

우리악기
통아보기

DO IT, GUGAK!

5



장구

장구소리 '땡덕쿵', 마음을 두드린다

JANGGU

Deong Deok Gung,
the Korean Spirit of Moving Our Heart!

Selected as
**Outstanding Culture Content
for National Cohesion**

by Presidential Committee
for National Cohesion

Awarded
**"Grand Prize" in the sector
of Culture Content**

2016 Smart App Award



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Jangguk at a Glance

The Origin and Function of Jangguk

Jangguk in Records and Relics

The Production of Jangguk

The Origin and Function of Janggu



“Janggu, that intersects time and sound, is one of the fundamental Korean instruments.”



The Origin and Function of Janggu

“Janggu, that intersects time and sound, is one of the fundamental Korean instruments.”



The origin of janggu dates back to ancient times. According to ‘Dongijeon’ from 『Wiseo』, vol. 30 of 『Samgukji』, which describes the worship rituals for the sky. Here the record shows that human figures clap his/her hands while stepping on the ground at both in high and low positions. This may suggest

The Origin and Function of Janggu

that the participants might have play rhythmic patterns. The relics from the Three Kingdoms, such as the murals in the 17th Tonggu from Goguryeo (37 BC~668 AD), Gyeyumyeong Stone Statue and Gameunsa's Bronze Sarira Reliquary from Baeje (18 BC~660 AD), and Sangwonsa's Bell from Silla (57 BC~675 AD)—illustrate the image of yogo, a type of drum performing with other melodic instruments, such as geomungo, hoengjeok, and dangbipa. It proves that the drum was small enough to put on the lap for playing.

There are two of the earliest records on janggu in the Goryeo Dynasty (918~1392), Korea. One states that it was an import from the Chinese Song Dynasty at the time of King Yejong (1079~1122); the other states that there was someone involved in janggu, who performed at the royal music institute called

The Origin and Function of Janggu

Daeak gwanhyeonbang, during the King Munjong (1046~1083). Wenxian Tongkao, compiled by the Chinese scholar Ma Duanlin in 1317, shows some contents related to janggu in China; it was called yogo at that time and it was used in the Han Dynasty (206 BC~220 AD) and Cao Wei (220~265).

According to 『Akhakgwebeom』 published in 1493 (the 24th year of King Seongjong), janggu was categorized in Dangakgi, but it was played in Dangak as well as Hyangak. This shows that janggu was commonly used in the 15th century, which has still maintained its important place in Korean traditional music as one of the most fundamental instruments ranging from Jeongak to Minsokak, including, sanjo, japga, minyo, nongak, and shamanic music.

Janggu in Records and Relics



Yogo

Three Kingdoms | Iseong Mountain Fortress, Hanam,
Gyeonggi Province | 43cm in length



Janggu in Records and Relics



This is the body of the yogo found in Iseong Mountain Fortress, Hanam, Gyeonggi Province. It is valuable in that we witness a real-size example of the yogo in real size which was illustrated in the mural painting of the Gogu-



Janggu in Records and Relics



ryeo tomb.



Janggu in Records and Relics



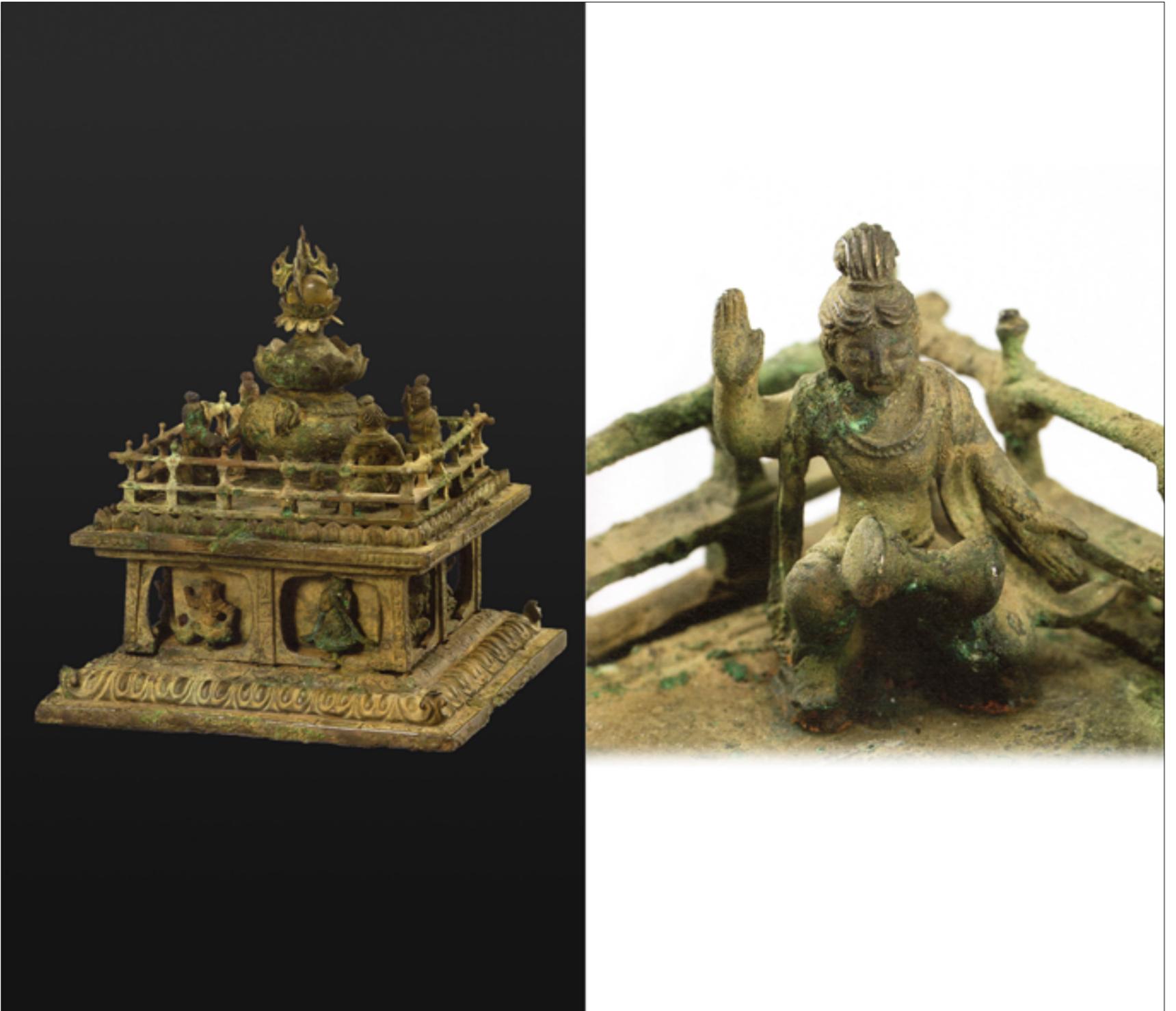
Engraved Sarira Reliquary's Naeham



Unified Silla | West Three-story Stone Pagoda at
Gameunsa Temple, Gyeongju, Gyeongsangbuk-do
Treasure No. 366 | 16.5cm (H) | National Museum



Janggu in Records and Relics



of Korea

This is the Bronze Sarira Reliquary of Game-
unsa from 682 (the 2nd year of King Sinmun-
wang, Unified Silla). On the four corners of



Janggu in Records and Relics



Gyeyumyeongjeonssi Amita Buddha Statue



Unified Silla (673) | Biamsa, Jeondong-myeon,



Junggu in Records and Relics



Yeongi-gun, Chungcheongnam-do National Treasure
No. 106 | 43cm (H) | National Museum of Korea

This is the Buddha statue found in Biamsa temple in 1960, also known as “Gyeyu myeongseoksang.” There are the engravings of



Janggu in Records and Relics



Instrument players and Cheoyong mudong illustrated in the procession of <Bongbae guisado> from 《Gisa gyecheop》, the 4th page



Janggu in Records and Relics



Kim, Jinyeo and Jang, Taehong | The 46th year of Sukjong (1720) Joseon Dynasty | Colored on Silk 67.6cm (H), 43.9cm (W) | Treasure No. 638639 Ewha Womans University Museum collection.

This describes the procession that officials



Janggu in Records and Relics



player there is a janggu player holding his drum.

Janggu in Records and Relics



〈Sugap gyehoedo〉
from 《Sugap gyecheop》



Anonymous | The 14th year of Sunjo (1814) Joseon



Janggu in Records and Relics



formed. Even though the artist is unknown, it tells that the janggu was an essential instrument in pungnyu life of the upper class.

Janggu in Records and Relics



〈Tightrope Walking〉

Kim, Jun-geun | Joseon | 35cm (H), 30cm (W)
LG Yeonam Mungo, Myongji University



Janggu in Records and Relics



the samhyeon yukgak accompaniment, along with haegeum, two piri, daegeum, and buk.



Janggu in Records and Relics



〈Ssanggeomdaemu〉 (Double Sword Dance)



Shin, Yunbok | Jeoseon | National Treasure No. 135



Janggu in Records and Relics



28.2cm (H), 35.3cm (W) | Gansong Museum of Art

The picture shows the sword dance in the late 18th century. The sword dance was derived from Hwangchangmu of Silla Dynasty,



Janggu in Records and Relics



and performed in private settings as well as entertainment realm of local governments. It is accompanied by samhyeon yukgak ensemble; the janggu player sitting next to the buk player at the far right is more prominent.



