessing of the energy of current cultural milieu. Continuing Park’s argument for a new perspective and answering Lau’s call for a re-consideration of so-called blended musical forms beyond a focus on “East Versus West” (38) I offer this paper on the *kugak* concerto. To go beyond a study of musical synthesis, the

aim of this paper is to answer the question: What has the *kugak* concerto *done* for contemporary Korean music? And, as well, to call for a more concerted consideration of the concerto as a viable contributor to South Korea's contemporary soundscape.

Although over two-hundred *kugak* concerti currently exist within the contemporary *kugak* repertoire, the *kugak* concerto has not received sufficient attention from scholars and critics alike.<sup>1)</sup> In this paper, I offer a frame of reference on the *kugak* orchestral concerto by highlighting two significant contributions to the twentieth and twenty-first century development of *kugak*. These include: 1) the use of instruments not commonly featured as solo instruments in traditional performance settings, thus increasing the diversity of solo instrument performance in Korean music and 2) composers often use the concerto as a medium for experimenting with new performance techniques, which, in turn, has contributed to developments in performance practice, raising the bar for performers. Tackling new and challenging concerti to stretch one's performance skills has become fundamental for young performers as well as for seasoned professionals. Just as Jonathan Stock asserts regarding new solo works for *erhu* in China, "solo pieces are the *only* repertory of the *erhu*, ensemble and orchestral work being very much less significant" (1992:81), concerti written for instruments like the *haegeum* have meant a shift in repertoire and training. While *sanjo* has been the ultimate solo performance genre, the concerto is fast usurping *sanjo*'s position as an instrumental form demanding virtuosity. Rather than a detailed analysis of many types of concerti, this paper is meant to serve as a beginning for considerations of the *kugak* concerto as a viable, contributing contemporary Korean musical form.

In the sections below, I explore the concept of the concerto and, in particular,

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1) See appendix

the ways by which this performance genre has transformed within the South Korean musical context. I attempt to draw attention away from the concerto as a 'borrowed' genre and one that has garnered significance within the Korean soundscape. In order to do this, I discuss the development of the concerto within the repertory of the *kugak* orchestra (*kugak kwanhŏnŏk*) and the three distinct types of *kugak* concerti that have contributed to the concerto's multi-faceted character. And examination of the concerto's contributions to contemporary musical development is made possible through an analysis of two contemporary concerti. While not an extensive analysis, the purpose of these two examples remains to illustrate ideas regarding the concerto's influence on instrumentation and performance techniques. Through Byeon Gyewon's *yanggŭm* concerto *T'a* (2009) in which the *yanggŭm* takes center stage, one can understand the potential of the concerto for significant innovations in and diversification of instrumentation in contemporary performance practice. In regards to technical developments, I focus on the *haegŭm* as an instrument that has experienced considerable developments in performance techniques over the past twenty years. While there are other *haegŭm* concerti on which one could focus, discussions regarding the repertoire with *haegŭm* students and teachers confirmed I Chŏng-myŏn's *haegŭm* concerto *Hwal-ŭnŏnŏc*(2007) as the current favorite among *haegŭm* performers due to its incorporation of many innovative performance techniques *haegŭm* performers consider necessary to master. Analysis of I's *haegŭm* concerto helps illustrate the concerto's potential for expansion of possible performance techniques.

## 2. Defining the *Kugak* Concerto

The etymology of *concerto* is rooted in the Italian *conserere*, meaning to

weave or join, and the Latin *concerto*, referring to a competition or fight.<sup>2)</sup> A concerto is at once an ensemble piece in which a soloist must artfully weaves in and out of the textures created by the accompanying orchestra, as well as fights for predominance in an artistic display of virtuosic mastery. The European concerto has continually changed over time to suite the social climate and the tastes of listening audiences within a particular context (Kerman 1999), and these changes have included the concerto as a vehicle for display, as a heroic vision, and as a virtuosic showcase (Layton vii:1988). The latter, in particular, is what we've come to expect from the concerto form. The concerto is a battle for dominance, and the musician must demonstrate a solid virtuosity that earns him/her the right to stand before the orchestra as soloist. Yet, the concerto can also be interpreted as a dialogue; a dialogue between the orchestra and the soloist, between the composer and the society, a musical flow of cooperation and opposition in multi-movement format.

The concerto is not a genre native to Korea, yet it has been incorporated into the repertoire of contemporary compositions that draw on *kugak* (Korean court and folk music) as part of efforts to revitalize and contemporize the music. In the post-Korean War era, contemporary *kugak* composers began to compose *kugak* concerti as they joined in the search for a new national music. The concerto form did not initially stick naturally in the South Korean context for many reasons. The very concept of a virtuoso soloist performing before a large-scale orchestra had not been a part of Korean musical performance in the past and, as in arguments regarding the Korean music orchestra, attempts at concerti performed by *kugak* instruments appeared to be and were interpreted as mere mimicry of a Western musical form.<sup>3)</sup> The

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2) Boyden, David D., "When Is a Concerto Not a Concerto?" *The Musical Quarterly* 43, Apr. 1957, pp.220-232.

3) In truth, the idea of a 'virtuoso' has experienced many pitfalls within the European context, as well, while the 'individual glamour of the soloist' (Kerman 1999:18) appealed to some, others

"enculturation in the practices of Western classical music" (Yang 2007:3) into Korea created expectations that seem difficult to meet with the traditional materials of *kugak*. While the idea of virtuosity does not differ much from West to East, the sonority of that virtuosity remains quite distinct.

It is no wonder that the concerto might have considerable hardships within the Korean context; particularly because no similar musical precedent exists in the classical Korean repertory. Solo genres such as *sanjo* or bursts of improvisational individuality in small ensemble performances such as *sinawi* were the primary mediums in which the soloist had a voice. According to composer Yi Hae-shik in the introduction to his piece *Piri Concerto for Dance* [*Ch'um-ŭl wihan hyŏpch'u p'iri*, 1987]:

The concerto is a typical Western music form, and is inappropriate for Korean traditional instruments...The *kayugŭm*, *kŏmun'go*, *p'iri*, and *haegŭm*, without amplification, cannot equal the volume of an orchestra.<sup>4)</sup>

Yi's criticism of this contemporary *kugak* genre's innate clumsiness appears to belie his efforts at contributing to it through his *p'iri* concerto, yet this inner reflection and disapproval has created the many layers of trial and error in the process of including the concerto form in the late 20<sup>th</sup>/early 21<sup>st</sup> century *kugak* repertory. While criticizing the concerto form, Yi expressed his desire to remedy this problem through both instrumental arrangement and the use of subtle composition techniques. In an analysis of Yi's *p'iri* concerto Byeon writes, "[H]e eliminates the whole *p'iri* section of the orchestra for this concerto to avoid

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wondered if the focus on flashy virtuosity were not, indeed, distracting composers, performers, and audiences from the musical experience itself (Keefe 2005).

4) Yi Hae-shik, *Cholmuninul wihan ch'im param unnae*, Seoul: Sunmunkang, 1990.

burying the solo *p'iri* melody" (2009:274). Yi's aim to achieve balance between the volume of the orchestra of *kayagŭm*, *kŏmun'go*, *haegŭm*, *taegŭm* represents a continuous problem for the *kugak* concerto. The dazzling performances one expects from piano, violin, cello concerti can be difficult to accomplish through *kugak* instrumentation.

Progress has been one step forward, two steps back, as composers struggle to add to the repertory by rearranging solo performances or *sanjo* for orchestra. Music critic Yun Chunggang reminds us of the *kugak* concerto's controversial existence in his review of the concerto concert "Ŏllim". The concert included compositions by four top composers in the field of *kugak* composition, Pak Pŏm-hun's *P'iri sanjo-wa kugak kwanhyŏnak ŭi ŏllim 'paraji'*, Paek Tae-ung's *Kayagŭm-gwa kugak kwanhyŏnak-ŭi ŏllim 'kilgunak-gwak 'waejinach'ingch'ing*, I Pyŏng-uk's *Taegŭm-gwa kugak kwanhyŏnak-ŭi ŏllim 'seroum'*, and Kim Yŏng-jac's *Haegŭm-gwa kugak kwanhyŏnak-ŭi ŏllim 'kongsubadi.'* Yun notes the ironic twist that while the concert title 'ŏllim' implied a harmony of solo and ensemble instruments, it would be more appropriate to state that it, instead, communicated an unfulfilled goal of the event.

