우리악기 톺아보기
DO IT, GUGAK!
7

# 거문고

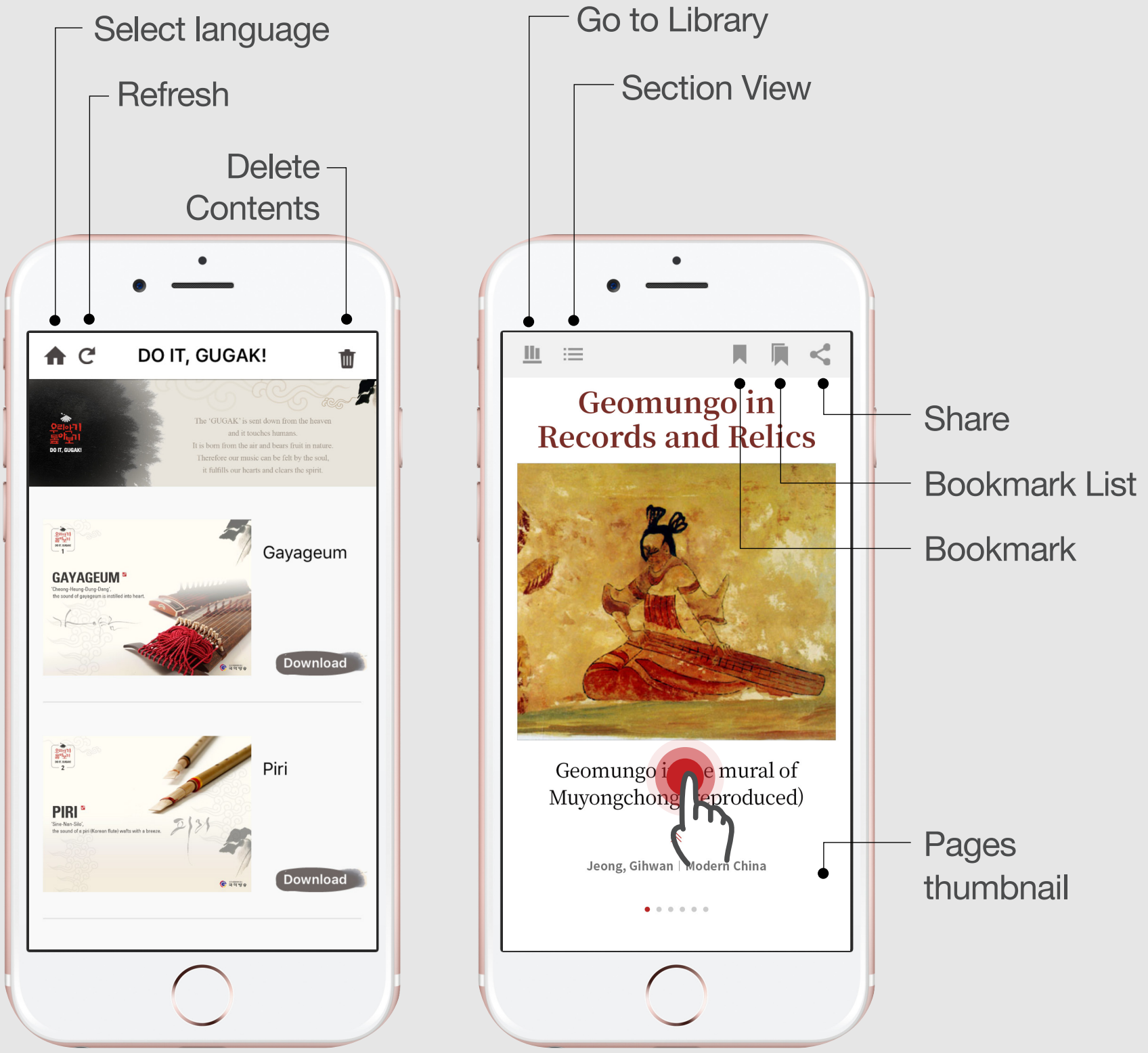
거문고 소리 '슬-기둥 뜰 흥',
심연에 울리다.

**GEOMUNGO** 'Seul-gidung ddeul heung'
The sound of geomugo, vibrating in the abyss

국악방송

우리악기톺아보기
DO IT, GUGAK!

# HOW TO USE

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GEOMUNGO AT A GLANCE

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# The Origin and Transmission of Geomungo

Geomungo is one of the representative Korean zithers. It has a long history of 1,600 years; it first appeared in the mural during the Goguryeo Dynasty (37 BC - 668) and had been a representative instrument of the

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# The Origin and Transmission of Geomungo

Unified Silla Kingdom (668-935). It was favored by the literati class and a significant instrument in pungnyubang (upper-class male gathering place) culture throughout the Goryeo (918-1392) and Joseon (1392-1910) Dynasties.

The Korean word of Geomungo—'거문고'—combines the word '금' (pronounced 'gam') meaning Goguryeo, with the word '고' (pronounced 'go') meaning zither. As gayageum, also called 'gayatgo,' refers to the 'zither of Gaya Dynasty,' geomungo can be translated as the 'zither of Goguryeo.' The geomungo is often named as hyeongeum (玄琴) in old literature, which is related to records on the origin of geomungo writ-

# The Origin and Transmission of Geomungo

ten in “Akji (樂志)” of Samguksagi (三國史記 History of the Three Kingdoms).

“The people of the Jin (晉) Dynasty sent the chilhyeongeum (七絃琴, lit., seven-string zither) to Goguryeo. The people of Goguryeo recognized it as a musical instrument, but did not know how to play it. At that time, Wang Sanak, the prime minister of the Goguryeo Dynasty, modified its structure and technique, retaining the original shape, and composed and performed 100 pieces of geomungo music. When he played music, a black crane flew from the sky and danced around him. For this reason, the instrument was named hyunhakgeum (玄鶴琴, lit., black crane zither), but it was later

# The Origin and Transmission of Geomungo

abbreviated as hyeongeum (玄琴).”

This folktale about the geomungo and the black crane, the best-known record on the origin of geomungo, has been cited often in old literature such as Akhakgwebeom, Yanggeumsinbo, and Bangsanhanssigeum-bo. It emphasizes the cultural symbolism and mysticism of Geomungo. Geomungo, associated with this origin, has been known as the ‘black zither’, while it is now widely accepted that Geomungo means ‘zither of Goguryeo.’

Samguksagi records the geomungo as a revised instrument based on chilhyeonge-um of the Jin Dynasty. However, there is

# The Origin and Transmission of Geomungo

speculation that a string instrument of the Dongi people is an ancestral instrument of geomungo and is believed to have existed in the Goguryeo period. Therefore, Wang Sanak is believed to have developed the geomungo based on an ancient zither 금고 (pronounced 'gamgo'), referring to the zither of the Jin Dynasty. The record that Wang Sanak wrote about 100 pieces suggests that Goguryeo people enjoyed playing and listening to geomungo music.

When geomungo was first transmitted in the Unified Silla, it was depicted as either a "mysterious instrument" or an "instrument that [not just] anyone can play." According to Samguksagi, the performance

# The Origin and Transmission of Geomungo

of geomungo in the Unified Silla was handed down by efforts of several important figures such as Ok Bogo (玉寶高), Song Myeongdeuk (續命得), Gwi Geum (貴金), and Yun Heung (允興). Since the end of the eighth century, geomungo had been proactively transmitted and had finally been rooted in the music culture of the Unified Silla. The geomungo compositions reached a hundred pieces and geomungo became the representative string instrument along with gayageum and hyangbipa of the Unified Silla.

Geomungo in the Goryeo Dynasty was transmitted as music for the royal court ensemble and for the cultivation of the literati. Ge-

# The Origin and Transmission of Geomungo

omungo was featured in “Hallim byeolgok” (翰林別曲), a piece of goryeo gayo (music of Goryeo), along with such instruments as gayageum, bipa, daegeum, and haegeum. All of these instruments played an important role entertaining Hallim Confucian scholars. “Yeoljeon” (列傳) in Goryeosa (高麗史 History of Goryeo) shows that people with nobility and a broad-minded personality were often identified as the ones who “enjoy both geomungo and go (琴碁).” Therefore, geomungo began to emerge as a musical instrument associated with the life of the literati (seonbi) passing through the Goryeo Dynasty.

Geomungo’s association with the literati

# The Origin and Transmission of Geomungo

was also transmitted to the Joseon Dynasty, and the literati showed great affection for the geomungo including Seong Hyeon (成俔), who led the compilation of Akhakgwebeom; Jeong Cheol (鄭澈), a master of gasa literature in the Joseon era; and Hong Daeyong (洪大容), a famous Confucian scholar of the Realist School in the late Joseon period. In the gomungo notation of the Joseon Dynasty, called Hyeongeum dongmun yugi, there is a phrase “Geum (琴) which means geum (禁 to prohibit) and additionally implies “to prohibit an evil mind.” This suggests that the scholars of the Joseon period played geomungo as a kind of discipline to foster a pure mind. They were not supposed to play geomungo, for example, “when fac-

# The Origin and Transmission of Geomungo

ing strong winds and heavy rain, in crowded market streets, or if facing a vulgar person; or when one cannot sit properly and when one is not properly dressed." To the literati of Joseon, the sound of geomungo symbolizes the sound of mind of the literati, properly dressed, makes and delivers to his friends in a quiet place. With this symbolism, geomungo was considered "Baekakjijang" (百樂之丈, lit. the best of all musical instruments), and became the most important musical instrument in the pungnyubang culture where the literati interacted with poetry and music in the late Joseon period.

[ Reference ]

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# The Origin and Transmission of Geomungo

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Song, Hyejin. 2001. Hanguk akgi [Korean Musical Instruments]. Seoul: Yeolhwadang.
Song, Ji Won, 2010. Jangakwon ujueui seonyuleul damda [Jakakwon, Contain the Melody Of the Universe]. Seoul: Chusubat.
Geomungo in the mural of the First Tomb of Jangcheon (reproduced)

# Geomungo in Records and Relics

## Geomungo in the mural of Muyongchong (reproduced)

Jeong, Gihwan | Modern China

# Geomungo in Records and Relics

National Museum of Korea

# Geomungo in Records and Relics

Geomungo in the mural of the Fifth Tomb of Ohoebun (reproduced)

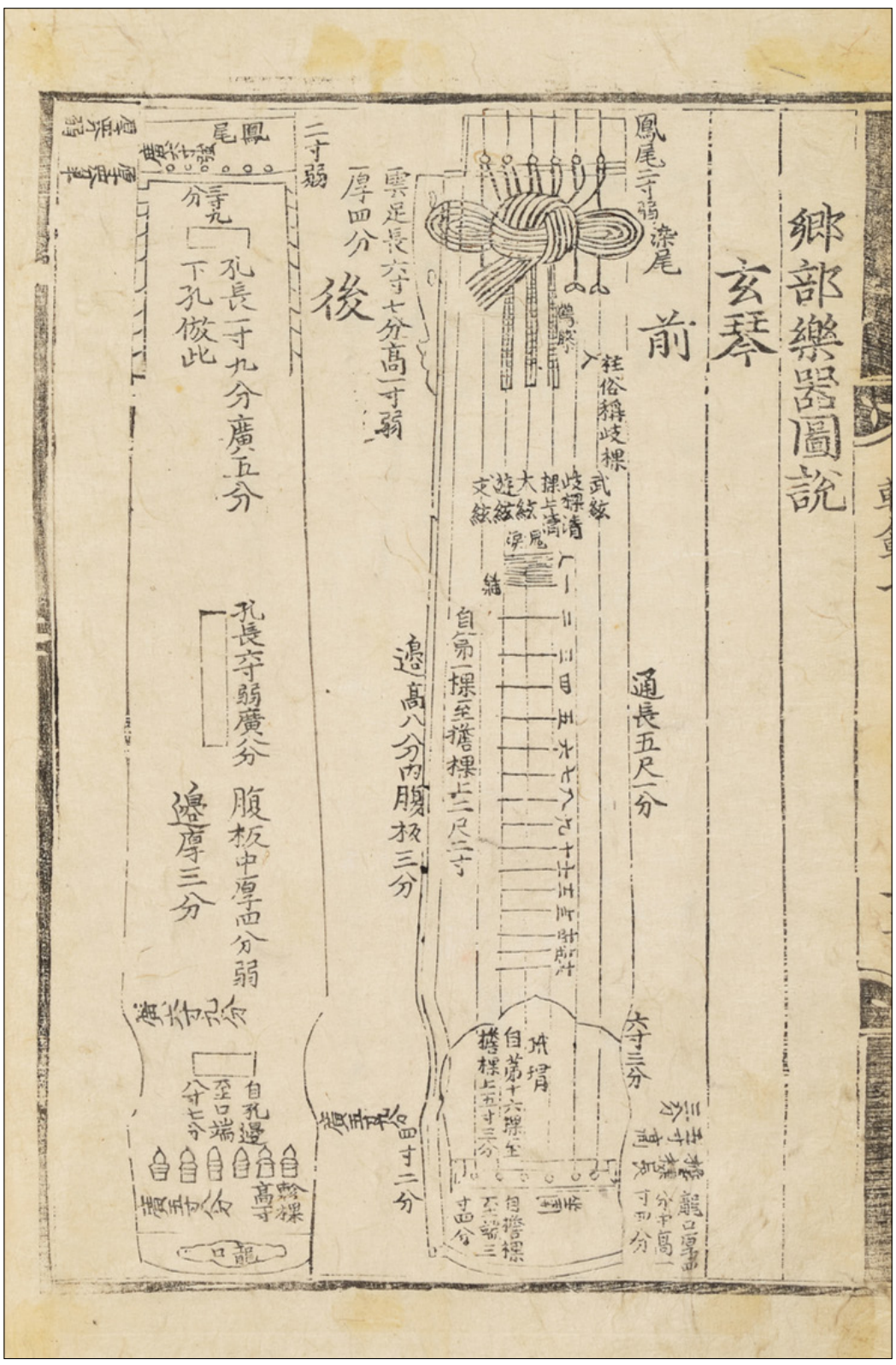
Geomungo in the mural of the First Tomb of Jangcheon (reproduced)