Janggu in Records and Relics



‘Seaksu’ illustrated in Kim Hongdo’s
〈Anneung sinyeongdo〉



Kim, Hongdo | The 10th year of Jeongjo (1786) Joseon



Janggu in Records and Relics



〈Shaman's Dance〉

Shin Yunbok | late Joseon Dynasty(18th century)
28.2cm (H), 35.6cm (W) | Gansong Museum of Art



The Production of Janggu

Materials | Procedure | Tools



The Production of Janggu

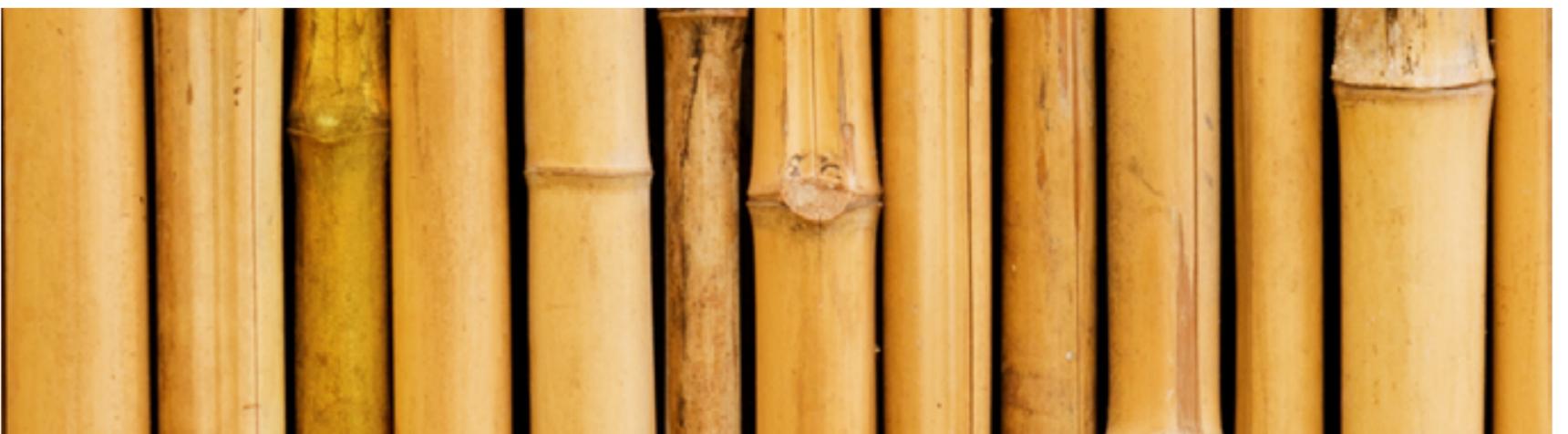
Materials | Procedure | Tools



Paulownia +



Leather +



Bamboo +





Paulownia

Korean paulownia grown for at least 30 years makes a better acoustic sound. Paulownia with a denser growth ring grown on barren soil should be used for janggu.





Leather

Generally, skins from dog and cow are used for janggu. Cowhide is used for bukpyeon producing lower-pitched sound while dog skin is used for chaepyeon producing higher-pitched sound.





Bamboo

The two kinds of sticks for playing janggu are made from bamboo. Gunggeulchae for bukpyeon is made from bamboo roots while yeolchae for chaepyeon is made by cutting a thin bamboo stem.



The Production of Janggu

Materials | Procedure | Tools



① Selecting paulownia

Koran paulownia grown for at least 30 years should be used, and when it is felled, a tree with dense growth ring makes a better sound and reverberation.

The Production of Janggu

Materials | Procedure | Tools



② Trimming paulownia

The primary work of trimming the outer surface of paulownia with an axe is done to make it balanced and strong. A log of paulownia should be cut and trimmed to create a better acoustic sound.

The Production of Janggu

Materials | Procedure | Tools



③ Trimming the outer surface

This is the final stage of the primary external work with a goal to balance the thickness of both sides and matching the strength of the wood to produce a good timbre.

The Production of Janggu

Materials | Procedure | Tools



④ Aging naturally

The molded piece should go through a natural aging process in the open air for about 2~3 years.

The Production of Janggu

Materials | Procedure | Tools



⑤ Carving the outer and inner shape

One needs to plane vertically using a knife (“milkal”) and a sickle (“oknat”). It is necessary to work elaborately to adjust the natural density of the tree.

The Production of Janggu

Materials | Procedure | Tools



⑥ Treating with heat

The surface is blackened around the growth ring in fire, a process that bonds the burned parts with humidity and further fills in the pores of the wood.

The Production of Janggu

Materials | Procedure | Tools



⑦ Shaving the leather

Generally, dog and cow skins are used for janggu leather. Leather should be stored in for a week to prevent corruption. After removing hairs and oil, it is soaked in water and then shaved.

The Production of Janggu

Materials | Procedure | Tools



⑧ Cutting leather

The leather is cut to fit for use. It needs fixing with nails to pull the entire surface evenly. The process of soaking the leather in water and then extending it more should be repeated 7~8 times.

The Production of Janggu

Materials | Procedure | Tools



⑨ Sewing leather

The most important last step is to match the leather to the frame by sewing it.

The Production of Janggu

Materials | Procedure | Tools



⑩ Making sticks

One needs to make gunggeulchae with bamboo roots and then the handle part wrapped with cloth. Yeolchae should be made by cutting the bamboo stem in pieces in a proper size.



The Production of Janggu

Materials | Procedure | Tools



⑪ Testing with making the sound after finishing the assembly

The final step of making janggu is to assemble the body of paulownia and the leather with the fastening tools. After the assembly is finished, the sound is tested by tapping the instrument directly and to confirm a good sound.

The Production of Janggu

Materials | Procedure | **Tools**



These are the tools inherited from the first generation of master craftsmen, the grandfathers, and then the second generation, the fathers. These are the oldest tools that have been used since 1890 showing traces of how





Details on Janggu

The Structure of Janggu and Names of its Parts

The Usage of Janggu

How to Play the Janggu

The Structure of Janggu



Gunggeulchae, Yeolchae +

Among traditional percussion instruments, the janggu is the only percussion instrument that can be tuned. The structure of janggu is made up of three parts: two membranes (bukpyeon and chae-pyeon), a wooden body (ullimtong) as a resonance box, and a fastening string (joimjul) for connecting the body and both membranes.



Yeolchae

Gunggeulchae

Gunggeulchae and Yeolchae

Gunggeulchae and yeolchae are made from bamboo. Bukpyeon is played with the hand or gunggeulchae, while chaepyeon is played with yeolchae.



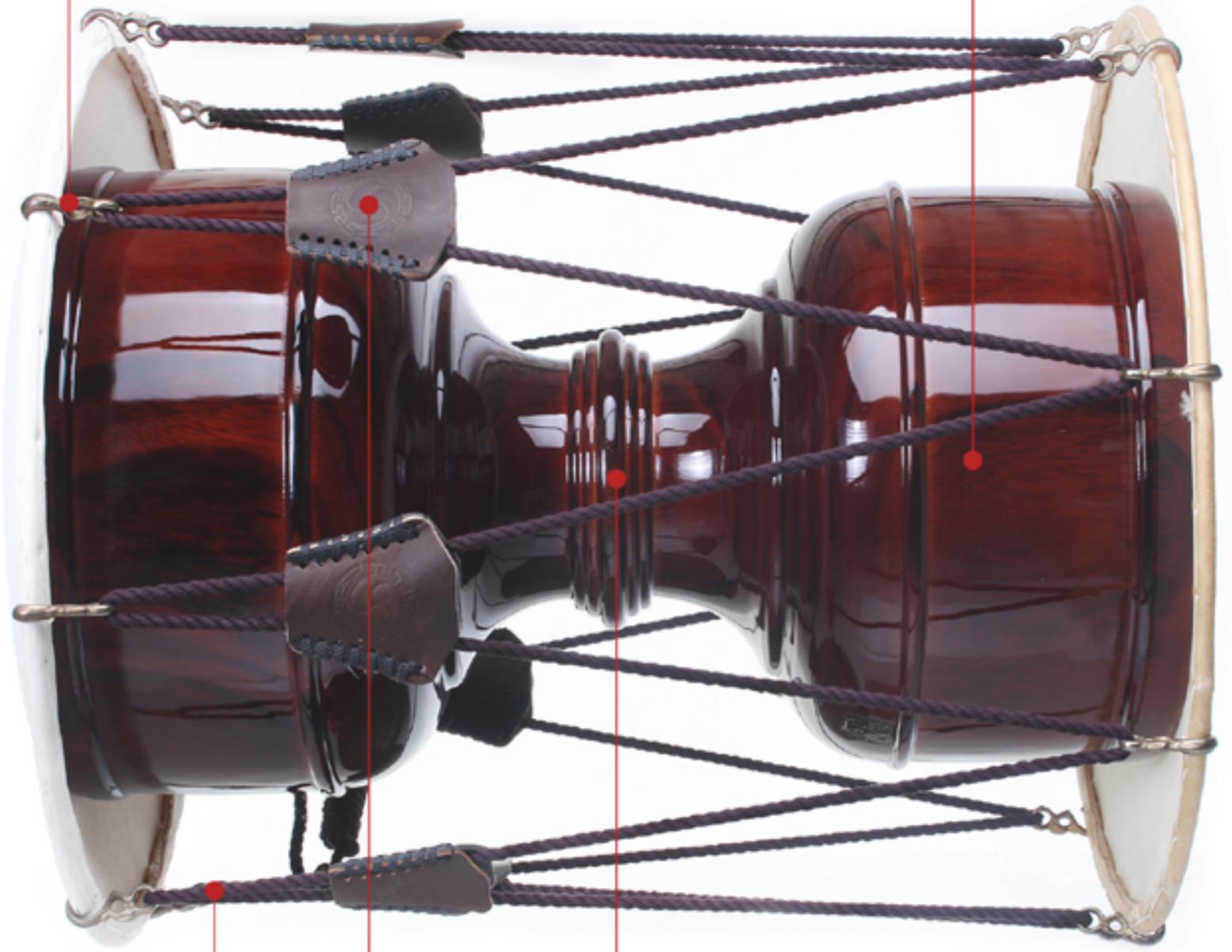


Names of its Parts of Janggu

Gamaksoe +

Ullimtong +

Bukpyeon +



Joimjul +

Jorongmok +

Byeonjuk +

Joigae +

Chaepyeon +

Move Janggu side to side



Jorongmok

It is the concave part of the body, which connects the body for bukpyeon and chaepyeon. It is also called "ureumtong" (crying box) or "sangsamok" because there is supposed to be a "crying house" in it.





Gamaksoe

Gamaksoe, also called "geolgaengi," made of brass, is put onto the frame of janggu. It is finished with lacquer and plating to prevent corrosion on the surface of the leather.





Bukpyeon

Bukpyeon generally refers to the left membrane of janggu that uses thick leather. Because it reflects resonance directly, it makes deep and low sound. It is played with hand or gunggeulchae.





Ullimtong (body)

Ullimtong, as the body made of paulownia, produces resonance.