Although we do understand there has yet to be a perfect match for *kugak* instruments and the concerto, it's still actually hard for people to admit that the genre has been going nowhere. While the title of the concert implied the [*kugak* orchestra concerto]'s fit with Western concerto, it was plain to see that, as soon as this awkward dressing is removed, [*kugak*] solo instruments and accompanying instruments are still groping for harmony.

The *kugak kwanhyŏnak hyŏpch'u* shares similar struggles with contemporary *kugak* (including questions regarding authenticity and viability), which often, especially in compositions for the large-scale *kugak* orchestra, melds ideas based on essentialist notions of *kugak's* worth with primarily Western composition

methods (Howard 2006; Yi 1994). Yet, before assuming that the issue of compatibility reflects a black or white, West versus East argument, I emphasize here that, while the Western classical form has been incredibly influential in the development of this contemporary *kugak* genre, it does not present an insurmountable cultural monolith for Korean composers. Instead, it has become “more an area for conscious choice, justification, and representation, the latter often to multiple and spatially dislocated audiences” (Appadurai 1996:44).

The *kugak* concerto first emerged in the late 1950s with Kim Tong-jin’s 1958 *Kayagŭm hyŏpch’ugok (Kayagŭm sanjo-e wihan)*. A few years later, Chŏng Hoegap’s 1961 *Kayago-wa kwanhyŏnak-ŭl wihan chujewa pyŏnjuhok* proved successful with its performance by *kayagŭm* virtuoso Hwang Byung-ki (Byeon2009:75). Other concerti soon followed for the *kayagŭm*, *ajaeng*, *p’iri*, *haegŭm*, *taegŭm*, *kŏmun’go*, and percussion. Byeon Gyewon notes that most of the early pieces written for *kugak* concerto were traditional solo pieces arranged as concerti with Korean orchestra (*kugak kwanhyŏnak*) (2009:76). Since the earliest concerto compositions, a greater variety of compositional approaches and styles have emerged. I’ve noticed three distinct styles of *kugak* concerto that stand to this day. One of these, as Byeon notes, makes use of the folk genre *sanjo* revised for orchestral accompaniment. Another uses contemporary solo compositions revised/adapted to concerto form. The third increasingly uses newly developed or modified instruments to allow for greater flexibility in performance implementation as well as provide greater adaptability potential for collaboration with an orchestra.

A seemingly natural development involved making use of traditional solo pieces in the writing of concerti. Beginning with the first recorded *kayagŭm* concerto, *Kayagŭm hyŏpch’ugok (Kayagŭm sanjo-e wihan)*, Kim Tong-jin, (1958), the practice of pairing pre-existing solo pieces with orchestral accompaniment became quite common for concerti. Others include *Kim Pyŏng-ho sanjo-e wihan*



*kayagŭm hyŏpch'ugok*—"Uhŏndokok" (KimYong-man 1992), *Pak Sang-kŭn ryu sanjo-rŭl wihan kayagŭm hyŏpch'ugok* (revision by I Kang-dŏk, 1992), *Haegŭm sanjo-rŭl wihan hapch'ugok* (revision by I Kang-dŏk 1972), *Kŭn Chuk-p'as kayagŭm sanjo-e wihan kayagŭm ukch'u-wa kwanhŏnak*, *kayagŭm hyŏpch'ugok 6-pŏn* (revision by I Kang Dŏk), and *Taegŭm sanjo-wa kyanhŏnak* (revision by Im Chin-ok, 1991), among many others. Problems inherent to such a revision stem from placing a solo instrumental genre that draws on both individual virtuosity and creativity amidst a larger ensemble. The issue of balancing the individual stylistic presence comes into question, and many times the soloist is in danger of being obscured by the accompanying instruments. In Yun Chunggang's critique of Pak Pŏm-hun's *p'iri sanjo* concerto, he notes that just at the climax of the piece, the point at which the instrument should be at its most brilliant, the sheer noise of the accompanying ensemble resulted in a rather dull moment (2003:195). Such critiques, however have not kept composers from arranging *sanjo* or other traditional solo styles into concerto form.

Contemporary solo compositions, as well, have provided material for concerto arrangements. For example, a few of Hwang Byung-ki's *kayagŭm* solo pieces for the twelve-string zither have been transformed into concerti for the *sanjo*, eighteen, and twenty-five string *kayagŭm*. These pieces include *Sup* (arrangement for *sanjo kayagŭm* by Kim Hŭi-cho), *Pidan'gil* (arrangement for *sanjo kayagŭm* by I Kang-dŏk), *Ch'ŭnhyannu* (arrangement for *sanjo kayagŭm* by I Sang-kyu), *Pam-ŭi sori* (arrangement for *sanjo kayagŭm* by Hwang Wŏn-mok), and *Sgyet'ap* (arrangement for 18-string *kayagŭm* by Kim Tae-sŏng). For other instruments, as well, revisions of contemporary pieces, either originally in solo or concerto form, can be found. The *haegŭm* piece *Hantŭlgom* by Cho Chu-ho was modified into concerto form with I-Kang-do's 1991 *Haegŭm hyŏpch'ugok p'yŏn'gok*—"Hantŭlgom 4." Pieces originally for *haegŭm*, as well, can be easily revised into works for the *ajaeng*. I Kyŏng-sŏp arranged his

popular concerto for the *haegŭm*, *Chusang*, into a concerto for *sanjo ajaeng*, *Ajaeng hyŏpch'ugok—Chusang*.

In order to overcome the critique of *kugak* instruments' inherent incompatibility with concerto performance as detailed above, modified instruments and/or instruments with greater potential for harmony and tonal flexibility have been preferred. The need for both harmony and conflict between the instrumentalist and the accompanying orchestra has meant composers have made use of instruments with a timbre that allows them to naturally stand out above an accompanying ensemble. In particular, modified instruments such as the twenty-five string *kayugŭm* and the newly modified *yanggŭm* which permit both greater volume and greater tonal potential have also become favorites of the concerto form. Byeon Gyewon's *yanggŭm* concerto, as detailed below, features a *yanggŭm* with an expanded range in a design to establish the instrument as an important player in twenty-first century *kugak* developments.

### 3. A New Star: Byeon Gyewon's *T'a*

The premier of *T'a* at the National Center for Korean Traditional Arts in Seoul on April 11, 2009 ushered in a new era for an instrument that has slowly but surely become increasingly visible in contemporary *kugak*. The *yanggŭm* is the only instrument with steel strings included in the traditional Korean repertory. Originally imported from central Asia to China in the 16th century and then onto Korea in the 18th century, it is the cousin of the Persian *santur* and hammered dulcimer found in Europe. The *yanggŭm* has played a subsidiary role in ensembles, employed in *chŏnggŭk* primarily, for example, to provide emphasis to the central notes of a piece. The program notes detail the history of the *yanggŭm* in Korea:

[Historically] the performance technique for the *yanggŭm* was both simple and basic, employing one hand to strike the strings one at a time with the plectrum. This playing method greatly reduced the brilliant performance capacity of the *yanggŭm*. Lately, however, through the efforts of a few *yanggŭm* performers and the presence of an improved three-octave *yanggŭm*, this has become an invigorating time of rebirth for the instrument. Today's *yanggŭm* concerto re-establishes the as-yet unrealized varied and brilliant techniques possible through a maximization of expressivity. The piece is a contemplative meeting of the *yanggŭm*'s elegance and translucent tone color with *kugak* orchestra. The hope is, if through hearing the enhanced *yanggŭm*'s sound, this piece will be well-received by contemporary audiences. The *yanggŭm* then could prove a significant representative of Korean traditional music in the 21<sup>st</sup> century. (National Center for Korean Traditional Performing Arts)

In a conversation with the composer about her new piece, she expressed the same desire that an instrument yet to reach its full potential amidst the standard court and folk genres now had the opportunity to reach contemporary audiences with complex performing techniques and brilliant tone color.

