

# 해금

해금 소리 '가구 기기고', 삶을 노래한다

## HAERGEUM

'Ga-Gu Gi-Gi-GO'  
the sound of a haegeum, singing Life.





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





# I. Haegeum at a Glance

Materials for haegeum

Manufacturing process for haegeum





# Materials for haegeum

Haegeum is used in jeong-ak (classical music) and Minsok-ak (folk music), but depending on different materials or the different size and thickness, the use of haegeum is classified.

Haegeum Manufacturing Method from  
'Akhak Gwebeom (Illustrated text on traditional music)' +



Wood +



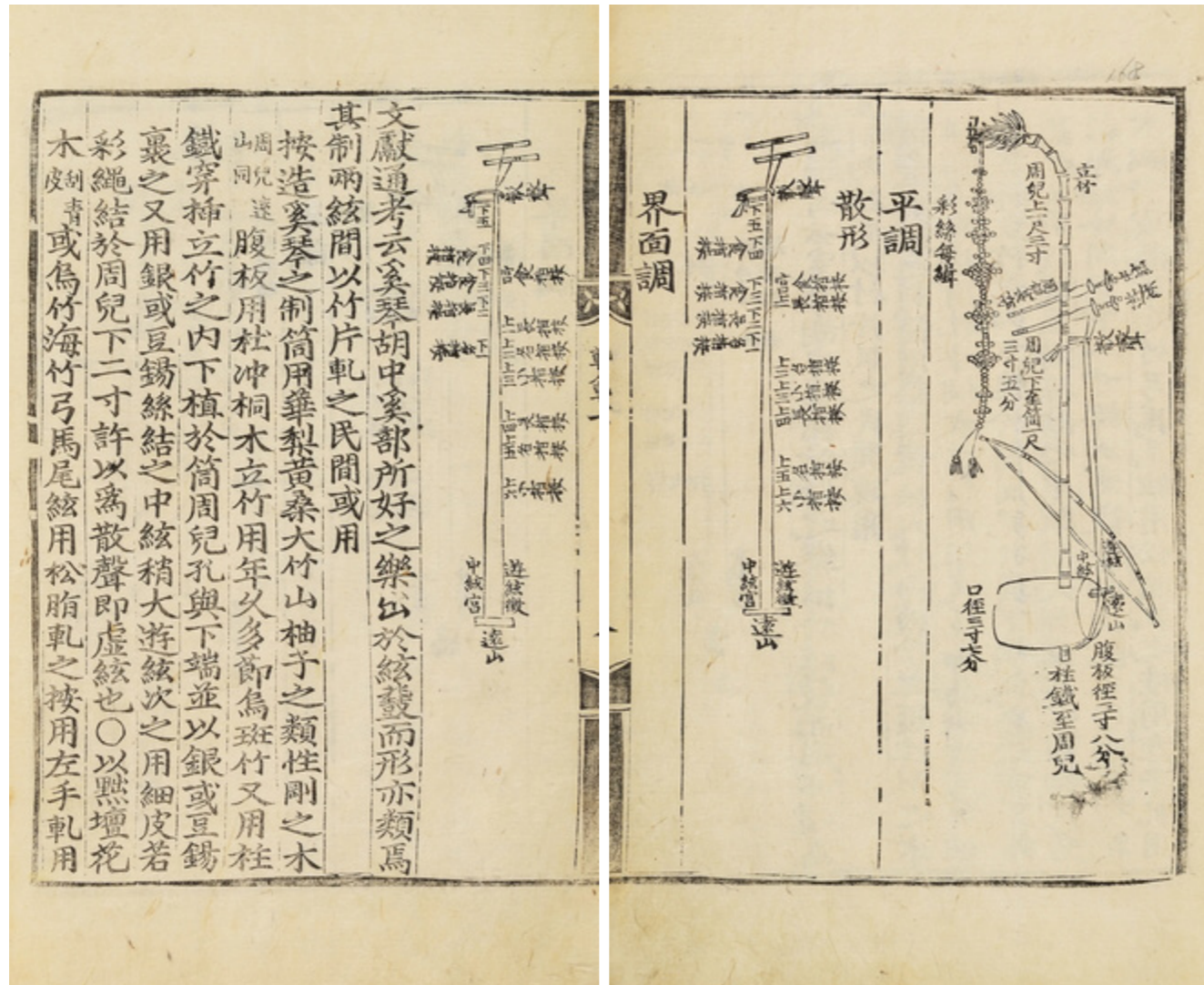
Thread +



Other materials +



# Materials for haegeum



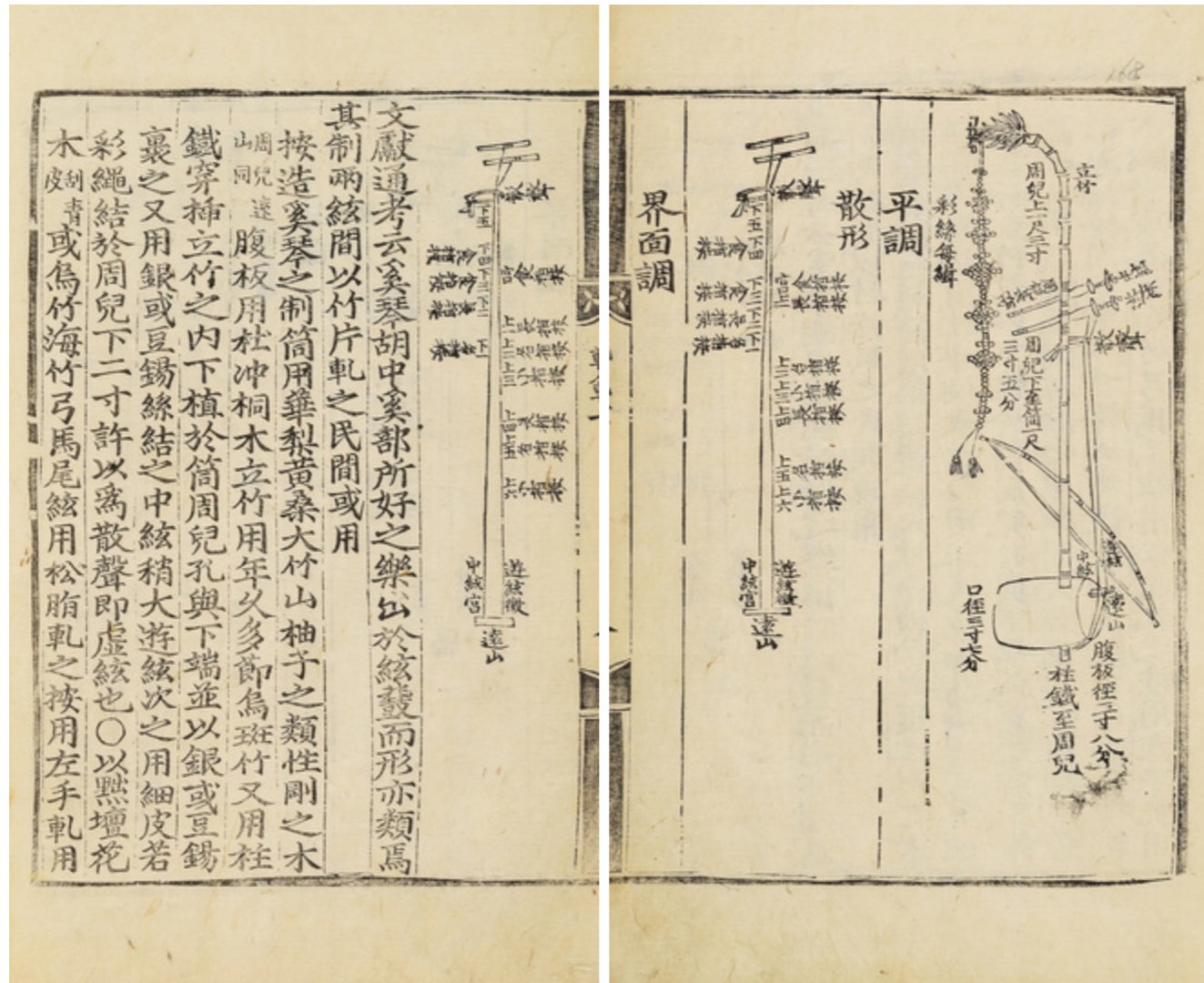
When making haegeum, the sound box ↕ is made of hard wood such as quince tree, mulberry tree, big-sized bamboo, or shiny xylosma. The middle plate (called 'bokpan') consists of eucommia bark or paulownia tree. The rod-like neck (called 'ipjuk') is made of dark colored bamboo [烏斑竹] with many joints, and it is attached on a sound box with a cast iron stick inserted through it. The surrounding part of holes for 'jua (two small sticks to tune strings)' is covered with silver or a pisolite (an alloy or a zinc). 'jung-hyeon (inside string)' is thicker than 'yoo-hyeon (outside string)'. With a thin leather or a string (called 'chaseung'), from about 2 cm below 'jua', the two strings 'yoo-hy-







# Materials for haegeum



eon' and 'jung-hyeon' are tied, of which the string is called 'sansung' or called 'heohyeon'. A bow is made of 'chuldanhwamok [黠壇花木], 'ojuk' [烏竹] or 'haejuk' [海竹], and a bowstring is made of horsehair. Applying resin on a bowstring produces friction to make better sounds. The left hand grips the haegeum strings while the right hand fiddles the bow. It is only played in 'hyang-ak [鄉樂]'.

『Akhak Gwebeom (Illustrated text on traditional music) version number 7』





# Materials for haegeum



오동나무



대나무



박

## Wood

### Bamboo |



As a material, a 5-year-old bamboo root is good for making a haegeum sound box because the grains of the root are so densely entangled that it has few cracks and conveys sound without any loss. A kind of bamboo, 'mangjongjuk [孟宗竹]' or hardy timber bamboo 'wangjuk [王竹]', which is more than 10 cm in diameter, is usually used. The rod-like neck part (called 'ipjuk [立竹]'), on which a player's hand is laid, was traditionally made of 'obanjuk [烏斑竹] - bamboo mixed with half yellow color and half black color with many joints.' However, since 'obanjuk [烏斑竹]' is sort of weak and feeble, these days a hardy 'hwangjuk [黃竹] - yellow colored bamboo' is used instead. In the past, bamboo joints were left as they are, but today







# Materials for haegeum



오동나무



대나무



박

## Wood

the joints are trimmed to be soft so that a player can play it more smoothly. In addition, a birch tree or an ash tree is also used as material since they are hard enough to easily manufacture the instrument. For the fiddlestick, the bluish bark from ‘chuldanhwamok [黠壇花木]’, a deciduous ornamental tree classified as Rosaceae, is used. Nowadays a thin green bamboo (called ‘sinudae’) including ‘ojuk [烏竹]’ or ‘haejuk [海竹]’ is also used.

