



북소리 '두리둥 둥둥', 하늘땅에 퍼져간다

BUK

'Duridung-Dungdung',
the sound of a buk (Korean drum)
spreads to the sky and to the ground.



- I Buk at a Glance
- II Detail Information View
- III Experience Buk



I.

Buk at a Glance

Structure and Materials of a Buk

Manufacturing Process of Sori Buk



Structure and Materials of a Buk

The main material of buk is categorized into ‘**Hyeok-Bu** (革部: leather material)’ among the ‘**8-Um** (八音: total 8 different materials for making musical instruments)’. For the **leather**, 4~5 years old bull hide is good, and for the drum body, a **linden tree** is mostly used because the texture is soft and the weight is light.



Sori buk +



The body of a drum +

Leather +



Pungmul buk +






Structure and Materials of a Buk



Sori buk

A paulownia tree or a pine tree is  used for the body of a sori buk, with both sides of the buk covered with a bull hide and fixed by nails. When the hide is dried well and firmly affixed with nails, the buk frame can make a good, heavy and low sound. The buk frame is normally decorated with ornamental metal loops or suspended decorative rings, or





Structure and Materials of a Buk



Sori buk

sometimes with 'Neussoe (a kind of molten metal)' or a nickel ornament around the frame. Meanwhile, on both sides of the buk, a shape of the 'Taegeuk (the yin-yang symbol)' or a dragon is often painted. A painted buk is called 'Dancheong (traditional, multi-colored paintwork) buk', and a plain buk is called a 'Baek-buk'. The 'Dancheong-buk' is usually





Structure and Materials of a Buk



Sori buk

used in the middle region of Korea, while the 'Baek-buk' is used in the southern areas of Korea.





Structure and Materials of a Buk



Leather

For the leather part of a buk, 4~5  year old bull hide is preferred. The process of covering the hide on the frame is quite complex, so diverse distinctive tools are used. For a big-sized buk, 4~5 year old Korean native bull hide is the most preferred kind. Different parts of the bull hide are processed for different uses. For instance, the bum hide is used for 'Chawgo (座鼓), a kind of drum' which makes quite hard and stiff sounds, while the neck hide is used for sori



Structure and Materials of a Buk

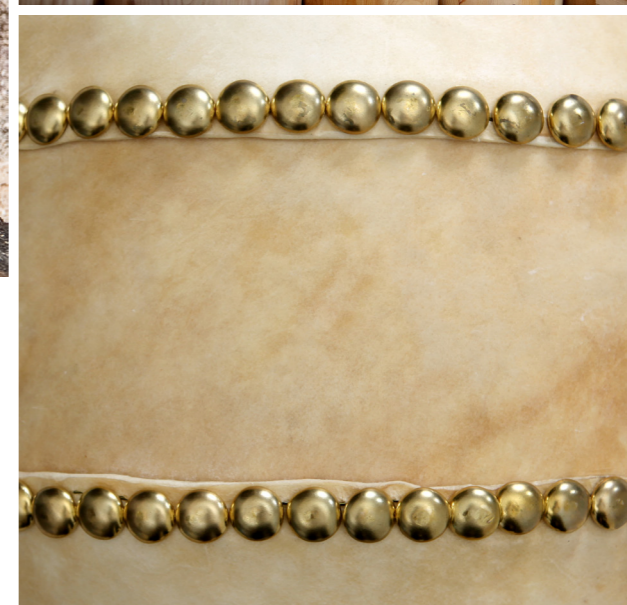


Leather

buk which makes low-pitched sounds. In addition, soft parts of the hide from under the arm or around the abdomen are used for making high-pitched sounds. To note, horsehide is believed to have been used for making buks for Jeongak (classic music) in years past, though it is not used in modern times.



Structure and Materials of a Buk



The body of a drum

For the body of a drum, a linden tree is used the most often because its texture is so soft and light that it is easy to hammer nails in it. It is desirable to use 15~20 year old linden wood and dry it under the shade for about 2~3 years. To trim the wood, tools used for small-sized trees are utilized.





Structure and Materials of a Buk

Pungmul buk

As the pungmul buk is a buk used for 'nongak (pungmulgut), an amusing style of music played in farming regions,' it has to make a strong and firm sound, and it needs a fabric strap so that the performer can sling the buk over the shoulder and play it while walking around. As for the material, a paulownia tree, or a cotton wood tree which is easily found around the Korean peninsula is used. Once the inside of the wood block is dug out, bull hide or horsehide is used to cover both sides of the buk, and fastened





Structure and Materials of a Buk

Pungmul buk

with strings. However, in recent times, the buk frame is made with several different kinds of wooden plates attached to one another.





Manufacturing Process of Sori Buk



Manufacturing Process of the body of a buk 1> Chop wood and attach several wooden plates together

Previously, for making the body of a buk, a solid block from thick pine tree used to be used. However, as thick pine trees are rare to find these days, several different wooden plates with the same thickness are attached together instead.

manufacturing procedure + manufacturing tool +



Manufacturing Process of Sori Buk



Manufacturing Process of the Body of a Buk 1> Chop wood and attach several wooden plates together

Previously, for making the body of a buk, a solid block from thick pine tree used to be used. However, as thick pine trees are rare to find these days, several different wooden plates with the same thickness are attached together instead.



Manufacturing Process of the Body of a Buk 2> Fix angle and make a soundbox

For the body of a soundbox, a hard and heavy wood is used. It is important to carefully cut and trim several pieces of the wooden plates at the exact, correct angle and connect them with each other so that they are well-matched. The trimmed wooden pieces are weaved on the pre-made iron frame in a circle pattern.





Manufacturing Process of Sori Buk



Manufacturing Process of the Body of a Buk 3> Glue, trim, and blacken

When the wooden pieces are weaved in a circular-shaped drum body, they are fixed together with glue. At this point, appropriate tools are used to trim the angular parts or the tough surface, so that the whole shape of the soundbox is finely constructed and balanced. Finally, slightly blacken the soundbox with fire so as to prevent distortion and allow it to make a good sound.