The piece provides an opportunity to examine a contemporary *kugak* concerto that clearly combines aesthetic influence from Korean court and folk genres, the composer's own personal aesthetic and adherence to a minimalist ideal, and the incorporation of Western composition techniques, such as functional harmony, that make achieving the *yanggŭm*'s full potential possible. While the *yanggŭm* plays the starring role, the piece is really an ensemble collaboration in which the heterophonic textures of the instruments weave in and out throughout each of the four movements. The orchestra includes the solo *yanggŭm* with ensemble parts filled by the *sogŭm*, *taegŭm*, *p'ini*, *haegŭm*, 25-string *kayagŭm*, *kŏmun'go*, *ajang*, windchimes, *puks*, cymbals, and woodblock. The beginning of the piece begins in a 4/4 tempo with the 25-string *kayagŭm* providing a rhythmic texture of combined continuous quarter and eighth notes performed on the left and right hands

respectively. The *kyangŭm*'s continuous ostinato provides a bit of dissonance on beats two and four of each measure as it plays the eighth notes C4-G3-C4-G4 repeatedly against the left hand's perfect parallel fifth quarter-note harmonies. When the *yanggŭm*'s melody enters, it principally sticks to a pentatonic scale (G5-Bflat5-C6-G5-F5-Eflat5-C5-Bflat4-F4-G4), and once it introduces this melody the other instruments take it up. (see figures 1 and 2) The principal melody is first taken up by the *taegŭm*, then by the *haegŭm*, *p'iri*, and *k'ŏmun'go*.

(Figure 1) The opening of the first movement in Byeon Gyeon's *janggum concerto Ta*

The image shows the beginning of a musical score for the first movement of 'Janggum Concerto Ta' by Byeon Gyeon. The score is written for a string quartet and includes a piano accompaniment. The title '양금협주곡 1악' is written at the top. The score starts with a treble clef and a 2/4 time signature. The first staff is for the Violin I, followed by Violin II, Viola, and Violoncello. The piano part is shown at the bottom. The music begins with a series of rhythmic patterns in the strings, followed by a melodic line in the Violin I.

(Figure 2) The *jaegum* takes up the main melodic theme following the *janggum*

This image shows a section of the musical score where the 'jaegum' instrument takes up the main melodic theme. The score is for a string quartet and piano. A specific melodic phrase in the Violin I staff is circled in red. The piano part is shown at the bottom. The score is in 2/4 time and begins with a treble clef. The circled phrase is a melodic line that is then taken up by the jaegum instrument.

The resulting texture is one that moves from sparseness to an incredibly dense texture. The musical layering resembles very much that of the heterophonic court chamber ensembles, something which Byeon notes as an influence on her composition style and a principal source of inspiration. As the *yanggŭm* develops the main melodic motif through variations, the *taegŭm*, *haegŭm* and *p'iri* work together on the melodic theme. The four instruments continue to weave a tapestry of harmonic texture, each exploring the melodic theme through increased ornamentation and speed. Meanwhile, the 25-string *kayagŭm* along with the *kŏmun'go* and *ajaeng* providing additional rhythmic emphasis through the repeated ostinato pattern.(see figure 3)

(Figure 3) The instruments work together in a heterophonic texture.

The movement climaxes in a swirl of melodic variations and harmonic layers, then melodic layers slowly give way to the underpinning ostinati as the instruments end the first movement simultaneously on a single note. The

heterophonic texture of the instrumentation in the first movement creates a precedent for the proceeding movements in the concerto. In the third movement, as well, the *sogŭm* takes the lead on the melodic theme which is then taken up by the *yanggŭm* and *haegŭm*. This melodic layering and emphasis on a core pentatonic melody characterizes the compositional goals of the piece. The *yanggŭm* is at once highlighted as a key melodic instrument while the metallic tone color once suitable for sparse accompaniments in court chamber ensembles proves well-suited to this layered ensemble piece.

Although there are many possibilities for analysis, I want to examine the ways by which the composition techniques make the most of the instrument's potential while also inserting harmonic innovations crucial to a successful pairing of the *yanggŭm* with *kugak* orchestra. Byeon maximizes the three-octave range of this modified instrument through both ascending and descending passages (see figure 4), most markedly in the second and third movements,

(Figure 4)

The image displays a musical score for Figure 4, consisting of ten staves. The staves are numbered on the left side: 237, 42, 24, 48, 59, 78, 142, 49, 85, and 9. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'f'. The score is arranged in a multi-staff format, typical of a concert score, showing the interaction between different instruments or voices.

The *kōmun'go*, *ajaeng*, and *kayagŭm* play ostinato patterns under the rising and falling *yanggŭm* melody. As the *kōmun'go* and *ajaeng* play eighths on the beat the *kayagŭm* responds with triads on the off beats of the measure creating a push-and-pull rhythmic effect. At times, however, the *kayagŭm* breaks from its ostinato to mirror and provide melodic support for the *yanggŭm*.

The harmonic capabilities of the *yanggŭm* also play an important part throughout the piece such as in this section from the fourth movement in which *yanggŭm*, *ajaeng*, and *kōmun'go* mirror each other in the use of parallel thirds (see figure 5). The traditional performance practice in which the performer strikes one string at a time with one hand is no longer possible as the performer must rapidly work his/her way through the melodies and harmonies presented in the piece.

<Figure 5>

The image displays a musical score for a section of a piece. It consists of ten staves. The top two staves (1 and 2) show a melodic line with eighth notes and rests. The third staff (3) contains a rhythmic accompaniment with eighth notes. The fourth staff (4) features a melodic line with eighth notes. The fifth staff (5) shows a complex rhythmic pattern with many sixteenth notes. The sixth staff (6) contains a melodic line with eighth notes. The seventh staff (7) shows a rhythmic accompaniment with eighth notes. The eighth staff (8) features a melodic line with eighth notes. The ninth staff (9) contains a complex rhythmic pattern with many sixteenth notes. The tenth staff (10) shows a melodic line with eighth notes. The score is written in a traditional notation style with various rhythmic markings and accidentals.

The *yanggŭm* gets full opportunity to shine at the *cadenza* towards the end



of the fourth movement. Here, the *yanggŭm* is given some metric freedom as it stands alone to offer the last principal statement of the piece. While the range and harmonic capabilities of the instrument have been highlighted throughout the piece, it is in this final section that we get an opportunity to hear its full potential (see figure 6).

(Figure 6)

The image shows a musical score for a concerto, likely for the yanggŭm instrument. It consists of eight staves. The top seven staves are arranged in two systems of four staves each. The bottom staff is a single line. The music is written in a Western staff notation with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto'. A circled section in the fourth staff is labeled 'Crescendo'. The score shows a complex melodic line with many sixteenth and thirty-second notes, indicating a fast and intricate passage.

Byeon Gyewon's concerto for *yanggŭm* contributes significantly to the *kugak* concerto genre in a number of ways. First, while instruments such as the *kŏmun'go* and *kayagŭm* have dominated traditional and contemporary genres, the modified *yanggŭm* offers both melodic range and harmonic potential making it a player in contemporary *kugak* developments. Byeon also tackles the issue of balance between the solo instrument and the orchestra through an artful weaving of the instrumental parts. The resulting heterophony and melodies based in a pentatonic scale pay homage to the roots of traditional music aesthetics, but do not clash with the Western functional harmony employed in

the piece.

The final section takes us to a 12/8 meter marked by hemiola and a variation of the first principal melodic theme.

#### 4. Paving the Way for Virtuosity: *Haegŭm* Concerto *Hwal-ŭi norae* [The Song of a Bow]

Composer I Chŏng-myŏn's "haegŭm solo" *Hwal-ŭi norae* is structured into four movements that flow seamlessly together but are distinguished by slight harmonic shifts and/or changes in meter. The piece has become requisite for *haegŭm* performers who are eager to develop their performance techniques in the competitive world of contemporary *kugak*. In line with Chŏng Ŭn-gyŏng's assertion that musical developments through composition have been very good for educational purposes (2006), the learning of concerti has become an essential part of education for all *haegŭm* players. While the learning of concerti is not a compulsory part of the middle, high, or college curriculum, most performers will choose a piece, will work on it with a teacher, and prepare it for performance. *Hwal-ŭi norae* currently dominates the field, having replaced I Kyŏng-sŏp's *Ch'usŏng* as the preferred piece for stretching one's playing abilities. *Haegŭm* performers are eager for new pieces that can take them beyond the once-new concerti that have become a part of the repertoire. A young *haegŭm* student affirmed, "A long time ago, if people saw the score [to *Hwal-ŭi norae*] they'd say there is no way we could do this. But now, people say 'let's try it.'" Thus, *Song of a Bow* provides a perfect chance to discuss the contribution of the concerto to the development of contemporary performance techniques.

