

Korean Music and Dance



Masks and Mask Dance-Dramas

Jeryeak (The Music of the Jongmyo Ancestral Rites)

Traditional Musical Instruments



MASKS

&



MASK DANCE - DRAMAS





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Masks and Mask Dance-Dramas

Masks are called *tal* in Korean, but they are also known by many other names such as *gamyeon*, *gwangdae*, *chorani*, *talbak* and *talbagaji*. Korean masks come with black cloth attached to the sides of the mask designed to cover the back of the head and also to simulate black hair. *Talchum*, which literally means “mask dance,” is not just a dance performed by masked dancers but also a drama with masked characters embodying persons, animals or supernatural beings.

Masks and mask dances developed in Korea as early as the Prehistoric age. The masks can be categorized in two kinds: religious masks and artistic masks. Some masks were enshrined in shaman shrines and revered with periodical offering rites. Other religious masks were used to expel evil spirits, like *Bangsangsi*, which until recently, were seen at the forefront of funeral processions to ward off evil spirits. Artistic masks were mostly used in dance and drama. However, these also had religious functions to some extent.

Most Korean *tal* are solid but some have movable parts like the eyeballs of the *Bangsangsi* mask, the mouth of the lion mask and the winking eyes of some masks in dance-drama. Of special note are the masks featured in a mask dance-drama developed in the Hahoe region. They are composed of

▶ Bongsan Talchum- Sajachum (Lion Dance, directing lions to punish corrupt monks)

▶ Andong Hahoe Mask Play (a play designed to wish for peace in the village and a good harvest)

two pieces, with the chin coming in a separate piece and attached to the upper part with strings. They have a great range of facial expressions.

Tal are not only characterized by their respective roles but also reflect the expressions and bone structures of Korean faces. Their shapes are grotesque and greatly exaggerated, and their colors are deep and bright. This is because talchum, the mask dance-drama, was usually performed at night by the light of wood fires. Masks less powerful in expression and color would have failed to deliver the themes of the drama. Religious masks and masks for daytime performances were much less vivid.

Masks are made of paper, wood, gourds and fur. Paper masks and gourd masks are prevalent, because they are simpler to make and also because they are lightweight and thus convenient to dance with.

A Hahoe Mask being carved



A Selection of Korean masks

© Hahoe Mask Museum



Bangsangsi Mask symbolizing an exorcist



Cheoyong Mask- generous public official in the era of Silla (designed to stave off bad fortunes)



Chwibari, an old bachelor (Bongsan talchum)



Gaksi, a young woman (Hahoe pyeolsingut mask dance)



Dongnae yaryu Mask- Malttugi (symbolizing low-ranking servant)



Goseong Ogwangdae- Hongbaek Yangban Mask (satirizing unethical yangban, or upper class gentlemen)



Somu, a young shaman (Yangju byeolsandae mask dance-drama)



Andong Hahoe Mask- Yangban (mask akin to the shapes of Koreans the most)



Mask dance, or talchum, is a form of folk drama enjoyed by the common people.

Red, black, white and other primary colors are favored for effective characterization of the masks. The colors also identify the gender and age of the characters. An old person's mask is black, whereas that of a young man is red and that of a young woman white. In the traditional philosophy of identifying colors with directions and seasons, black stands for the north and winter, whereas red stands for the south and summer. In many of the talchum dramas, the young man always wins over the old in a symbolic gesture of the summer triumphing over the winter. In this sense, talchum is a vestige of fertility rites.

Bongsan Talchum — Chwibari-chum (Chwibari criticizes corrupted society) (right)

Most of the masks depict human faces but some represent deities, and there are also masks of animals, real and imagined. One interesting feature is that the masks of yangban, the upper class gentlemen, are almost always





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▶ Unyul Talchum (characterized by ridicule and contempt toward yangban, or upper class gentlemen) being grilled

▶ Gangnyeong Talchum (Malttugi Chum, part of Gangnyeong Talchum held during the Dano Festival, the 5th day of the 5th lunar month)

deformed in one way or another such as with harelips, sometimes cleaving both upper and lower lips, a lopsided mouth, a distorted nose or squinty eyes — a reflection of the commoners' hostility toward the privileged class.