Manufacturing Process of Leather Part 1> Remove grease and furs

First, remove the grease and fur left on the hide. Then, fold the hide to put it in the wooden tube called the 'Hoi-tong,' and press the hide with a moderate weight of stones. Accordingly, after about 3 days most impurities, including grease and fur, are naturally removed as the hide swells.



Manufacturing Process of Sori Buk



Manufacturing Process of Leather Part 2> Shave off the fur

To clean the leather, hang the bull hide so that it is extended on a long pole and shave it with a technical knife. Remove the fur on the surface and keep shaving until the hide becomes a white color.



Manufacturing Process of Leather Part 3> Finish removing all remaining impurities

Through this process, all grease remaining on the leather is removed. Any impurities left on the leather may change or distort the sound, so this step becomes an important factor in proofing the high quality of the buk leather.



Manufacturing Process of Sori Buk



Manufacturing Process of Leather Part 4> Use 'Jaeng (a kind of plank)' to dry the hide

After the hide is dried, trim the surface with the use of proper tools for leather treatment. At this point, 'Jaeng-pan (a kind of plank)' with a square size of 2 meters and 25 to 30 rustless loops (which is called 'Geol-gori') is used to help better dry the hide.



Manufacturing Process of Leather Part 5> With the use of a frame tool, cut each piece

On leather which has been cut in advance to the size of a soundbox, use a sample frame tool called a 'Wonjang' to adjust the proper size of each piece of the hide to be used, and cut it accordingly. When the leather lengthens or loses its tension over time, the process of adjusting and cutting is repeated. This process typically takes about 3 days.



Manufacturing Process of Sori Buk



Tie the leather onto the buk frame

The process of tying leather onto the buk is called 'buk maeugi'. To this end, leather which has no scars or cuts on the surface is selected first. Normally, bull hide is regarded as the best choice as its skin is very tough and sturdy.



Final alterations

Trim any rough or uneven surfaces. During this step, tie strings on the pungmul buk frame, or for the sori buk, hammer round-ish 'dandu-chim,' which look like a person's head, on the leather with small pieces of extra leather patched underneath, so as to properly affix the leather on the frame.



Manufacturing Process of Sori Buk



Check sound

Based on rich experience and a practical sense, a master craftsman checks the sound by hitting both sides of the buk. As the sori buk or nongak buk does not require any more attached ornaments (called 'Dancheong'), the manufacturing process is finalized at this point.



Manufacturing Process of Sori Buk



There are many different kinds of tools used for making a sori buk or a pungmul buk. The master craftsmen reforms, re-makes, or adjusts the tools according to the situation or need. If you see the typical tools arranged on a shelf, such as 'Jo-i-gae', 'Kkeul', a hammer, and sandpaper, you may feel the genuine touch of a craftsman who provides meticulous attention to the process of manufacturing tools. To this end, even simple tools made of wood or iron have an aura of authenticity. ✕



II. Detail Information View

Kinds of buk

Sori buk

Pungmul buk

How to play the buk



Kinds of buk



Sori buk +



Pungmul buk +

The sori buk, also called a 'gojang buk,' is used as an accompaniment to a 'Pansori (a story-based song).' As for the pungmul buk, its body is tied with strings, and so it can also be called a 'Jul buk ('Jul' means string in Korean).' For this buk, a wedge is used to prevent the strings from lengthening over time which would change its sound. Hence, this buk is also called 'Sswaegi buk (a wedge drum)'. To note, a typical buk has the characteristic of playing beats strongly rather than lightly. In addition, according to different playing styles, there is a 'Wae buk' which is normally slung over the left shoulder of the performer, or a 'Ssang buk' which is fastened around the waist of the performer and needs two



Kinds of buk



Sori buk +



Pungmul buk +

'buk-chae (drum sticks)' for each hands. In fact, the 'Wae buk' is usually used for dance music while the 'Ssang buk' is used for playing an assortment of intrinsic melodies. To note, within the Gyeongsang province, the buk size is rather big and wide, and there are many different kinds of melodies to enjoy with the buk. In contrast, within Jindo-gun, in the south Jeolla province, the typical technique of playing the buk involves dance steps and use of both hands for holding the drum sticks (or 'buk-chae').