Byeonjuk (rim)

Byeonjuk refers to the leather part beyond the wooden body.





Chaepyeon

Chaepyeon generally refers to the right membrane of janggu that uses thin leather and thus produces high-pitched sound. It is played with yeolchae.





Joigae

Known also as "joimsae," "chuksu," or "bujeon," Joigae, made of leather, functions to adjust volume and tone by tightening and loosening the strings. When tightening joigae toward chaepyeon, the janggu makes clearer sound.





Joimjul (fastening string)

It is a thick string connecting bukpyeon and chae-pyeon. Joimjul, also called sukba, is strung through gamaksoe.



The Usage of Janggu

Sanjo



Jeongguk



Pungmul



Seoljjanggu chuum



The Usage of Janggu

Sanjo janggu, introduced
by Master Kim Cheongman



Listening | Interview



The Usage of Janggu

Jeongak janggu, introduced
by Master Kim Gwangseop



Listening | Interview



The Usage of Janggu

Pungmul janggu, introduced
by Master Choi Byeongsam



Listening | Interview



The Usage of Janggu

Seoljanggu chum, introduced
by Master Park Eunha



Listening | Interview



How to Play Janggu

The Performance Technique of Janggu,
introduced by Prof. Yoo Gyeonghwa



intro

Basic Posture

How to the
Hold Sticks

Dda

Gung

Deong

Gi-deok

Gugung

Deo-reo
reo-reo

The Example of
Gutgeori Jangdan



Experience with Janggu

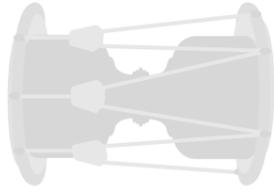
Playing Janggu

Listening to Janggu

Field Experience

Playing Janggu

Jangdan janggu



Pungmul janggu

Jungjungmori

Hwimori

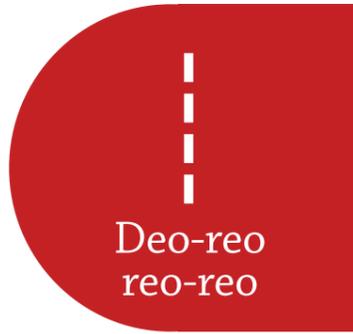
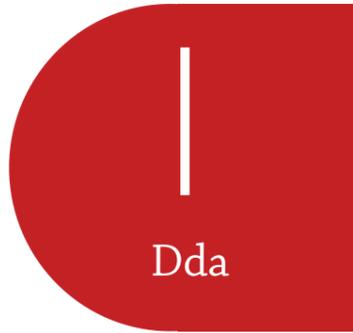


○	○		○			○	○		○		○
Deong	Gung	Dda	Gung	Dda	Dda	Gung	Gung	Dda	Gung		Gung



Bukpyeon

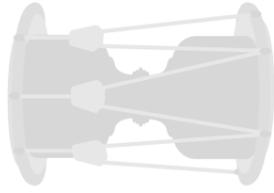
Chaepyeon



▶ Listening

Playing Janggu

Jangdan janggu



Pungmul janggu

Jungjungmori

Hwimori

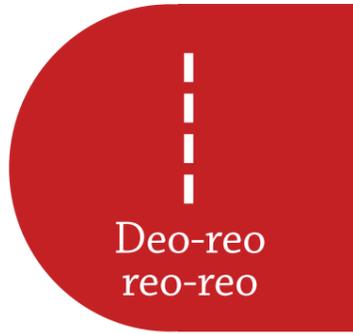
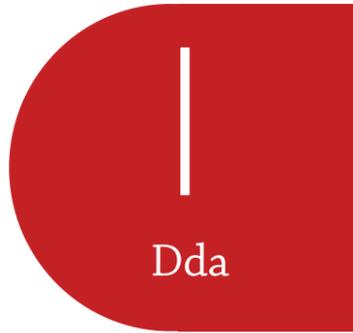


⊙				○		○	
Deong		Dda	Dda	Gung	Dda	Gung	



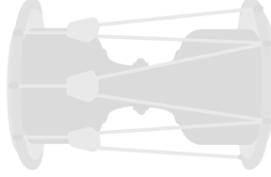
Bukpyeon

Chaepyeon



▶ Listening

Playing Janggu

Jangdan janggu  Pungmul janggu

Gutgeori



○		ı	○	⋮		○		ı	○	⋮	
Deong		Gi-deok	Deong	Deo-reo-reo-reo		Gung		Gi-deok	Gung	Deo-reo-reo-reo	

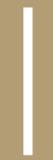


Bukpyeon

Chaepyeon



Gung



Dda



Gugung



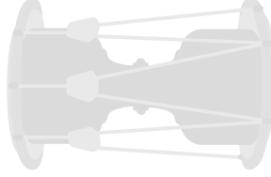
Gi-deok



Deo-reo
reo-reo

▶ Listening

Playing Janggu

Jangdan janggu  Pungmul janggu

Gutgeori



○		ì	○	⋮	○		ì	○		
Deong		Gi-deok	Deong	Deo-reo-reo-reo	Gung		Gi-deok	Gung	Dda	



Bukpyeon

Chaepyeon



Gung



Dda



Gugung



Gi-deok



Deo-reo
reo-reo

▶ Listening

Listening to Janggu

Seo Yongseok's Ryu
Daegeum sanjo

Hwimori jappa in Gyeonggi province
〈Bidan taryeong〉

Pyeong sijo
〈Thinking of the moon
when a flower blooms〉

Seoljanggu



Listening to Janggu

Seo Yongseok's Ryu
Daegeum sanjo

Hwimori japga in Gyeonggi province
〈Bidan taryeong〉

Pyeong sijo
〈Thinking of the moon
when a flower blooms〉

Seoljanggu



daegeum Lee Jongbeom janggu Kim Cheongman



Listening to Janggu

Seo Yongseok's Ryu
Daegeum sanjo

Hwimori jappa in Gyeonggi province
〈Bidan taryeong〉

Pyeong sijo
〈Thinking of the moon
when a flower blooms〉

Seoljanggu



vocal & janggu Kim Gwonsu



Listening to Janggu

Seo Yongseok's Ryu
Daegeum sanjo

Hwimori japga in Gyeonggi province
〈Bidan taryeong〉

Pyeong sijo
〈Thinking of the moon
when a flower blooms〉

Seoljanggu



vocal Hwang Suk-gyeong daegeum Hong Jongjin janggu Kim Jeongsu



Listening to Janggu

Seo Yongseok's Ryu
Daegeum sanjo

Hwimori japga in Gyeonggi province
〈Bidan taryeong〉

Pyeong sijo
〈Thinking of the moon
when a flower blooms〉

Seoljanggu

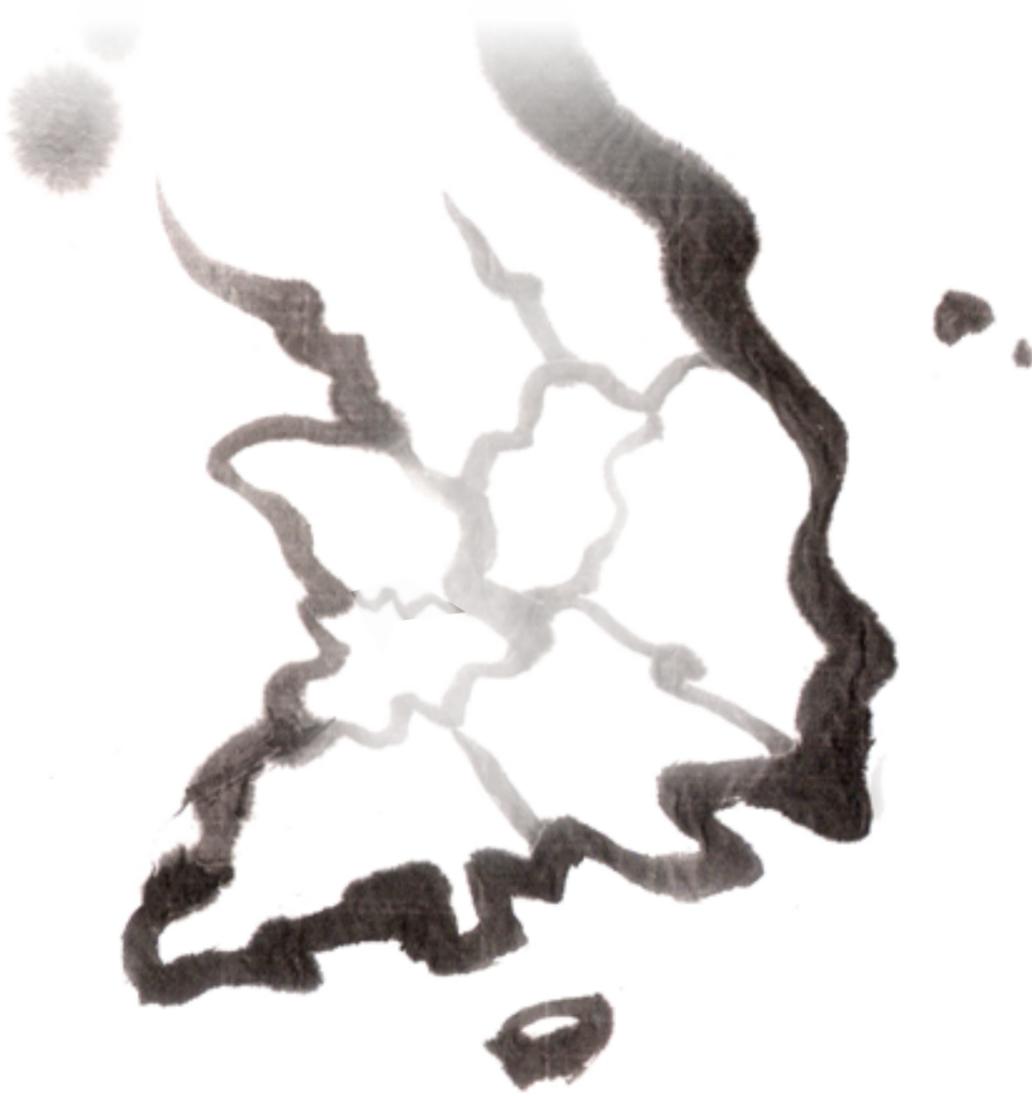


soe Na Geumchu jing Im Seunghwan janggu Lee Seongsu,
Lee Yeong-gyeong buk Kim Gigon taepyeongso Go An-na