The instrument speculated as an early geomungo can be found in ancient Goguryeo

# Geomungo in Records and Relics

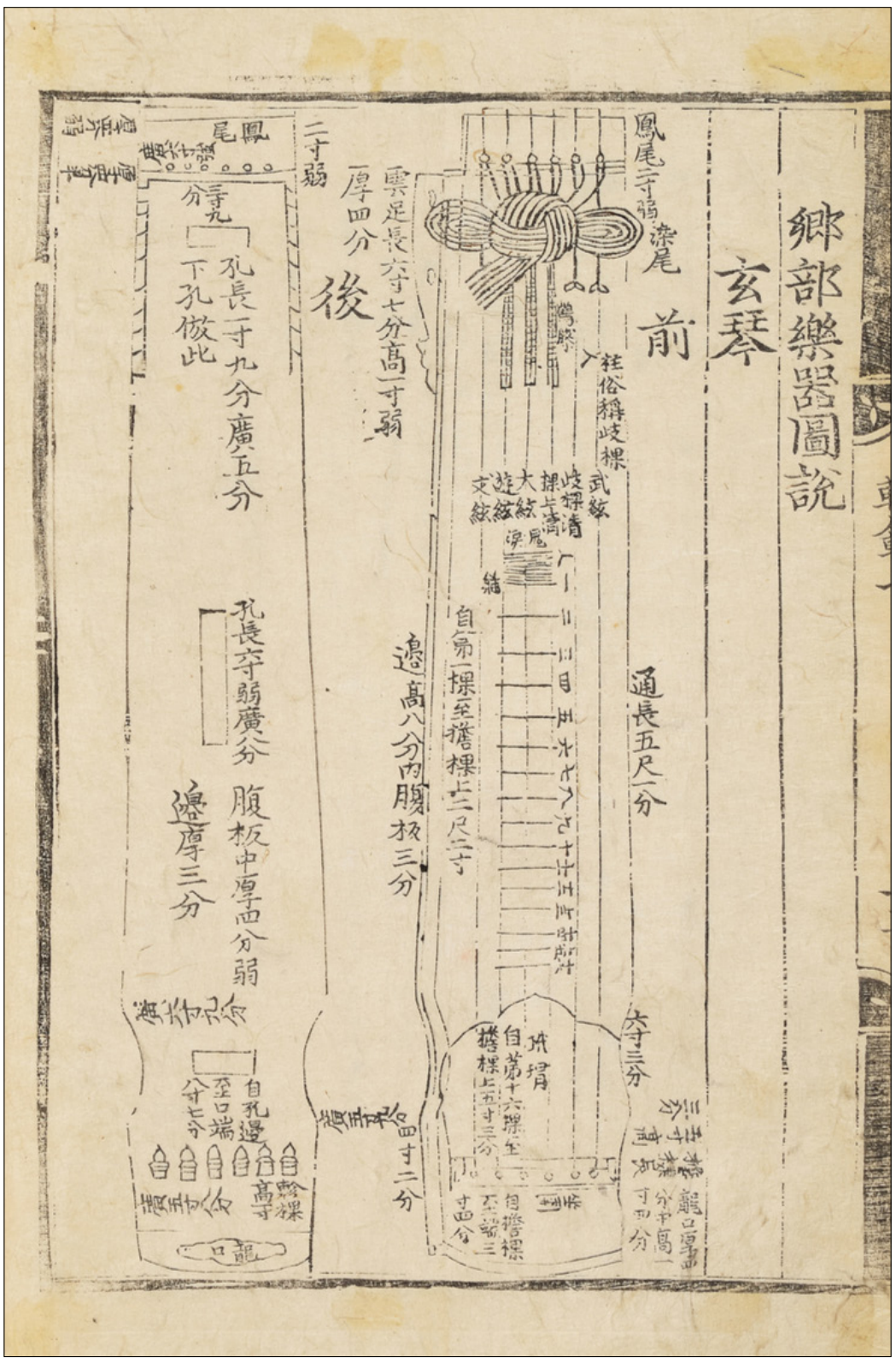
murals. These instruments all have long rectangular bodies with strings on several frets.

# Geomungo in Records and Relics



## Hyangbu akgidoseol (鄕部樂器圖說) in Akhakguebeom Vol. 7

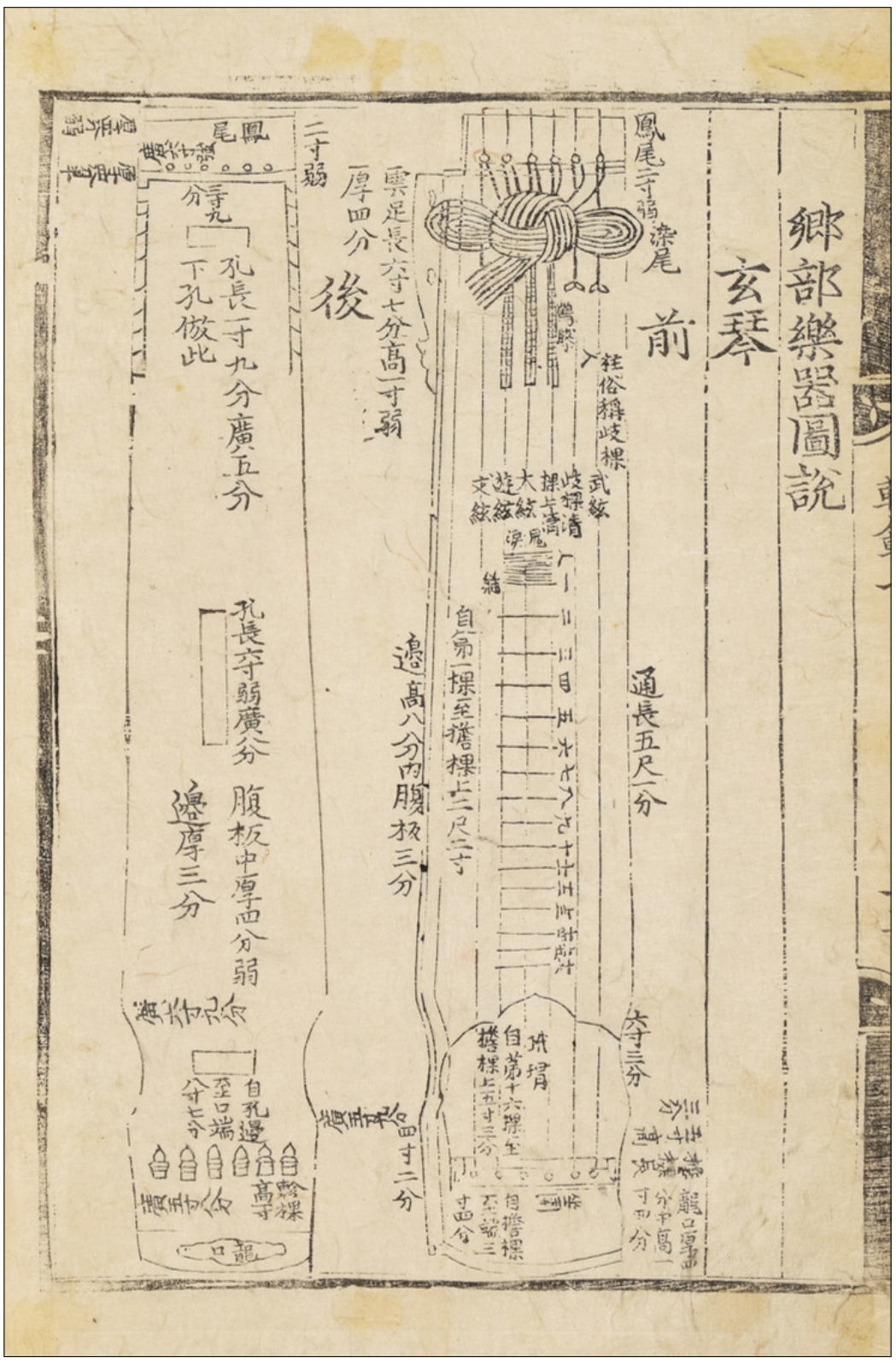
# Geomungo in Records and Relics



**Government compilation | National Gugak Center**
**King Seonggjong 24th (1493), Joseon**

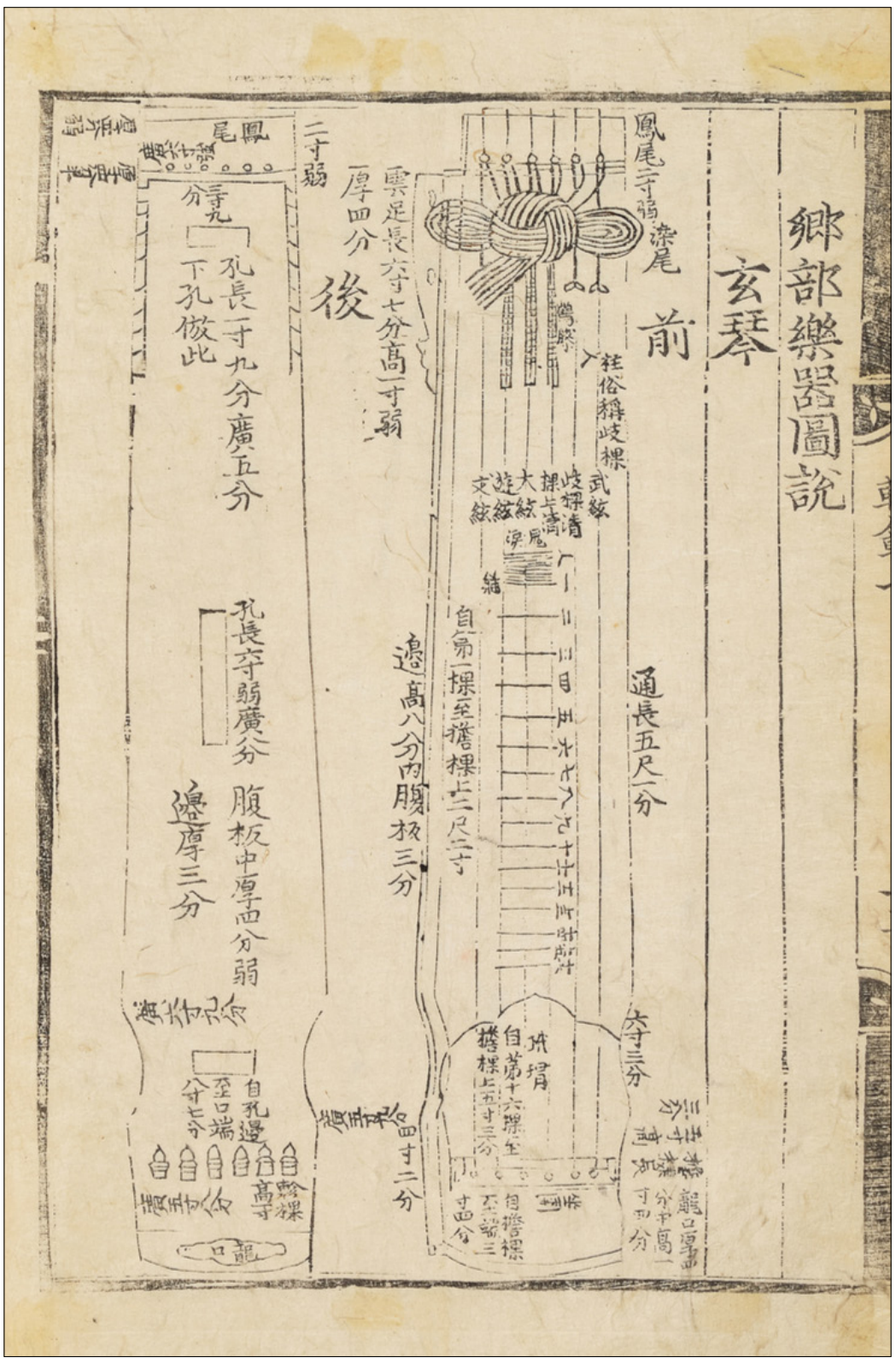
Akhakgwebeom (樂學軌範, Guide to the Study of Music) is the music literature written by

# Geomungo in Records and Relics



Seong Hyeon, the Minister of Culture and Education, during the reign of King Seong-jong. Hyangbu akgidoseol contains details of geomungo such as the materials, production

# Geomungo in Records and Relics



process, tuning method, individual notes, and playing techniques, along with illustrations.