Kinds of buk



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Appearance of the sori buk

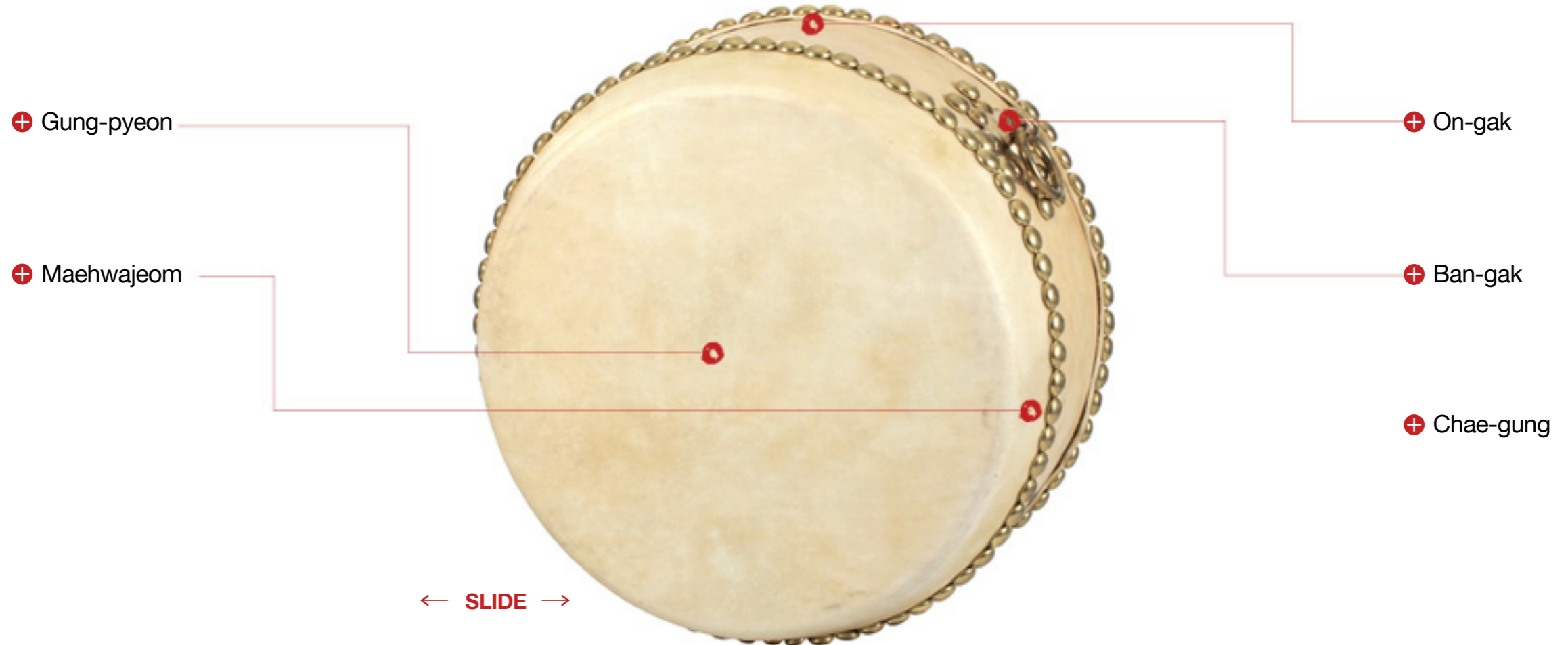


Whole structure

The size of sori buk is sort of small, compared to that of pungmul buk or any other drums in 'Sam-hyeon-yuk-gak (a kind of orchestration of traditional Korean music)'; The size of a leather part of a buk is about 40 cm in diameter, and the width of a soundbox is around 25 cm. The sori buk has total 5 parts to hit the beat, which are divided on the basis of the spots of nails on the leather. The reason why it has such many hitting parts is to make more diverse effects on the performance for Pansori.



Appearance of the sori buk



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Appearance of the sori buk



Ban-gak

It is also called the 'Sojeob', or 'Ban-gak-jari' This is the area found at the bent section of the buk body. When a performer wishes to beat time, he or she hits this section with a 'buk-chae (drum stick)' instead of hitting the 'Chae-gung' area.





Appearance of the sori buk



Maehwajeom

It is also called the 'Chae-pyeon'. The 'Maehwajeom' is the area 3 cm inwards from the top outer edge of the buk body. In fact, in 'Jinyang' rhythm, this area is hit during a specific melody called 'Maehwajeom,' and subsequently this area can also be called the 'Maehwajeom.'





Appearance of the sori buk



On-gak

It is also called the 'Mak-um-chaе' or 'Dae-jeom.' When playing the 'Jing-yang' rhythm, beating the 'On-gak' area indicates a finale to the rhythm. Hence, right after hitting this spot, a performer hits the 'Gung-pyeon (left-side of a buk)' to give a impending sense of the musical ending.





Appearance of the sori buk



Chae-gung

It is also called the 'Chae-pyeon gulle,' 'Chae-gung gulle,' or 'Chae-gung jary.' The 'Chaegung' is the center of the right-side leather part ('Chae-pyeon') of a buk. When starting a new rhythm or phase in a song, the performer firmly hits this area with a 'buk-chae (drum stick)' to make a loud sound.





Appearance of the sori buk



Gung-pyeon

It is also called the 'Buk-pyeon,' 'Gulle,' 'Gung-pyeon,' or 'Dwit-gung.' The 'Gung-pyeon' is the leather part on the left-side, opposite to the 'Chae-pyeon' (the leather part on the right-side). While the 'Chae-pyeon' makes a clear and solid sound, the 'Gung-pyeon' makes a soft and gentle sound when it is hit with the left hand.





Sori buk introduced by the master Park, Geun-young



Especially, sori drum, which is also called gojang drum, is used for pansori.

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Sori buk introduced by the master Park, Geun-young



Park, Geun-young

- Graduated from the Department of Korean Music, School of the Arts, in Chonbuk National University
- Graduated from the Department of Traditional Korean Music, in the Graduate School of Yeungnam University / Doctoral course within the Department of Korean Studies, in the Graduate School of Yeungnam University
- 1992 Received the President's Prize for 'Daemyeong Gobu Jangwon', in the National Masters Contest
- Serving as President of Research in 'Songwon Jangdan'
- Holder of Pansori 'Jeokbyeokga', Important Intangible Cultural Heritage No. 5

Present Holder of the arts, the Pansori Gobob of Intangible Cultural Heritage No. 17, nominated in Daejeon Metropolitan City





Sori buk introduced by the master Park, Geun-young



Q. What is the role of a buk (Korean drum) in traditional Korean music?

There are many kinds of drums used in traditional Korean music. First, the nongak buk is played when performing the nongak (amusement-adding music played in farming or rural regions). Secondly, there is a drum used as an accompaniment for traditional Korean ballet, and the jaahgo buk is used for dance. Especially, sori buk, which is also called gojang buk, is used for pansori. To note, the name 'gojang' refers to being played with hands.

Besides the drums I introduced, there are more kinds of drums, but it is hard to know when exactly the drum was





Sori buk introduced by the master Park, Geun-young

made to be used as a musical instrument. We can only assume from old war movies that the buk was used as a method to give signals, but it has eventually developed into a musical instrument.

Q. What kinds of sori buk (drum) are there?

The sori buk itself can be divided into two main kinds. For instance, the tong buk is made by digging up the inside part of a solid piece of wood, and the jjok buk is made by putting small parts of pine tree together when there are no big trees available. As big logs are typically needed to make a tong buk, it has become harder to see such drums these days. To note, I have a buk which is over a hundred year old, but I barely use it. I usually use the jjok buk instead.