### Paulownia, birch, ebony, and Rosales |

Dried paulownia wood that is more than three years old is used for a middle plate (called ‘bokpan’) that is attached on one side of a sound box and plays a role of making sound, which is conveyed from the







# Materials for haegeum



오동나무



대나무



박

## Wood

strings. Usually, a hard wood that is high in density is chosen as a material. However, depending on the extent of resonance and the thickness of a material or coating layer, soft wood is also used. In addition, for the 'jua [周兒] - two small sticks used for tuning haegeum strings', hardy wood such as an ash, birch, ebony, or a rose tree are used as a material.

## Gourd, ebony and jujube tree |

'Wonsan [遠山] - a small piece, laid on a 'bokpan (a middle plate)' to support strings and convey sounds was traditionally made by processing a gourd's stalk end that was divided into two. However, now to achieve a tone color, a hardy ebony or a jujube tree is used, or a twofold 'wonsan [遠山]' combined with







# Materials for haegeum



오동나무

## Wood

the bark from Cucurbitaceae is made. If the wood grain is arranged vertically, it may easily split, so the grain should lie horizontally instead. Depending on the texture and the thickness of 'wonsan [遠山]' and 'bokpan', the resonance may become different.



대나무



박





# Materials for haegeum



## Thread

### Silk thread and knot |

Silk threads are reeled from boiled cocoons; plain cloth woven with silk threads becomes 'myungju [明紬]' and patterned cloth woven with glimmering silk threads becomes 'bidan [緋緞]'. The string used for haegeum is made of a thick silk thread twisted from several thinner silk threads. Depending on the number of threads and amount of twisting, the elasticity and tone color of the strings can be adjusted. Traditionally, the threads are processed only by hands, but these days machines are also uti-







# Materials for haegeum



## Thread

lized. In addition, by using different types of threads or knots, 'yoo-hyeon (outside string)', 'jung-hyeon (inside string)', or 'sansung (a thick string to tie 'yoo-hyeon' and 'jung-hyeon')' as well as 'nakyang [落纓]' are made.







# Materials for haegeum



송진

## Other materials

### Jade, iron, soil | ↕

The connecting part (called 'galakji') between the sound box and the rod-like neck part (called 'ipjuk') has traditionally been made of jade, although hardy ebony or a rose tree is also used. To anchor the 'ipjuk' (a rod-like neck) on the sound box, a cast iron stick is used. First, a hole is pierced in the sound box and in the 'ipjuk' respectively so as to make a space for a cast iron stick to be inserted. Then, the 'gamjabi' [甘子非], a metal part fastened through a cast iron stick, is attached and strings are hung from 'jua-two small sticks to tune' the 'gamjabi'. According to Akhak Gwebeom (illustrated text on traditional music), the hole to insert 'jua' was covered with silver or a tombac (an alloy of copper and zinc). Around a







# Materials for haegeum



송진

## Other materials

processed sound box, red clay is applied in order to make a better resonance and lengthen the life of the sound box.

### **Horsehair (called ‘malchong [馬尾]’), resin, and leather |**

As horsehair is shiny, sturdy, and multicolored, it has been used from the past for making traditional handicrafts and daily supplies, such as ‘gat (a traditional Korean hat)’, ‘mang-geon (a traditional Korean headband)’, and a writing brush. The horsehair is used not only for haegeum, but also for almost all other rubbed string instruments. To make it as a bow, it is brushed and both ends are tied and fastened, with resin then applied on it. As for the resin,







# Materials for haegeum



## Other materials

it is made from processed pine tree sap, and as it helps make friction when applied on a bowstring, it is an essential material for making better sound. Furthermore, due to the thickness of a bowstring ('malchong') changing the sound intensity, and the thickness of resin's particles and its applied amount on a bow making varied tones, different kinds of 'malchong' and resin are used accordingly. A bow strap is made of a leather cut in a moderate size for a hand to comfortably grip and is fixed with a pin to connect it between a fiddlestick and a bowstring 'malchong'. The flexibility of a bowstring is adjusted by tightly gripping and releasing the hand strap. Hence, the texture, thickness and width of the hand strap should be well suited for a player's hand size.





# Manufacturing process for haegeum



manufacturing procedure + manufacturing tool +





# Manufacturing process for haegeum



## 1. Select bamboo roots

Dry 3-to-5 year old bamboo roots under shade for about 1 year, and then select the most appropriate ones for making a sound box on the basis of the root structure's density, shape, and the number of joints.



## 2. Trim the surface of a sound box

Cut the dried bamboo root into about 11 cm lengths. Trim the surface evenly with a chisel, and then soften it with a planer and a file (a trimming tool).







# Manufacturing process for haegeum



### 3. Trim the inside of sound box

Remove the layer inside the root, and trim it to make resonant sounds.



### 4. Pierce a hole in the sound box

Turn the upside and bottom side of the sound box, which has been trimmed inside and out, and then pierce a hole in it.





# Manufacturing process for haegeum



## 5. Straighten the 'ipjuk (a rod-like neck part)

To make the 'ipjuk', about 70 cm long bamboo is used, and after the root part is trimmed with a saw, the bamboo rod is straightened using heat, with any impurities left on the surface being removed at the same time.



## 6. Pierce holes in the 'ipjuk (a rod-like neck part)

Pierce holes: two holes for the 'jua (two small sticks for tuning)' to be inserted, and one hole for a cast iron stick which connects the 'ipjuk' with a sound box.





# Manufacturing process for haegeum



## 7. Make the 'jua (two small sticks for tuning)

Using a birch tree or a jujube tree, cut the wood into a proper size, and carve it several times, make a shape of the 'jua'.



## 8. Manufacture a bow

Straighten the fiddlestick by heating the surface of a bamboo stick, removing any impurities at the same time; put a metal cap on both ends of the bow so it does not split, and then paint the surface.





# Manufacturing process for haegeum



## 9. Process bowstring (called 'malchong')

Select a moderate amount of horsehair, make it soft with warm water, and then brush and trim it. Tie both ends of the horsehair with threads, and coil a wire around one end so as to make it fastened to the fiddlestick and make a butterfly-shaped knot on the other end to make it connected to the leather hand strap.



## 10. Apply red clay

Paint red clay about 6 times on the surface of a sound box in order to make better sounds and lengthen its life. For the inside of the sound box, apply red ocher (a pigment derived from red soil) or red clay.





# Manufacturing process for haegeum



## 11. Varnish with lacquer

Lacquering is essential not only for lengthening the instrument's life expectancy but also for making better sounds. Repeat the apply-and-dry process about 7 times. After the completion of varnishing, a mother-of-pearl (an ornament from the shell of a sea-ear) or gold decoration is sometimes applied.



## 12. Attach the 'bokpan (a middle plate)'

Select a paulownia tree, in which its gap of a tree ring is close and dense; cut it into an appropriate size, and attach it on one side of a sound box.





# Manufacturing process for haegeum



## 13. Carve 'bokpan (a middle plate)'

A different thickness of the 'bokpan (a middle plate)' changes the sound; for instance, the thicker it is, the more stable and harder sound it makes; on the other hand, the thinner it is, the tougher but more resonant sound it makes.



## 14. Make the 'wonsan- a small center piece, laid on a 'bokpan (a middle plate)'

Using the stalk end of a gourd, ebony, or jujube tree, carve and make the shape of the 'wonsan'; cut grooves to put strings in them, and use sandpaper to smooth out the bottom surface evenly.





# Manufacturing process for haegeum



## 15. Twist silk threads

Twist several silk threads into one thick thread, and twist again 3 strings of the twisted threads into even a thicker thread; then steam them sufficiently over boiling water and dry them. Make it thinner for the 'yoo-hyeon (outside string)' and thicker for the 'jung-hyeon (inside string)'.



## 16. Wire strings around 'jua- two small sticks for tuning'

Coil the two strings around each 'jua'. For 'yoo-hyeon (outside string)', coil the string counter clockwise, and for 'jung-hyeon (inside string)', coil it clockwise.





# Manufacturing process for haegeum



## 17. Arrange 'jua – two small sticks for tuning'

Insert two 'jua', coiled with strings, into each hole made in the 'ipjuk (rod-like neck part)'. The 'jua' for 'yoo-hyeon (outside string)' is at the bottom, and the 'jua' for 'jung-hyeon (inside string)' is at the top.



## 18. Connect the sound box and the 'ipjuk (rod-like neck part)'

Attach the 'gamjabi (甘子非) - a metal part fastened through a cast iron stick' at the bottom side of the sound box, and connect the sound box with the 'ipjuk (a rod-like neck part)' by inserting a cast iron stick through the 'gamjabi'. Hang the strings on the 'gamjabi' from the 'jua (two small sticks for tuning)' so that the sound box and the 'ipjuk' are firmly connected.







# Manufacturing process for haegeum



## 19. Position the 'wonsan – a small center piece to support strings)

Position the 'wonsan – a small center piece to support strings' between on 'bokpan (a middle plate)' and the two strings. According to the position, the volume and tone color change, so the 'wonsan' should be adjusted during the last phase of tuning.



## 20. Insert the bow and tune the strings

Place the bow strap towards the right, and insert the bow between the 'yoo-hyeon (outside string)' and the 'jung-hyeon (inside string)'. Finally, after checking to see that all component parts are well positioned, tune the pitch of the 'yoo-hyeon' and the 'jung-hyeon' by turning the 'jua (two small sticks for tuning)'.





# Manufacturing process for haegeum



There are manufacturing tools which master craftsmen use for making the haegeum. A rusted saw or scissors, and a ↕ shortened knife worn out by the years, represent traces of time. On the haegeum surface, there are many curved areas and the manufacturing process is complicated, so a delicate touch of craftsmen is required. In addition, the materials used for haegeum are so diverse that almost all manufacturing tools taken for making other musical instruments are all ✕





# Manufacturing process for haegeum



used. Figuratively speaking, just like we need perseverance to wait for bamboo to become big enough in size to get a soundbox, the master craftsmen's patience and persistence can be felt through tools that have become rusted or worn out with passing time.





## II. Detail Information View

Appearance of haeguem

Haegeum introduced by  
the haegeum master Yang Kyung-suk

Haegeum introduced by  
the haegeum master Kim Yeong-jae

How to play the haeguem





# Appearance of haeguem



## Whole Structure

The haeguem is mainly divided into a hollow wooden sound box, a rod-like neck part (called ‘ipjuk’), and a ↕ bow. As for the sound box, it makes different kinds of unique vocal sounds depending on the shape or size of the bamboo roots used. On the sound box, the ‘ipjuk’ is attached vertically, and by turning the ‘jua (two





# Appearance of haeguem



## Whole Structure

small sticks inserted on the upper side of the ‘ipjuk’, around which the two strings of the ‘yoo-hyeon (outside string)’ and the ‘jung-hyeon (inside string)’ are coiled, the haeguem can be tuned. The coiled strings from the ‘jua’ are tied to the ‘gamjabi’, from which the sound box and ‘ipjuk’ are fastened. The haeguem bow is inserted between the ‘yoo-hyeon’ and the ‘jung-hyeon’, and by rubbing it, it can make sounds.