# Geomungo in Records and Relics

## Geumhapjabo (琴合字譜)

**An, Sang | King Seonjo 5th (1572), Joseon**
**Gansong Museum of Art**

# Geomungo in Records and Relics

Geumhapjabo is the geomungo notation book compiled by An Sang, the government official of Jangakwon in the 5th reign of King Seonjo. This tablature is an important

# Geomungo in Records and Relics

King Seonjo. This tablature is an important source for studying old geomungo music since it specifies playing techniques in the notation method that identifies the playing

# Geomungo in Records and Relics

techniques of both hands, the names of the strings, and the sequence of the frets.

# Geomungo in Records and Relics

## Tuning Geomungo

**Sin, Yunbok | early 19th century, Joseon**
**29.6cm × 24.5cm | National Museum of Korea**

# Geomungo in Records and Relics

The folk paintings by Sin Yunbok often feature the musical instruments of pungnyubang including geomungo. This painting depicts a woman fixing a geomungo

# Geomungo in Records and Relics

string and also describes how to control the tension of a string by turning dolgwae (pegs) on the back plate.

# Geomungo in Records and Relics

## Tangeum (彈琴, Playing Geomungo)

Seong, Hyeop｜19th century, Joseon
33.2cm × 33.3cm｜National Museum of Korea

# Geomungo in Records and Relics

This painting by Seong Hyeop depicts how the literati enjoyed music and also describes a player who is pressing strings with the left hand.

# Geomungo in Records and Relics

## Takyeonggeum (濯纓琴)

**Treasure 957 | King Seongjong 21th (1490), Joseon**
**160cm × 190cm | Daegu National Museum**
**Kim, Sangin (donator)**

# Geomungo in Records and Relics

This geomungo is speculated to be made by the scholar Kim Ilson in the reign of King Seongjeong (1469-1494). According to Takyeongjip, Takyeonggeum was made of

# Geomungo in Records and Relics

paulownia wood, estimated more than 100 years old, which was taken from the door of the senior woman's house near his town.

# Making Geomungo

## ① Choosing and drying wood

For a front plate of geomungo, paulownia wood with a diameter of at least 30 cm and a tight ring should be selected to cut easily and to make a good sound. For a back plate, chestnut wood is used. The wood for the instrument should be dried carefully in a well-ventilated place and requires regular turning over to maintain a proper shape.

# Making Geomungo

## ② Making a soundboard

A firm and well-dried paulownia wood should be selected for a soundboard. One needs to cut the outer, inner and corners of the wooden plate with a saw and a plane to make the shape of the soundboard.

# Making Geomungo

## ③ Attaching soundboard

When attaching wood to the edge of the top plate with the back plate, space should be created. One attaches the bottom plate using a glue and then tying with a string. It takes about one night for the bottom plate to dry and be secure.

# Making Geomungo

## ④ Decorating jwadan and attaching bongmi, hyeonchim, unjok, and byeon

When the soundboard is completed, one should attach wooden ornaments such as jwadan (top), bongmi (“phoenix tail”), hyeonchim (head bridges), and unjok (“cloud foot”), and attach byeon (edge) to the side of the soundboard.

# Making Geomungo

## ⑤ Ironing

One should burn the surface of the sound-board with a heated iron. This process not only removes the remaining dust from the wood to make a clear sound, but also prevents corrosion caused by harmful insects and moisture.

# Making Geomungo

## ⑥ Attaching gwae (frets)

Frets are attached to the body of geomungo using a hard wood, and recently rose wood is used. When attaching frets, one should adjust the height of the frets by stretching the strings over them.

# Making Geomungo

## ⑦ Attaching daemo (leather cover)

Daemo is the part of the leather attached on the soundboard to protect the instrument and to reduce noise when the instrument is struck with suldae (bamboo stick). For daemo, cowhide or wild boar skin is used.

# Making Geomungo

## ⑧ Connecting strings

Geomungo has six strings: munhyeon (string1), yuhyeon (string2), daehyeon (string3), gwae-sangcheong (string4), gwaehacheong (string5), and muhyeon (string6). One should stretch each string over the soundboard and connect it to the loops called hakseul, using the budeul, the colored threaded cords made from cotton.

# Making Geomungo

## ⑨ Tying budeul

The budeul consists of thick cords that affix the silk strings to the soundboard. After tying it to the instrument, the remaining ends of the cords should be gathered and shaped into a decorative shape, like the number 8, and tucked into the end of the instrument.

# Making Geomungo

## ⑩ Setting anjok (movable bridges)

One should carve a groove on the anjok, appropriate for the thickness of each string. Then, one should fix anjok between the strings and the soundboard.

# Making Geomungo

## ⑪ Trimming suldae (bamboo stick)

Suldae, used to play geomungo, is made of thin bamboo, which is steamed and then cut into a suitable thickness.

# Making Geomungo

## ⑫ Tuning

When the last process of making an instrument is finished, one needs to adjust the tension of strings to the correct pitch tuning.

# Details on Geomungo

Structure of Geomungo

Suldae and Golmu

How to tune the strings of the geomungo

# Structure of Geomungo

## Overall structure

Touch the Geomungo.

Geomungo is made up of a curved front plate attached to a flat back plate. The curved plate represents the sky while the flat bottom represents the land. On the front plate, which is made of paulownia wood, there are 16 frets beneath 6 strings through which a player presses strings with left hand to make a certain pitch, and a goose foot-shaped anjok that can be used to control pitches.

# Structure of Geomungo

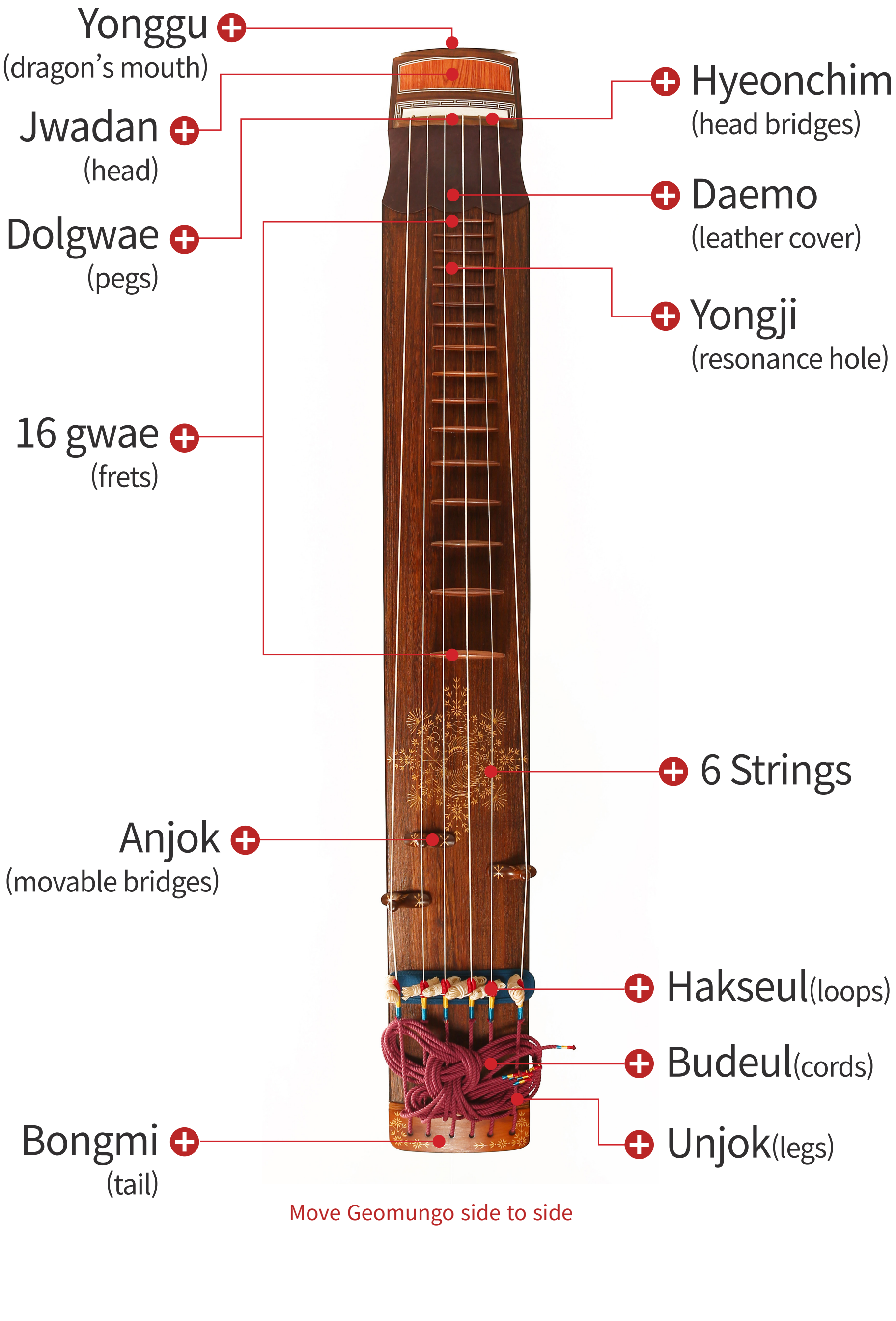
## Overall structure

Touch the Geomungo.

The flat back plate is made of a different wood from the front plate. There are dolgwae to control tension by winding strings on the top of the back plate, while there are short legs called unjok on the bottom side of the instrument.

# Structure of Geomungo

## Detailed structure




Move Geomungo side to side

# Yonggu(dragon's mouth)

Yonggu, literally meaning 'mouth of dragon', refers to the side of the upper end of the head. It is symbolically symmetrical with bongmi (lit. 'tail of phoenix'), or the lower end part of geomungo.

# Jwadan

Jwadan refers to the top part of geomungo, where the right hand is located to play with suldae.

# Hyeonchim

Hyeonchim, literally meaning ‘pillow of string’, refers to a piece of wood that supports the strings on the head of geomungo. There are six holes at the top of the head through which the strings pass and are connected with dolgwae (pegs) on the back plate.

# Daemo

Daemo, representing sea turtle’s hump, refers to the leather cover used to prevent damage on the wood and unnecessary noise when hitting the strings with suldae.

# 16 gwae

Gwae is a piece of wood attached to the soundboard below the strings, with a function similar to frets of a guitar. There are a total of 16 frets, starting from 1st fret at the bottom to the 16th fret at the top; the height of frets gradually decreases as they progress toward the top.

# Anjok

Anjok plays a function of delivering the vibration of strings to the soundboard and controlling pitch. It is called anjok because it resembles the shape of the feet of a goose. Unlike gwae, these are not fixed. As it is located closer to hyeonchim, the pitch of the string on it becomes higher.

# 6 Strings

There are six strings in geomungo--munhyeon, yuhyeon, daehyeon, gwaesangcheong, gwaehacheong, and muhyeon in order from close to a performer. Yuhyeon, daehyeon, and gwaesangcheong are placed above the 16 frets while munhyeon, gwaehacheong, and muhyeon are placed on anjok. Daehyeon is the thickest and munhyeon and uhyeon is the second thickest while yuhyeon is the thinnest, gwaehacheong is the second thinnest, gwaesangcheong is the third thinnest.

# Hakseul

Hakseul literally means the knee of a crane. It is a joint part connecting the strings and budeul.

# Budeul

Budeul, also called yeommi, refers to thick cords made by twisting colored thread. It plays a role of fastening the strings of the geomungo. The tension of the strings is controlled by pulling the budeul.