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

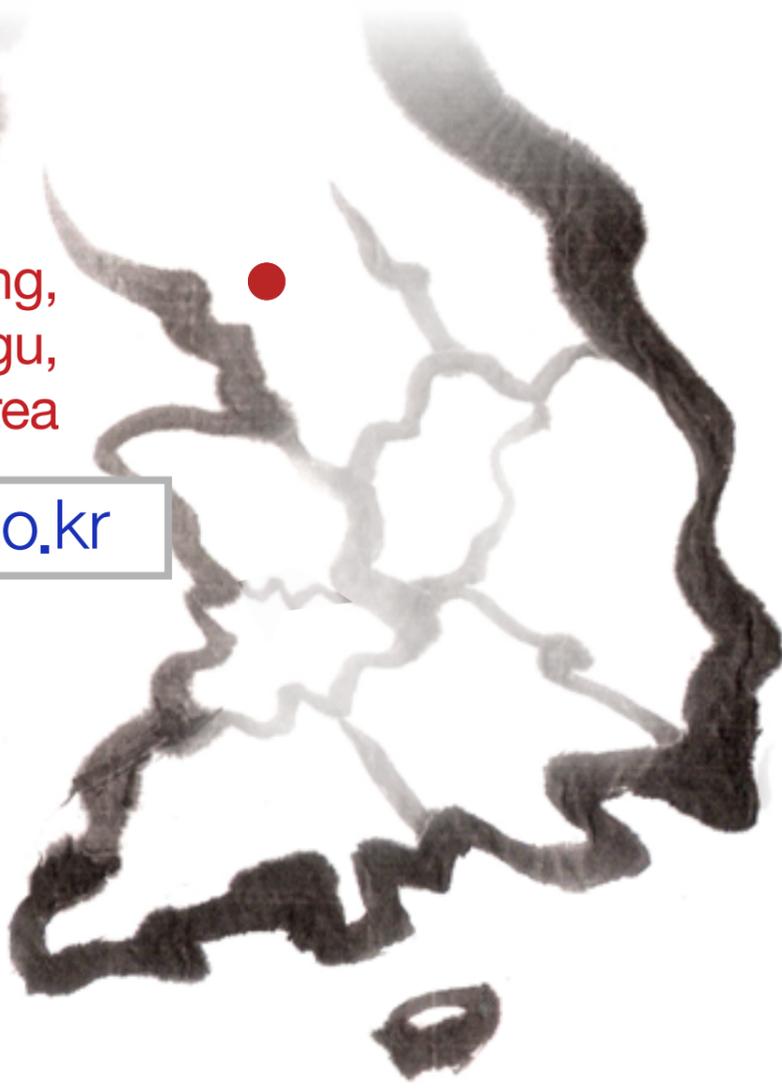
Experience instrument

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

Field Experience

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

www.gugak.go.kr



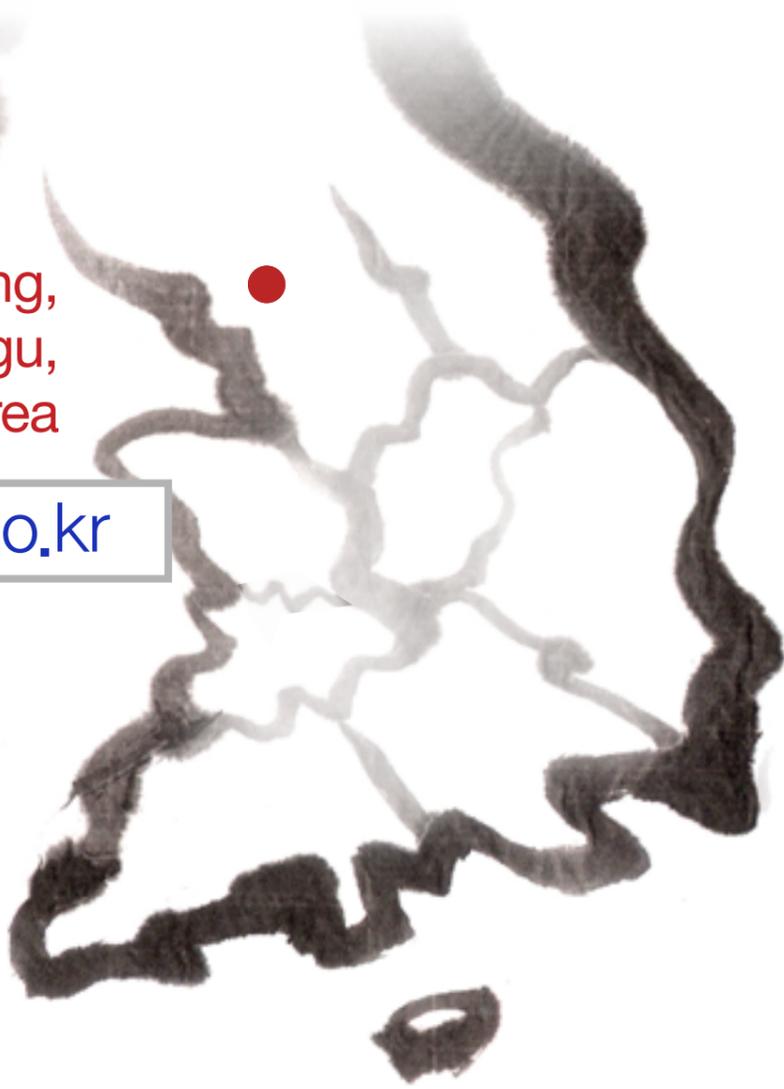
**On-going Stage on Saturdays
at the National Gugak Center**



Field Experience

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

www.gugak.go.kr

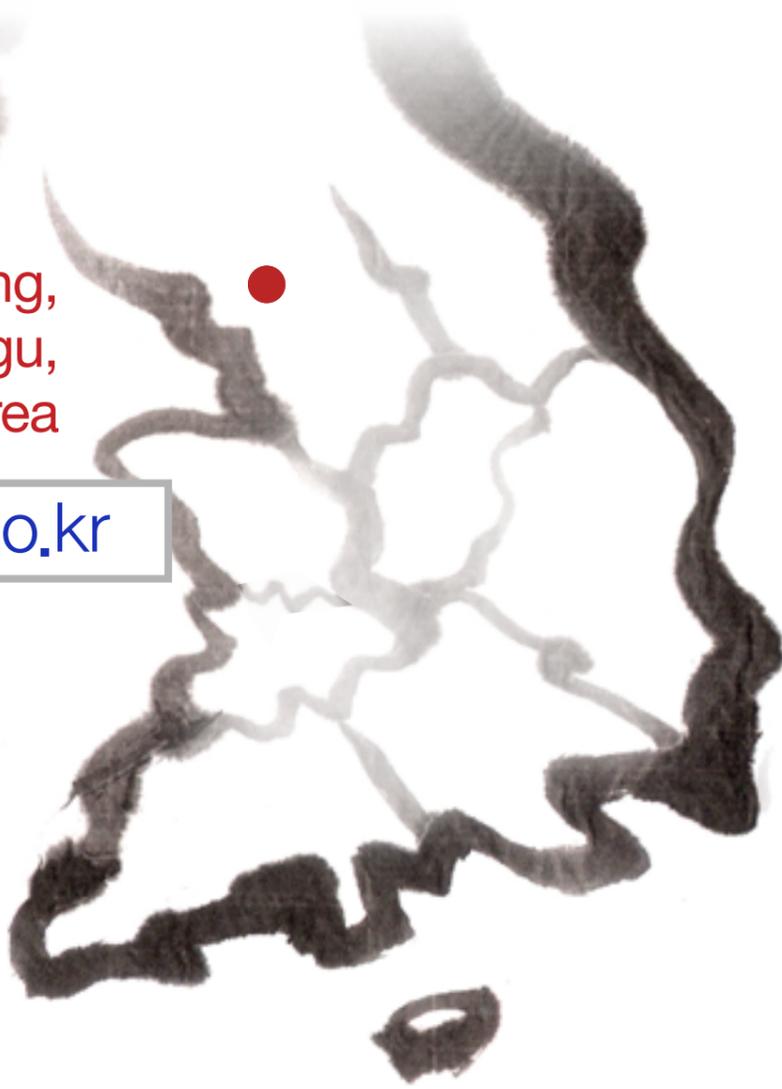


This stage is open for performances on Saturdays and all year from January to December. This is a permanent stage of the National Gugak Center where you can appreciate representative Korean traditional dance, songs, and musical instrument performances in one place. In addition, you can see artistic talents 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 or contact homepage.