Q. Please explain about the structure of the buk.

When we explain about the appearance of the buk, its parts go by different names that are dependent upon which school it is studied in. In my case, I follow the names set by Ilsan Myung-hwan Kim, the first National Important Intangible Cultural Property in ‘Pansori Gobob (beating the drum as an accompaniment to Pansori in Korea). ‘Ilsan’ Myung-hwan Kim taught my father, Songwon Oh-yong Park, and later my father taught me, as I was the first son among his children. In the school of the buk master Myung-hwan Kim, they use the term ‘Chae-gung’ when referring to the center area on the right-side of a buk. To note, in the past the term ‘Gung-pyeon (left side of a buk)’ used to be called ‘Dwit-gung.’ This was due to society’s reluctance to use the term ‘left,’ so it was called ‘Dwit (which means



Sori buk introduced by the master Park, Geun-young

'back' or 'rear' in Korean)' for the left side of a buk. Nowadays, the common term used is 'Gung-pyeon.' The edge of the buk is called 'Maehwajum-jari.' The 'Maehwajum-jari' is hit when playing small tunes. The 'Ban-gak-jari,' which is the area found a little bit down from the very top of a buk, is typically hit lightly. Also, the area in the upper section of the buk is called 'On-gak-jari'. This section can be also called 'Sojeom' or 'Daejeom', although this terminology is not used in my school. In addition, there is a handle of the buk, which keeps the buk from rolling forward and is also used to make carrying the buk easier. The nails used in the buk are called 'Gwandu-chim,' or may also be simply called a buk nail. In terms of the materials used for buk-chae, the material from a trifoliate orange tree is the best. As trifoliate orange trees have become very rare these days, several other different kinds of woods are used instead. I tried using buk-chae made of several other different kinds of woods such as an ash tree or a birch tree. However, I found out that the buk-chae made from the trifoliate orange tree still makes the best sound, and also doesn't give much tension on the performer's hands. From my experience, thirty to fifty-year-old trifoliate orange trees are the best for making a buk-chae, though these trees have become really hard to find as well.

Q. What is the position and the role of the sori buk in music, and the performer's desirable attitude?

I would like to say the sori buk is an instrument for pansori (a story-based song with gestures befitting the story). That is, sori buk can be used as an accompaniment for pansori, while in most cases of traditional Korean music, janggu (a double-headed drum with a narrow waist in the middle) is used as an instrumental accompaniment. Although you may notice the janggu in pansori is played on old traditional Korean music records, the sori buk is mostly used



Sori buk introduced by the master Park, Geun-young

for pansori these days. In this sense, the pansori drum (sori drum) is classified as changak (another name of pansori), not as giak (instrumental music) or tahak (percussion). As a result, the sori buk (like the pansori) has been designated as number 5 on the list of National Important Intangible Cultural Property. From my experience, sori buk should be learned first before janggu. In other words, only on the basic learning of sori buk, you can also handle the janggu with the proper use in making appropriate sounds as an instrumental accompaniment. Since we are performers who play with an accompaniment instrument, we regard modesty as the most important virtue. Since our role is to support the main performer, we keep in mind that if the accompaniment instrument is too outstanding, the main performer will not shine. Therefore, we should always be modest, constantly appreciate music, and steadily study about music. Since harmony is considered very important in traditional Korean music, cooperating with the main performers is crucial. In Korea, we usually say 'keep in step' for meaning to make good harmony. In this sense, I think, to play the sori buk well, enough amounts of study and practice should be preceded before performance.



Sori buk introduced by the master Park, Geun-young



Sori Buk Music

'Jungmori Rhythm', played by the Sori buk master Park, Geun-young





Appearance of the Pungmul Buk



whole structure

In contrast to the sori buk, the leathers on both sides of the pungmul buk are fastened with woven bull hide strings. For this reason, it is also called ‘Jul buk (‘Jul’ means string in Korean)’ in some regions of Korea. The size of the wooden buk body is around 60 cm in diameter and 30 cm in width. The buk frame is made of iron, which is a little bit larger than the size of the soundbox, and the leather covers both sides of the frame. String made of bull hide or entwined thick threads is tied in zigzags around the buk and tightened. To note, a wooden wedge located on the buk body between both sides of the leather allows the string to be stretched tight.



Appearance of the Pungmul Buk



Sswae-gi(a wooden wedge)

The wooden wedge, located between under the string and on the middle of the buk body, plays a role of tightening the tension of the string woven around the buk. When the buk sound eventually changes over time because of a decrease in the tension of the leather, the wedge can be re-adjusted to tighten the string.





Appearance of the Pungmul Buk



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Joim-jul(a string)

This string is actually made of several entwined threads, which helps to prevent the buk leather from becoming loose. The extended parts of the string are used as a handgrip.





Appearance of the Pungmul Buk



/// **Gat-tae (a wire to be attached around the buk frame)**

This is a thin wire bent in a circular shape, and is a little bit more than 30 cm long. The wire ('Gat-tae') is attached around the buk frame, and string is entwined and tightened.





Appearance of the Pungmul Buk



Soundbox

A paulownia tree or a cottonwood tree is used for making a soundbox. The soundbox should be made to make strong and firm sounds, and the weight should be light for a performer to sling the buk over the shoulders.





Appearance of the Pungmul Buk



Leather

Leather, typically bull hide or horsehide, covers both sides of the buk frame. The more the leather is tightened, the better and louder the sound is.





Pungmul buk introduced by the master Lim, Ung-su



Q. Characteristics of pungmul buk

You can play this buk while you are sitting, but since you may also need to sling it over your shoulder,

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Pungmul buk introduced by the master Lim, Ung-su



Lim, Ung-su

- 1962 Born Yeongi-gun, South Chungcheong Province
- Serving as an adjunct professor in the Korea Broadcasting Art School
- Committee President of the Department of Korean Nongak (farmer's music) in the Gugak Association / Art Director in the Gwangmyeong Municipal Nongak Club / President of Korean Arts and Cultural Association in Gwangmyeong City Branch / Director of the Korea Gugak Association
- Served as Director of the 'Jeonju Daesaseub-nori Spot Preservation Society'
- 1994 Received the Grand Prize of the National Folk Arts Contest in Gyeong-gi Province
- 1995 Received the Prime Minister's Award in the 36th National Folk Arts Contest
- 2014 Received the Gyeong-gi Province Governor Citation at a public event for Gyeong-gi Province Intangible Cultural Property

Present Holder of Gwangmyeong Nongak Performance of Intangible Cultural Property No. 20, Gyeong-gi Province





Pungmul buk introduced by the master Lim, Ung-su



Q. Please introduce the kinds of buks and the pungmul buk.

There are many different kinds of drums. As you may know, the wae buk is played for Buddhist dances. There are also the ‘ogomu’, ‘samgomu’, modeum buk, and sori buk used for pansori. Today, I’d like to introduce the pungmul buk (also called ‘nongak buk’ - a drum performed in farming or rural areas for amusement) and that provides a beat to nongyo (a song sung in farming or rural areas), minyo (a folk song) or nongak. Nowadays, the pungmul buk (nongak buk), which is right in front of me here, is used for samulnori (a traditional Korean percussion quartet).