# Bongmi

Bongmi literally means the tail of a phoenix. Made of wood and attached to the bottom of geomungo, it serves to fasten the budeul.

# Dolgwae

Dolgwae, also known as jingwae, is located on the top of the back plate of geomungo. It is a device to control the tension of strings by winding it and thus adjusting the delicate sound of the pitch.

# Unjok

Unjok, literally meaning cloud’s foot, refers to short legs attached to the bottom of the back plate of the geomungo.

# Yongji

Yongji, literally meaning the pond of the dragon, refers to the holes in the back plate of geomungo. There is the sanggong (top hole), junggong (middle hole), and hagong (bottom hole).

# Suldae and Golmu

## Golmu(thimble)

The golmu plays a role of protecting the ring finger of the left hand and helping to delivering its power to the instrument. When playing geomungo, one should press a string with a left hand so that the string tightly touches the fret. Accordingly, one should wear the leather thimble because the ring finger supports this action.

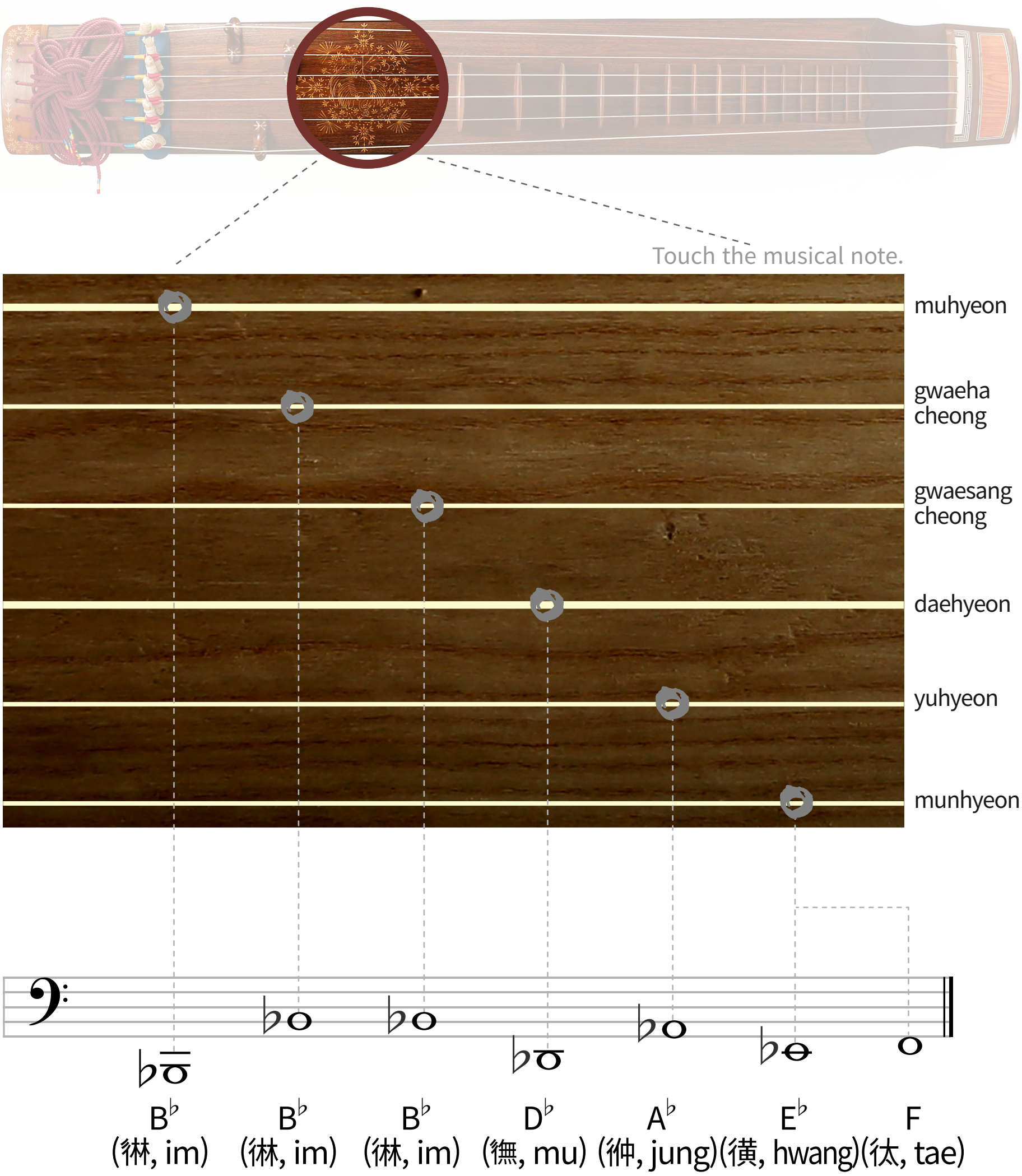
# Suldae and Golmu

## Suldae(pencil-sized bamboo plectrum)

Suldae is a thin, 17 cm-long stick used to play the geomungo. One should hold it between the index and middle finger of the right hand, roll it with the index finger and support it with the thumb, in order to pluck or strike strings.

# How to tune the strings of the geomungo

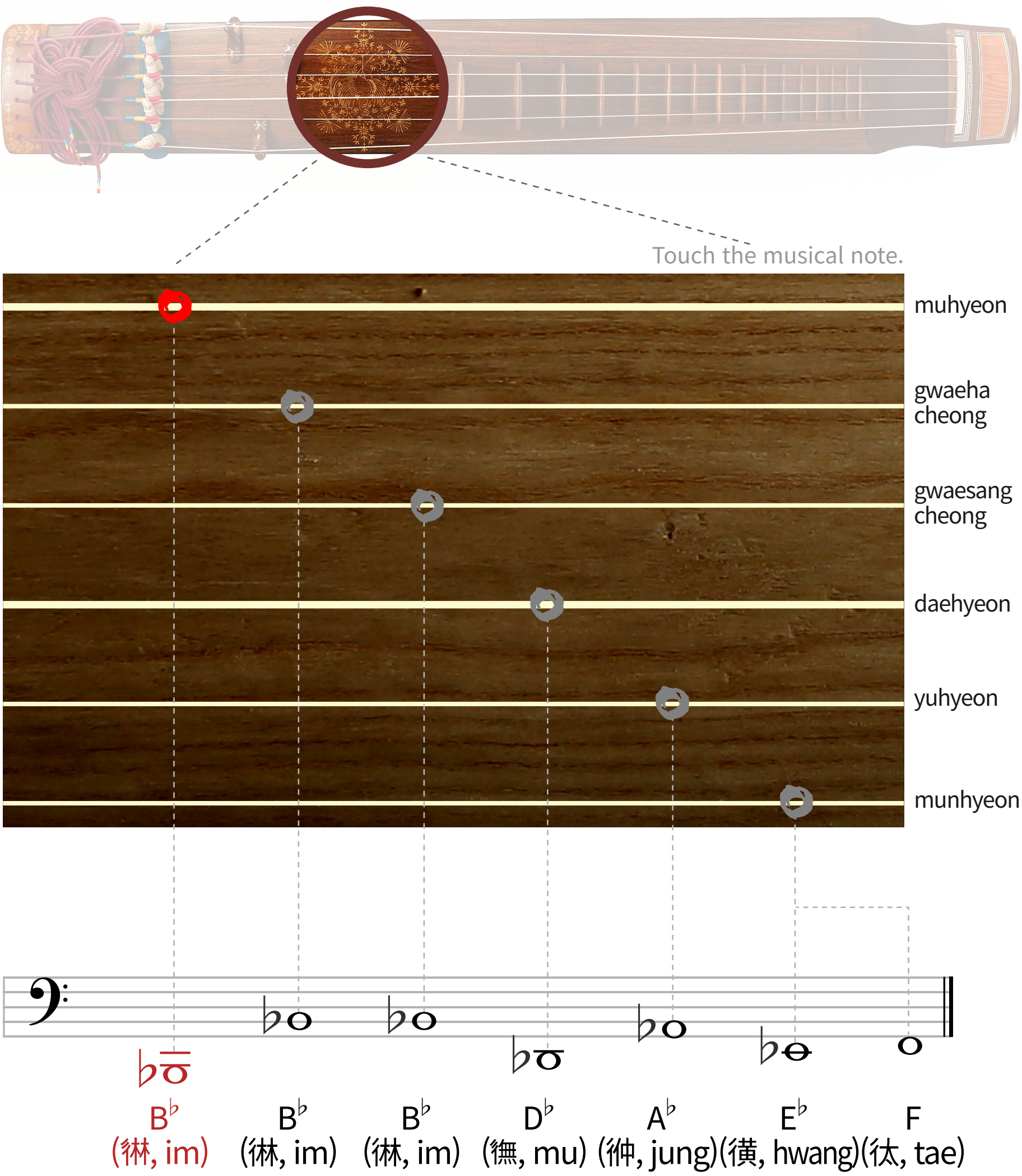
## Open strings




* Tuning munhyeon as “F” for playing sanjo
* When playing folk music, the open strings are tuned a major 2nd higher than the pitches indicated above.

# How to tune the strings of the geomungo

## Open strings

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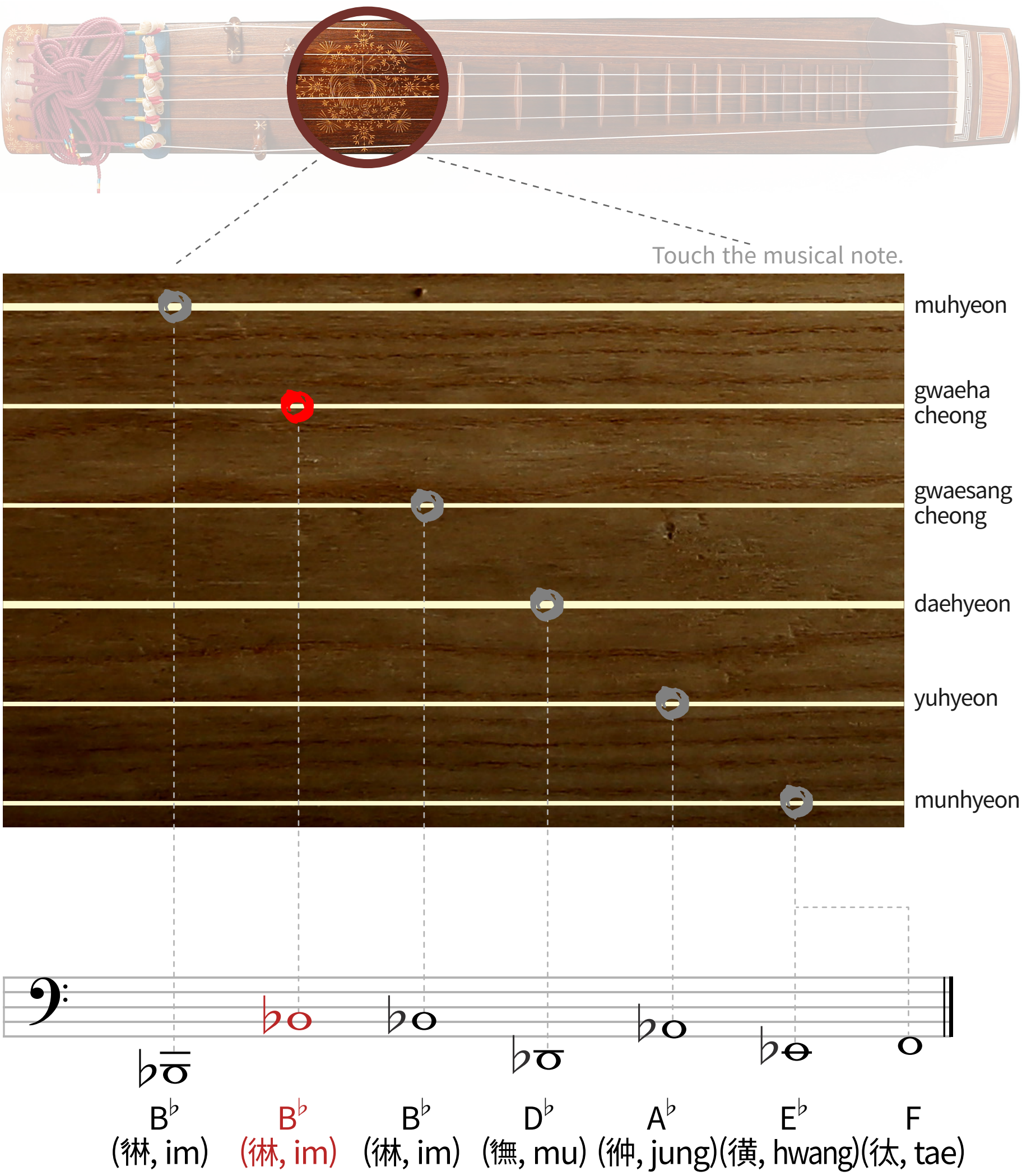