# Appearance of haeguem



## Whole Structure

The haeguem is mainly divided into a hollow wooden sound box, a rod-like neck part (called 'ipjuk'), and a ↕ bow. As for the sound box, it makes different kinds of unique vocal sounds depending on the shape or size of the bamboo roots used. On the sound box, the 'ipjuk' is attached vertically, and by turning the 'jua (two





# Appearance of haeguem



## Sound box

The sound box plays a role of magnifying sounds made by friction between strings and the haeguem bowstring. Depending on the shape, size, and thickness of a sound box, it makes various sounds. The 'ipjuk (rood-like neck part)' is put on the upper part of the sound box, and strings are tied through the 'gamjabi (a metal part attached at the bottom of the sound box)'.







# Appearance of haeguem



## Ipjuk

A player plays the haegeum with his/her left hand holding this long rod-like neck part (called the 'ipjuk'). The 'ipjuk' is put on the upper part of a sound box vertically and by piercing holes on the 'ipjuk', the 'jua (two small sticks for tuning)' is inserted.







# Appearance of haeguem



## Bokpan

The 'bokpan (a middle plate)' is placed on one side of the sound box and strings are laid on this plate, playing a role of conveying sounds into the sound box. A hard paulownia wood is used as material, and as the thickness of the plate reflects a variety of tone colors, the thickness is adjusted depending on the use for 'jeong-ak (classical music)', 'minsok-ak (folk music)' or for new songs.







# Appearance of haeguem



## Wonsan

The 'wonsan' plays a role in conveying sounds from strings to the 'bokpan (a middle plate)'. According to the location of the 'wonsan', the volume can be increased or decreased; if placed closer to the rim of the sound box, the sound becomes weaker, and if placed closer to the center of the sound box, the sound becomes stronger. Also, since the materials and thickness of the sound box can make a difference in the tone color, appropriate ones are selected to be suited for a particular mood of music or for a tone color a player wishes to express.







# Appearance of haeguem



## Jua

The 'jua' plays a role in tuning by adjusting the 'yoo-hyeon (outside string)' and the 'jung-hyeon (inside string)'. If it is tightened, a high-pitched sound is made, and if loosened, a low-pitched sound is made.







# Appearance of haeguem



## Yoo-hyeon & Jung-hyeon

The interval between the 'yoo-hyeon' pitch and the 'jung-hyeon' pitch is 5 degrees; the 'yoo-hyeon' makes a weak and high pitch, while the 'jung-hyeon' makes a heavy and low pitch.







# Appearance of haeguem



## Sansung

The 'sansung' is a string to tie the 'yoo-hyeon (outside string)' and the 'jung-hyeon (inside string)' and there are many ways of doing so.







# Appearance of haeguem



## Bow

The tension of a bowstring is adjusted as a player tightly pulls and releases a hand strap. The bow is composed of a fiddlestick, a bowstring (called a 'malchong'), and a hand strap.







# Appearance of haeguem



## Cast iron stick & Gamjabi

The cast iron stick (called 'jucheol') plays a role of connecting the sound box and the 'ipjuk (rod-like neck part)'. As for the 'gamjabi (a metal part fastened through a cast iron stick at the bottom side of a sound box)', usually a turtle shape which has a meaning of longevity is inscribed.





# The haegeum introduced by haegeum master Yang Kyung-suk



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[Interview](#) +

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# The haegeum introduced by haegeum master Yang Kyung-suk



## Yang Kyung-suk

- Served as a concert master of the jeong-ak (classical music) performance group at the National Gugak Center ↕
- Served as an adjunct professor at Chugye University for the Arts
- Taught Kang Sa-jun, Kim Jong-hee, Kim Cheon-Heung, Seo Yong-seok, Jo Un-jo, Choi Tae-hyeon, Hong Ok-mi
- Completed royal ancestral rites and ritual music at the Jongmyo Shrine, the No.1 important intangible cultural heritage property
- At present, serving as a professor within the Department of Classical Music, at the Music College in Seoul National University

### | Major books and albums |

- In 1995, the music book 'Haegeum Sanjo'
- In 2003, the album <Haegeum by Yang Kyung-suk



# The haegeum introduced by haegeum master Yang Kyung-suk



## Yang Kyung-suk

- In 2003, the album <Haegeum by Yang Kyung-suk – Yeominrak>
- In 2005, the album <Haegeum by Yang Kyung-suk – ‘Yeongsanhoesang’ from ‘julpunglyu (a traditional music centered on string instruments)’>
- In 2008, the album <Haegeum by Yang Kyung-suk – ‘Gwanak yeongsanhoesang’ from ‘Chita (a kind of traditional music played for a feast)’>





# The haegeum introduced by haegeum master Yang Kyung-suk



## Q. How is the haegeum played in jeong-ak (classic music)?

The haegeum has been classified as ‘非絲非竹’, which means it is neither a string instrument nor a wind instrument. However, to put it another way, it means that the haegeum can also become a wind instrument and a string instrument. This is because the haegeum is made of bamboo, which is used for making traditional Korean wind instruments, as well as silk threads, which is used for traditional Korean string instruments. For this reason, in an orchestra, the haegeum plays a role in making harmony with the sounds of both wind and string instruments, while at the same time functioning as a bridge filling gaps for short intervals while breathing or connecting notes. Therefore, the





# The haegeum introduced by haegeum master Yang Kyung-suk

haegeum is widely used, not only in a wind ensemble but also in an orchestra.

**Q. What is the characteristic of the haegeum?**

The haegeum has a great range from low to high notes, so it is appropriate for not only in traditional music like ‘jeong-ak (classic music)’ or ‘minsok-ak (folk music)’ but also in modern music such as crossover or jazz, where it is widely made use of.

**Q. Please briefly introduce the playing style of the haegeum**

Unlike Western string instruments, the haegeum has no finger board, which means it has a very wide range of notes to express sounds. Accordingly, it is possible to make a wide variety of sounds by pulling and releasing strings. As for the bow use, unlike the use of violin or cello, it is freely played by flexibly pulling and releasing it, so ways of expressing oneself becomes diverse.

**Q. What does the haegeum mean to you?**

In a word, the haegeum is my life. It is my lifetime companion I have been with since I was a teenager. When I was first learning the haegeum, I just followed what my teacher taught me to do. Later, when I was in my 20s and 30s, I felt like it was a series of unsolved assignments, which I would dedicate my whole my life to. However, now each time I solve an assignment, I feel fulfillment and achievement while at the same time, a sense of duty bound to keep solving the assignments. It is, so to speak, an eternal partner who I should be with to the end.





# The haegeum introduced by haegeum master Yang Kyung-suk

## Q. How to play jeong-ak (classic music) well?

In a jeong-ak (classic music) performance, a player should not be too sad even though he/she feels sad, and conversely, he/she should not be too overjoyed even if feeling overjoyed, which is the basic spirit. To play jeong-ak (classic music) well, keeping correct posture and breathing evenly is very important. If a prospective player focuses on their basic form, it will be very helpful to play the instrument. Especially, in these very complicated times in our society, playing jeong-ak would be a great help.



# The haegeum introduced by haegeum master Yang Kyung-suk



‘Gye myeon garak dodri’ from ‘Cheon nyeon man sae’







# The haegeum introduced by haegeum master Kim Yeong-jae



while in minsok-ak (folk music), having a good command of vibrating strings (called 'nonghyun - as a playing style, vibrating strings') is tricky.

[Profile](#) +

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# The haegeum introduced by haegeum master Kim Yeong-jae



## Kim Yeong-jae

- In 1947, born in Yongin, Gyeonggi province
- Taught Ji Yeong-hee, Shin Kwae-dong
- Served as director of the Traditional Performing Arts Center at the Korea National University of Arts
- At present, designated as the No. 16 geomungo Sango arts holder of important intangible cultural properties

### | Main awards |

- In 1973, received national medal of 'seokryujang'
- In 1980, obtained certificate from the Minister of Education
- In 1986, awarded certificate of merit from Jeolla province governor
- In 2002, awarded grand prize from KBS gugak (Korean traditional music) awards (a wind instrument, original score)







# The haegeum introduced by haegeum master Kim Yeong-jae



## Kim Yeong-jae

### | Main music records |

- In 1991, the collection of the haegeum by Kim Yeong-jae
- In 1996, the title 'Bandoui Han (반도의 한)' by Kim Yeong-jae
- In 2008, <Haegeum Sanjo by Kim Yeong-jae> - Ginsanjo
- In 2011, Kim Yeong-jae's gugak life the 50th commemorative album <Jipdaeseongum>



# The haegeum introduced by haegeum master Kim Yeong-jae



## Q. What are the roles of the haegeum in minsok-ak (folk music)?

In the traditional art field of Korean singing, dancing and playing music, the haegeum is widely used in almost all areas including ‘Daepungryu [竹風流] - a form of musical performance composed of wind instruments’ and ‘Chwitapungryu [吹打風流] - a kind of court music played in a march’ or an accompaniment to dancing or singing. So to speak, it plays a role in almost all traditional Korean music.

## Q. How has the role of the haegeum changed today?







# The haegeum introduced by haegeum master Kim Yeong-jae

**Q. How has the role of the haegeum changed today?**

According to changes in modern society, the forms of musical performances have changed quite a lot as well. In unison with how diverse performances played in such TV, musical, or orchestra have evolved over time, the haegeum performance also has developed accordingly into such forms as a concerto or a solo. As a result, the originality of playing the haegeum has been constantly studied so that haegeum players are showing various skills now.

**Q. What is the difference of the playing style between jeong-ak (classic music) and minsok-ak (folk music)?**

Basically, the playing style between jeong-ak (classic music) and minsok-ak (folk music) is a little different. In jeong-ak (classic music), observing the authenticity while adhering to a standard playing style is considered difficult while in minsok-ak (folk music), having a good command of vibrating strings (called ‘nonghyun - as a playing style, vibrating strings’) is tricky. Understanding the different characteristics, complexities, and skills required would be helpful for playing each musical style.

**Q. Please briefly introduce your life as a haegeum player.**

I first saw the haegeum instrument when I was an elementary school student. It was played at an exorcism site as part of a shamanism ritual, which was surprising to me. There, seeing an old man playing it, I really wanted to try playing it, and when I entered middle school, I met a musical teacher named Ji Yeong-hee, and started to learn haegeum as my major. I was very interested in playing the haegeum, even through high school. I recall one day I met a composer named Kim Dong-jin, who was a music teacher in my school. Before he eventually departed to Kyunghee



# The haegeum introduced by haegeum master Kim Yeong-jae

University as a professor, I remember he would always say “you should not only learn gugak (Korean traditional music) but also study Western music along with it,” so it made me go to university and study Western music composition. In my 30s and 40s, I have mostly taught in a school, and as I get older, I teach ordinary people as well as doctoral students, bringing them out to perform abroad as a kind of talent donation, which I feel fulfilled in doing.