Pungmul buk introduced by the master Lim, Ung-su

Q. What are some characteristics of the pungmul buk?

You can play this buk while you are sitting, but since you may also need to sling it over your shoulder to play it standing, it has to be light. For this reason, the body is made up of royal paulownia tree or pine tree, and for the leather part, bullhide or horsehide is used. Thus, it makes a magnificent sound, and, at the same time, it is light when you sling it over your shoulder. The buk (drum) does not project such small and various tunes as those being made by the janggu (a double-headed drum with a narrow middle section) or the kkwaenggwari (a small gong). So to speak, the tune of the buk corresponds to the base like in western musical instruments. Since the buk doesn't project small and various tunes, it proves its real worth only when a heavy sound is needed.

Q. For those of you who wish to learn pungmul buk

For beginners, while the daegeum (sort of a big-sized flute) and the danso (a short bamboo flute) are considered hard instruments to learn and play, the buk is believed to be an easier instrument to learn for both children and adults since its sounds are easier to produce. However, if you actually wish to play the buk, certain skill will need to be developed through the combination of proper strength of shoulder, arm, wrist, and even the tips of the fingers. For beginners, they should keep in mind that properly breathing is the most important. When properly breathing while moving arms, wrists, finger tips, and the shoulders, the most clear sound can be made.

Q. What is the attractiveness of the pungmul buk?

Just like other performers, once you play together with a kkwaenggwari, jing and janggu in nongak, you will forget





Pungmul buk introduced by the master Lim, Ung-su

about all troubles while listening to the sounds mingling with the buk. You may even fall into a trance. Relying on various tunes, I can enjoy enough a range of feelings from relaxation to being excited. In this sense, I think the diverse emotions can be expressed through the buk sound.



Pungmul buk introduced by the master Lim, Ung-su



Pungmul Buk Music

‘Deong-Deo-Kkung garak’, played by the Pungmul buk master Lim, Ung-su





Basic posture of playing the buk

First, from a sitting position,
put the sori buk right in front of the left leg.
To note, position the knee of the left leg between
the middle part of the buk and the studs
of the right side.





How to play the buk



Pungmul buk + The pungmul buk is widely used for such music as nongak (pungmulgut), samulnori (a traditional Korean percussion quartet), or buk dance music. Different from the sori buk, the pungmul buk can be carried or slung over a performer's shoulder.

Sori buk + The sori buk makes use of the 5 different areas the 'Gung-pyeon,' 'Chae-gung,' 'Maehwajeom,' 'On-gak,' and 'Ban-gak-jari' when drumming to produce a variety of tones.



How to play the buk

The sitting position differs, depending on the performer. In the case of sori buk master Park, Geun-young, he prefers to sit with his left foot under his right thigh. Correct, upright, and comfortable is the basic posture, and most of all, the back should be straightened upright.

Sitting position

Basic posture of
'Gung-son' and
'Chae-son'

The way of playing
with 'Gung-son'

Playing the 'Hab'

Playing style
of beating the
area 'Ban-gak',
'Maehwajeom',
or 'Gak' with
'Chae-son'

Sitting position



How to play the buk

When it comes to the basic posture of both hands, the thumb of the left hand (called 'Gung-son') should be in contact with the edge of the 'Gung-pyeon (left-side of the buk)'. Move the arm, while relaxing the shoulders and the arms. The right hand (called 'Chae-son') is placed on the knee of the right leg, with the 'buk-chae (drum stick)' within the width of the body.

Sitting position

Basic posture of
'Gung-son' and
'Chae-son'

The way of playing
with 'Gung-son'

Playing the 'Hab'

Playing style
of beating the
area 'Ban-gak',
'Maehwajeom',
or 'Gak' with
'Chae-son'

Basic posture of 'Gung-son (left hand)'
and 'Chae-son (right hand)'





How to play the buk

With the thumb of the left hand (called 'Gung-son') in contact with the edge of the 'Gung-pyeon (left-side of the buk)', move the arm, relaxing the shoulders and the arms. To note, it is important to rest the hand and keep the thumb in contact with the buk all the time.

Sitting position

Basic posture of
'Gung-son' and
'Chae-son'

The way of playing
with 'Gung-son'

Playing the 'Hab'

Playing style
of beating the
area 'Ban-gak',
'Maehwajeom',
or 'Gak' with
'Chae-son'

The way of playing with
'Gung-son (left hand)'





How to play the buk

The playing style of 'Hab' is to quickly hit the left side ('Gung-pyeon') of a buk first and then hit the middle of the right side ('Chae-gung') of a buk in rapid sequence so that it sounds like one beat. To note, be careful to not move either arm too much; rather, keep both arms close to each side of the buk.



Sitting position

Basic posture of
'Gung-son' and
'Chae-son'

The way of playing
with 'Gung-son'

Playing the 'Hab'

Playing style
of beating the
area 'Ban-gak',
'Maehwajeom',
or 'Gak' with
'Chae-son'





How to play the buk

When beating the 'Ban-gak' area (the bent section of the buk body), be careful that the 'buk-chaе (drum stick)' does not hit the top edge of the buk, but rather the bent part instead. Secondly, when beating the area 'Maehwajeom', hit with the tip of the 'buk-chaе' while having the back side of the hand up or the thumb up. Lastly, to hit the area 'Dae-gak', do so on the external section at the top.