Field Experience

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

www.gugak.go.kr



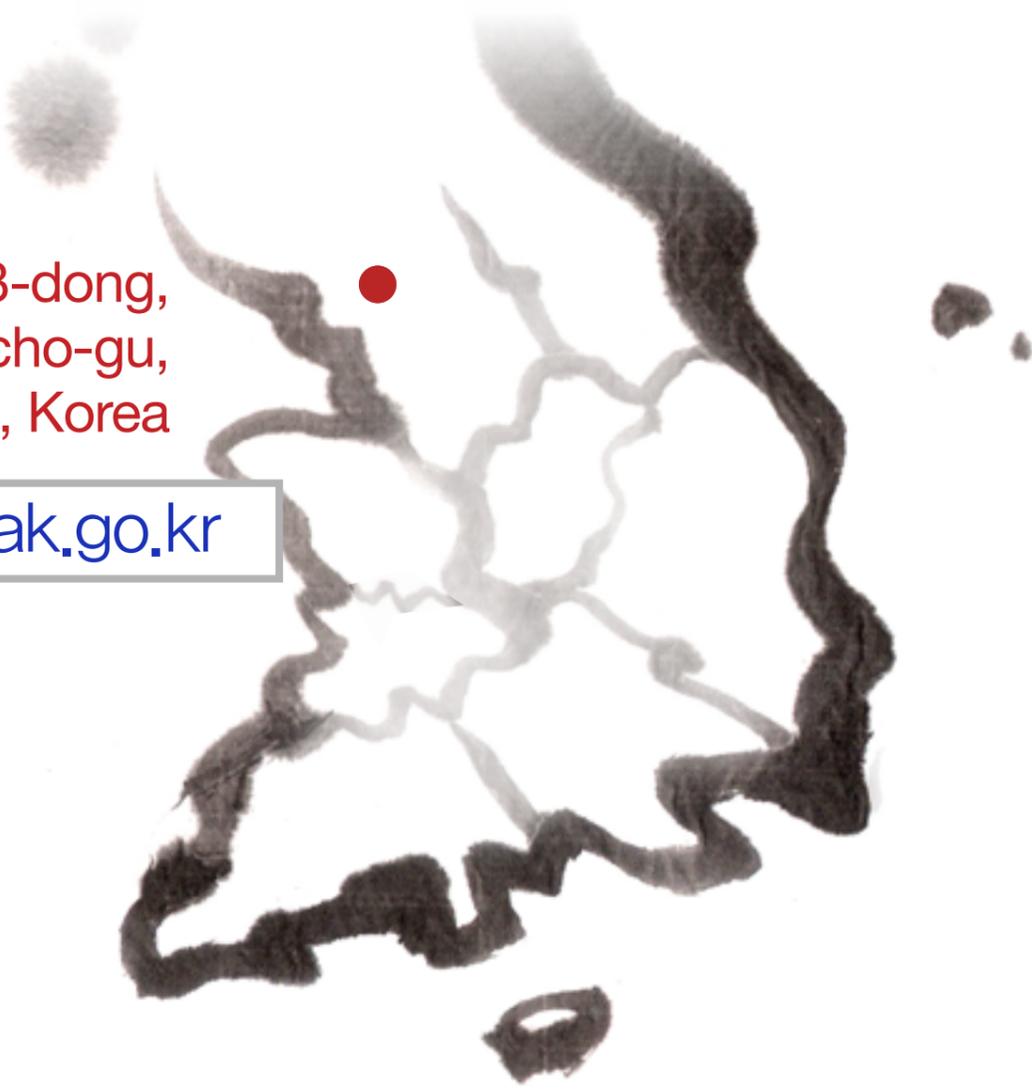
**The National Gugak Museum
Musical Instrument Gallery**



Field Experience

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

www.gugak.go.kr

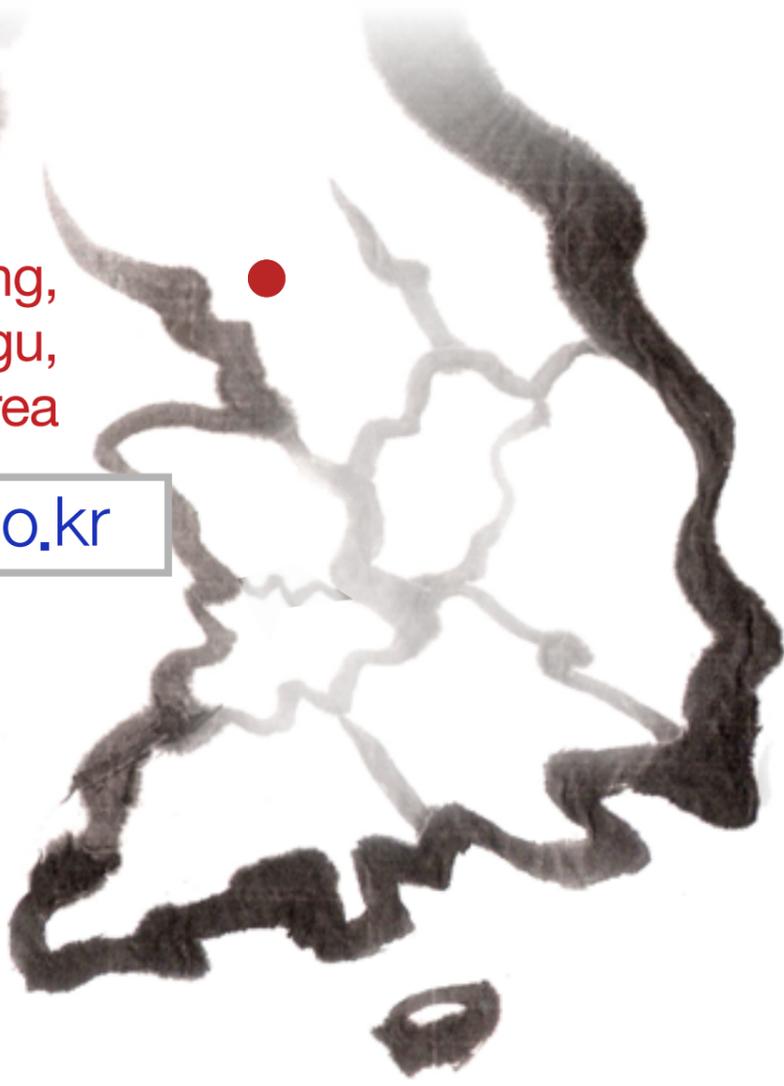


The National Gugak Museum, which is located inside the National Gugak Center in Seocho-Gu, Seoul, has a room called the 'Origin of Korean Music.' Here, you can see diverse relics, clay figures, and old instruments excavated in ancient times dating back to the Silla period. Also, on one side of the room, 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

Field Experience

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

www.gugak.go.kr



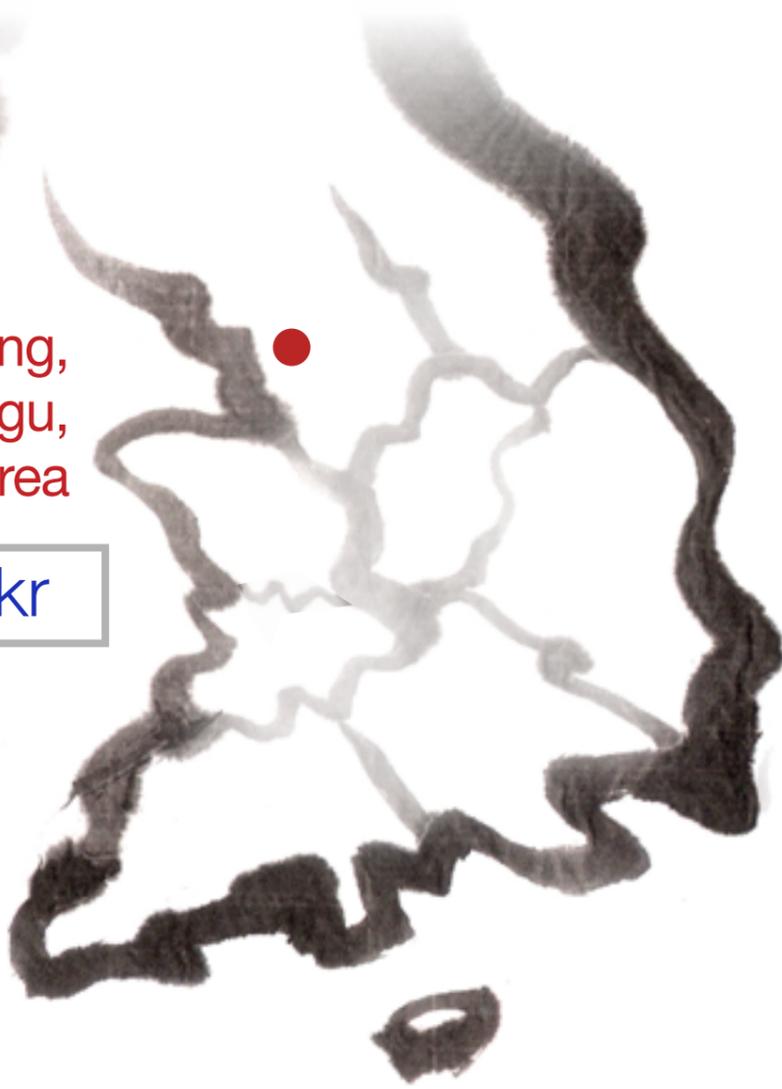
detailed information, please visit the homepage of the National Gugak Center.