**Q. What should we be careful about when playing the haegeum in minsok-ak (folk music)?**

Minsok-ak (folk music) is strong in local color, displaying different ways of making sounds. For example, in the Jeolla province, a vocal sound of ‘gyemyeon [ 界面調 ] - a minor key in traditional Korean music’, which sounds sort of sad, is widely used. In addition, there is a kind of ‘nonghyun – vibrating strings to make sounds’. In the northwestern provinces of Korea, there is also a very vigorous style of ‘nonghyun’, while there is a ‘menari’ style in the Gyeong-sang province, and an ‘eoyo’ (fishers’ song) on Jeju island. In addition, there is a ‘nongyo (farmers’ song)’ style ‘nonghyun’, or different ‘nonghyun’ used in an instrumental piece including ‘dae-punglyu (so-called yeombul-punglyu, a music for a Buddhist prayer)’, as well as a ‘gil gun-ak (a kind of a street parade music), and ‘chita (a kind of music for a feast)’ style to consider too. As evident, there are many ways and styles when playing the haegeum in minsok-ak (folk music), so we should be aware or cognizant of their differences.

**Q. Please give some advice for people who want to follow your way as a haegeum player.**

Well, they should understand traditional music in depth, practice a lot, have an insight into understanding why they







# The haegeum introduced by haegeum master Kim Yeong-jae

**Q. Please give some advice for people who want to follow your way as a haegeum player.**

Well, they should understand traditional music in depth, practice a lot, have an insight into understanding why they should do gugak (traditional Korean music), have a sense of responsibility of maintaining tradition and conveying it well to future generations. In our rapidly changing society, not regarding gugak as a thing of the past, but having a responsibility of keeping the valuable legacy upon which our ancestors enjoyed it and maintained it is important.



# The haegeum introduced by haegeum master Kim Yeong-jae



Haegeum Sanjo by Ji Yeong-hee, 'jung jung mori'







# Basic posture of playing the haegeum

왼손은 입죽과 수직이 되도록 자연스럽게  
안고 잡는다.





# How to play the haeguem



## Minsok-ak (folk music) +

In playing minsok-ak (folk music), melody is sort of freely expressed in beating out a rhythm. The left hand plays a role of expressing vocal sounds and making ‘nonghyun (as a playing style, vibrating strings)’ and ‘sigimsae (a grace note decorating before or after a

## Jeong-ak (classic music) +

In playing jeong-ak (classic music), through breathing, emotions are moderated. The left hand pulls strings to make a note. As for playing styles, ‘choos-







# How to play the haeguem



## Minsok-ak (folk music) +

standard note'. This should be well matched with a different key such as woojo [羽調] – a Korean version of musical notes comprised of sol-la-do-re-mi, pyeongjo [平調] - Korean version major key, and gyemyeonjo [界面調] - Korean version minor key.

## Jeong-ak (classic music) +

'ung', 'toesung', 'nonghyun' and 'sigimsae' are included, while the right hand holding the bow plays a role of making a dynamic tempo.

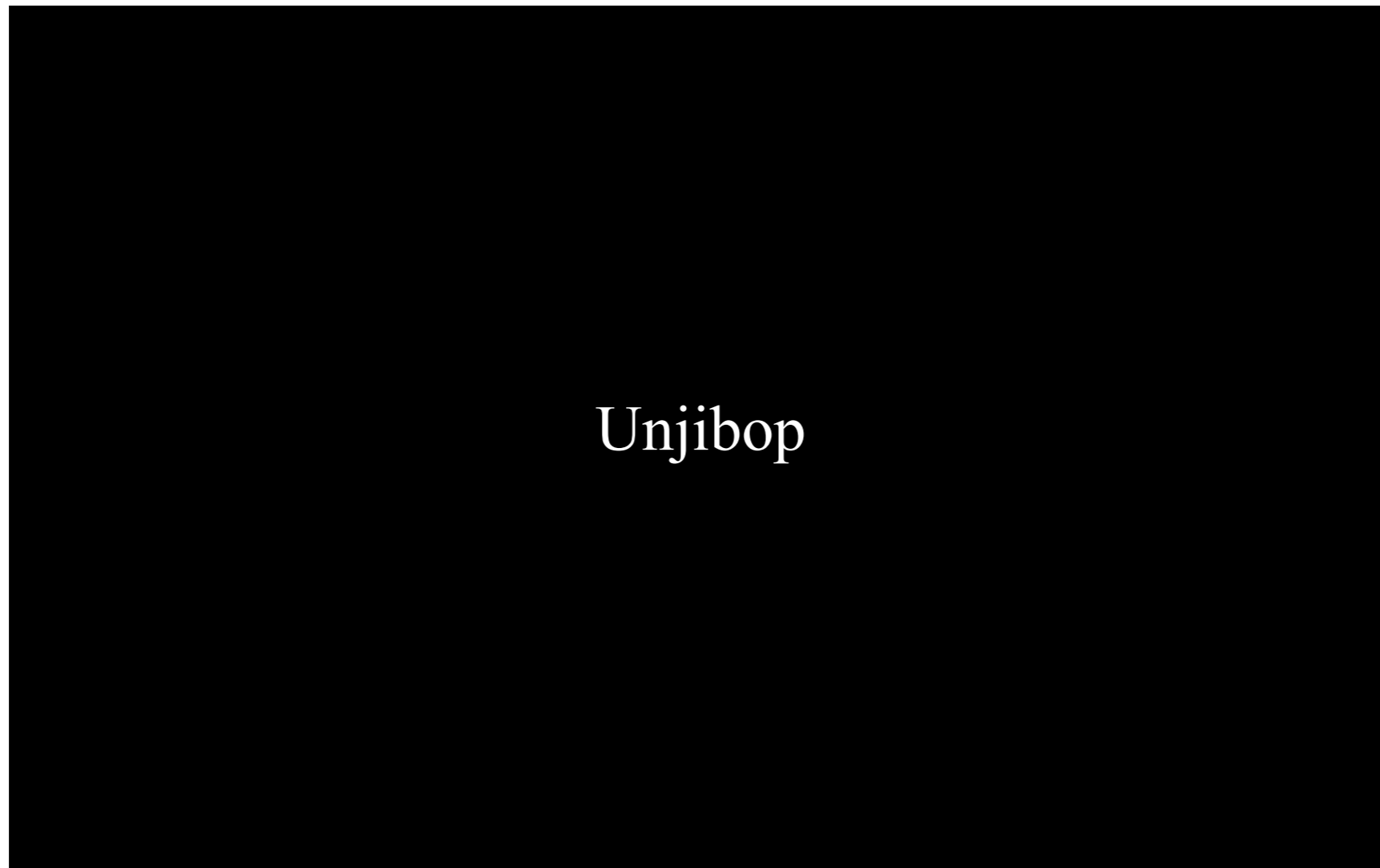




# How to play the haeguem



As a basic playing style for the left hand, it plays a role in tuning by holding and releasing strings, so a player needs to have an exact ear for pitch.



Jeong-ak

Unjibop

Ungungbob

Nonghyun

Toesung

Choosung

Jeonsung

Ingeojil



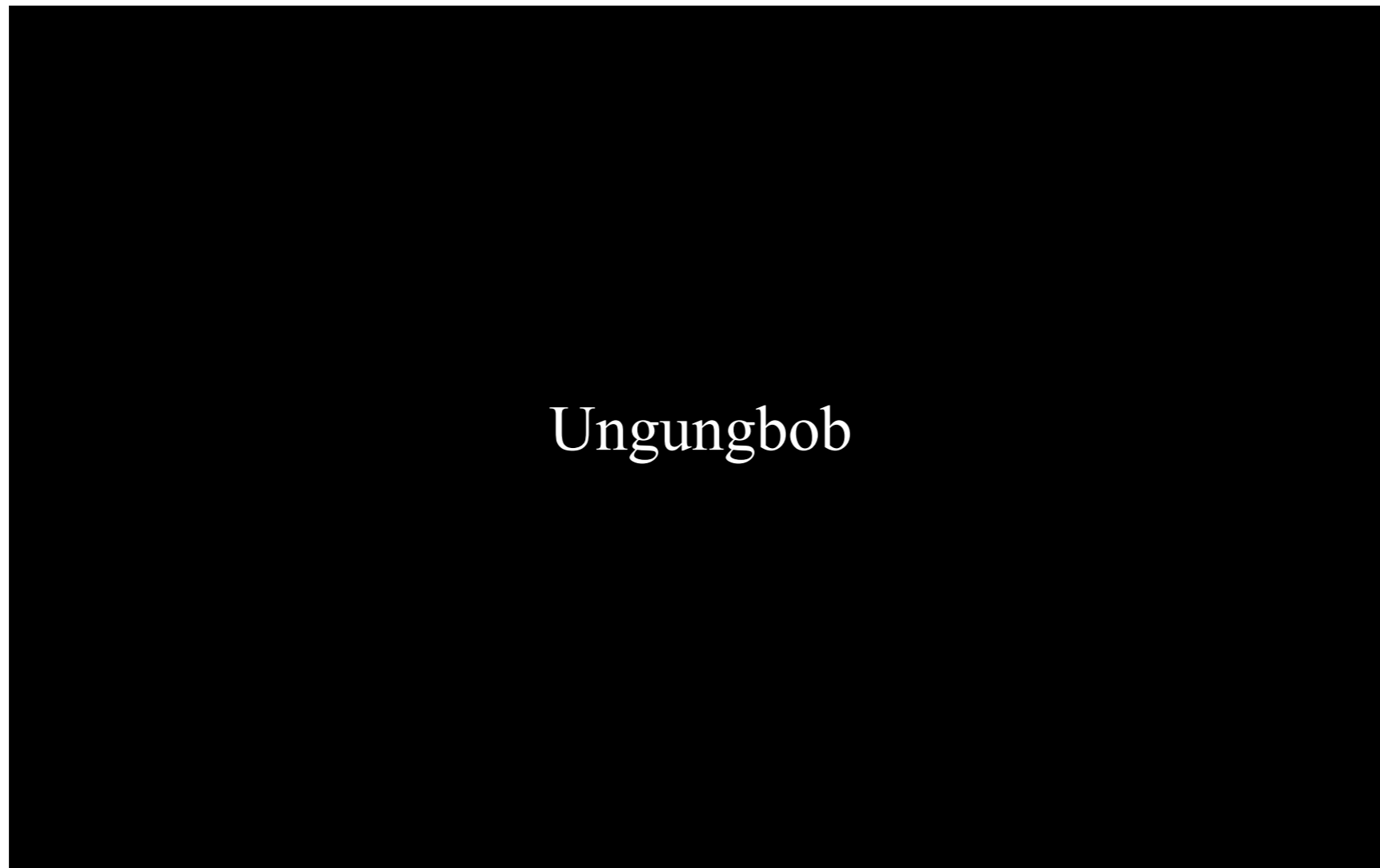




# How to play the haeguem



As a basic playing style for the right hand, it plays a role of making dynamics and a tempo.