Sitting position

Basic posture of
'Gung-son' and
'Chae-son'

The way of playing
with 'Gung-son'

Playing the 'Hab'

Playing style of beating the area
'Ban-gak', 'Maehwajeom', or 'Gak' with
'Chae-son (the right hand)'

Playing style
of beating the
area 'Ban-gak',
'Maehwajeom',
or 'Gak' with
'Chae-son'



How to play the buk

The right hand holds a buk stick ('buk-chaе') with the left foot supporting the buk so that it does not move. Use a slight grip when holding a buk stick with the hand and make it naturally touch the buk.

Sitting position

Simple beat

Rapidly connect
two beats

Hammer style

Beat the buk on
both sides

Sitting position





How to play the buk



This is to just naturally hit a drum with a 'buk-chaee,' without any special technique.



Sitting position

Simple beat

Rapidly connect
two beats

Hammer style

Beat the buk on
both sides





How to play the buk



This is a technique of beating the buk twice in rapid sequence. For the first beat, hit the drum very slightly and shortly, and immediately hit the second beat a little longer and stronger than the previous one.

Sitting position

Simple beat

**Rapidly connect
two beats**

Hammer style

Beat the buk on
both sides

Rapidly connect two beats





How to play the buk



This action of this beat looks like hammering a nail on the buk. Hit a buk with the drum stick ('Chae') laid on the side for the first beat. For the next beat, hit the buk with the tip of the drum stick to change the tone.



Sitting position

Simple beat

Rapidly connect
two beats

Hammer style

Beat the buk on
both sides

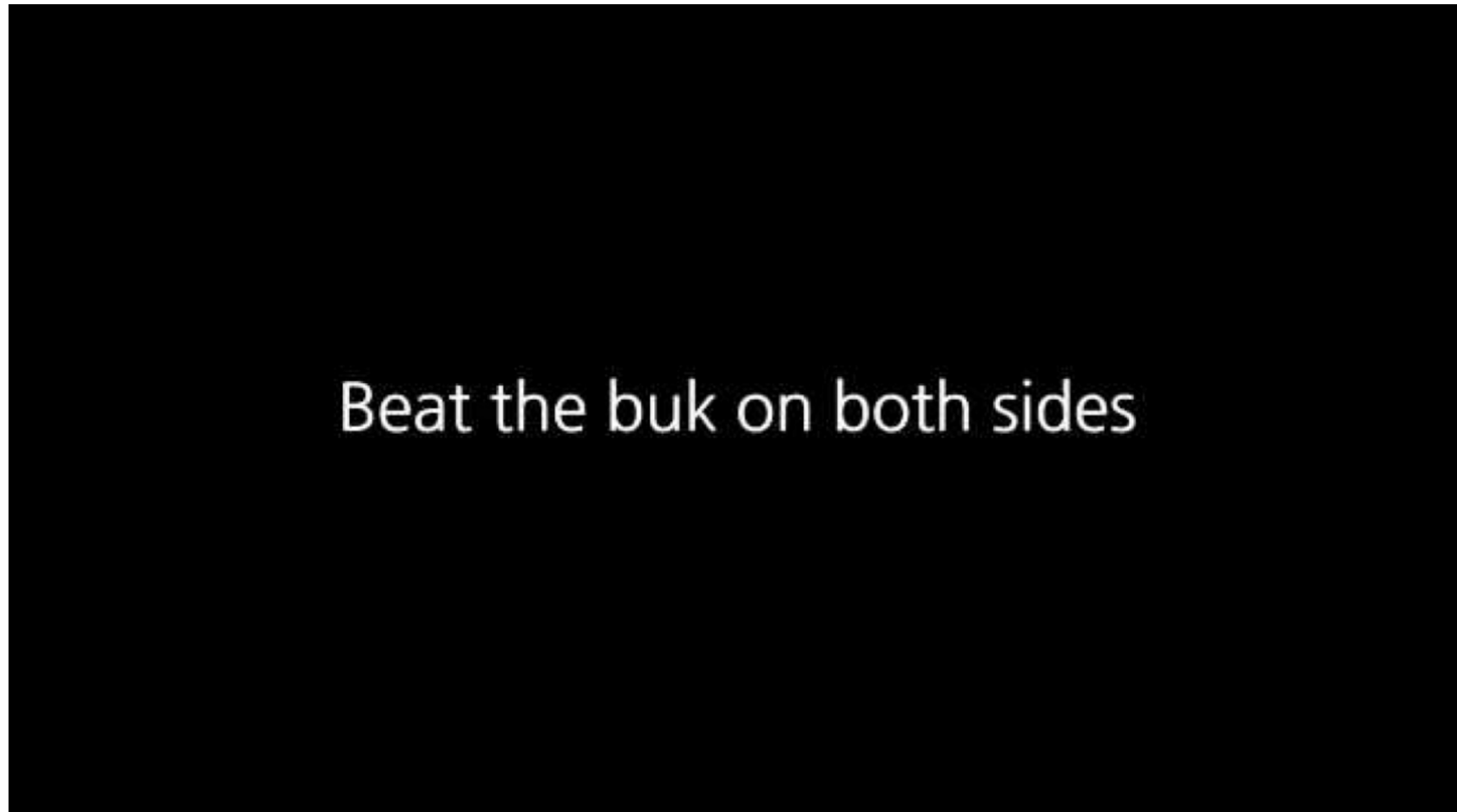




How to play the buk



This is a technique of beating the buk with a drum stick in each hand. This style is mostly used for a 'Jindo buk' dance, or for nongak in some areas of the Gyeongsang province. Within this style, more diverse melodies can be created.