The *haegŭm* has a long and functional history in court and folk genres, yet its distinct tone color earned it the rather negative nickname *kkangkkang'i* or

*kksaengkaneg'*, and it was often relegated to subsidiary wind parts in ensembles because of its ability to sustain notes. In court and folk ensembles, the *haegŭm* is easily overpowered by the similarly nasal and very loud *piri* as well as the raspy *taegŭm*. Well-known *haegŭm* performer Kang Eun-il admitted that, as a young student, she grew frustrated with the limits placed on the instrument.

The *haegŭm*, amidst other instruments like the *taegŭm*, *kaygŭm*, and *piri*—which are very popular instruments—has not been the most popular instrument so it has historically followed the curriculum of these other instruments. Although it can play all kinds of sharps and minor intervals—there really is no music in the traditional repertoire that plays to the instrument's abilities. Instead, in the curriculum the *haegŭm* performs with other instruments in the ensembles and is made to fit the pitch range and intervallic capabilities of the other instruments. Although it is a very flexible instrument, the curriculum has really created a situation in which the *haegŭm* hasn't reached its full potential. (Kang, interview, 2010)

Kang found exploring contemporary compositions to be most helpful in her development as a performer. The learning of concerti has become an important part of both training on the *haegŭm* and development of the instrument in the twenty-first century *kugak* repertoire.

Qualities inherent to the *haegŭm* make it ideal for contemporary compositions and, thus, it is becoming known as an instrument with a “quintessential Korean sound” (Sutton 2008:2) since it requires few modifications in its original form and sound. Music critic Yun Chunggang has labeled the twenty-first century the “century of the *haegŭm*” due to the increased use of the *haegŭm* in contemporary compositions and its often-leading role in fusion or new music ensembles (2004). Because it is without frets and set tuning, the *haegŭm* can easily play in any key and can adjust to transpositions. The tone color, as well, can adjust from the rather harsh, nasal tone recognized as the ‘*haegŭm* sound’

to a mellower, smooth timbre that resembles that of the violin. The latter point, especially, makes the instrument suitable for collaborations with many different types of instruments. And, the ability of the *haegŭm* to sustain pitch helps it stand out above the sound of other instruments.

Lee Jeong-myun's *Hwal-ŭnorae* takes advantage of both the unique timbre of the *haegŭm* and its tonal flexibility in exploring new tonalities and performance techniques. The orchestral accompaniment includes *sogŭm*, *taegŭm*, *p'iri*, *yanggŭm*, *haegŭm*, *so ajaeng*, *tae ajaeng*, two twenty-five string *kayagŭm*, *kŏmun'go*, *changgu*, tambourine, cymbals, miscellaneous percussion, and *taego*. The first half of the piece (measures 1-106) is in the key of f melodic minor in a 4/4 meter with a frequently shifting tempo. The piece begins at a tempo of 100 beats per minute, but speeds up to 115 and 120 beats per minute in proceeding sections before slowing down to 55 beats per minute in a later section. In the beginning of the piece, the *haegŭm*, *so ajaeng*, *tae ajaeng*, and the two twenty-five string *kayagŭm* play ostinati consisting of parallel fourths as the tambourine reinforces the eighth-note rhythm of the repeated pattern. The *taegŭm* and *p'iri* play a sustained dissonant chord over the ostinati (see figure 7). In the fifth measure of the piece, the *yanggŭm*, *haegŭm*, *so ajaeng*, and *tae ajaeng* begin a suspended syncopated rhythm that adds rhythmic texture to the repeated pattern and sustained notes. The culmination of the ensemble's dissonance leads up to the *haegŭm*'s entrance.

(Figure 7)

**활의노래**

♩ 3/8 4/4 이계현

Violin I  
Violin II  
Viola  
Cello/Double Bass  
Flute  
Clarinet  
Bassoon  
Trumpet  
Trombone  
Horn  
Percussion

A crescendo and parallel ascending and descending melodic contours lead to a sudden end to the ensemble's opening as the instruments come to a halt on a suspended chord consisting of C5-F4-Aflat4-F5-Aflat3-G4.

The *haegŭm* enters without orchestral accompaniment for nineteen measures with a melody that consists of the primary notes C5-B4-D5natural-F4-G4, a pentatonic scale. The composer includes two cadenza in this solo to allow the soloist maximum creative freedom. When the *haegŭm* reaches the second cadenza at the nineteenth measure, the orchestra enters with the *sogŭm*, *p'iri*, and accompanying *haegŭm* playing the melodic theme introduced by the soloist. When the soloist joins the orchestra, almost all of the accompanying instruments change to a fluid ostinato; except for the accompanying *haegŭm*. The accompanying *haegŭm* play the melodic theme along with the soloist before switching to sustained notes as the solo *haegŭm* begins an intense rhythmic and melodic section (see figure 8). The harmonic support provided by the accompanying instruments reinforces the central notes in the melody played by the soloist. As the piece develops in this section with soloist and accompanying orchestra, the solo part requires a technical mastery and dexterity on the part of the performer. The very nature of the *haegŭm's* performance technique in which either side of a bow is draw between two strings means that crossing between these strings at increasing speeds while hitting exact pitches is more than a little challenging. Sections such as the one pulled from the solo part in figure 9 require years of training. Even the most seasoned performers find executing the part perfectly an incredibly difficult task. According to one performer, referring to this particular passage, "I still have not quite figured out how to make that work right."

(Figure 8)

14

환의노래

The image displays a musical score for the piece '환의 노래' (Hwan's Song), marked as page 14. The score is arranged in two systems. The first system consists of ten staves, with the top staff being a vocal line and the remaining nine being instrumental parts. The second system consists of seven staves, with the top two being vocal lines and the remaining five being instrumental parts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The overall layout is typical of a printed musical score.

(Figure 9)

The musical score for Figure 9 consists of seven staves of music. The first staff begins at measure 71 with a key signature of one flat (B-flat) and a tempo marking of 80. The music is written in a single melodic line. The second staff starts at measure 84 and features a more complex rhythmic pattern with many beamed notes. The third staff starts at measure 88. The fourth staff starts at measure 94. The fifth staff starts at measure 92. The sixth staff starts at measure 94. The seventh staff starts at measure 97. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

The next three sections demonstrate harmonic shifts and changes in time signature. Measures 108 through 179 introduce the key of c minor and a time signature of 6/8 at slower tempo than the previous section as well a transitional melody based on the pitches C4-Dflat4-G4-Aflat4-C5-Bflat5 which transitions to the second melodic theme of the piece employing the principal pitches Eflat5-D5-Bflat5-C5-F5-G5. The accompanying orchestra in this section provides harmonic and rhythmic accompaniment for the soloist. Midway through the section, a mournful sonority emerges as the D-natural shifts to a D-flat, creating a rather dissonant sound that closes out the section (see figure 10). The third section consists of a lengthy *haegŭm* solo that shifts between 4/4 and 6/8



meters. The solo consists of many shifts and slides, subtle bowing techniques, harmonics, and extensive use of cadenzas to allow the performer maximum flexibility (figure 10).

(Figure 10)

The musical score for Figure 10 consists of seven staves of music. The first staff (measures 175-182) begins with a box labeled 'II' and a tempo marking of  $\text{♩} = 60$ . It features a melodic line with various dynamics including *p*, *f*, and *mp*. The second staff (measures 183-186) has a tempo marking of  $\text{♩} = 100$  and includes dynamics like *f*, *mp*, *mf*, and *ff*. The third staff (measures 187-195) has a tempo marking of  $\text{♩} = 60$  and features dynamics such as *f*, *mp*, *mf*, and *ff*. The fourth staff (measures 196-192) includes a box labeled 'I' and dynamics like *f*, *ff*, and *fff*. The fifth staff (measures 193-197) has a 'trill' instruction above it and dynamics like *f* and *ff*. The sixth staff (measures 198-202) includes a 'harmonic' instruction above it and dynamics like *f* and *ff*. The seventh staff (measures 203-206) continues the melodic line with dynamics like *f* and *ff*.