Jeong-ak

Unjibop

**Ungungbob**

Nonghyun

Toesung

Choosung

Jeonsung

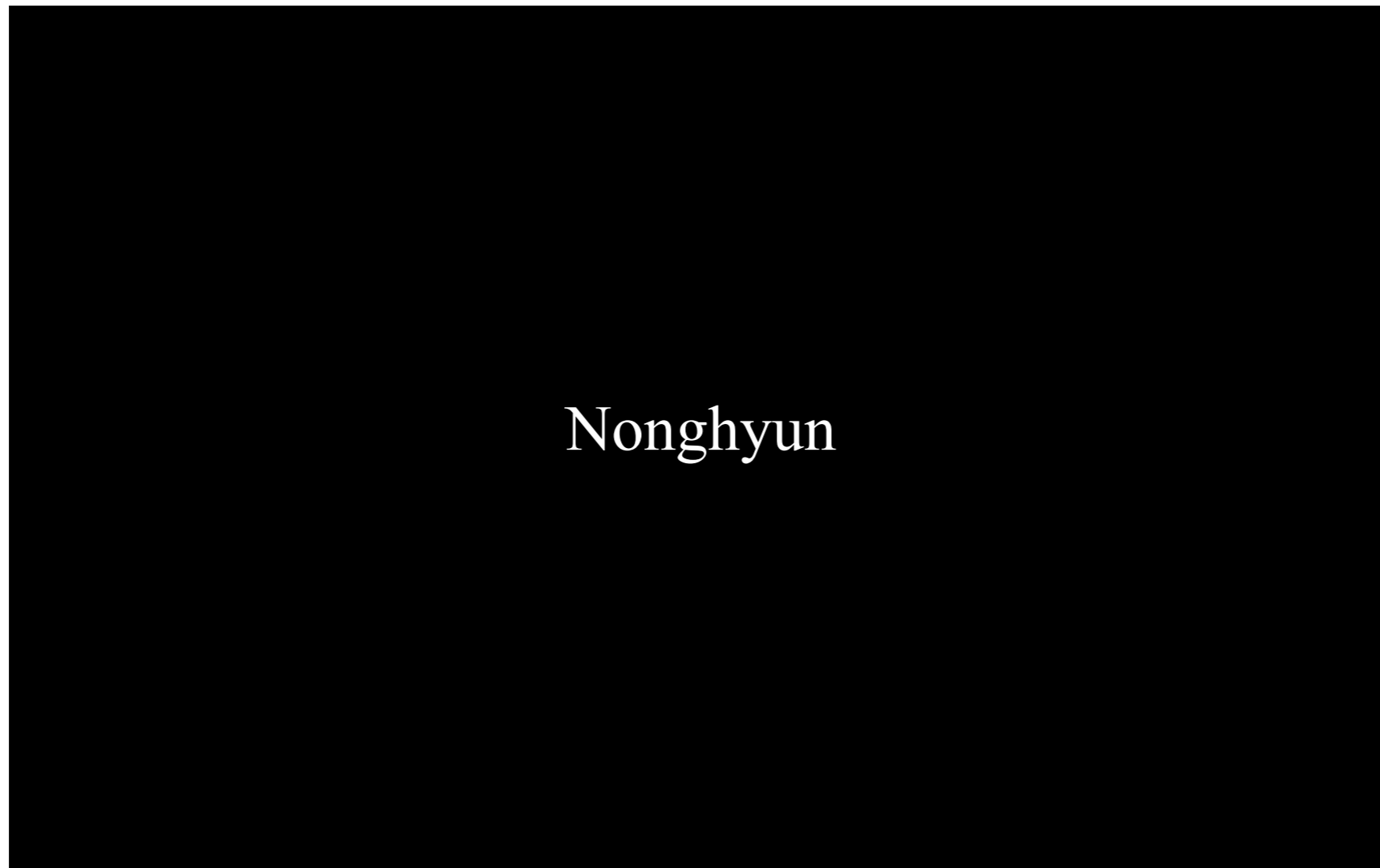
Ingeojil





# How to play the haeguem

It makes variation in a musical tone by gripping and releasing strings. By changing the width of tone and tempo, diverse 'nonghyun' styles can be expressed.



Jeong-ak

Unjibop

Ungungbob

Nonghyun

Toesung

Choosung

Jeonsung

Ingeojil



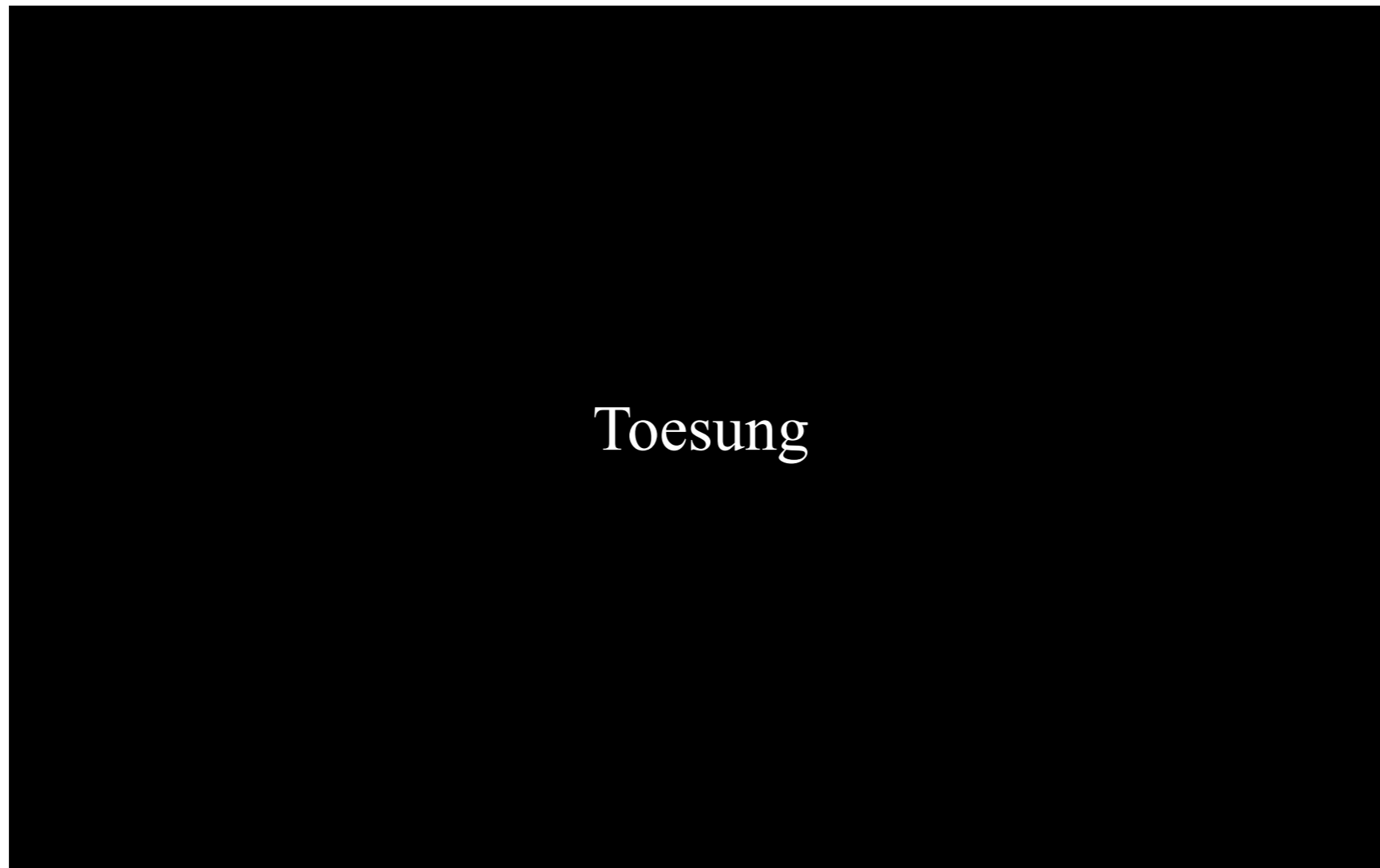




# How to play the haeguem



This means to decorate a previous note by making a sequent note lower while pushing and releasing a string, so that it makes the connecting part to the next note softer.



Jeong-ak

Unjibop

Ungungbob

Nonghyun

Toesung

Choosung

Jeonsung

Ingeojil

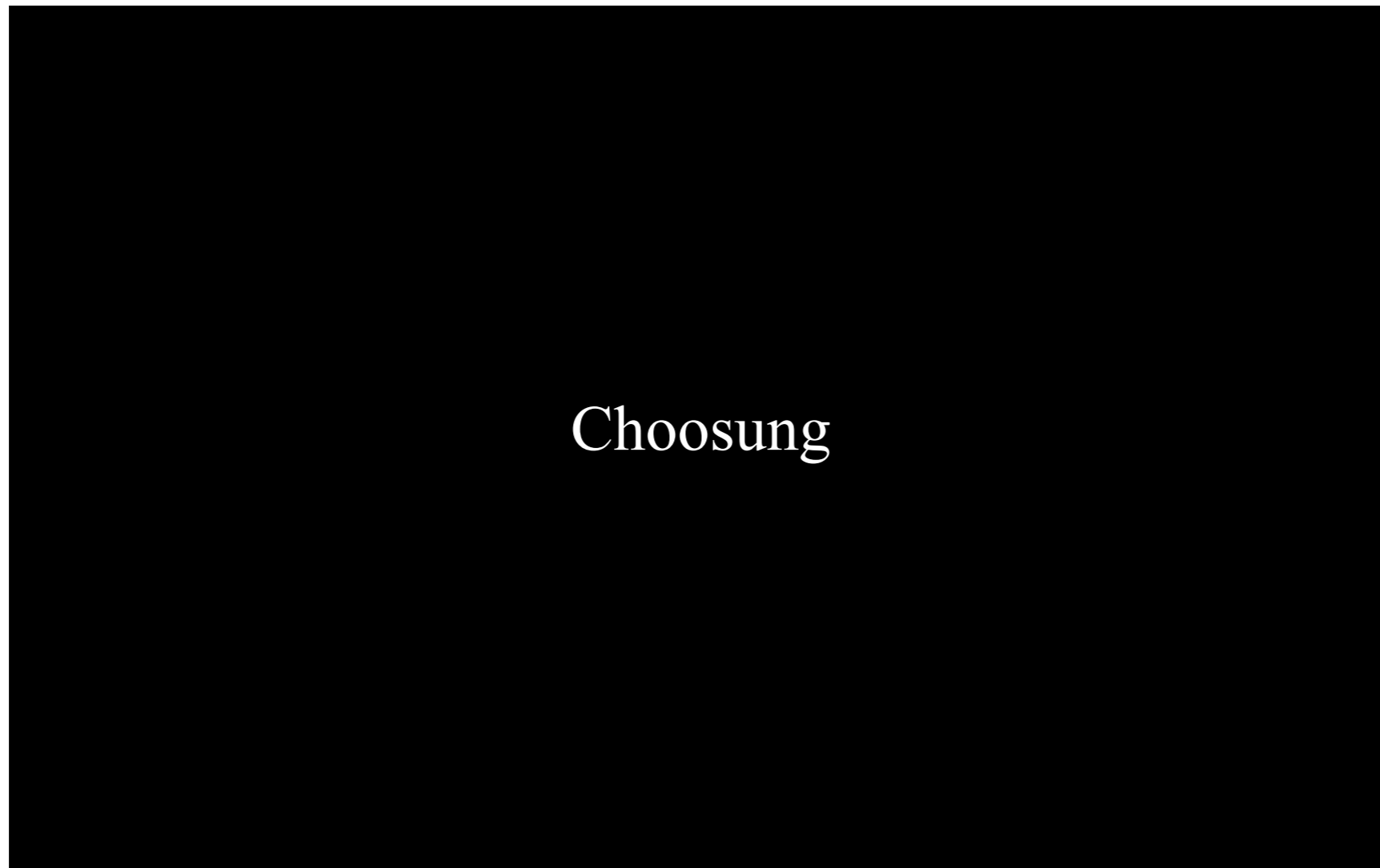




# How to play the haeguem



This means to decorate a previous note by making a sequent note higher, so that it changes the flow to be more dramatic.