Sitting position

Simple beat

Rapidly connect
two beats

Hammer style

Beat the buk on
both sides





III. Experience Buk

Play the Buk

Appreciate Music

Field Experience



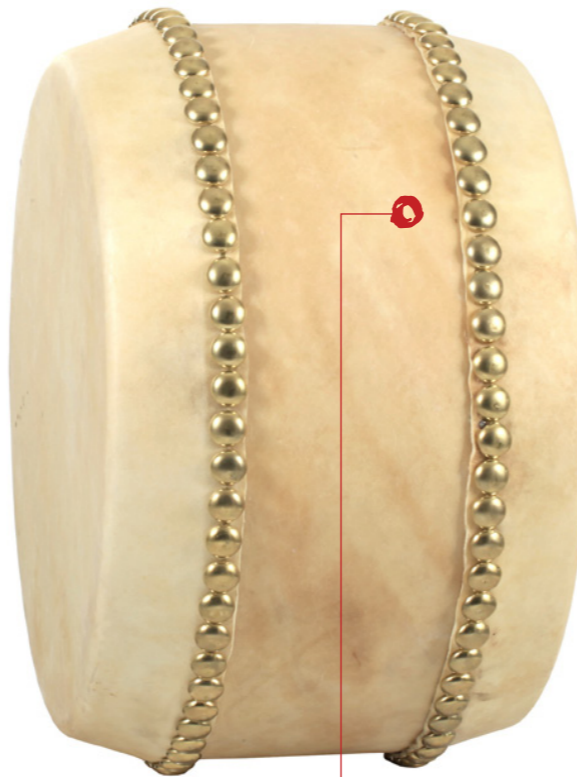
Play the Buk

JUNG MORI RHYTHM

GUNG-PYEON ♪
BAN-GAK ✕
CHAE-PYEON ♫



GUNG-PYEON



BAN-GAK



CHAE-PYEON



Tap to the Buk



Appreciate Music

Sori Buk - Accompaniment for Pansori

Jeoksung-ga
'Chunhyang-ga' played
by Park, Bong-sul

Dowon-gyeol-ui
'Jeokbeok-ga' played
by Kim, Il-gu





Field Experience

Viewing of exhibition

- + National Gugak Center
- + National Gugak Museum
- + Incheon International Airport
- + Gisan Gugak Hall
- + Traditional Korea Sori Arts Center of Jeollabuk-do

Make an instrument

- + Korean Traditional Crafts & Architecture School
- + Nangye Gugak Experience Hall

Experience instrument

- + Korean Traditional Performing Arts Culture School
- + National Theater of Korea
- + 'Han-ullim' Samulnori School





Field Experience

700, Seocho 3-dong,
Seocho-gu, Seoul, Korea



Permanent stage on Saturdays, in National Gugak Center

This stage is open for performances on Saturdays and all year from January to December. This is a permanent stage made by the National Gugak Center, where you can appreciate representative Korean traditional dance, songs, and musical instrument performances in one place. In addition, you can see artistic talents listed on the Intangible Cultural Heritage of Humanity. The stage performances are usually 80 minutes long, with entrance given to those who are school-age children or older. For more detailed information, including possible discounts or packages, please call 02-580-3300. www.gugak.go.kr





Field Experience

700, Seocho 3-dong,
Seocho-gu, Seoul, Korea



The National Gugak Museum, Musical Instrument Gallery

The National Gugak Museum, which is located inside the National Gugak Center in Seocho-Gu, Seoul, has a room called the 'Origin of Korean Music.' Here, you can see diverse relics, clay figures, and old instruments excavated in ancient times dating back to the Silla period. Also, on one side of the room, there is a small space which shows scenes of a gayageum manufacturing workroom. In addition, another room called the 'Music of the Common' displays instruments, and yet another room called the 'Music of Sejong the Great' exhibits the whole manufacturing process of pyungyung (a kind of traditional percussion made of stones). For more detailed information, please visit the homepage of the National Gugak Center at www.gugak.go.kr.





Field Experience

2851, Unseo-dong, Jung-gu,
Incheon, Korea



Gugak permanent stage, in Incheon International Airport

The Incheon International Airport offers Gugak performances all year round. If you visit the Korean Traditional Culture Center (located in the passenger terminal, duty-free Area 3F, the east or west side - 2 spots & concourse 3F, the middle-west side - 1 spot), you can enjoy Gugak performance of Korean traditional music and folk music. In addition, on the Korean Culture Street (located in the passenger terminal 4F), you can also appreciate creative music. For more detailed information, including performance schedules, call 032-743-0357 (the Korean Traditional Culture Center), or 032-741-3423 (the Korean Culture Street). <http://www.airport.kr>





Field Experience

944-22, Daechi 2-dong,
Gangnam-gu, Seoul, Korea



Short-term course for the general public, by the Korean Traditional Crafts & Architecture School

Located near the Samsung Subway Station in Seoul, the Korea Cultural Heritage Foundation gives students opportunities to learn how to make Korean musical instruments in person from experienced musical instrument masters. With regards to course enrolment, participants are limited to about 15 people. An updated recruiting schedule is displayed on this homepage (www.kous.or.kr), or you may call or visit in person for more information. For more detailed information, call 02-3011-1702/1788.