Mask dance-dramas are basically a folk art naturally developed among commoners in Joseon society (1392-1910). They vary slightly according to region and performer but they all share fundamental characteristics. They are based on a sense of rebellion felt by the common people toward the often harsh reality of their lives. Their basic modes take the form of exorcism rites, ritual dances or biting satire that parodies human weaknesses, social evils and the privileged classes. Like the folk literature of the time, they appeal to audiences by ridiculing apostate Buddhist monks, decadent noblemen, and shamans. The conflict between an ugly wife and a seductive concubine is another popular theme.

The mask dance-drama consists of several acts, but they are quite different from the acts in modern plays. They are a loose presentation of several different episodes in an omnibus style. Because the lines of the actors have been passed on in oral tradition, they are quite flexible and subject to improvisation. The dance also can be lengthened or shortened freely, so that the entire performance can take anywhere between three or four hours to the whole night until daybreak.

With regional variations, the mask dance-drama was generally performed on the First Full Moon, Buddha's Birthday on the eighth day of the fourth lunar month, the Danoje Festival and Chuseok. It was also performed at festive occasions of the state or at rituals to supplicate for rain.

Traditionally, the Korean mask dance-drama was always performed outdoors. During the Goryeo and Joseon periods, it was performed on an improvised stage called sandae or on a sloped incline so that the audience below could see well. There was a screened area used as a dressing room to the left of the stage, and musicians sat to the right. Actors were all males until gisaeng, female entertainers, joined them in modern times to take up the role of shamans and concubines.

Talchum is still being handed down, developing into other types of plays such as Madanggeuk (Field Play).





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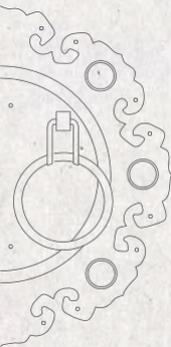
Bukcheong saja nori (Bukcheong Lion Play, characterized by skillful and dynamic movements)

Lively dance accompanied by vigorous music from three string and six wind and percussion instruments take up the major part of a mask dance-drama performance, with actors stopping to deliver their lines with a great deal of gesticulation. Many of the roles do not have any dialogue of their own but express themselves in pantomime, with the extraordinarily stylized masks conveying the dramatic impact of their characters. The dance enlivens the drama and functions to round out each scene but is also performed without any regard to the progress of the plot.

Perhaps the most remarkable feature of Korean mask dance-drama is the enthusiastic participation of the audience. Toward the end of a performance there is little distinction between the actors and the audience as they join together in robust dance and bring it to a truly affirmative life-affirming finale. In Korean mask dance-drama, commoners traditionally could vent their frustrations through comic dramatization and enliven their lives with a collective experience of ecstasy.

Yangju byeolsandae nori (featuring satire and humor) (right)





JERYEAK



Jeryeak

(The Music of the Jongmyo Ancestral Rites)

Koreans, in keeping with Confucian tenets, continue to revere their ancestors and to honor their achievements. This is most clearly evident on the first Sunday in every May when the descendants of the Jeonju Yi Royal Family honor Korea's past royalty in elaborate Confucian rites at Jongmyo, the royal ancestral shrine of the Joseon Dynasty.

Dressed in black robes and colorful aprons embroidered with animals signifying their rank and wearing hats run through with long horizontal pins, elderly men offer libations of food and drink before the memorial tablets of the kings that ruled Korea from 1392 to 1910. While they do so, young, scarlet-clad women perfectly aligned in a square of eight rows by eight rows slowly bend and sway. Each one gently lifts a foot shod in black felt and, turning first to the east and then to the west and the north, bends slightly. They alternately don a round red cap and a black one according to the sequence of the dances. They strike a symbolic ax against a wooden shield for the military dances and wave a flute adorned with a dragon head and pheasant feathers for the civil dances. The ilmu, as this kind of dance is called, is characterized by a repetition of simple and restrained movements expressing humility and reverence. It is performed to the accompaniment of

▶ A traditional Korean orchestra playing at Jongmyo (the Royal Ancestral Shrine)

▶ A performer beats the drum during the Jongmyo-jerye rite.



The dance performed at Jongmyo-
daeje (Great Rites at the Royal
Shrine) is referred to as Ilmu (Line
Dance).

orchestras of musicians clothed in magenta robes who coax exotic sounds from ancient instruments of stone, metal, wood, leather and silk.