The final section takes us to a 12/8 meter marked by hemiola and a variation of the first principal melodic theme.

*Song of the Bow* contributes to the growing repertoire of the *kuzak* concerto principally by providing a format through which contemporary *haegŭm*

performance techniques can be developed. The composition makes possible an exploration of the full range and technical capabilities of the instrument. The multiple key shifts underscore the flexibility and strength of the *haegŭm* as a contemporary instrument. The composer makes frequent use of cadenzas in the many solo passages, providing the performer the opportunity to creatively express him/herself within the confines of the composition. Challenges for the performer include rapid passages requiring incredible bow control and hitting exact pitches. The *haegŭm* is not the violin. The very construction and method for playing the instrument makes passages that could be executed relatively easily on the violin a challenge on the *haegŭm*. Yet it is in this point that the appeal of this composition, and other *kugak* concerti, rests—in the inherent hurdles the piece's execution presents to the performer. The process of clearing these hurdles leads to new developments in contemporary *kugak* performance and paves the way for twenty-first century performance practice and expectations.

## 5. Conclusion

The *kugak* concerto has become an essential part of the ever-growing contemporary *kugak* repertory. The *kugak* concerto has often been denigrated and the lack of significant research on the *kugak* concerto points to a prejudice regarding its place as a rightful contributor to the world of contemporary *kugak*. Yet, through analysis of two recent compositions, it is evident that composers are answering the questions initially posed regarding the performance genre's appropriateness within the context of *kugak* performance.

The concern regarding *kugak* instruments' compatibility with the concerto form has gradually found resolution in either the use of modified instruments or

in the creative layering of instrumentation. The composers of the pieces described above made use of techniques such as melodic doubling, extensive solos, and subtle ensemble accompaniment in order to avoid camouflaging the sound of the solo instrument. In addition, the composers drew on elements such as the heterophonic flavor of court chamber music or the subtle sectional transitions of *sanjo* as a way of employing court or folk elements within decidedly contemporary works. Without a doubt, the composers made use of Western functional harmony and rhythmic structures such as hemiola or syncopation, but the innovations in instrumentation and performance techniques should draw our attention away from simply viewing these pieces as a blended musical form or, worse, a copy of a Western classical performance genre. These innovations alone clearly present an argument for the worth of the concerto within the *kugak* repertoire and help to answer the question: "What has the *kugak* concerto done for contemporary Korean music?"

This brief examination of the *kugak* concerto has permitted me to argue for a consideration of newly composed music, in particular the concerto, as a product of the modern Korean context and not simply borrowed musical practice. While European composers may have given birth to the concerto and domestic cultural transitions in Korea may have opened the flood gates to foreign musical influences as agents for change, much has transpired between the mid-twentieth century and today. While the research for this paper represents a small step, my hope is that it can provide a foundation for future work dedicated to examining this contemporary genre as well as research aimed at bridging the "East-meets-West syndrome" (Lau 2004:24) that has been a such a dominant part of contemporary music studies in Korea and East Asia.

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### ■ Appendix: Kugak Concerti\*

#### Ajaeng Concerti

Ajaeng-ül wihan hyöpch'ugok (I Kang-dök, 1968)

Soajeng hyöpch'ugok - "Arasöng" (Cho Wön-haeng, 2007)

Pak Chong-sön nyu ajaeng sanjo hyöpch'ugok - "Kümdang" (arranged by Pak Wŏ-chi & 2007)

Ajaeng hyöpch'ugok - "Chusang" (revised for ajaeng by I Kyöng-söp, 2008)

Ajaeng hyöpch'ugok 1-pön (I Kyöng-söp)

Kim Il-gu nyu ajaeng sanjo-nül wihan hyöpch'ugok (composed/revised Pak Pön-hun)

#### Haegüm Concerti

Haegüm sanjo-nül wihan hyöpch'ugok (I Kang-dök 1972)

Haegüm-ül wihan hyöpch'ugok (I Kang-dök, 1973)

Haegüm hyöpch'ugok 2-pön (I Kang-dök 1979)

Haegüm hyöpch'ugok 3-pön (I Kang-dök 1980)

Haegüm hyöpch'ugok 4-pön (Chi Yöng-hüi nyu haegüm sanjo) (I Kang-dök 1980)

Haegüm hyöpch'ugok 5-pön (I Kang-dök 1981)

Haegüm hyöpch'ugok 6-pön (I Kang-dök 1983)

Haegüm hyöpch'ugok cho 1-pön (Hwang Üi-jong, 1987)

Haegüm hyöpch'ugok "Kongsu paol" (Kim Young-jae, 1988)

Haegüm hyöpch'ugok p'yön'gok - "Hanülgom 4" (Cho Chu-ho chakkok, I Kang-dök p'yön'gok 1981)

Haegüm hyöpch'ugok "Hyang" (Pak Pön-hun, 1992)

Haegüm hyöpch'ugok - "Hanülgom IV" (Cho Chu-ho, 1993)

Haegüm hyöpch'ugok - "Ch'usang" (I Kyöng-söp, 2001)

Haegüm hyöpch'ugok '月白雪白天地白' (Kim Söng-kyöng, 2001)

Haegüm hyöpch'ugok wihan nori 1 - "Sesang'ungkyöng" (Kang Sang-gu, 2004)

Haegüm hyöpch'ugok (Cho Wön-haeng)

Sö Yong-sök nyu haegüm sanjo-wa kugak kwanyönak

Kugak kwanyönak '土, 旗, 相'

Haegüm hyöpch'ugok 'Sang seeng' (Cho Wön-haeng)

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\* I do not claim this list to be the ultimate comprehensive list of *kugak* concerti. To construct this list, I have made use of the *Han'guk Chakkokka Sajön* (1999) as well consulted concert programs, original scores (when available), composers' CVs, and online concert listings. I will have undoubtedly missed quite a few in my listing, but my goal in compiling the list is to assess trends and numbers of concerti.

- Chi Yōng-hūnrŭl haegŭm sanjo hyōpch'ugok (arrangement: Cho Chae-su, 2007)  
 Haegŭm-gwa ōlu-nŭl wihan hyōpch'ugok ch'ōnnyōn-ŭl norae "Arari" (Ryu Kōn-jū)  
 Haegŭm hyōpch'ugok "Hwal-ŭl norae" (Lee Jeong-myun, 2007)  
 Haegŭm hyōpch'ugok '風 姿 (Ch'oyōn)' (Shin Yun-su, 2010)