Field Experience



521-1, Godang-ri,
Simcheon-myeon,
Yeongdong-gun, Chungcheongbuk-do,
Korea



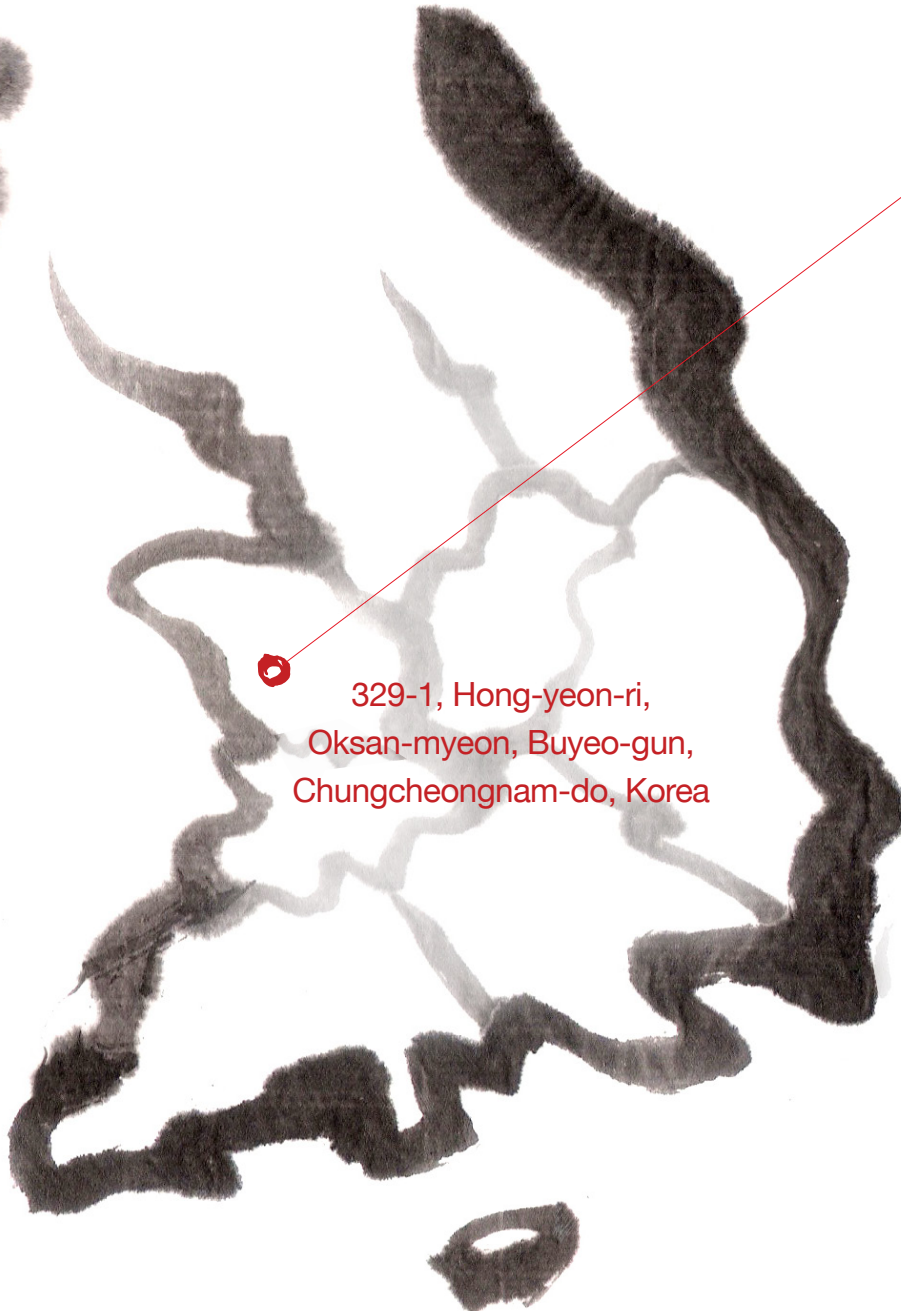
Nangye Gugak Experience Hall

Located in Yeongdong-gun, Chungbuk province, this hall has reproduced workrooms for string and percussion instruments, where you can also experience playing diverse instruments. Furthermore, if you visit the 'Nangye Gugak Instrument Manufacturing Village' or 'Nangye Gugak Museum' which is located near the hall, you can also see various traditional Korean music instruments, as well as the whole manufacturing process. For more information, please visit www.nangyekukak.com.





Field Experience



329-1, Hong-yeon-ri,
Oksan-myeon, Buyeo-gun,
Chungcheongnam-do, Korea



'Han-ullim' Samulnori School

This school is located in Hong-yeon-ri, Oksan-myeon, Buyeo-gun, 329, South Chungcheong Province. Within this school, you can experience diverse traditional Korean cultures - through such programs as learning 'exciting samulnori,' where you can experience rubbing a stone inscription, pottery making, or woodcraft. Enjoy the genuine value of the arts and the authenticity of traditional Korean cultures. For more detailed information, please call (041) 832-0190 or access online at www.samulnorischool.com





Field Experience

944-22, Daechi 2-dong,
Gangnam-gu, Seoul, Korea



Korean Traditional Performing Arts Culture School

The Korean Traditional Performing Arts Foundation runs a culture school and offers courses for the general public in order to help spread knowledge of traditional Korean arts, as well as raise public awareness of the importance of traditional culture. Within this school, students can learn a variety of Korean traditional music instruments through a systematic program that progresses from introductory courses for beginners, to intermediate-level courses, to master-level courses for advanced learners. If you are interested in such courses, please visit the homepage (www.ktpaf.org) or call 02-580-3141.





Field Experience

San 14-67, Jangchung-dong 2-ga,
Jung-gu, Seoul, Korea



Traditional Arts Academy, by the National Theater of Korea

Located in Jangchungdallo, Jung-gu, in Seoul, the National Theater of Korea runs diverse gugak courses for the general public who have a passion and interest in traditional arts and music. Opportunities exist for learning gugak via professional lectures. According to each student's level, they may participate in level-appropriate programs from beginner to advanced courses. As the program is updated every year, prospective students need to check for new information on the program schedule, application method, and tuition fee at the following homepage (www.ntok.go.kr).





Field Experience



Traditional Korea Sori Arts Center of Jeollabuk-do

If you visit the website, you may get digital sources of diverse traditional Korean music and sounds. Especially, on the category of 'Umwon-madang', you can easily search for diverse information such as music played by traditional musical instruments and the source of distinctive traditional sounds. In addition, this website offers video clips and related photo images at www.ko-reamusic.org





Field Experience

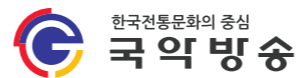
1399, Sawol-ri,
Danseong-myeon,
Sancheong-gun,
Gyeongsangnam-do,
Korea



Gisan Gugak Hall

This is a memorial hall for gugak theorist Heon-bong Park from Sancheong. Here, you can walk around the restored house of his birth, and possibly experience playing traditional Korean instruments by yourself. This hall host a Gisan display room, an exhibition room, an education room, and an outside stage. In the Gisan display room and exhibition room, there are about 50 different kinds of traditional instruments to peruse. As the hall is affiliated with the village Namsayedam which is a local attraction spot, the hall is open for free. It is located in Sawol-ri, Danseong-myeon, Sancheong-gun, in the south Gyeongsang province.





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