It is a colorful pageant but probably not nearly as grand as in the days of old when the rites, called jehyang or jerye, were performed several times a year and lasted all day. The day's rites traditionally began in the early dawn with the king selecting food offerings from choice cows, goats and pigs as well as the finest fruits, grains and honey brought to the capital from every province.

Although today's ceremony, which starts around ten o'clock in the morning, is of a much-abbreviated form, it is a rare opportunity to experience the pomp and ceremony that characterized the highly Confucian dynasty of Joseon. In the past, the king, the civil and military court officials, and other

lesser nobles performed the rites with the court's musicians and dancers providing the accompaniment. Today the members of the Jeonju Yi Royal Family Association perform the rites to the accompaniment of music and dance provided by musicians from the National Center for Korean Traditional Performing Arts and dancers from the Kukak (Korean Traditional Music) National High School.

As many as 19 different classical Korean and Chinese musical instruments including stone chimes, bronze bells, various drums and other percussion instruments, and wind and string instruments are used during the ceremony. They are arranged in two orchestras that perform antiphonally: the terrace orchestra or deungga situated on the terrace of the shrine; and, the ground orchestra or heonga, situated in the courtyard. During the time of Joseon, the deungga was made up of one singer and 36 musicians and the heonga, 72 musicians; nowadays the two orchestras number some 50 in all.

The music, called jeryeak, dates to the reign of King Sejong (r. 1418-1450), who ordered the court's music master to restore the ritual music to its original Chinese Zhou Dynasty form. The music had changed considerably since its introduction from China around 1116 when King Yejong of the Goryeo Dynasty (918-1392) began using Chinese musical instruments and

▶ A court musician playing the pyeonjong, a set of 16 bells

▶ Deungga in Jongmyo jeryeak (an all instrumental orchestra)





Officials preparing for a rite at Jongmyo

music at the royal ancestral rites. It is not known what type of music was used before then but historical records indicate that memorial rites for royal ancestors were performed as early as 6 A.D. at the court of the Silla Kingdom (57 B.C.-A.D. 935). King Sejong wanted to replace the Chinese music with native Korean music in the belief that the spirits of the deceased kings would prefer the music they had enjoyed while alive. He revised musical arrangements and ordered new compositions made but he faced opposition from his courtiers who insisted on using Chinese music. In 1464, King Sejo had *Botaepyeong* and *Jeongdae-eop*, two pieces composed by King Sejong, included in the score for the royal ancestral rites and they have been a part of the rites ever since. The *deungga* plays *Botaepyeong*, which praises the civil achievements of the kings, and the *heon-ga* plays *Jeongdae-eop*, which



praises the kings' military exploits. The songs invite the ancestral spirits to descend from heaven to enjoy the offerings and to grant blessings on their posterity. The songs also recount the kings' achievements in founding the Dynasty and defending the country in order to encourage their descendants to follow in their footsteps.

As the stately, though somewhat ponderous, music plays, the officiants offer wine in brass cups to each spirit three times. An invocation is read for each spirit with the offering of the first cup of wine. The wine and food offerings are placed on tables before the memorial tablets in the cubicles of the shrine. There are two wine cups for each occupant of the cubicles; for example, on the table before King Sunjong's (r. 1907-1910) cubicle are six wine cups, two for the king, and two for each of his wives, Queen Min and

Jegwan (meaning one who presides over rituals) acting out memorial rights for a deceased members of the royal family



Queen Yun. During the time of Joseon, the king offered the first cup of wine, the crown prince the second and the chief state minister the third.

Upon completion of the rites, the king drank wine taken from the altar of Taejo, the Dynasty's founder, as a gesture of communion with his spirit.

There are 19 cubicles in Jeongjeon and 16 in Yeongnyeongjeon, Jongmyo's two main buildings. Jeongjeon, the main hall, houses the memorial tablets of the kings of outstanding achievements and those who left direct heirs to the throne. Yeongnyeongjeon, the Hall of Eternal Peace, houses the tablets of lesser monarchs and those who died without direct heirs or who were honored posthumously with the title of king. The spirit of each king is allotted a cubicle. On the far side of the cubicle is a high chair-like table on which the wooden memorial tablet bearing the king's name is enshrined. In front of the table is a space just large enough for a person to make a deep head-to-floor bow. The cubicles also contain a list of each king's achievements and his personal seal and favorite books as well as the memorial tablets of all his queens.