#### Kayagŭm Concert

- Kayagŭm hyōpch'ugok (Kayagŭm sanjo-e wihan, Kŭm Tong-jin, 1968)  
 Kayagŭm sanjo-wa kwanhyōnŭk, Sōng Kŭn-hyōn nyu (arrangement by Kra Hui-cho, 1958)  
 Kayagŭm hyōpch'ugok (Kŭm Tong-jin, 1968)  
 Kayago-wa kwanhyōnŭk-ŭl wihan chujewa pyōn'gok (Chōng Hoe-gap, 1961)  
 Kayago-nŭl wihan shinawi (Cho Chae-sŏn, 1966)  
 Kayagŭm hyōpch'ugok 1-pŏn (I Kang-dŏk, 1970)  
 Tokch'ŭ kayagŭm-gwa kwanhyōnŭk (I Kang-dŏk, 1970)  
 Kayago hyōpch'ugok (Ch'ŏn In-pyōng, 1970)  
 Kayagŭm hyōpch'ugok cha 1-pŏn (Ch'ŏn In-pyōng, 1970)  
 Kayago hyōpch'ugok che 2-pŏn (Ch'ŏn In-pyōng, 1974)  
 Kayagŭm hyōpch'ugok che 2-pŏn (Ch'ŏn In-pyōng, 1974)  
 Kayagŭm tokch'ŭ-wa hapch'ŭ (I Kang-dŏk, 1971)  
 Kayagŭm-gwa kwanhyōnŭk (I Kang-dŏk, 1972)  
 Tapwŏn (Yi Hae-sik, 1974)  
 Aurajo (Pak Il-hun, 1975)  
 Kayagŭm hyōpch'ugok - "Auraji II" (Park Il-hun, 1975)  
 Kayagŭm hyōpch'ugo  
 Kayagŭm hyōpch'ugok 5-pŏn (I Kang-dŏk, 1978)  
 Kŭm Chok-p'a nyu kayagŭm sanjo-e kayagŭm tokch'ŭ-wa kwanhyōnŭk, kayagŭm hyōpch'ugok 6-pŏn  
 (arrangement for sanjo kayagŭm by I Kang-dŏk, 1979)  
 Kayagŭm hyōpch'ugok 6-pŏn (Kŭm Chok-p'a nyu sanjo) (I Kang-dŏk, 1979)  
 Pidan'gi (composed: Hwang Byung-kŭ, arranged: I Kang-dŏk, 1980) (sanjo kayagŭm)  
 Kayagŭm hyōpch'ugok 7-pŏn, Pak Sang-gŭn nyu sanjo-e wihan hyōpch'ugok (arrangement for sanjo/18,  
 25-string kayagŭm by I Kang-dŏk, 1980)  
 Kayagŭm hyōpch'ugok 7-pŏn (Sōng Kŭm-hyōn nyu sanjo) (I Kang-dŏk, 1980)  
 Kayagŭm hyōpch'ugok pyōn'gok - "Pidan'gi" (Hwang Pyōng-kŭ chŏkŏk, I Kang-dŏk pyōn'gok, 1980)  
 Hwang Byōng-kŭ chuje-e wihan kayagŭm hyōpch'ugok (Chōng Yun-ju, 1981)  
 Ch'imhyangmu (composed: Hwang Byung-kŭ, arranged: I Sang-gyu, 1993) (sanjo kayagŭm)  
 Saeya saeya chuje-e wihan kayagŭm, tokch'ŭ-wa kugak kwanhyōnŭk-ŭl wihan hwansangok (Yi Sung-chun,  
 1985) (sanjo and 18/25 string kayagŭm)

- 21-chul kayagŭm-gwa kwanhyŏnsŏk-ŭl wiŷan chŏnjugok (Yi Sung-chun, 1986)  
 Sup (composed: Hwang Byung-ki, arranged: Kim Hŏi-cho, 1986) (sanjo kayagŭm)  
 Kayagŭm hyŏpch'ugok che 1-pŏn (Hwang Ŭi-chong, 1987)  
 Kayagŭm hyŏpch'ugok che 1-pŏn (Hwang Ŭi-chong, 1987)  
 Kayagŭm hyŏpch'ugok che 2-pŏn "Ch'angsŏn" (Hwang Ŭi-chong, 1987)  
 Kayagŭm hyŏpch'ugok—"Miwangsŏng" (Chŏng Yun-jun, 1988)  
 Kayagŭm-gwa lugak kwanhyŏnsŏk-ŭl 2-ko-ŭi sŏkjang kin kunak, kwaejinach'ingch'ing (Paek Tae-ung, 1989)  
 (18/25 string)  
 Kayagŭm hyŏpch'ugok—"Kŏkunak-gwa kwaejinach'ingch'ing" (Paek Tae-ung, 1989)  
 Kayagŭm hyŏpch'ugok 9-pŏn—"17-hyŏn kayagŭm tokch'u-wa kwanhyŏnsŏk" (I Kang-dŏk, 1991)  
 17-hyŏn kayagŭm-ŭl wiŷan che ŭl pŏn (I Sang-kyu, 1991) (18/25 string)  
 Ch'ŭnsŏl (Hwang Byung-ki, 1991) (18-string)  
 Hwang (Pak Il-hun, 1992) (18/25 string)  
 Kim Pyŏng-ho sanjo-e wiŷan kayagŭm hyŏpch'ugok—"Uhŏndo kok" (Kim Yong-man, 1992)  
 Kim Pyŏng-ho ryu kayagŭm sanjo hyŏpch'ugok uhŏndogok (arrangement: Kim Yong-man, 1992) (sanjo  
 kayagŭm)  
 Kayagŭm hyŏpch'ugok 18-hyŏnŭl wiŷan: "Hwang" (Pak Il-hun, 1992)  
 Pak Sang-kŭn ryu sanjo-rŭl wiŷan kayagŭm hyŏpch'ugok (revision by I Kang-dŏk, 1992)  
 Keyego hyŏpch'ugok che 3-pŏn "Ch'oi Ok-san ryu sanjo-wa kwanhyŏnsŏk" (Chŏn In-pyŏng, 1992)  
 17-hyŏn kayagŭm-gwa sŏyang kwanhyŏnsŏk wiŷan\*\*—"Seepom" (Hwang Byung-ki, 1992)  
 Kayagŭm hyŏpch'ugok—"Ch'ŏngsan" (Hwang Ŭi-chong, 1992)  
 Kayagŭm hyŏpch'ugok che 3-pŏn, Ch'oi Oksan ryu (Chŏn In-pyŏng, 1992)  
 Kŭm-ŭl chŏnsŏl (Hwang Ŭi-chong, 1992) (18/25 string)  
 Kang Tae-hong ryu kayagŭm sanjo wiŷan hyŏpch'ugok (arrangement by Hwang Ŭi-chong, 1993)  
 17-hyŏn kŭm-ŭl wiŷan hyŏpch'ugok—"Kyeoyongsanesŏ" (Chŏn In-pyŏng, 1993)  
 Kang Tae-hong ryu kayagŭm sanjo-rŭl wiŷan hyŏpch'ugok (Hwang Ŭi-chong, 1993)  
 Kayagŭm hyŏpch'ugok "Ch'ŭnsŏl" (arranged by Kim Hŏi-cho, 1994)  
 Kayagŭm 3-chungjudan hyŏpch'ugok (Kim Hŏi-cho, 1994)  
 Kayagŭm hyŏpch'ugok—"Kim Tŏk-yun ryu kayagŭm sanjo (revision)" (Wŏn Han-gŭ, 1995)  
 Sŏnggŭmyŏn-ŭi hŭng-ŭl chujero han kayagŭm hyŏpch'ugok (arrangement: Kim Hŏi-cho, 1995)  
 Sŏng Kŏm-nyŏ-ŭi hŭng-ŭl chujero han kayagŭm hyŏpch'ugok (arrangement: Kim Hŏi-cho, 1995)  
 Kayagŭm tokch'u-wa kwanhyŏnsŏk-ŭl wiŷan susangok kotyŏp (I Sang-kyu, 1995)  
 Sŏl Kŏm-nyŏn-ŭi hŭng chujero han kayagŭm hyŏpch'ugok (Kim Hŏi-cho, 1995)

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\*\* with Western orchestra.