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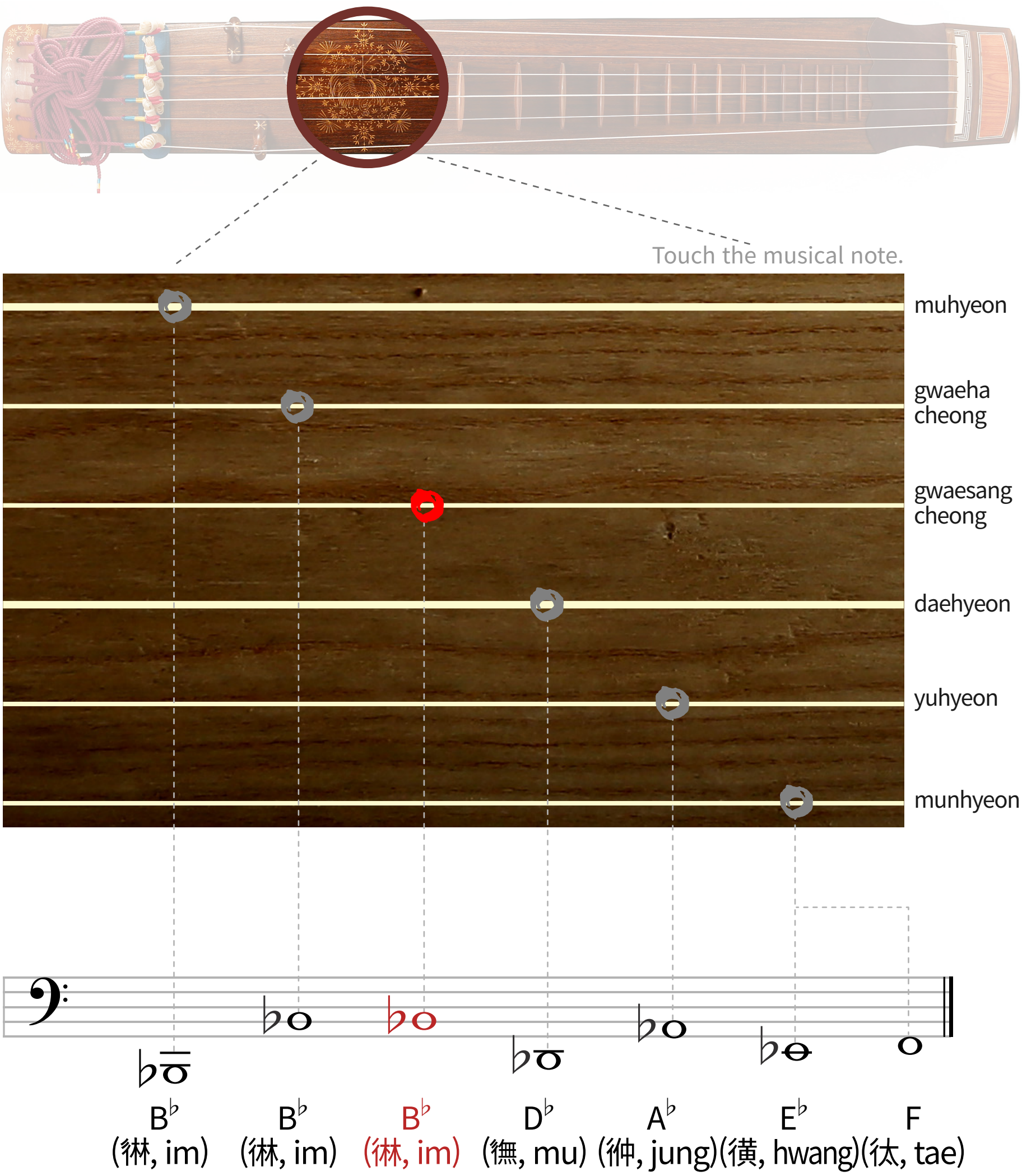


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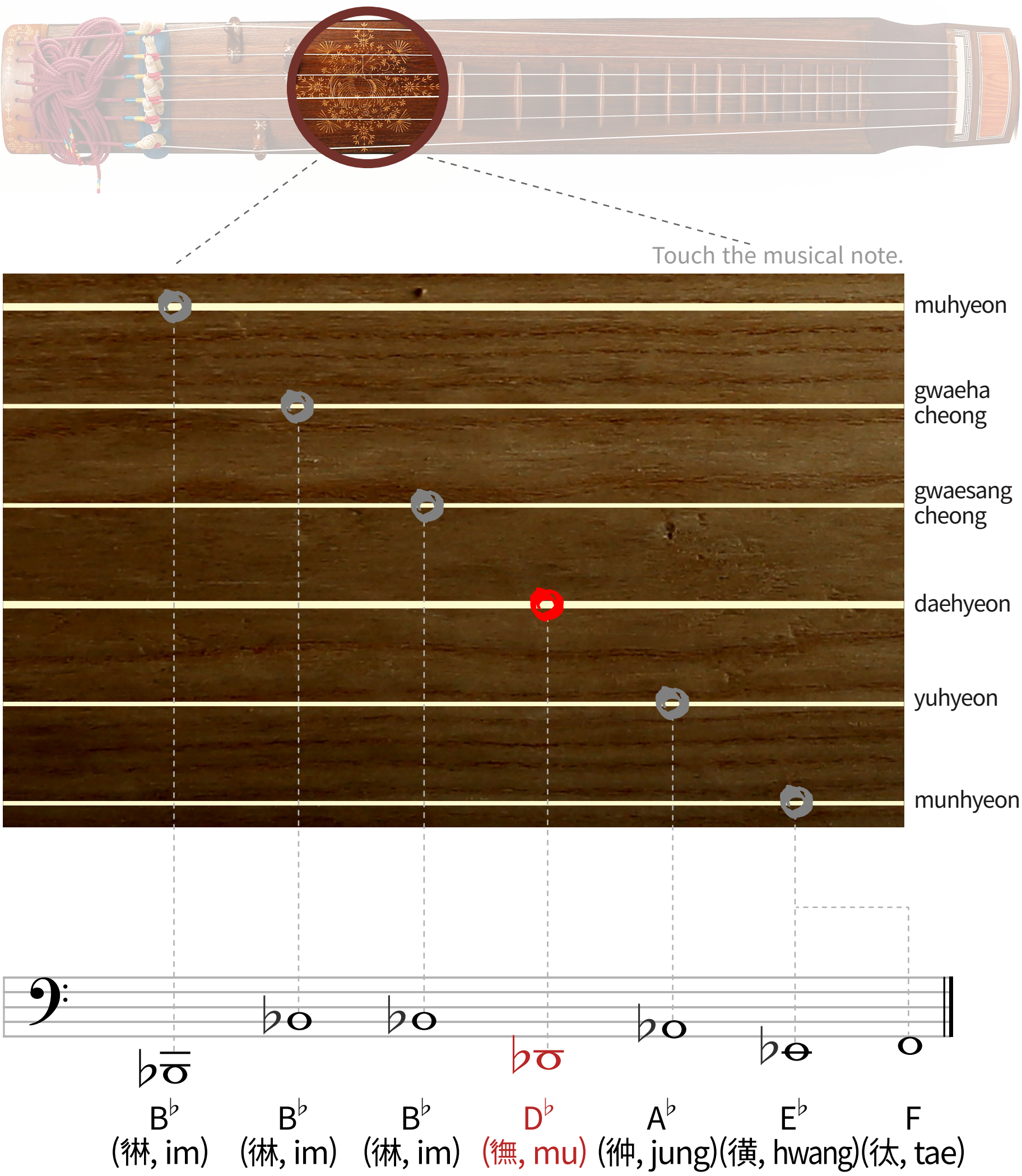


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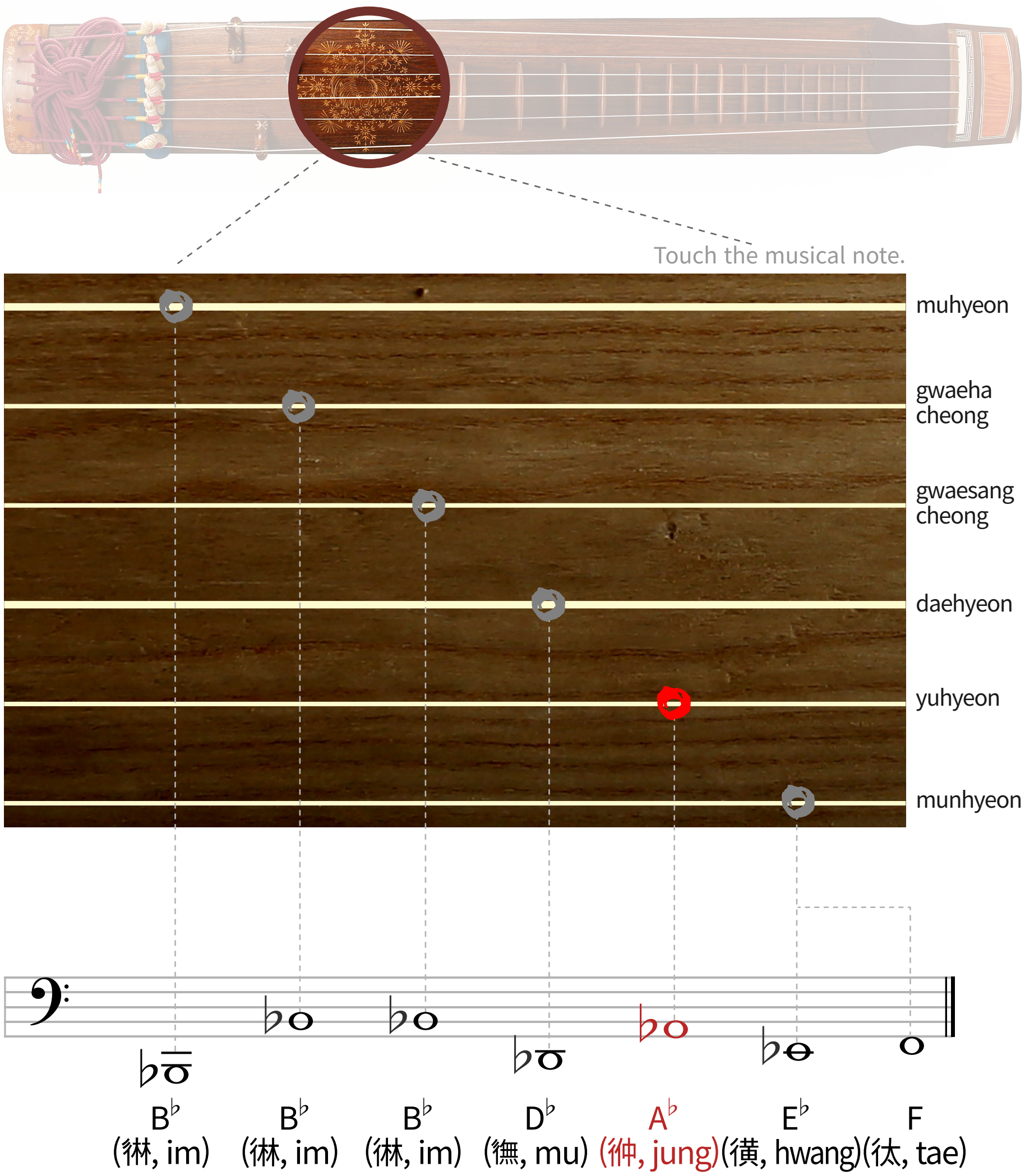