Field Experience

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

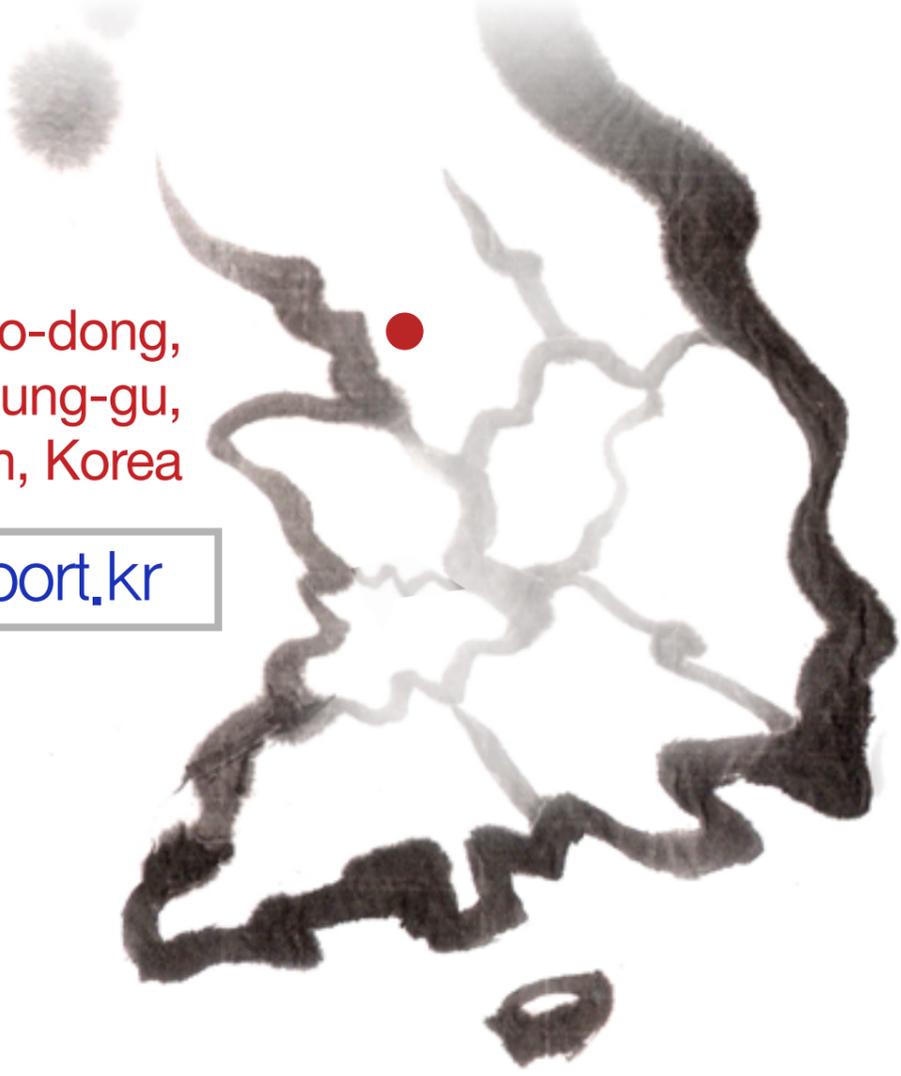
www.airport.kr



**Gugak permanent stage
in Incheon International Airport**



Field Experience



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

www.airport.kr

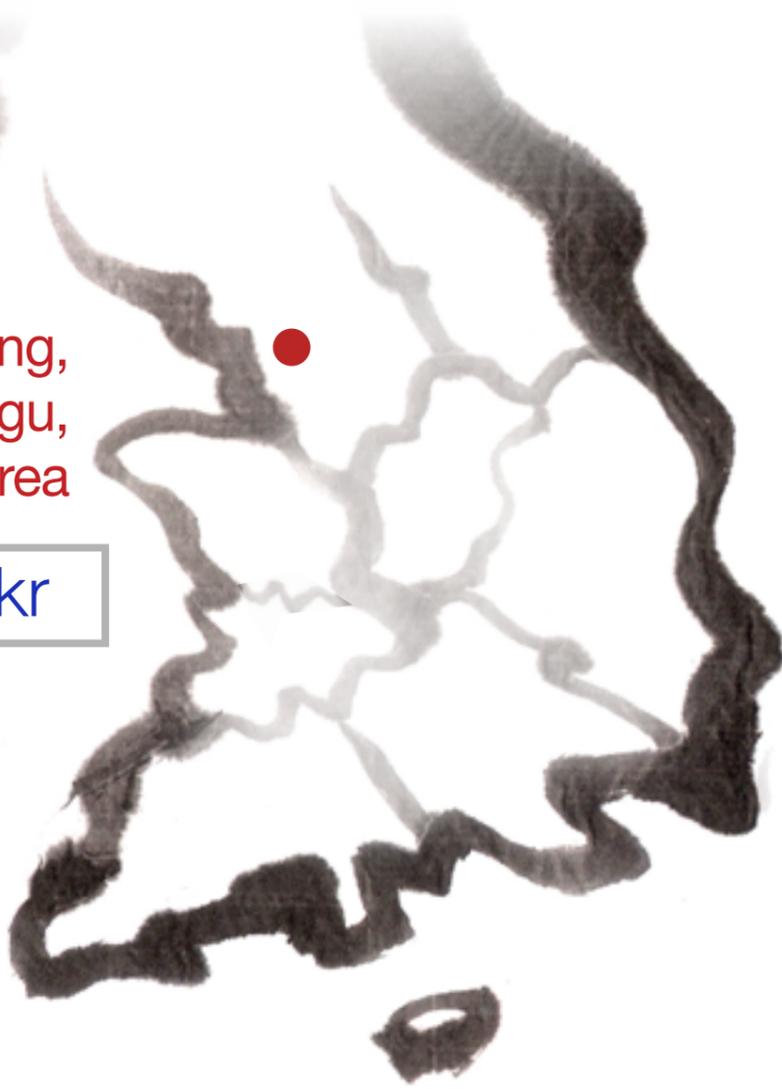


The Incheon International Airport offers Gugak performances all year round. If you visit the Korean Traditional Culture Center (located in the passenger terminal, duty free Area 3F, the east or west side—2 spots, and concourse 3F, the middle-west side—1 spot), you can enjoy Gugak performances of Korean 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

Field Experience

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

www.airport.kr



(the Korean Culture Street)



Field Experience

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



Gisan Gugak Hall



Field Experience

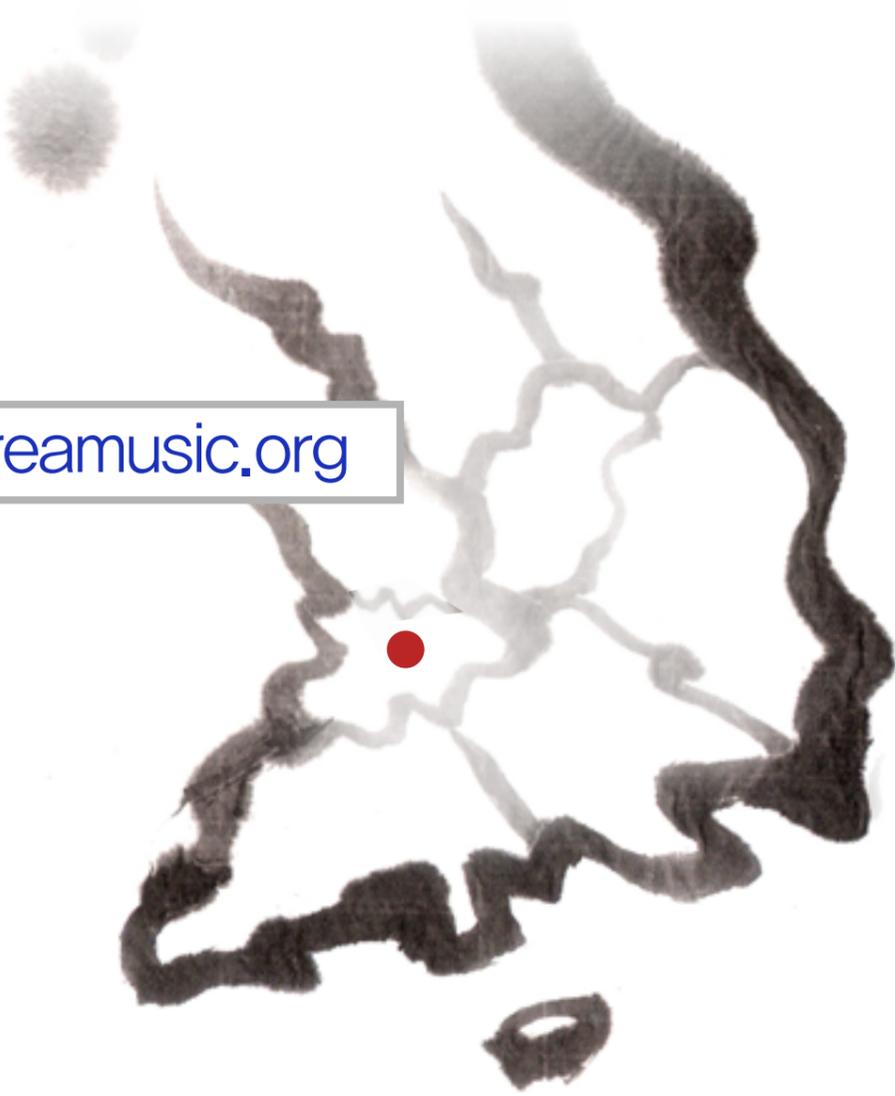
1399, Sawol-ri
Danseong-myeon,
Sancheong-gun,
Gyeongsangnam-do,
Korea



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 hosts 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, a local attraction spot, the hall is open free of charge. It is located in Sancheong-gun, South Gyeongsang province.

Field Experience

www.koreamusic.org




출, 이동안내, 사이트맵, RSS서비스, TEXT 모드, 이메일마당
KOR ENG JPN CHN
회원로그인
회원탈퇴

검색
상세검색
국가지식검색
원격검색에 관소리 순창가 사물놀이 민요

[여는마당](#)
[지식마당](#)
[소리마당](#)
[음원마당](#)
[공연마당](#)
[어울림마당](#)
[멀티플림마당](#)

[어는글](#)
[사이트소개](#)
[전통소리문화](#)
[지식정보자원관리사업](#)
[관련기관 및 사이트](#)
[검색창닫기](#)

역사와 승경이 살아 숨쉬는
한국 전통 소리문화

참다운 소리와 문화, 그리고 열정을 경험하십시오.

금일의 명인/명창
이강선

채널터

1. 소리골

지식마당 | 소리마당 | 음원마당 | 공연마당 | 멀티플림마당



수제천

수제천(壽齊天)은 아악곡의 백미(白眉)로 일컬어지는 관악합주곡이다. 약 15분 정도의 곡으로 피리, 대금, 해금, 아쟁과 같은 선율악기가 주축이 된다.