Taejo, the founder-king of the Joseon Dynasty; Sejong, who is credited with the invention of the Korean alphabet; and Gojong and Sunjong, the last rulers of Joseon, are among the kings enshrined in Jeongjeon. The child-king Danjong and the last crown prince, Yeongwang, who died in 1970, are among those honored in Yeongwang. The tablets of the father, grandfather, great-

Jongmyojerye is the biggest national royal ceremony. (left)

Jongmyo (the Royal Ancestral Shrine) was put on the UNESCO World Cultural Heritage List in 1995. The shrine comes to life once a year when descendants of the royal family of the Joseon Dynasty (1392-1910) gather to observe memorial rites for their ancestors.







© Cultural Heritage Administration of Korea



grandfather and great-great-grandfather of Taejo are also enshrined in Jeongwang, along with those of their wives.

An unusually long building with wings at either side and a straight, uninterrupted roof, Jeongjeon stands on a terrace and is fronted by a large raised cobbled plaza.

It was first built in 1395 by King Taejo when he moved his capital from Gaeseong, a city in North Korea, to Hanyang, located in modern day Seoul. In keeping with the traditional Chinese model, it was situated to the southeast of the main palace, Gyeongbokgung, and the altar for the gods of earth and harvest, Sajikdan, was situated to the southwest of the palace so that the ancestral shrine would be on the king's left when he sat on the throne and the Sajikdan altar on his right. Jeongjeon was enlarged during the reign of King Myeongjong (r. 1545-1567), destroyed during the 1592-1598 Japanese invasions, and rebuilt by King Gwanghaegun in 1608. It was enlarged by King Yeongjo (r. 1724-1776), again by King Heonjong (r. 1834-1849), and finally to its present size by King Gojong (r. 1863-1907). Forty-nine tablets are enshrined at Jeongjeon.

Yeongnyeongjeon is similar to Jeongjeon, but the center of the structure, which houses the tablets of Taejo's ancestors, is raised higher than the wings.

▶ An official pouring wine to offer to the spirit of the King.

▶ The King leaving the rites.

Rows of officials performing the Jongmyo daeje rites. (left)



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Jegwan (meaning one who presides over rituals) bowing down in front of the shrine

It was constructed in 1421 by King Sejong. Burnt down during the Japanese invasions, it was reconstructed by King Gwanghaegun in 1608 and later enlarged. Thirty-four tablets are enshrined there now.

Both buildings are of a simple, austere architectural style marked by thick wood columns and sharply pitched roofs that are covered with traditional gray tiles. Ceramic animal figures, symbolic guardians of the buildings, adorn the ridges of the roofs.

Near the front of the courtyard of Jeongjeon is a structure called Gongsindang. It houses the tablets of 83 ministers of state and others recognized for meritorious service. Other structures inside Jongmyo include a place for the king and crown prince to bathe and dress in preparation for the

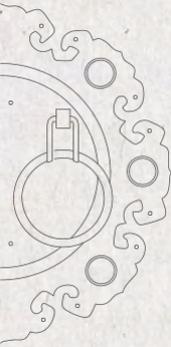
rites, a building for the musicians to rest and rehearse in, and a kitchen for preparing the foods and utensils necessary for the memorial rites.

The walkways leading to the various structures are raised in the center. The king would use the center and the lesser nobles the sides but nowadays the chief officiant of the rites uses the center.

Throughout the Joseon period, memorial rites were held five times a year for the spirits of the kings enshrined in Jeongjeon and twice a year for those enshrined in Yeongwang. The rites were abolished in the early part of the 20th century when Korea was under Japanese colonial rule but were resumed in 1969, though in the form of one large service. The Jeonju Yi Royal Family Association has held the service at Jongmyo on the first Sunday in every May since 1971.

Building shrines to honor deceased rulers was a time-honored tradition in ancient China, Korea, Japan, Vietnam and other East Asian countries that were within the Chinese cultural sphere, where Confucianism developed into the fundamental ruling ideology. Royal ancestral rites were of great national importance, especially in China and Korea, where centralized monarchies prevailed for centuries.

Jongmyo is the oldest and most authentic of the royal shrines that have been preserved. Consecrated to the Joseon Dynasty and its forebears, it has existed in its current form since the 16th century and ritual ceremonies linking rites, music and dance are still held there, perpetuating a tradition that goes back to the 14th century. Jongmyo's importance is enhanced by the persistence there of important elements of Intangible Cultural Heritage in the form of traditional ritual practices and forms, including the jeryeak, royal ancestral shrine music. For all these reasons, Jongmyo was added to the UNESCO World Cultural Heritage List, recognized as a cultural asset for all humanity.