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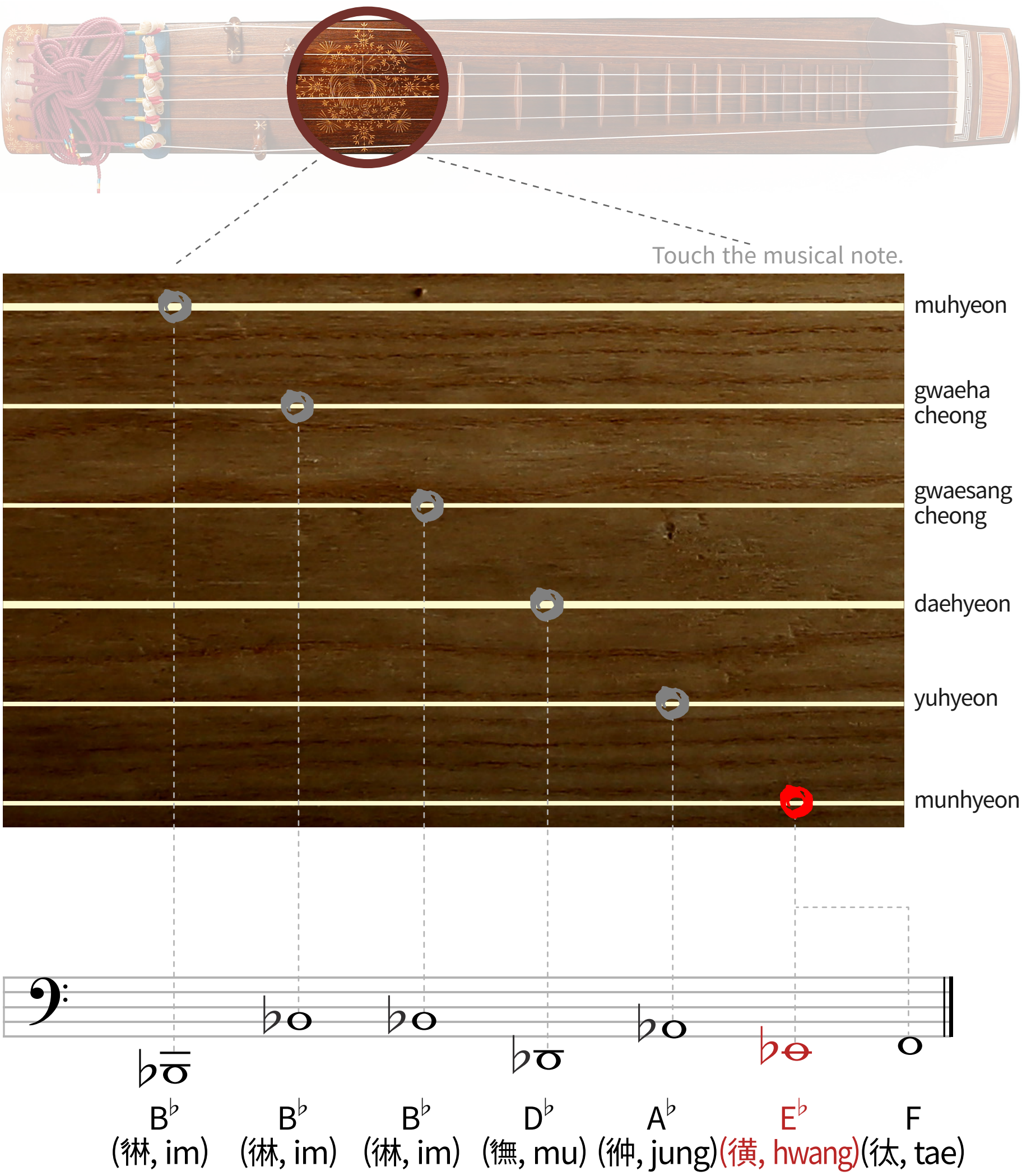


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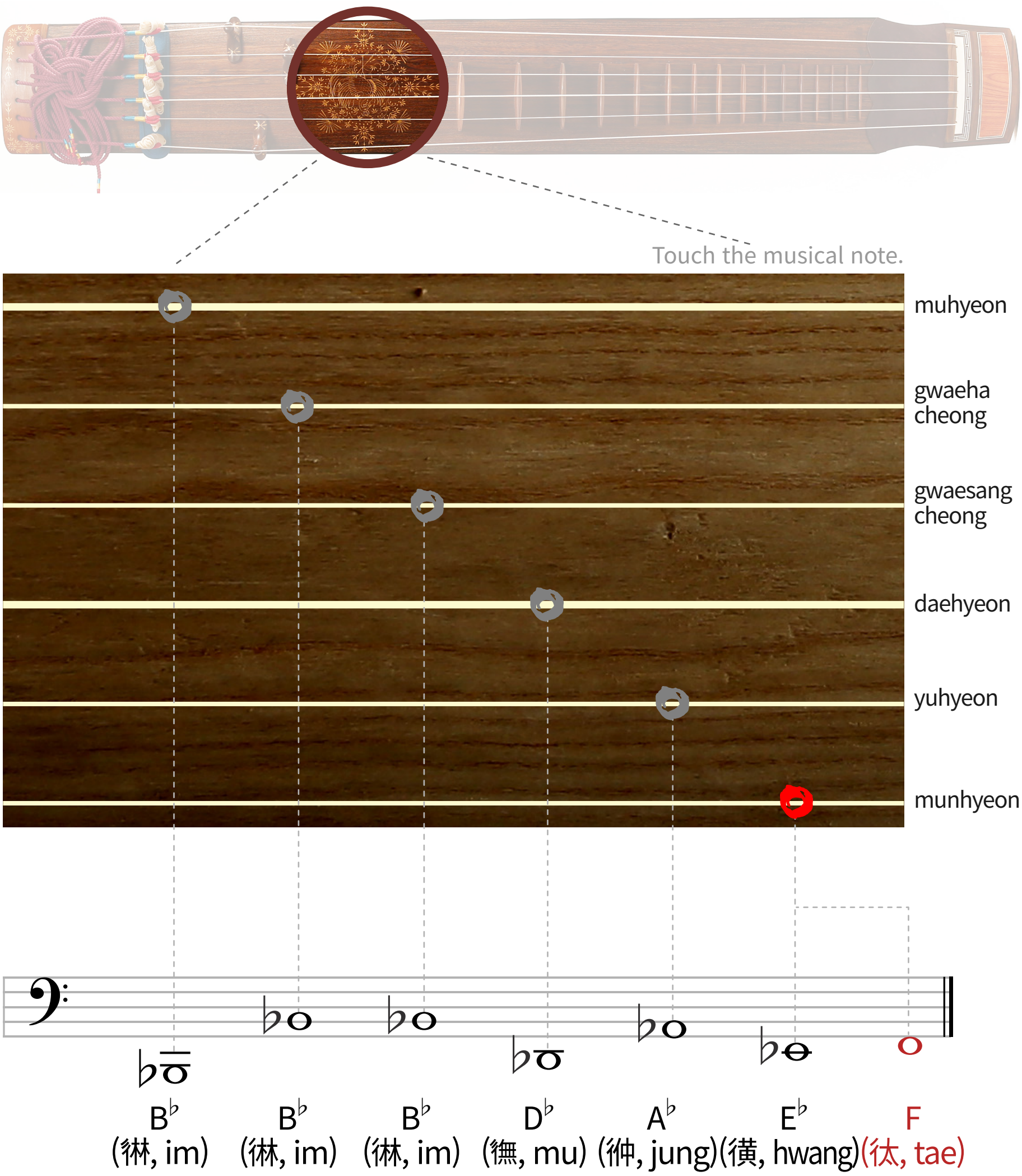


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# How to tune the strings of the geomungo

## Scales and individual pitch

Jeongak(classical music) | Minsokak(folk music)

4th fret　　5th fret

7th fret　　8th fret




* Depending on how deeply one presses the string onto a fret, two to three pitches can be created from the same fret.

# How to tune the strings of the geomungo

## Scales and individual pitch

Jeongak(classical music) | Minsokak(folk music)

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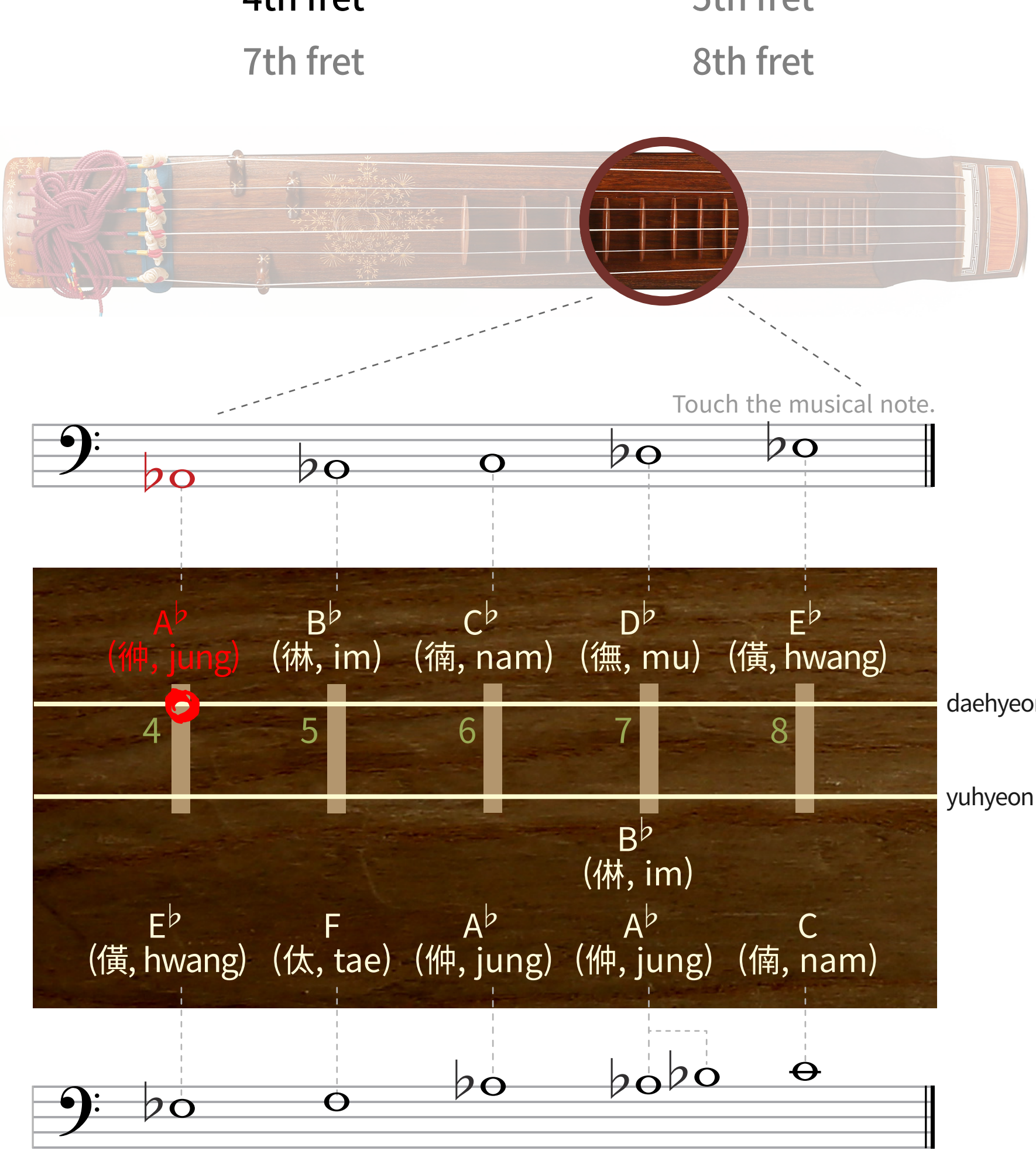
7th fret　　8th fret