Jeong-ak

Unjibop

Ungungbob

Nonghyun

Toesung

Choosung

Jeonsung

Ingeojil



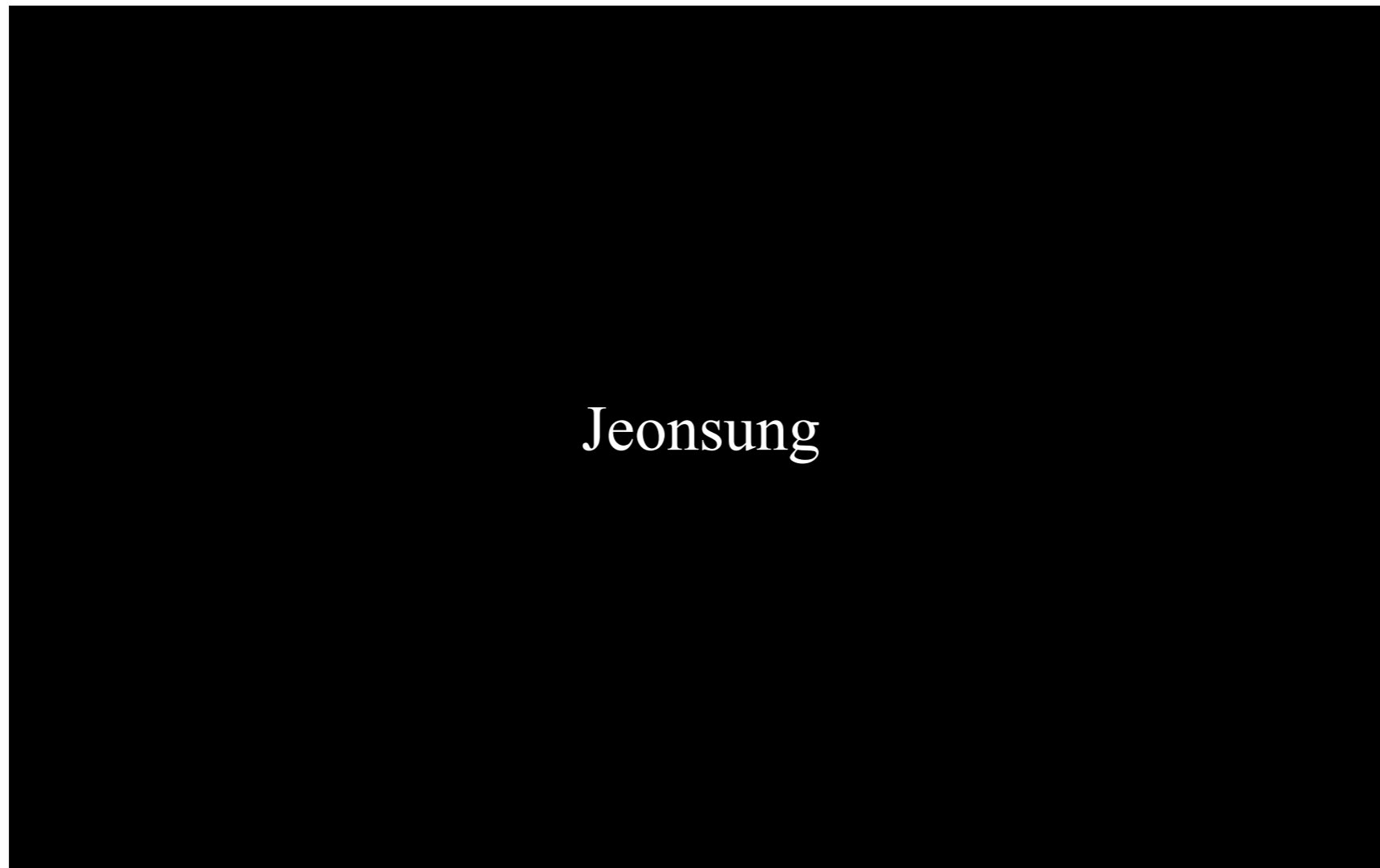




# How to play the haeguem



This is a way of strongly rolling up and down a string to vibrate a note rapidly. It is repeated one time or two times very rapidly.



Jeong-ak

Unjibop

Ungungbob

Nonghyun

Toesung

Choosung

**Jeonsung**

Ingeojil





# How to play the haeguem



This is a unique playing style, which is used only in haegeum. It is a way of proceeding to the next note by making a short, higher note right after expressing a previous note quite longer and louder.



Jeong-ak

Unjibop

Ungungbob

Nonghyun

Toesung

Choosung

Jeonsung

Ingeojil







# How to play the haeguem



For playing the haegeum, keeping a well-adjusted balance of the bow and strings leads to good performance. In this regard, correct posture is very important in playing well.

Minsok-ak

Playing posture

Nonghyun

Cheong

Key (tune)

Vocal sound

Playing posture





# How to play the haeguem

Compared to the nonghyun of jeong-ak (classic music), that of minsok-ak (folk music) has more variety in the range of vibration and a tempo, with more improvisations. It is expressed diversely, and it plays a key role in deciding the mood of the melody and vocal sound.

**Minsok-ak**

Playing posture

**Nonghyun**

Cheong

Key (tune)

Vocal sound

Nonghyun

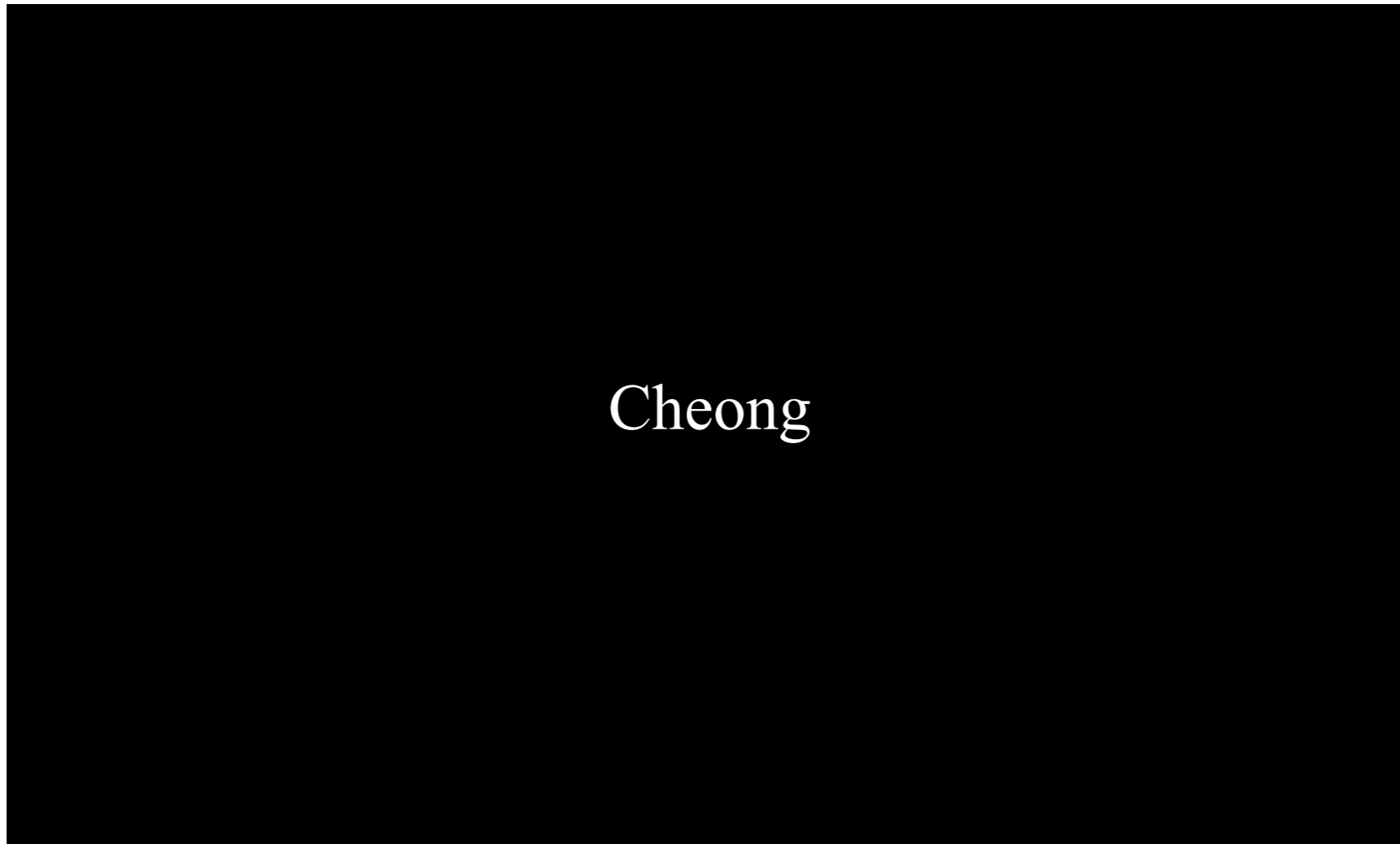






# How to play the haeguem

‘Cheong’ means the center note. In the case of the haeguem, it is tuned to the center note (‘cheong’) by a singer or a standard musical instrument, and the position of the left hand and proper ‘nonghyun’ style are arranged accordingly.