TRADITIONAL



MUSICAL

INSTRUMENTS



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Traditional Musical Instruments

There are approximately sixty traditional Korean musical instruments that have been handed down through the generations, each boasting a long and rich history. They include the gayageum (12-string zither) and the geomungo (six-string zither), both presumed to have originated before the sixth century; the three string and three bamboo instruments of the Unified Silla Kingdom; court instruments of the Joseon Dynasty; and numerous others that are still being played.

Native or folk instruments played a major role in the development of music in Korea from early civilizations to the Unified Silla Kingdom (676-935). The Three Kingdoms period (57 B.C.-A.D. 668) witnessed the first introduction of Central Asian instruments into the country. This, along with the subsequent import of Chinese instruments, most importantly from Tang China during the late Unified Silla period and from Song China during the Goryeo period (918-1392), sparked a significant rise in the number of available instruments. This, in turn, made it possible for musicians to experiment, thereby expanding the scope and depth of local music.

▶ Detail of a musician playing the gayageum (12-string zither)

▶ Buk concert



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Concert by a Korean traditional music orchestra

With time, Chinese instruments imported during these periods were slowly integrated into local music, and by the time the Joseon Dynasty (1392-1910) was established, they had already become an integral part of Korean music. Traditional Korean instruments can be broadly divided into three groups: string, wind, and percussion instruments. Based on their function, they can further be divided into native (Hyang), Tang (of Chinese origin), and court ceremonial instruments.

String Instruments

1. Native Instruments

Gayageum (12-string zither): The gayageum is the most representative instrument of Korea. Its origin can be traced back to the Kingdom of Gaya in the sixth century, when the Silla Kingdom was ruled by King Jinheung. However, the actual production of the first gayageum is presumed to have

been much earlier. The instrument is constructed with 12 strings supported by 12 moveable bridges. The gayageum can be divided into two groups according to the types of music played upon them. The sanjo gayageum is used in folk and improvisatory musical pieces such as sanjo (solo music with drum accompaniment) and sinawi (improvisational ensemble music). The jeongak gayageum is used in chamber music such as Yeongsan hoesang (mass at the sacred mountain) or to accompany lyric songs.

Geomun-go (six-string zither): Along with the gayageum, the geomun-go is one of the most important Korean instruments. Instruments that appear to be early, primitive forms of the geomun-go have been discovered inside ancient Goguryeo tombs in various locations. The geomun-go that is used today is constructed with six strings and 16 frets, and is played with a plectrum. It is used to accompany lyric songs as well as in chamber music and sanjo (solo music with drum accompaniment).

2. Tang Instruments (Instruments of Chinese origin)

Haegeum (two-string fiddle): Although it was first imported from China, the haegeum has since been fully absorbed into the local culture. Today it is popularly used in various genres of Korean music. The instrument is played by inserting a resined bow between the two strings and rubbing it against the strings. It is currently used in jeongak (chamber music) and sanjo (solo music with drum accompaniment). In particular, the haegeum is an indispensable part of samhyeon yukgak, the ensemble consisting of string and wind instruments that are used to accompany dance.

Ajaeng (seven-string bowed zither): The three types of ajaeng are the Jeongak ajaeng, the sanjo ajaeng, and the daejaeng. The Jeongak ajaeng is constructed with seven strings and is used in Tang music such as Nagyangchun (Spring in Loyang) and Boheoja (Walking in the Void) as well as in native music such as Yeomillak (Enjoyment with the People) and Jeongeup (A Song of Jeongeup City). The sanjo ajaeng has eight strings and is used exclusively in folk music such as sanjo and sinawi. The daejaeng is a large ajaeng with fifteen strings. While once widely used to play Chinese music during the Goryeo and Joseon Dynasty, the daejaeng is no longer in use.

String Instruments



Ajaeng (seven-string bowed zither) concert
© National Gugak Center



Haegeum (two-string fiddle) concert
© National Gugak Center



Gayageum (12-string zither) concert: The most representative instrument of Korea
© Korea Tourism Organization

3. Court Ceremonial Instruments

Geum (seven-stringed zither): The geum has seven strings and a base with thirteen marks inlaid with mother-of-pearl, which mark the place where to press down on the string. Used exclusively in court music ensembles during the Joseon Dynasty, the instrument is no longer used.