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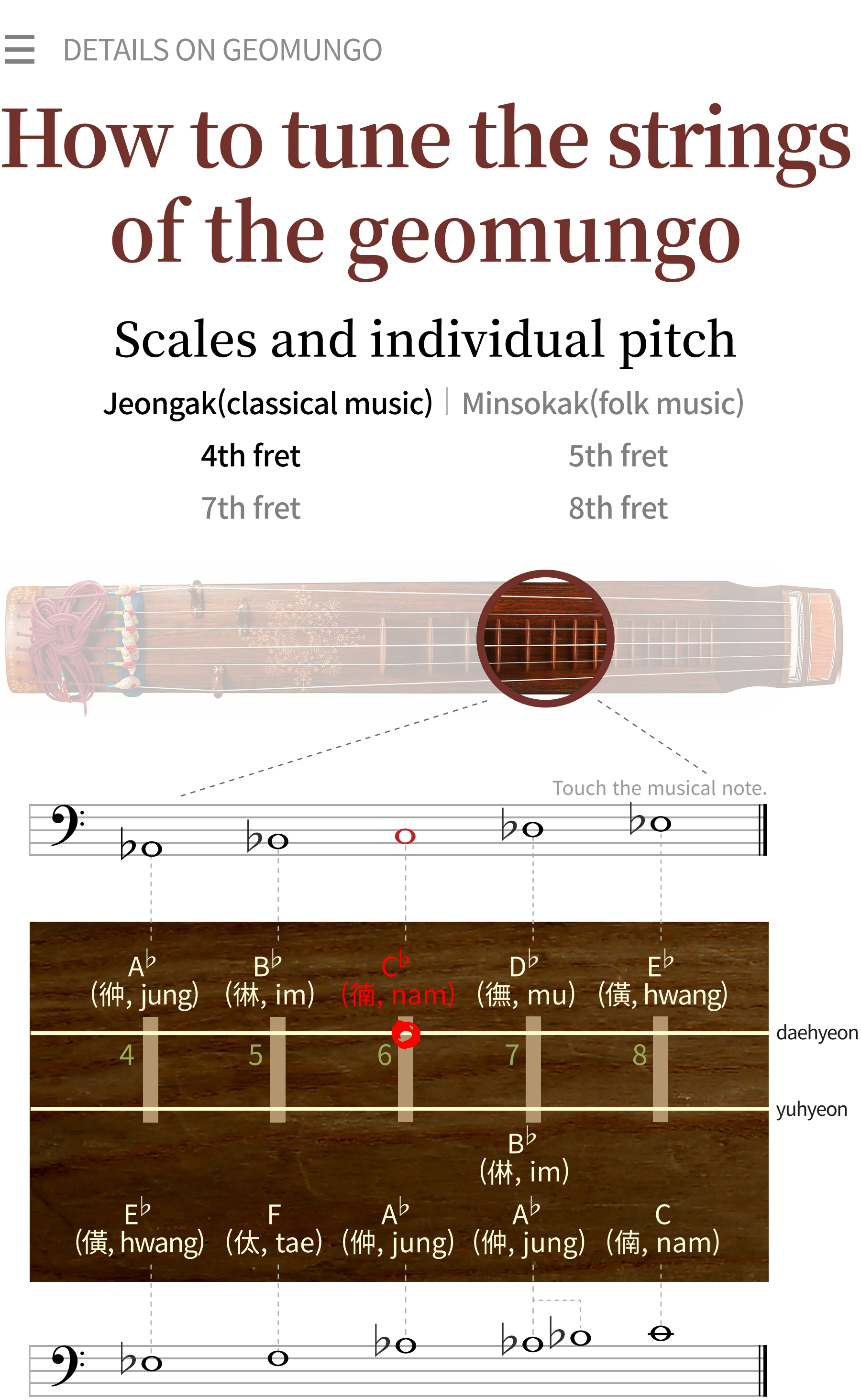


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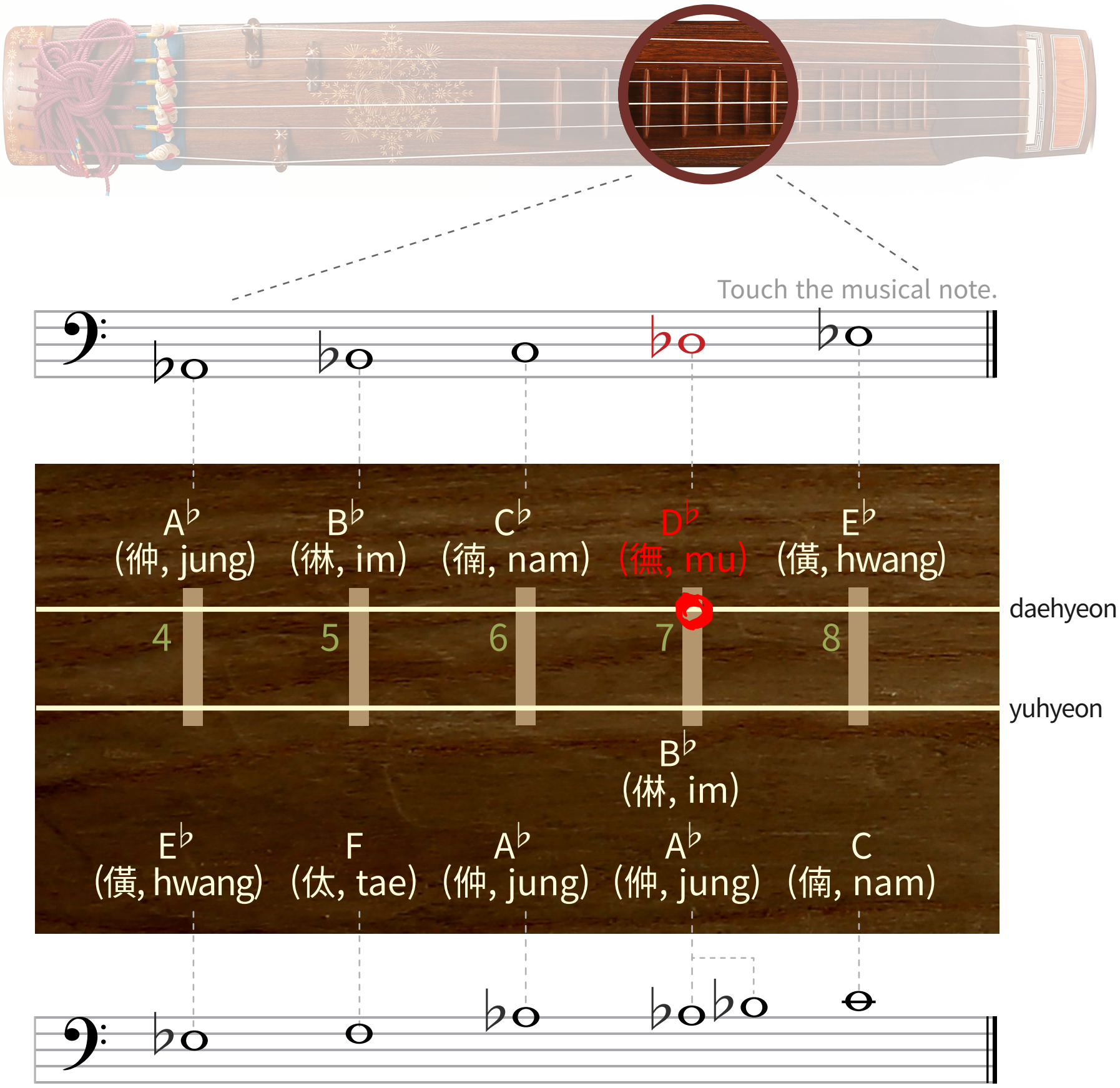


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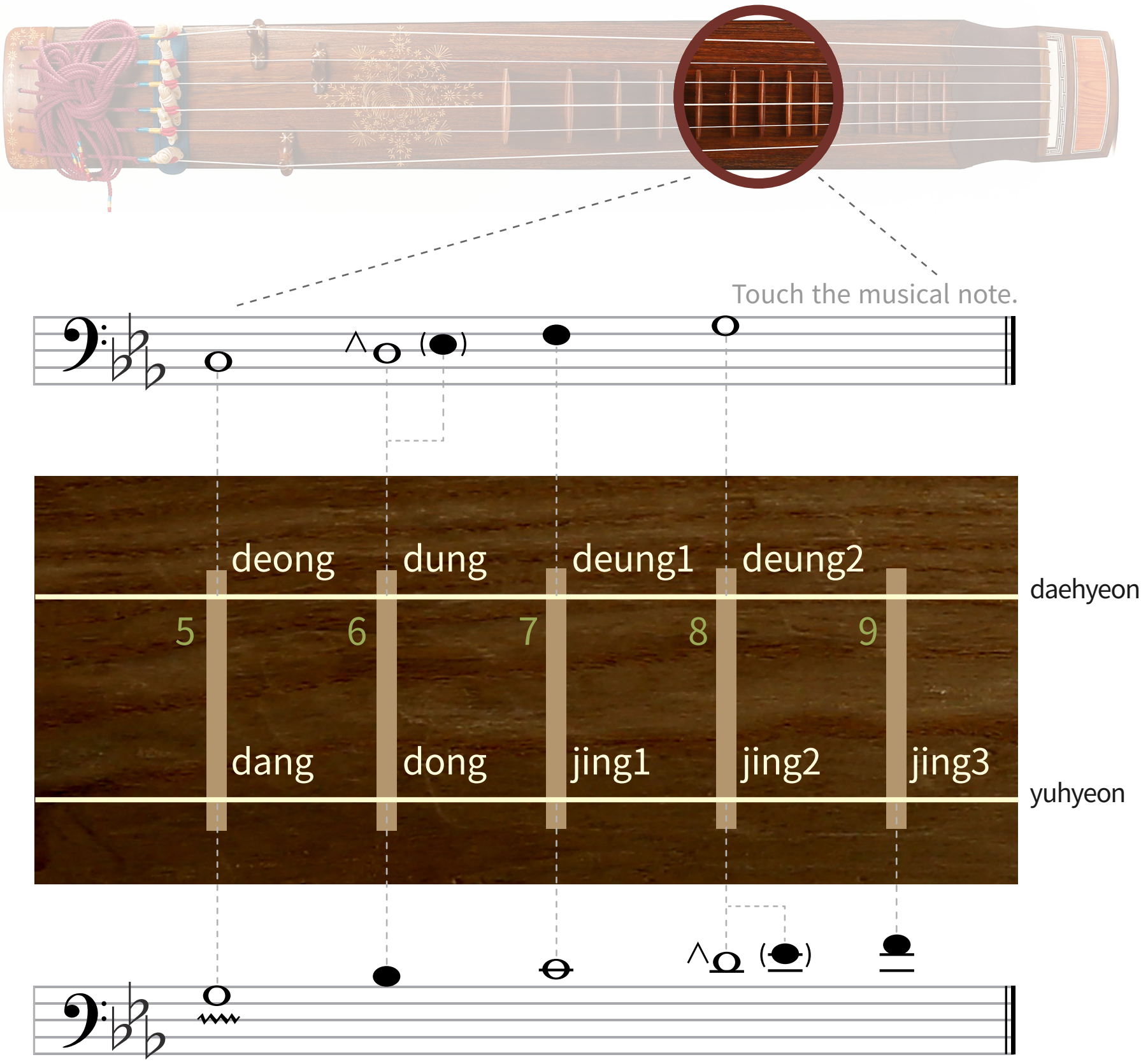


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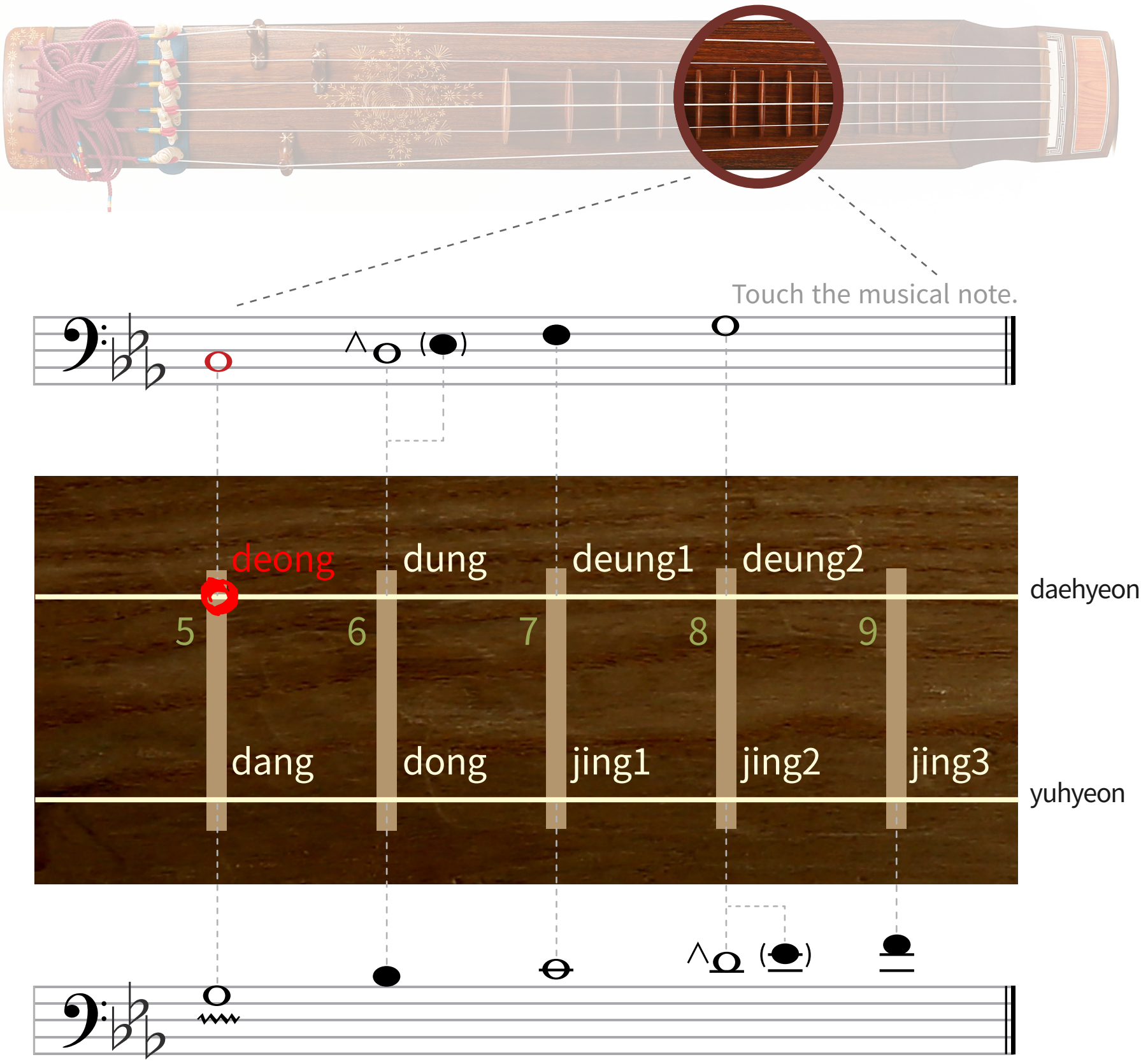