스펙트럼

음원듣기


윤용원


복용원


숙용원


유우희


지근우희

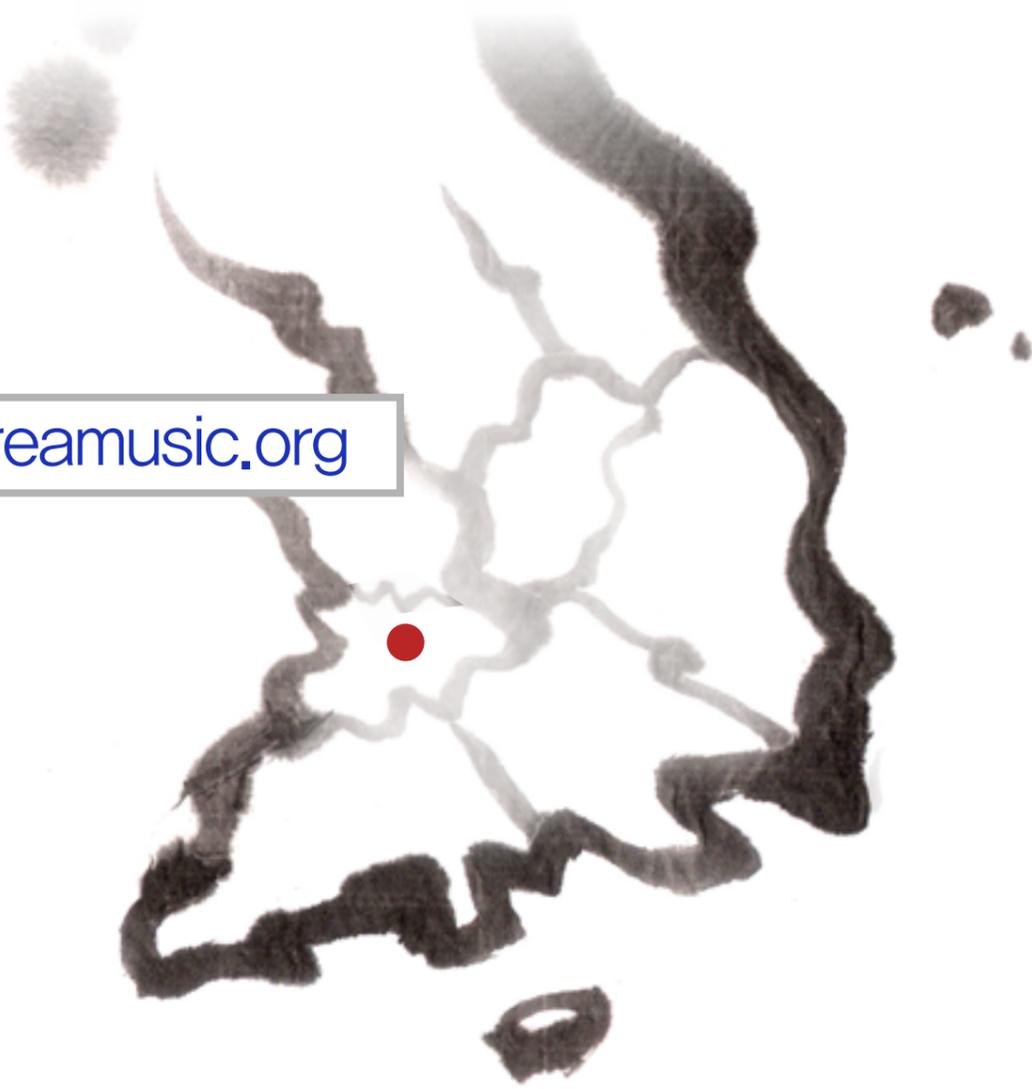

조근우희

Traditional Korea Sori Arts Center of Jeollabuk-do



Field Experience

www.koreamusic.org

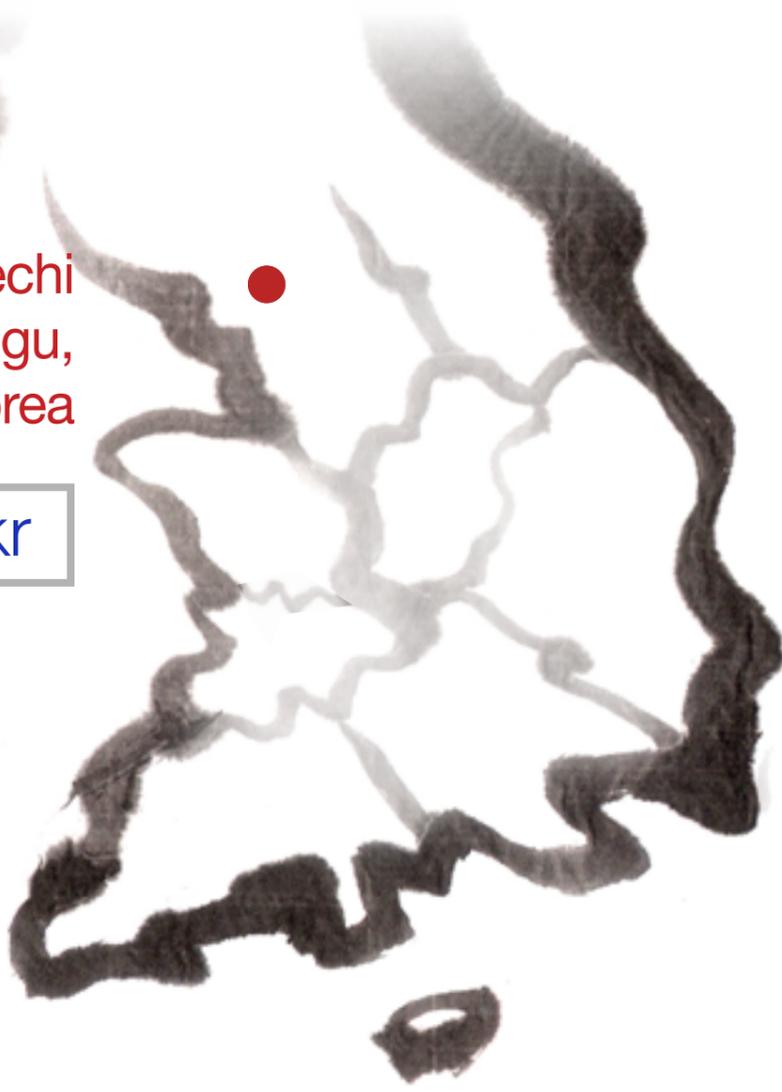


If you visit the website, you may get digital sources of diverse traditional Korean music and sounds. Especially on the category of “Eumwon-madang,” you can easily search for diverse information such as music played by traditional musical instruments and the source of distinctive traditional sounds.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

Field Experience

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

www.kous.or.kr



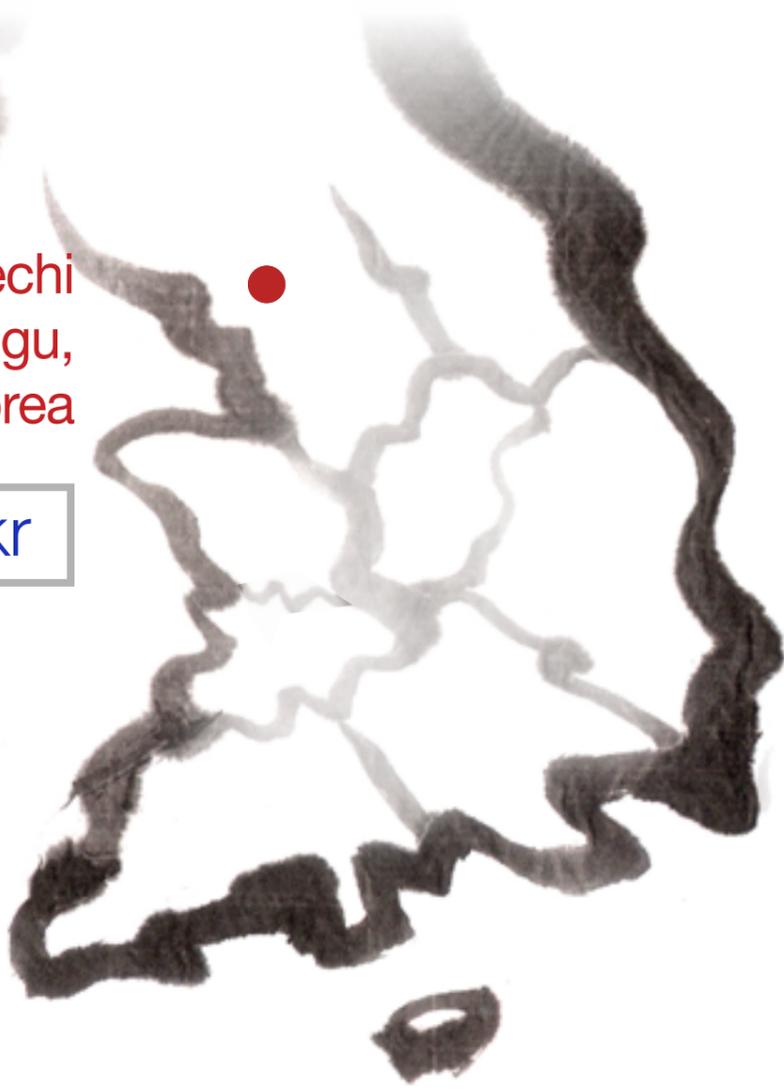
**Short-term course for the general public, by the
Korean Traditional Crafts & Architecture School**



Field Experience

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

www.kous.or.kr



Located near the Samsung Subway Station in Seoul, the Korean 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 enrollment, participants are limited to about 15 people. An updated recruiting schedule is displayed on this homepage, 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

www.nangyekukak.com



Nangye Gugak Experience Hall



Field Experience



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

www.nangyekukak.com

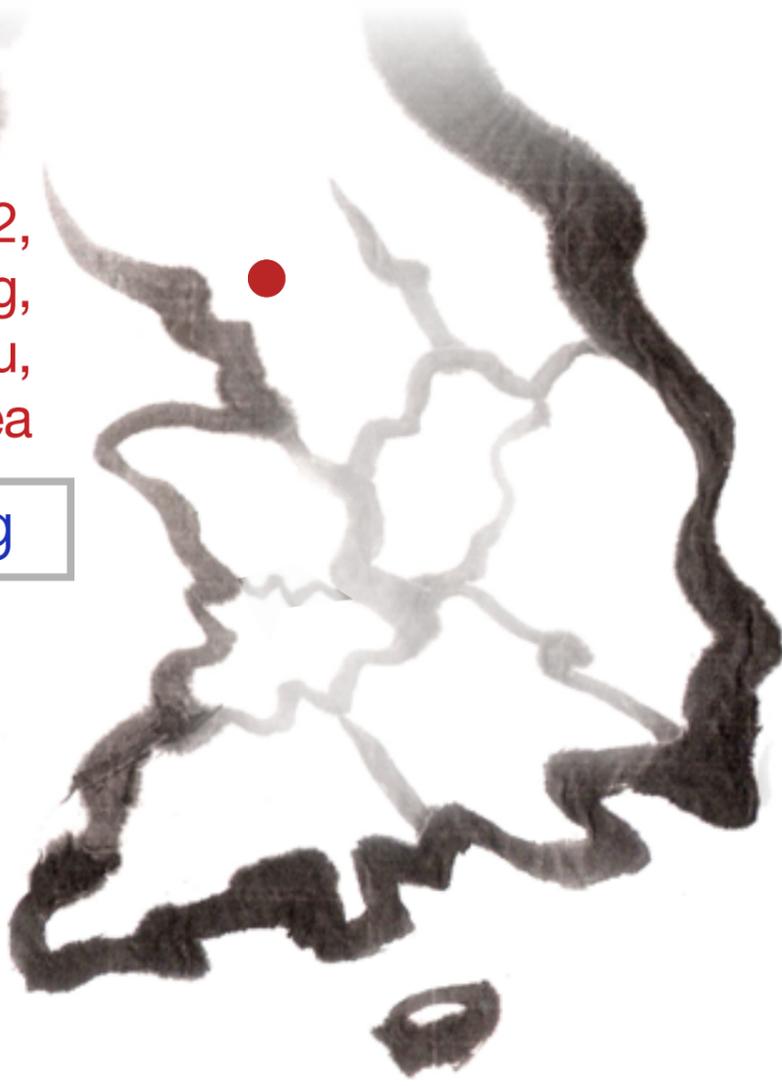


Located in Yeongdong-gun, Chungbuk province, this hall has reproduced workrooms for string and percussion instruments where you can also experience playing diverse instruments. Furthermore, if you visit the “Nangye Gugak Instrument Manufacturing Village” or “Nangye Gugak Museum,” located near the hall,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