Seul (twenty-five string zither): This instrument has twenty-five strings with 25 bridges. Along with the geum, the seul was used exclusively in court music ensembles and like the former is no longer played.

4. Other Instruments

Yanggeum (dulcimer): A European instrument that was imported from China during the 18th century, the yanggeum has 14 quadruple brass strings stretched over and under two brass bridges. The instrument is played by tapping the strings with a small bamboo stick.

Wind Instruments

1. Native Instruments

Daegeum (large transverse flute): The daegeum is one of three bamboo wind instruments of the Unified Silla period. The type used during that period was the Jeongak daegeum. Another type currently used is the sanjo daegeum. The Jeongak Daegeum has 13 holes and is typically used for chamber music and song accompaniment. While similar to the Jeongak daegeum in overall construction, the sanjo daegeum is slightly smaller in size and shorter in length. The two types of daegeum differ in their application as well: sanjo daegeum is used in sanjo (solo music with drum accompaniment) and sinawi (improvisational ensemble music) or to accompany folk songs and dance. The two types show a variation in pitch of a minor third when played with three holes.

Sogeum (small flute): The soguem is one of the three bamboo instruments along with the concert daegeum (large flute) and the junggeum (medium-sized flute). While popularly used until the Joseon Dynasty, there are no remaining relics or prototypes to verify the exact shape of the instrument. A model of the soguem was reconstructed based on existing documents, and this is the type that is currently in use.

Hyangpiri (Korean cylindrical oboe): The hyangpiri has seven finger holes and is used to perform Jeongak such as Yeongsan hoesang and Jeongeup, and folk music including sanjo(solo music with percussion accompaniment) and wind orchestration.

Chojeok (grass flute): Made from blades of grass, the chojeok was widely popular among the common folk of Korea.

2. Tang Instruments (instruments of Chinese origin)

Dangpiri (Chinese oboe): Shorter than the hyangpiri but with a thicker cylinder, the current version of dangpiri has eight holes and is typically used to perform chinese music.

Tungso (vertical flute): The two types of tungso are the jeongak tungso and the folk tungso. The jeongak tungso has nine holes and while widely popular until the Joseon Dynasty, is no longer used. The folk tungso has five holes in all, one in the back, and four in the front. One has a reed membrane. The instrument is used in sinawi (improvisational ensemble music), sanjo(solo music with drum accompaniment) and the Bukcheong lion dance.

Taepyeongso (conical oboe): The taepyeongso was imported from China in the late fourteenth century during the late Goryeo or early Joseon Dynasty. With eight finger holes, the instrument is played by inserting a reed in the blowhole. It is most widely used in nongak(farmers music).

3. Court Ceremonial Instruments

Saeng (mouth organ), U (large mouth organ), and Hwa (small mouth organ): The three mouth organs are similar in construction and only differ in the number of pipes. The saeng has 17 pipes, the hwa has 13, and the u, the largest, has 36. The only one still in use is the saeng used to perform both Chinese and native music.

So (panpipes): The three types are the 12-pipe, the 16-pipe, and the 24-pipe. The only one still being used in Korea is the 16-piped version, employed exclusively in court ceremonial music.

Wind Instruments

From left to right, Sepiri (slender oboe), Dangpiri (oboe from the Chinese Tang court) and Hyangpiri (native oboe)



Danso (vertical flute) concert
© National Gugak Center



Sogeu (small flute) concert
© National Gugak Center



Taepyeongso (conical oboe) concert
© National Gugak Center

Daegu (large transverse flute) concert
© National Gugak Center



Hun (globular flute): The hun is created from baked clay and has five holes in all. It is used exclusively in Munmyo jeryeak (ritual music performed at Confucian shrines).

Ji (flute with mouthpiece): The ji has five finger holes in all, one in the back and four in front. The intervals between the holes are irregular. The instrument is used exclusively in court ceremonial music.

Yak (small-notched flute): Played vertically, the yak has three finger holes and is used in court music.

Jeok (flute): Played vertically, the jeok has one blowhole and six finger holes and is used in court ceremonial music.

4. Other Instruments

Danso (vertical flute): First played during the late Joseon Dynasty, the danso has five finger holes. It is used in chamber music such as Yeongsan hoesang and also for solo performances.