Minsok-ak

Playing posture

Nonghyun

**Cheong**


Key (tune)

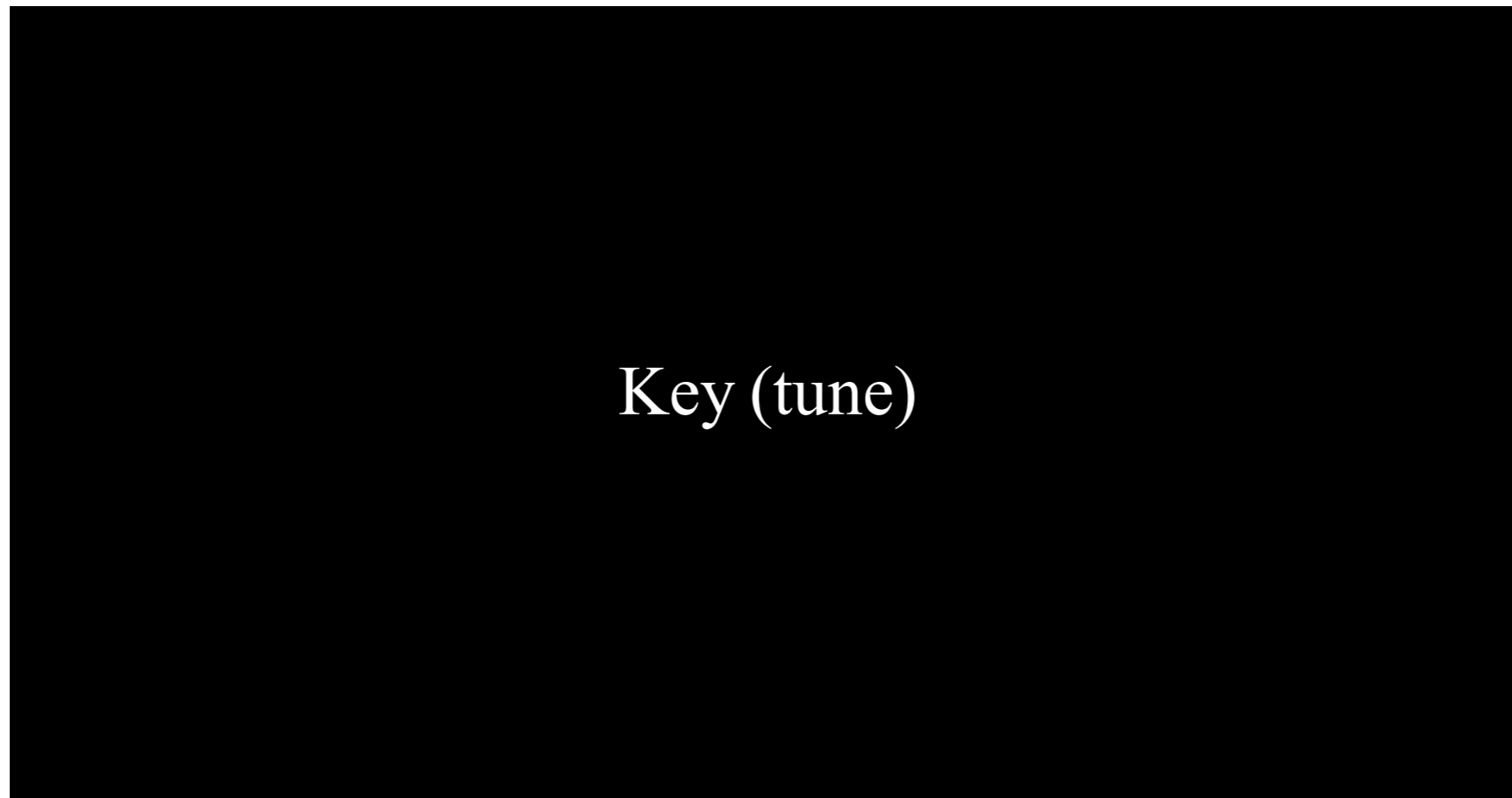
Vocal sound





# How to play the haeguem

The melody key becomes a standard for deciding the 'cheong (center note)' and 'nonghyun (vibrating strings  to make variation to notes)' style, as well as the whole performance mood. The melody key differs according to region. As representative melody keys, there are gyemyeonjo [界面調] - Korean version minor key, pyeongjo [平調] - Korean version major key, and woojo [羽調] - a Korean version of musical notes comprised of sol-la-do-re-mi.



Minsok-ak

Playing posture

Nonghyun

Cheong

Key (tune)


Vocal sound







# How to play the haeguem

Basically, a vocal sound means the nature of a sound, and it is a complex concept of reflecting a tone color,  texture, vocalization methods, and 'sigimsae - a grace note decorating before or after a standard note'. Even if the melody is the same, different pitches give different vocal sounds, and are also dependent upon a player's disposition and skill.



Minsok-ak

Playing posture

Nonghyun

Cheong

Key (tune)

Vocal sound





### III. Experience haegeum

Musical Scales and Notes

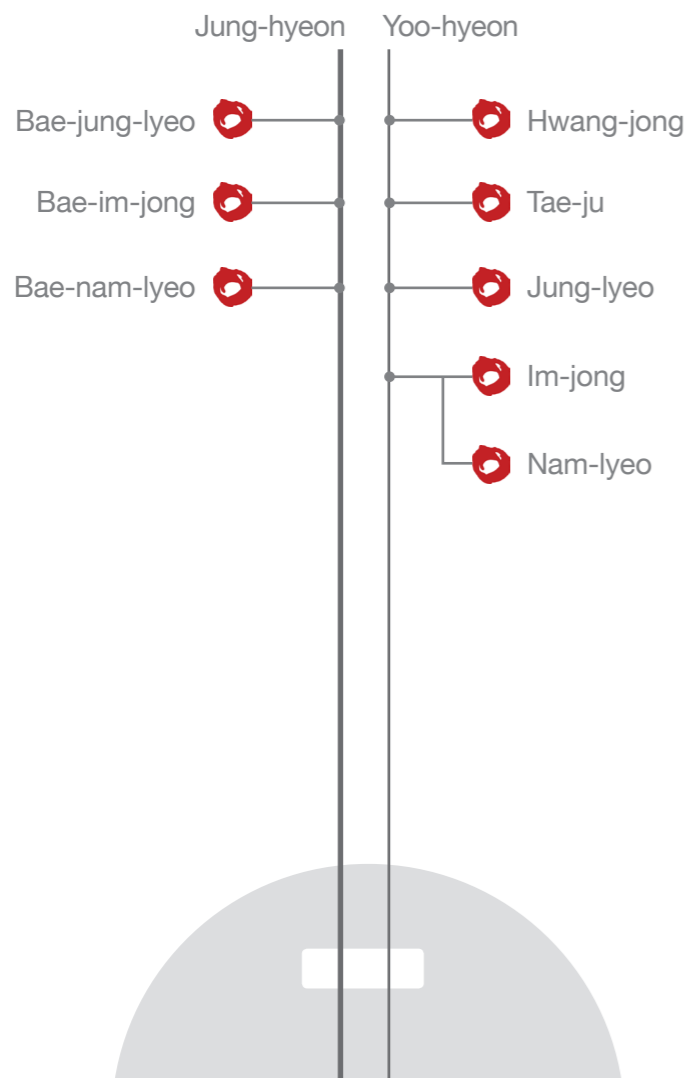
Appreciate Music

Field Experience





# Musical Scales and Notes



Touch the red circle.



**First finger : Hwang-jong**

**First finger : Jung-lyeo +**

According to the different ranges of melodies, the standard position for the first finger is changed.

Bae-jung-lyeo   Bae-im-jong   Bae-nam-lyeo   Hwang-jong   Tae-ju   Jung-lyeo   Im-jong   Nam-lyeo

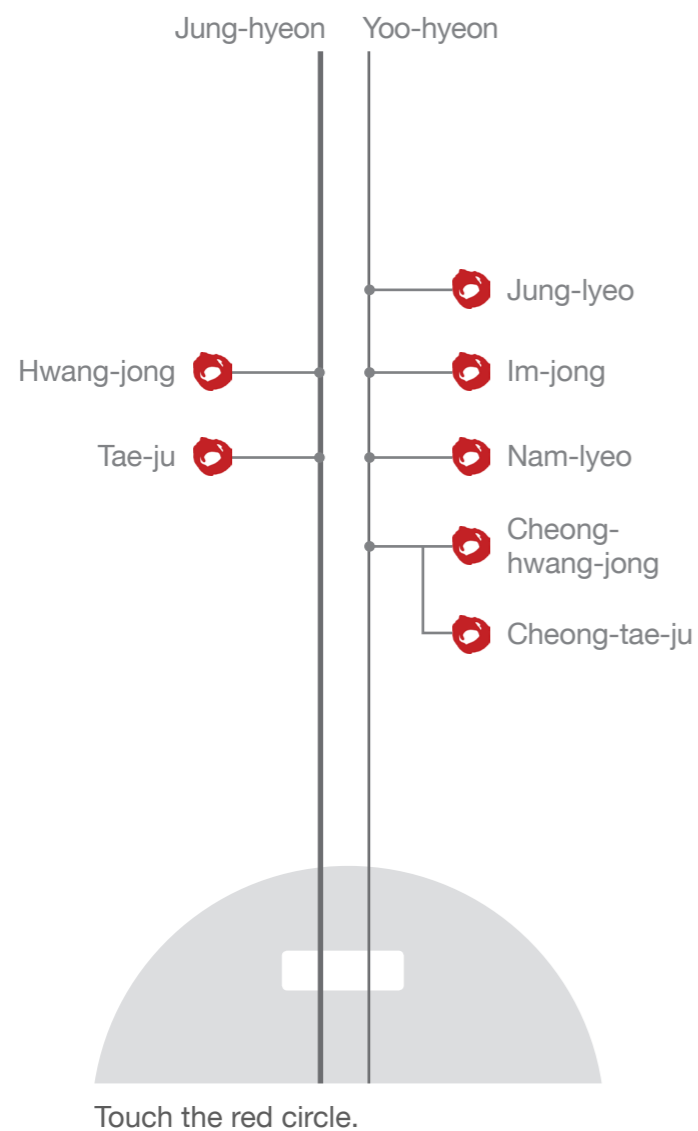
**Jeong-ak**

Minsok-ak

Western scale



# Musical Scales and Notes



**First finger : Hwang-jong + First finger : Jung-lyeo**

According to the different ranges of melodies, the standard position for the first finger is changed.

$\flat \bar{\ominus}$   $\flat \bar{\sigma}$   $\ominus$   $\flat \circ$   $\circ$   $\flat \circ$   $\flat \circ$   $\circ$   $\flat \circ$   $\circ$