- Kim Yun-dök nju sanjo hyöpch'ugok (arrangement by Wŏn Han-gi, 1995)
- Keyago hyöpch'ugok – "Wangsearek" (Chŏn In-pyŏng, 1996)
- Toraji hyöpch'ugok (25-hyŏn) (arrangement L. Cho Sök-yŏn, 1997)
- Kim Pyŏng-ho nju kayagŭm sanjo hyöpch'ugok (arrangement Kim Yŏng-jae, 1997) (sanjo kayagŭm)
- So namu hyöpch'ugok (composed: Mikki Minoru, arranged: Paek Tae-ung, 1997) (25-string)
- Menari (Pak Pŏm-hun) (25-string plus taegŭm, 1998)
- Pam-ül soŕi (composed: Hwang Byung-hi, arranged: Hwang Wŏn-rock, 1998) (sanjo kayagŭm)
- Sae sanjo (Pak Pŏm-hun, 1999) (25-string)
- Kŏul (Kim Song-guk, 1999) (25-string)
- P'ŏllutŭ-wa 25-hyŏng kayagŭm-ül wihan hyöpch'ugok (Hwang Ū-chong, 1999)
- Kaya song (Pak Pŏm-hun, 1999) (25-string pyŏngch'angŭ)
- 25-hyŏng kayagŭm-gwa kugak kwanh'yŏnŏk-ül wihan pyŏngjuk "Henopeeknyŏn" (I Kŏn-yong, 1999)
- 25-hyŏn' gŭm-ül wihan hyöpch'ugok Hwang Kŏn-san-ül Paek toraji (Pak Ŭ-chŏl, 2000) (25-string)
- 17-hyŏn kayagŭm-gwa kugak kwanh'yŏnŏk-ül wihan "Kkomakagsa" (I Pyŏng-uk, 2000)
- Yŏnbyŏn taegŭm-gwa 25-hyŏn kayagŭm-ül wihan hyöpch'ugok miyang arirang-gwa yŏngbyŏn arirang (Pak Ū-chŏl, 2000) (25-string plus Yanbien taegŭm)
- Choso-ül Pom, Ch'uniragodo ham (Pak Wŭ-chŏl, 2000)
- Kkoma kagshi (I Pyŏng-uk, 2000) (18/25 string)
- 25-hyŏng kayagŭm hyöpch'ugok (Kim Nam-sun)
- 25-hyŏng kayagŭm hyöpch'ugok "Kong'anyŏng-tŭ mal" (Kim Kye-ok)
- Kayagŭm hyöpch'ugok "Tai hano p'igom" (Hwang Byung-hi, 2001)
- Saeng, Tong (生, 動) (Kim Tong-su, 2001) (25-string)
- 21-hyŏn kayagŭm-gwa kugak kwanh'yŏnŏk-ül wihan inyŏn (Shin Tong-il, 2001) (21-string)
- Kayagŭm hyöpch'ugok "Arirang" (composer/arranger Kim Kye-ok, 2002)
- Honbul I (Im Chun-hŭi 2002) (18/25 string plus ajaeng)
- 25-hyŏn kayagŭm-ül wihan arirang hyŏpyŏn kok (Kim Kye-ok, 2002) (25-string)
- Hohogut (Kim Dae-sŏng) (four 25-string kayagŭm, 2002)
- Puhanjŏnsŏng-e gwanhayŏ (Na Hyo-shin, 2002) (25-string)
- Kayagŭm hyöpch'ugok – kayagŭm-gwa kugak kwanh'yŏnŏk-ül wihan Ch'ŏi Ok-san nju sanjo (Paek Tae-ung, 2003)
- 18-hyŏn hyŏn'gŭm hyöpch'ugok hanŏkch'um (Chŏng Tong-hŭi, 2003) (18/25 string)
- Urŭk-ül ch'um (Hwang Ū-chong, 2003) (18/25 string)
- Ch'ŏi Ok-san nju kayagŭm sanjo hyöpch'ugok (arrangement by Paek Tae-ung, 2003)
- Honbul II (Im Chun-hŭi, 2004) (18/25 string)
- Sŏ Kong-ch'ŏl nju kayagŭm sanjo hyöpch'ugok (arrangement by Kim Man-sŏk, 2004)
- Yu Tae-pŏng nju kayagŭm sanjo hyöpch'ugok (arrangement by Hwang Ho-jun, 2004) (sanjo kayagŭm)

- Paek In-yŏng kayegŭm sanjo hyŏpch'ugok (arrangement by Hwang Ho-jun, 2004) (sanjo kayegŭm)  
 Taeg'ŭl chakung (I Ch'an-hae, 2004) (one player on 18 string and 25 string, plus taegŭm)  
 Ch'an'gi p'arang (Chŏng Tong-hui, 2005) (25 string)  
 Kim Pyŏng-ho nju kayegŭm sanjo hyŏpch'ugok (arrangement by Han Kwang-su, 2005)  
 Sigyet'ap (composer: Hwang Byung-ki, arranged: Kim Dae-sŏng, 2006) (18-string)  
 Klum (Kim Dae-sŏng, 2005) (18/25 string)  
 25-hyŏn kayegŭm-ŭl wŏhan kugak kwanhŏnŏk hyŏpch'ugok "Chŏlyŏng-ŭi Chŏnsŏi" (Kang Pong-chŏn, 2005)  
 25-hyŏng kayegŭm hyŏpch'ugok - "Changp'arang'i" (Chŏng Ton-hui, 2005)  
 Kayegŭm hyŏpch'ugok - "Talkhanp'igop" (Hwang Byung-ki, 2005)  
 'Ah! Toraji (Kim Po-hyŏn) (25-string, 2006)  
 Honbul III (Im Chun-hui 2007) (18/25 string plus ajaeng)  
 "Klum klum kŭi yetnal" (Kim Dae-sŏng, 2007) (25-string with female voice)  
 Choso-lil Pom (arrangement: Kye Sŏng-wŏn, 2007)  
 Kyŏul pom kŏot (18/25 string) (Yang Sun-hwang, 2008)  
 Honbul IV (Im Chun-hui 2008) (18/25 string plus ajaeng)  
 Kayegŭm hyŏnŏk 'Moekch'ŏn'gyŏng' (Kang So-ho, 2010)  
 Kayegŭm hyŏpch'ugok - 25-hyŏn-ŭl wŏhan arirang hyŏpch'ugok (Kim Kye-ok)  
 Kŏl yŏng-ŭi chŏnsŏi (Kang Pong-chŏn) (25-string)

#### Kŏmun'go Concerti

- Kŏmun'go hyŏpch'ugok 1-pŏn (I Kang-dŏk, 1980)  
 Kŏmun'go tokch'ŭ-ŭl wŏhan kwenthyŏnhapch'ŭ (I Kang-dŏk, 1981)  
 Kŏmun'go hyŏpch'ugok - "Surje" (Jeong Dae-seok 1984)  
 Kŏmun'go-wa kwanhyŏnŏk-ŭi taehwa - "Chŏngŭphusa" (Chŏn In-pyŏng 1987)  
 Taegŭm-gwa kŏmun'go-rŭl wŏhan ijung hyŏpch'ugok - "Samgok" (Chŏn In-pyŏng 1991)  
 Kŏmun'go hyŏpch'ugok - "Pisang" (Sin Chu-yŏn)  
 Shin Kwŏc-dong nju kŏmun'go hyŏpch'ugok (arrangement: Kim Young-jae)  
 Kŏmun'go hyŏpch'ugok "Talmuri" (Jeong Dae-seok, 1993)  
 10 hyŏn kŏmun'go-wa kugak kwenthyŏnŏk-rŭl wŏhan 'Kwanŭ pyŏngok' (I Chae-hwa, 2002)  
 Kŏmun'go hyŏpch'ugok "Han Kap-tŭk nju sanjo" (arrangement: Chŏng Tong-hui, 2005)

#### P'iri Concerti

- Menarijo chujŏ-e wŏhan p'iri hyŏpch'ugok (I Kang-dŏk, 1970)  
 P'iri tokch'ŭ-wa hapch'ŭ (I Kang-dŏk, 1971)  
 P'iri hyŏpch'ugok 2-pŏn (I Kang-dŏk, 1981)  
 Ch'um-ŭl wŏhan hyŏpch'ŭ p'iri (Yi Hae-shik, 1987)

- P'iri hyŏpch'ugok--"Paraji" (Pak Pŏm-hun, 1968)  
 P'iri hyŏpch'ugok 4-pŏn (Il Kang-dŏk 1990)  
 P'iri hyŏpch'ugok che1-pŏn--"Shin Param" (Kim Yosŏb, 1993)  
 P'iri hyŏpch'ugok--"Porip'iri" (Jeong Dae-sook, 1993)  
 Koryŏ kayŏ wihan p'iri hyŏpch'ugok (Chŏn In-pyŏng, 1995)  
 P'iri hyŏpch'ugok 'Chajinhaniip' (composed/revised Il Sang-hyu, 1972)  
 Chindo ssŏlmut-ŭl wihan p'iri hyŏpch'ugok (Kim Kwang-pok)  
 Taop'iri hyŏpch'ugok "Yut non" (Pak U-ch'ŏl)  
 P'iri hyŏpch'ugok (Uich'ok ch'oyŏn) (Wŏn Il, 2009)

#### Saenghwang Concerts

- Saenghwang hyŏpch'ugok--"Punghyang" (Il Chun-ho, 1937)  
 P'ungnyŏngsa Chuje-e wihan saenghwang hyŏpch'ugok "The Harvest Year" (ch'oyŏn) 기오승희(高松宇, 고성  
 희, 2009)