Sepiri (slender cylindrical oboe): The sepiri is a slenderized version of the hyangpiri and has less volume. The instrument is used in orchestral music where the string section provides the core performance. It is also used in chamber ensemble music such as Yeongsan hoesang and in lyric songs, gasa (vernacular narrative verse), and sijo (short lyric songs).

Percussion Instruments

1. Native Instruments

Jing (large gong): Made from brass and played with a mallet wrapped in cloth, the jing was originally used in military music. Currently, it is widely used in a variety of music including chwita (band music for royal processions), nongak, musok music (shaman ritual music), and Buddhist music.

Ggwaenggwari (small gong or hand gong): Similar to the jing in its form and construction, the ggwaenggwari is smaller in size. Unlike the jing, it is struck with a small unwrapped mallet and therefore creates a much sharper and high-pitched sound. The instrument is used in nongak and musok music (shaman ritual music).

Pungmulbuk (folk drum): This is mostly used in nongak and unlike the janggo



Culture classes help students from abroad pick up the beat of traditional music.

or janggu (hourglass drum), the materials used on both drumheads are identical. The instrument is played by striking the drumheads with a stick made from hard wood.

Soribuk(vocal accompaniment drum): A modified version of the pungmulbuk, the soribuk is similar to the former in its shape and construction. However, the two differ in that the soribuk has tiny metal tacks embedded around the rim of both drumheads. It is mostly used to accompany pansori (dramatic narrative singing).

Pungmul Janggo (folk hourglass drum): The pungmul janggo has a wooden body with two drumheads made of hide. The instrument is played by striking the drum-heads with two sticks, one in each hand. It is mostly used in nongak and also as accompaniment to folk songs and jangga(folk ballads).

2. Tang Instruments (instruments of Chinese origin)

Bak (clapper): The bak is constructed of six wooden slats which are spread apart and then struck together, creating a clapping sound. The instrument was used to perform Chinese music during the Goryeo Dynasty, in court ceremonial music during the early Joseon Dynasty, and then in native music during the mid-Joseon Dynasty. It is used today for Munmyo Jeryeak(ritual music performed at Confucian shrines) and court orchestral music and dance accompaniment.

Janggo or Janggu (hourglass drum): According to existing documents, the jeongak janggo has been used since the Goryeo Dynasty. It has a wooden body and is widely used in both Chinese and native music.

3. Court Ceremonial Instruments

Pyeon-gyeong (stone chimes) and Teukgyeong (single stone chime): The pyeon-gyeong is constructed of two rows with eight L-shaped stones in each row. Imported from China as a court instrument with the pyeon-gyeong during the Goryeo Dynasty, the pyeon-gyeong was first produced domestically under King Sejong during the Joseon Dynasty. Its uses are identical to the pyeonjong. The teukgyeong is a single L-shaped stone and is used exclusively in court ceremonial music.

Pyeonjong (bronze bells) and Teukjong (single bronze bell): The pyeonjong is constructed of two rows with eight bells in each row. All the bells are identical in size and only differ in their thickness. The bells are played by striking them with a horn-tipped mallet held in the right hand. The instrument was first imported from Song China during the Goryeo Dynasty. The first domestic production of the pyeonjong was under King Sejong during the Joseon Dynasty. Today, it is used in both native and Chinese court music. The teukjong has a single bronze bell and is used exclusively in court ceremonial music.

Chuk(percussion instrument with a square wooden box and mallet): The chuk is one of the instruments used to signal the beginning of a performance. Imported from Song China during the Goryeo Dynasty, it is today used exclusively in ritual music performed at the Confucian and Royal Ancestor Shrine ceremonies.

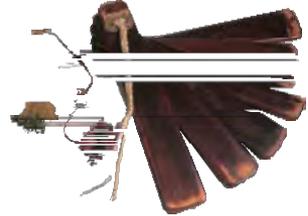
Eo (tiger-shaped wooden instrument): The eo is a tiger-shaped wooden instrument with 27 saw-toothed ridges on its back. The instrument is played by scraping the ridges with a bamboo stick. It is used to signal the end of a performance and is currently used in ritual music performed at Confucian shrines.

● Percussion Instruments

Chuk (percussion instrument with a square wooden box and mallet)



Bak (clapper)
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Pyeon-gyeong (stone chimes) concert



Pyeonjong (bronze bells) concert



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