Field Experience

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

www.ktpaf.org



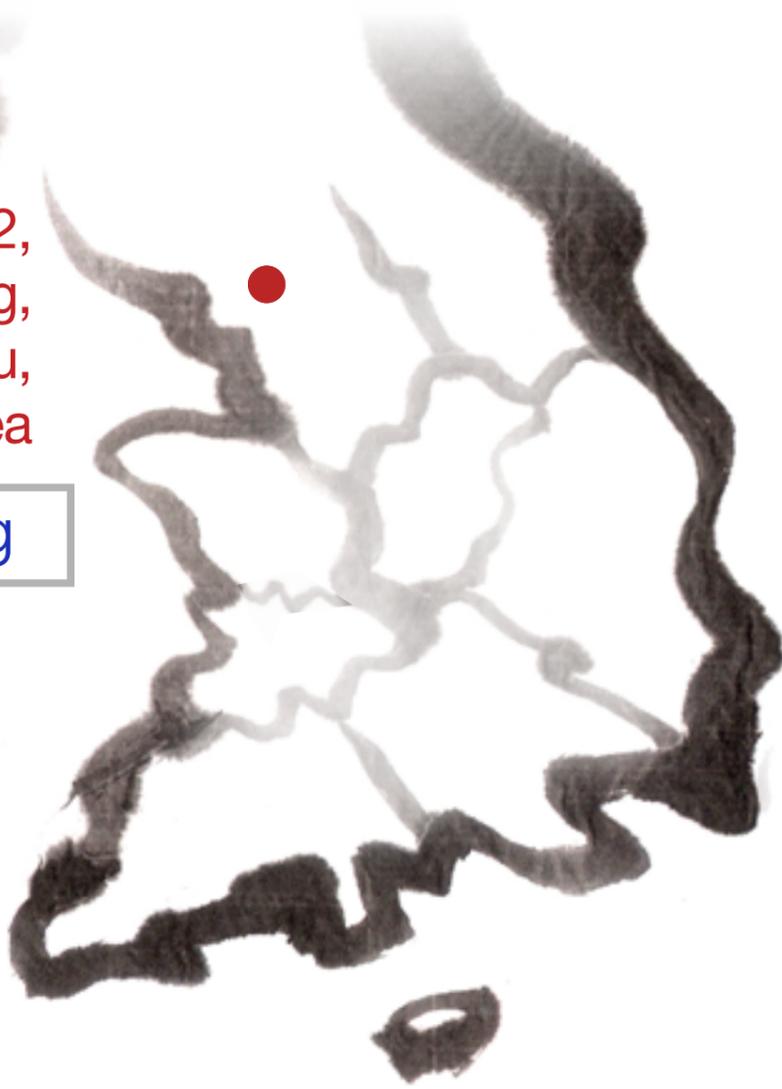
**Korean Traditional Performing
Arts Culture School**



Field Experience

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

www.ktpaf.org

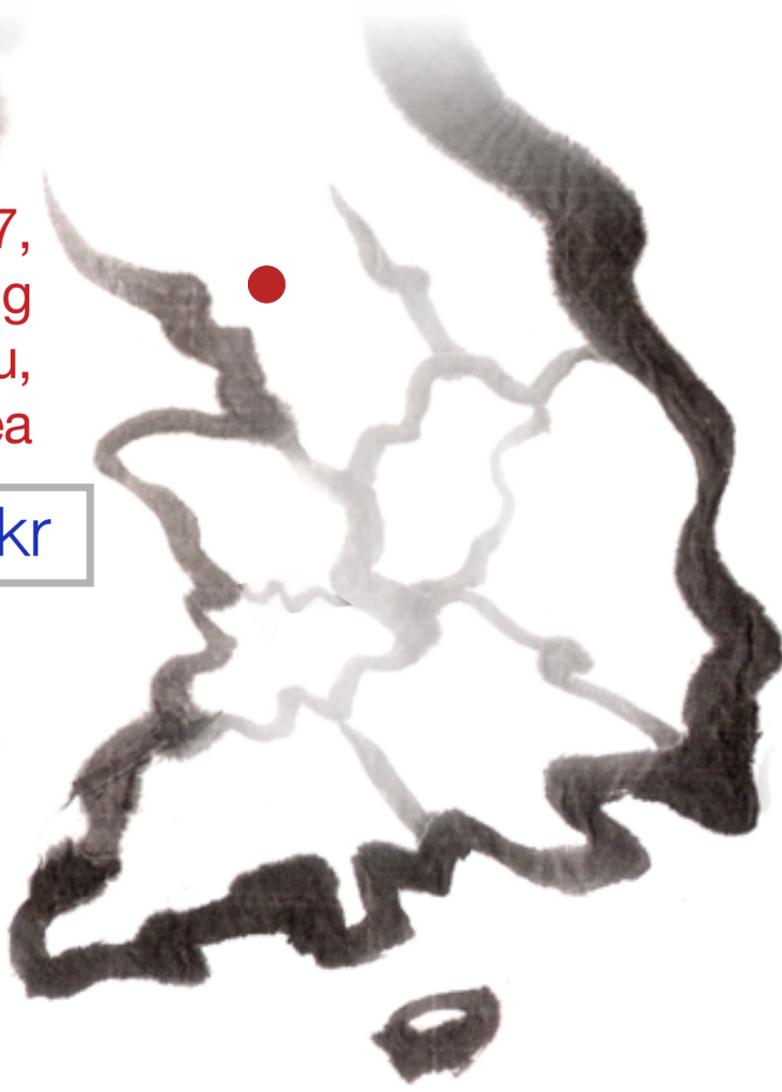


The Korean Traditional Performing Arts Foundation runs a culture school and offers courses for the general public in order to help spread knowledge of traditional Korean arts as well as raise public awareness of the importance of traditional culture. Within this school, students can learn a variety of 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 or call 02-580-3141.

Field Experience

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

www.ntok.go.kr



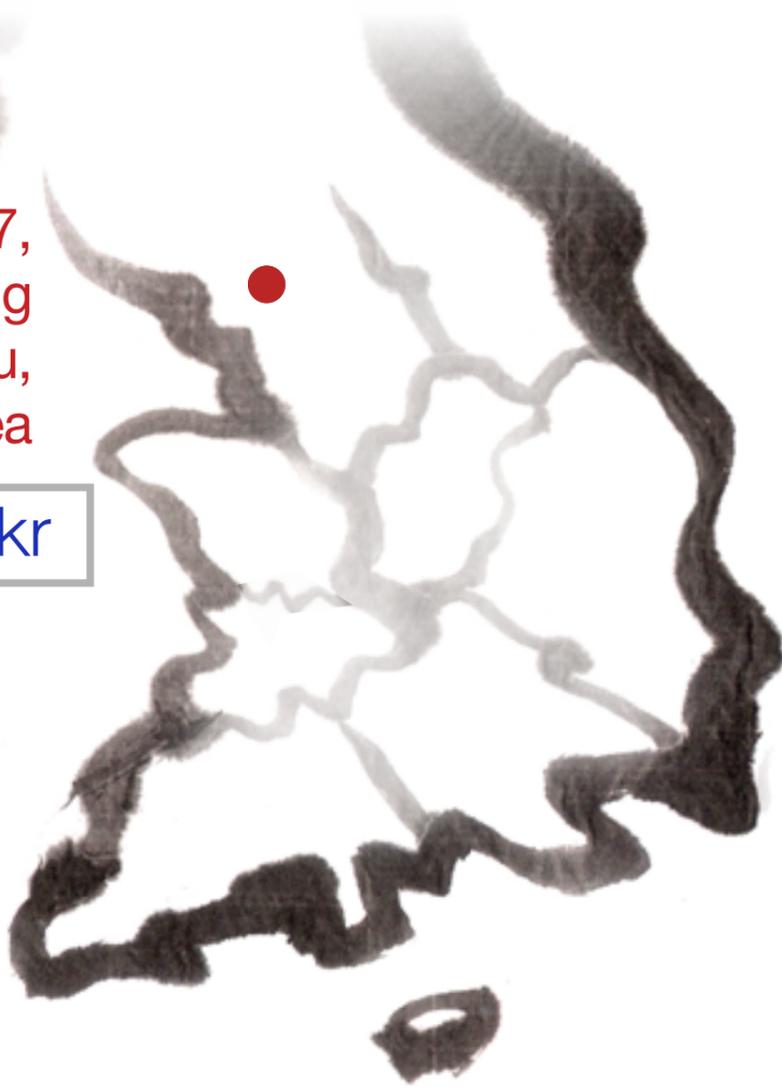
**Traditional Arts Academy
at the National Theater of Korea**



Field Experience

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

www.ntok.go.kr



Located in Jung-gu, Seoul, the National Theater of Korea runs diverse gugak courses for the general audiences who have a passion and interest in traditional arts and music. Opportunities exist for learning gugak via professional lectures. Students 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.

Field Experience

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

[www.samulnori
school.com](http://www.samulnori
school.com)



Hanullim Samulnori School



Field Experience

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

[www.samulnori
school.com](http://www.samulnori
school.com)



This school is located in Buyeo-gun, 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 culture. For more detailed information, please call (041) 832-0190 or access online at homepage.

장구



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Reference



Production team

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Calligraphy Kim, Gyubaek



Reference

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Seoul: National Gugak Center.

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