#### Percussion/Samulnorit concerts

- Ta-aki hyŏpch'ugok "Sogoljang-tŏi ch'ongŏk" (Kim Hung-gyo, 1975)  
 Nong'ak-gwa kwanhyŏnsak-ŭl wihan hyŏpch'ugok (Yu Shin, 1975)  
 Samulnorit-wa kwanhyŏnsak-ŭl wihan hyŏpch'ugok: "Madang" (Kang Chun-il, 1983)  
 Samulnorit-wa kwanhyŏnsak-ŭl wihan hyŏpch'ugok--"Puri" (Kang Chun-il, 1983, 1988 revised)  
 Samulnorit- ŭl wihan hyŏpch'ugok--"Sin modim" (Pak Pŏm-hun, 1966)  
 Taep'yŏngso-wa samulnorit-ŭl wihan kwanhyŏnsak- "Puri" (Hwang Ŏ-jong, 1988)  
 Samulnorit-ŭl wihan kyehyangŏk modimgok--"Pungmul-gut yŏlmadang" (Kang Chun-il, 1994)  
 Samulnorit-wa kwanhyŏnsak-ŭl wihan hyŏpch'ugok--"Madang 2" ("Madang 1" revision, Kang Chun-il, 1995)  
 Samulnorit-wa kwanhyŏnsak-ŭl wihan hyŏpch'ugok--"Madang 3" ("Madang 1" revision, Kang Chun-il, 1996)  
 Ta-aki-ŭl wihan kugak kwanhyŏnsak "Tŏlg'uri kamja" (Wŏn Il, 2004)  
 Modun puk hyŏpch'ugok "Ta" part 1 (Il Kyŏng-sŏp, 2001)  
 Sŏl changgu hyŏpch'ugok "Sonagi" (Il Kyŏng-sŏp, 2007)

#### Sogŏm Concerts

- Sogŏm-ŭl wihan hyŏpch'ugok (Il Kang-dŏk, 1971)  
 Sogŏm hyŏpch'ugok--"Ki" (Il Chun-ho, 1994)

#### Taegŏm Concerts

- Taegŏm-gwa Sŏngak-ŭl wihan hyŏpch'ugok (Kim Yong-man, 1971--lyrics by Kim Kwang-sŏp)  
 Taegŏm-gwa kwanhyŏnsak-ŭl wihan sohyŏpch'ugok (Chang Il-nam, 1975)

- Teagŭm-gwa kwanshyŏnŏk-ŭl wŭhan pyŏch'ugok (Chang Il-nam, 1977)
- Teagŭm hyŏpch'ugok 1-pŏn (I Kang-dŏk, 1980)
- Teagŭm hyŏpch'ugok 2-pŏn (I Kang-dŏk, 1981)
- Teagŭm hyŏpch'ugok - "Pung" (Ha Chu-sŏng, 1982)
- Teagŭm hyŏpch'ugok che 1-pŏn (Hwang Ch'ong, 1983)
- Teagŭm hyŏpch'ugok che 2-pŏn (Hwang Ch'ong, 1983)
- Teagŭm hyŏpch'ugok 1 - "Kum" (I Hwa-dong, 1980)
- Teagŭm saŏjo-wa kwanshyŏnŏk (revision by Im Chin-ok, 1991)
- Chŏngsŏnggok chuje-e wŭhan hyŏpch'ugok (revision by Im Chin-ok, 1991)
- Teagŭm-gwa kumun'gon-ŭl wŭhan jung hyŏpch'ugok - "Samgok" (Chŏn In-pyŏng, 1991)
- Teagŭm-gwa kwanshyŏnŏk-ŭl wŭhan - "Chŏngsŏnghoesŏng" (Pak Il-hun, 1992)
- Teagŭm hyŏpch'ugok II (I Hwa-dong, 1992)
- Teagŭm-ŭl wŭhan hyŏpch'ugok: "Kum madang" (Kim Yongman, 1993)
- I Saeng-kang nyu teagŭm saŏjo-wa kwanshyŏnŏk (I Chun-ho, 1993)
- I Saeng-kang nyu teagŭm hyŏpch'ugok "Chukhang" (revised by Pak Hwang-yŏng)
- Teagŭm hyŏpch'ugok Tŏe param san (I Saeng-hyu, 1978)
- Chalkok teagŭm hyŏpch'ugok "P'U kŏci" (Kim Dao-sŏng, 2004)
- Sŏ Yong-sŏk nyu teagŭm hyŏpch'ugok (revision by Ch' of Saeng-hwa, 2007)
- Teagŭm hyŏpch'ugok 1-pŏn (I Yŏng-sŏp, 2007)
- Yanggeum Concerto
- Yanggeum hyŏpch'ugok - "Ta" (Byeon Gye-won, 2009)
- Etc.
- Hyŏn-ŭl wŭhan saŏjo (Kim Yong-man-1973)
- Kwan, hyŏn, ta'ŏl-ŭl wŭhan jŏko: "Chŏn na-ŭl su ch'ŏbesŏ" (Kim Hung-gyo, 1989)
- "Chŏngsan pyŏgok" (Kim Hung-gyo, 1974)
- "Tongdŏng taŏ" (Kim Hung-gyo, 1974)
- Haech'ang-gwa silasak-ŭl wŭhan 2 cheang - "Cheva kut" (Kim Hung-gyo, 1975)
- Kwan, Hyŏn, Ta'ŏl-ŭl wŭhan 2 cheang che 2 pŏn (Kim Hung-gyo, 1977)
- Hŏn, chung, il aldŏ hyŏpch'ugok - "Ryu" (Pak Pŏm-hun, 1988)
- Chŏk-wa kugŏkwanshyŏnŏk-ŭl wŭhan hyŏpch'ugok (Pak Tae-ung, 1988)
- Chŏngsŏnggok chuche-e wŭhan hyŏpch'ugok (revision by Im Chin-ok, 1991)
- Ilbon stek'usŏch'i-ŭl wŭhan hyŏpch'ugok - "Pung" (Pak Pŏm-hun, 1992)
- Chungjuk ŏhunnŭl wŭhan hyŏpch'ugok - "Hyang" (Pak Pŏm-hun, 1992)
- Hwŏhyŏngŏm-ŭl wŭhan - "Hwŏhyŏng" (Pak Il-hun, 1992)
- Kugŏk kwanshyŏnŏk-ŭl wŭhan pyŏch'ugok che 1 pŏn (Sin Yŏng-sun, 1996)

Söul-gut-gwe kwanhyönaek (I Ohun-ho, 1996)

Kugak kwanhyönaek-ül wihan ch'edo hyöpch'ugok cha 1-pön (Shin Yöng-sun, 1996)

Kugak kwanhyönaek-ül wihan k'ülterinet hyöpch'ugok cha 1-pön (Shin Yöng-sun, 1998)

Kugak kwanhyönaek-ül wihan paellin hyöpch'ugok cha 1-pön (Shin Yöng-sun, 1997)

Sil'anügyöpch'ugok 'tongjöp'(東嶽)' (Pak Pöm-hun, 1997)

## Kugak Concerti

— Changing the Contours of Korean Music Performance —

Hilary V. Finchum-Sung\*

In Korea's post-liberation era music of court and folk traditions faced transformations aimed at both protecting old music performance styles and creating new ones. For the purposes of this paper, I will focus on the latter of these changes through an exploration of the contemporary kugak concerto. The kugak concerto represents an under-appreciated yet significant realm in which developments in performance practice can be seen. In many cases, instruments not widely appreciated as featured or solo instruments—such as the *yanggŭm*, *saenghwang*, and *haegŭm*—have become quite visible as solo instruments in the twenty-first century. I contend that instrumental choices and new techniques stretching the boundaries of standard performance practice are two central areas in which the concerto has contributed. In this paper, I provide an overview of the concertos that have been created and performed over the last century. And, in particular, I will discuss new uses for instruments and new performance techniques which can be seen as a corollary of the kugak concerto.

Key words: *kugak* concerto, contemporary Korean traditional music, traditional music performance, *yanggŭm*, *saenghwang*, *haegŭm*

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\* Seoul National University