Hwang-jong Tae-ju Jung-lyeo Im-jong Nam-lyeo Cheong-hwang-jong Cheong-tae-ju

**Jeong-ak**

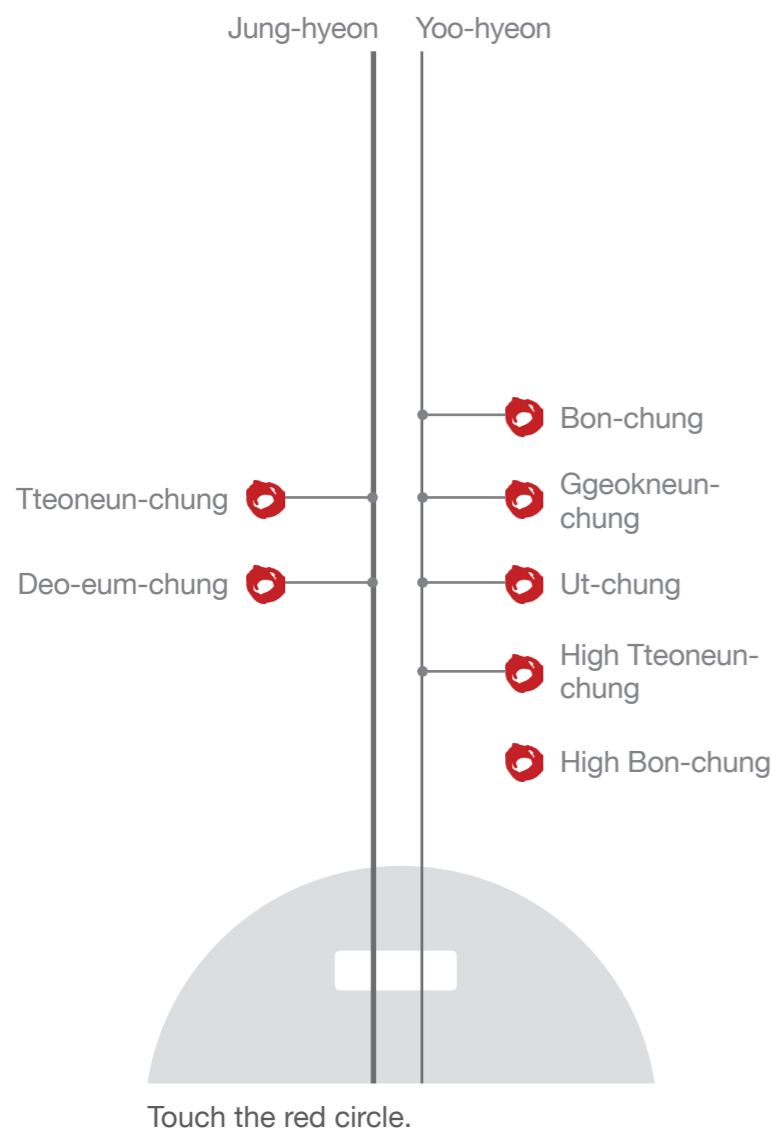
Minsok-ak

Western scale





# Musical Scales and Notes



**First finger : Bon-chung** The following five notes are the main keys for gyemyeonjo [界面調] (Korean version minor key), derived from 'Pansori epic chant', and in playing the haegeum, the three notes 'Tteoneun-chung', 'Bon-chung', and 'Ggeokneun-chung' are mainly used.



Tteoneun-chung Deo-eum-chung Bon-chung Ggeokneun-chung Ut-chung High Tteoneun-chung High Bon-chung

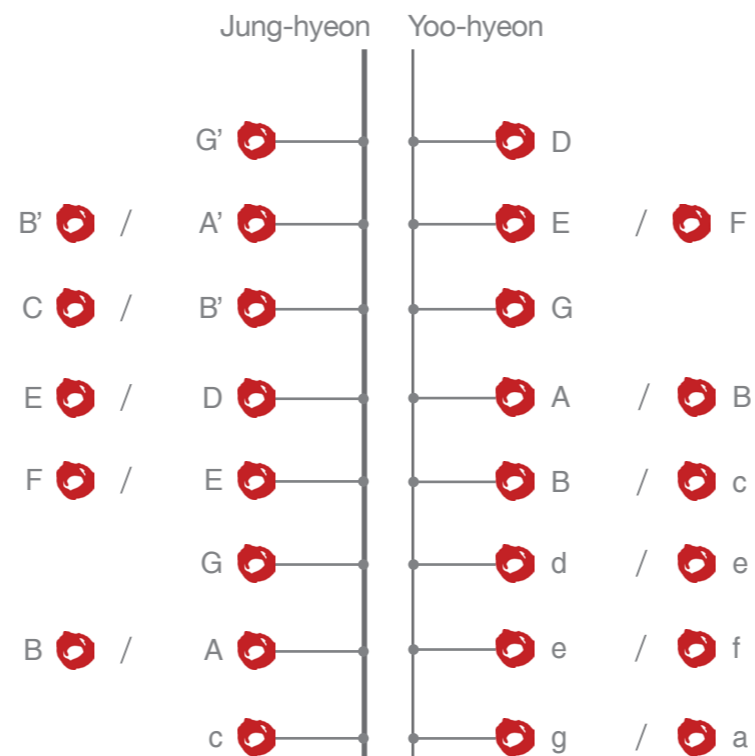
Jeong-ak

Minsok-ak

Western scale

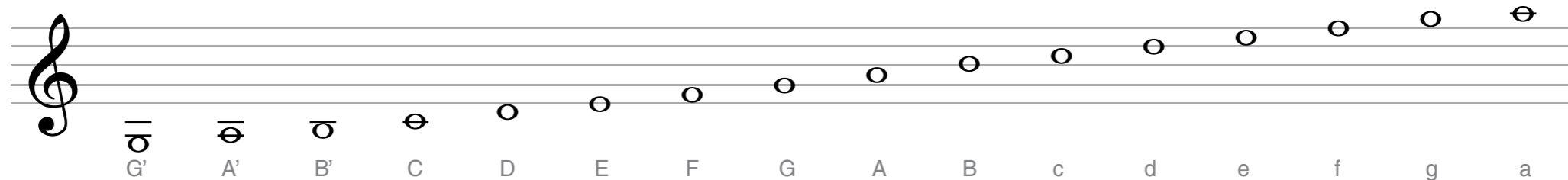


# Musical Scales and Notes



Hageum can make various notes besides the specified tunes, and it is characteristic of haegeum that it expresses even very fine tunes.

Touch the red circle.



Jeong-ak

Minsok-ak

Western scale





# Appreciating Music

## Jeong-ak (classic music)

Ha hyeon dodri  
in 'Junggwangjigok'

Gun-ak  
in 'Junggwangjigok'

## Minso-ak (folk music)

Gin Arirang

Haegeum Sanjo by Ji Yeong-hee

Jajinmori  
Haegeum Sanjo by Seo Yong-seok





# Field Experience

## Viewing of exhibition

- + National Gugak Center
- + National Gugak Museum
- + Incheon International Airport
- + Gisan Gugak Hall
- + Ji Yeong-hee Gugak Center

## Make an instrument

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

## Experience instrument

- + Korean Traditional Performing Arts Culture School
- + National Theater of Korea





# Field Experience

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



## Permanent stage on Saturdays, in the 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](http://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 pyungyeong (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](http://www.gugak.go.kr).





# Field Experience

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



## Gugak permanent stage, in the 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



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



## Gisan Gugak Hall

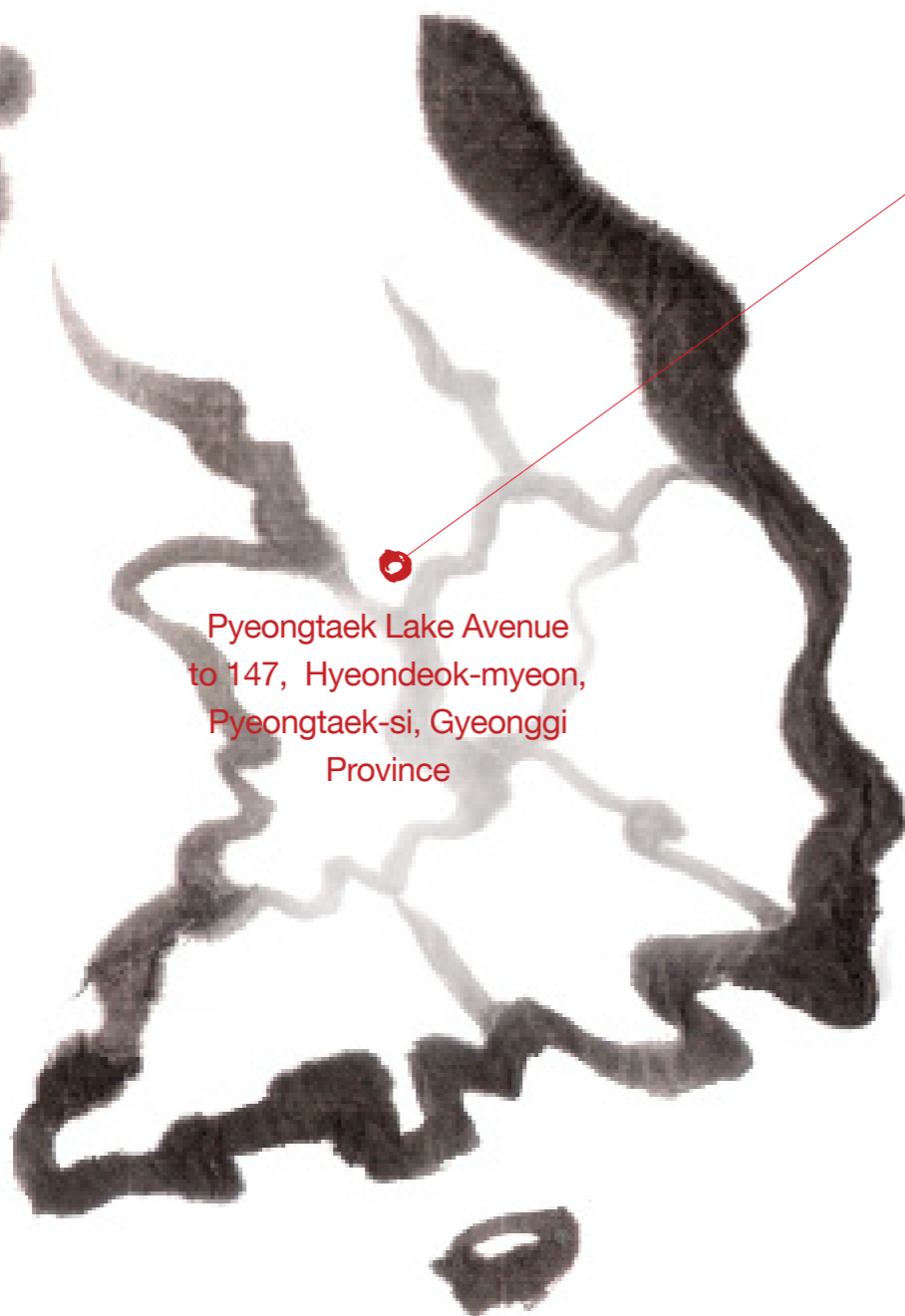
This is a memorial hall for gugak theorist Heon-bong Park from Sancheong. Here, you can walk around the restored house of his birth, and possibly experience playing traditional Korean instruments by yourself. This hall host a Gisan display room, an exhibition room, an education room, and an outside stage. 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.







# Field Experience



Pyeongtaek Lake Avenue  
to 147, Hyeondeok-myeon,  
Pyeongtaek-si, Gyeonggi  
Province



## Ji Yeong-hee Gugak Center

This gallery is where you can see the feats of Ji Yeong-hee, who is called 'the modern era's father of gugak.' Born in Pyeongtaek, Ji Yeong-hee led gugak's popularization, modernization, and globalization, and was designated as the holder of No. 52 'Sinawi' of important intangible cultural properties. Within this gallery of composite arts are also performances that are frequently held, along with important intangible cultural properties and relics, which illuminate the world of art to Ji Yeong-hee. For visiting inquiries, please call 031-683-7303 or visit the following website

<http://ptgugakcenter.modoo.at>





# 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](http://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](http://www.nangyekukak.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](http://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](http://www.ntok.go.kr)).



# 하계금

 문화체육관광부

 한국전통문화의 중심  
국악방송

 국립국악원

Haegeum Master **Kim Yeong-jae Yang Kyung-suk**  
Haegeum Musical Instrument Maker **Jo Jun-seok**

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Videomaker **All That Contents**