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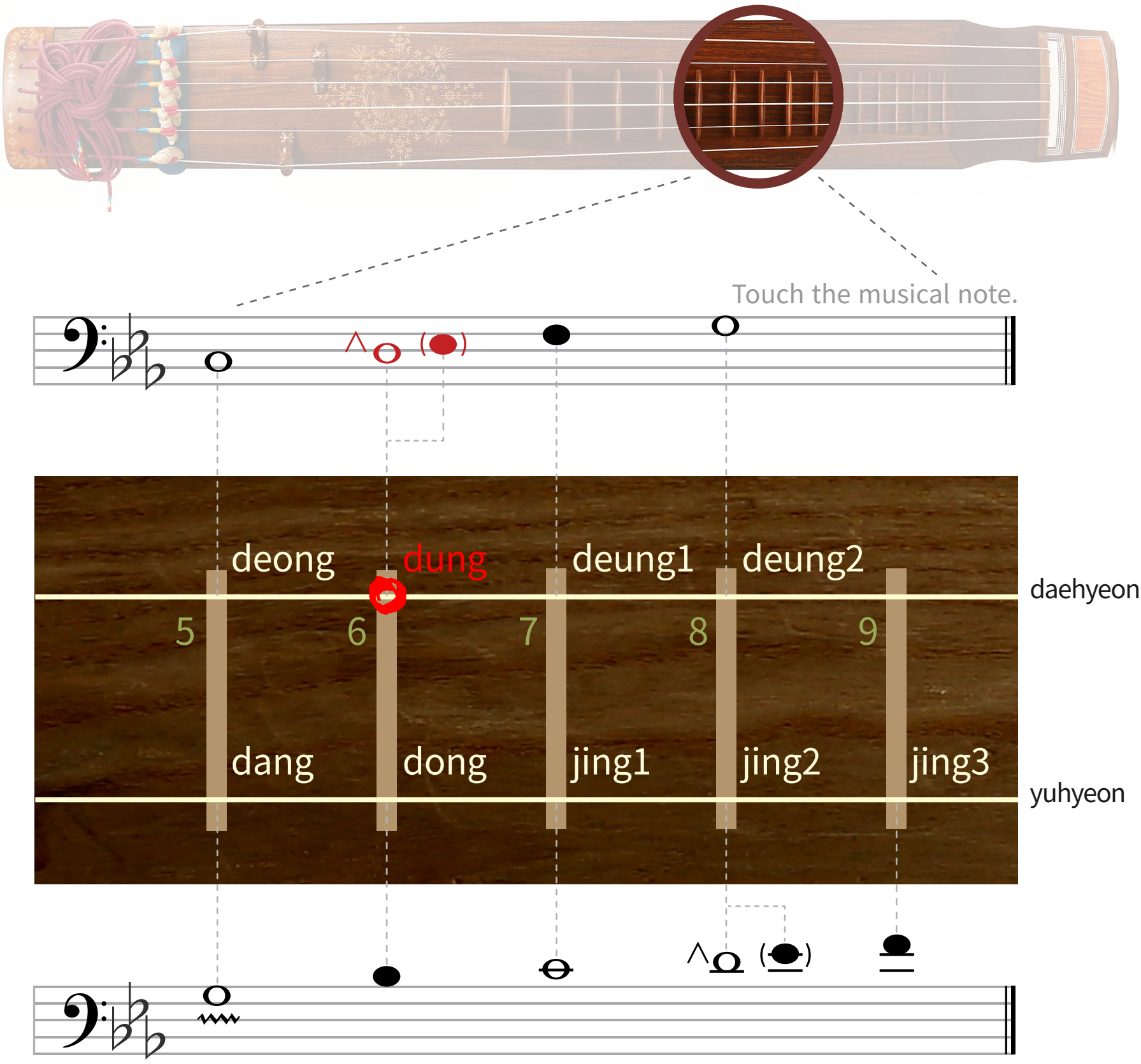


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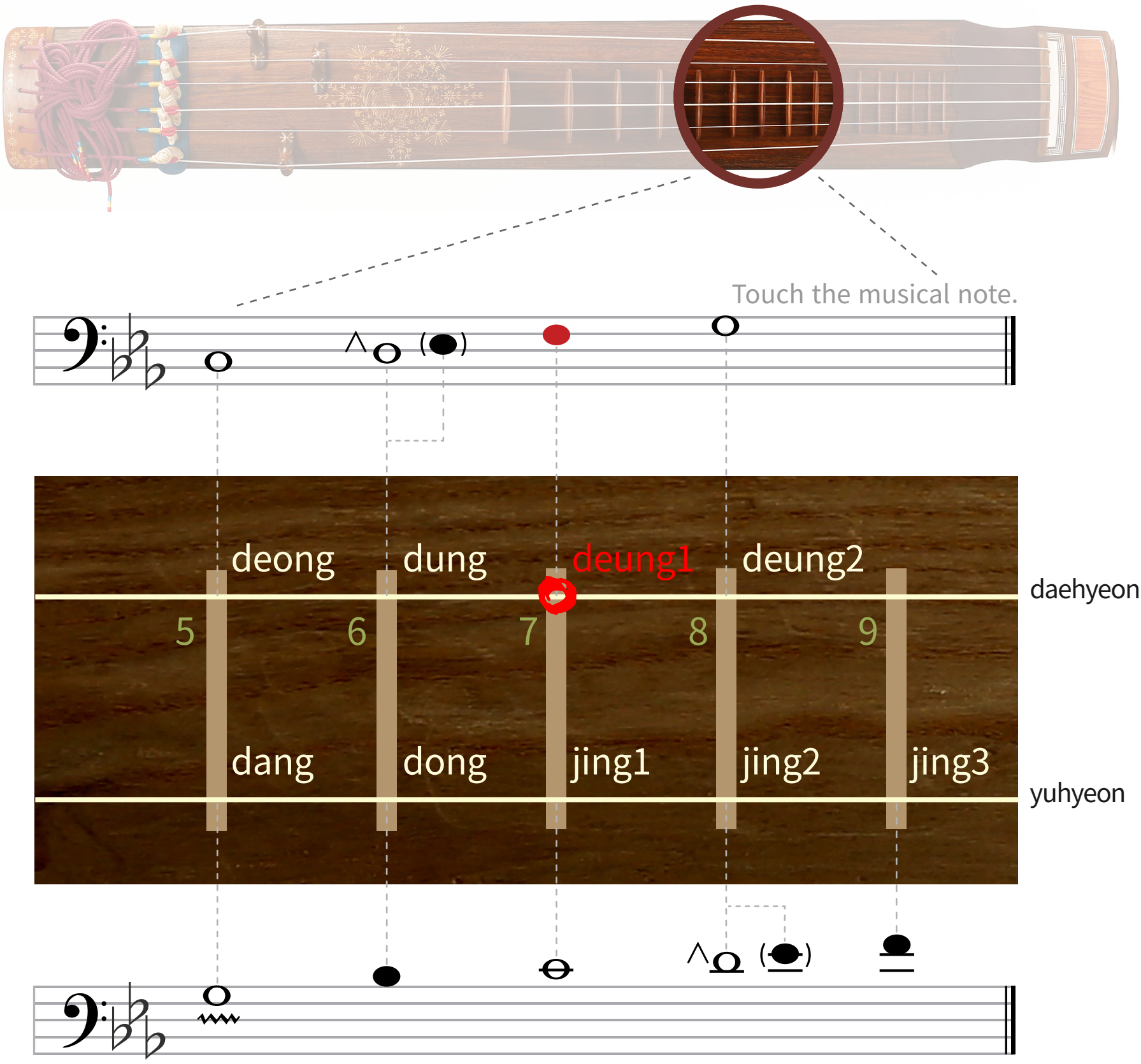


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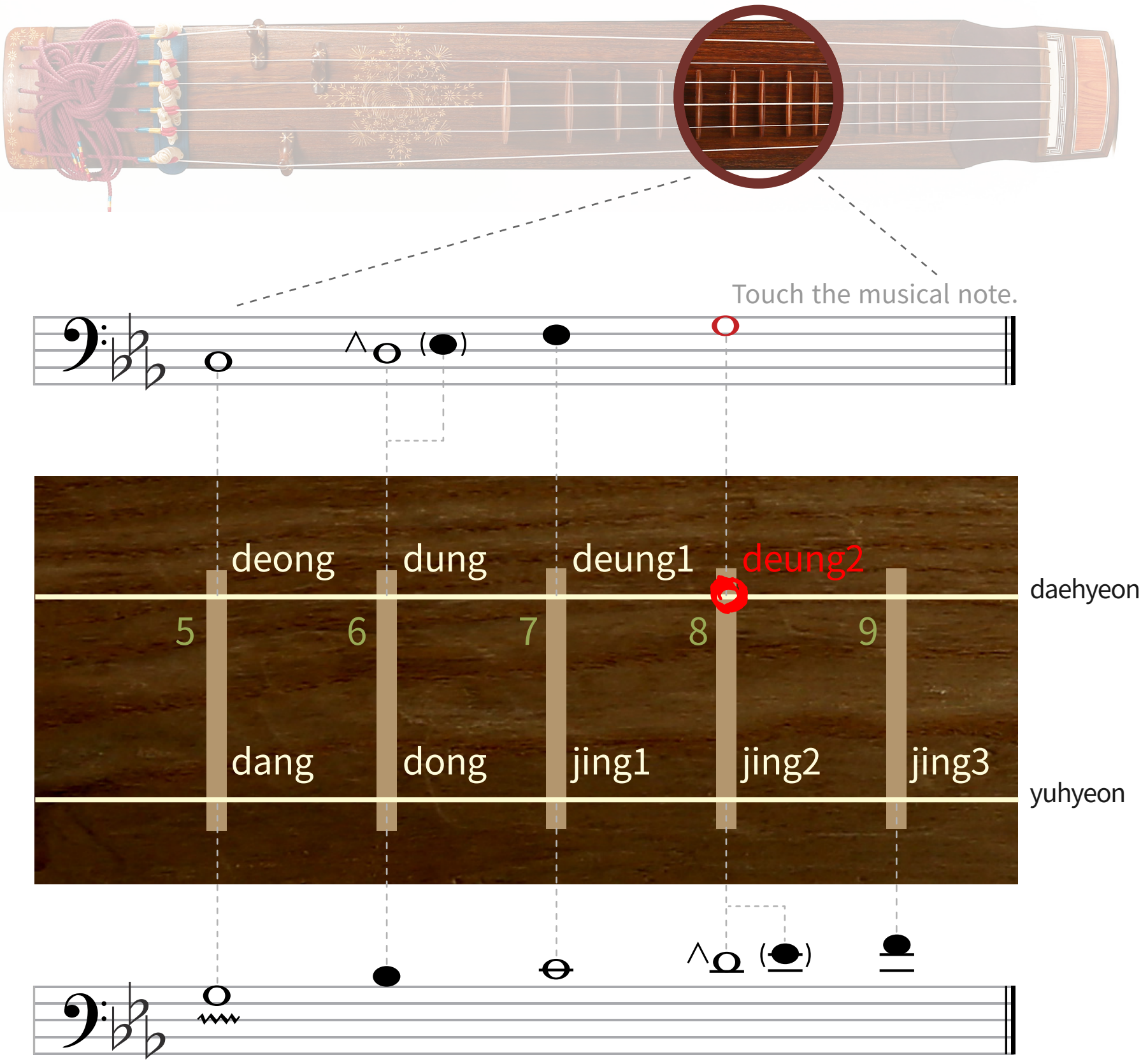


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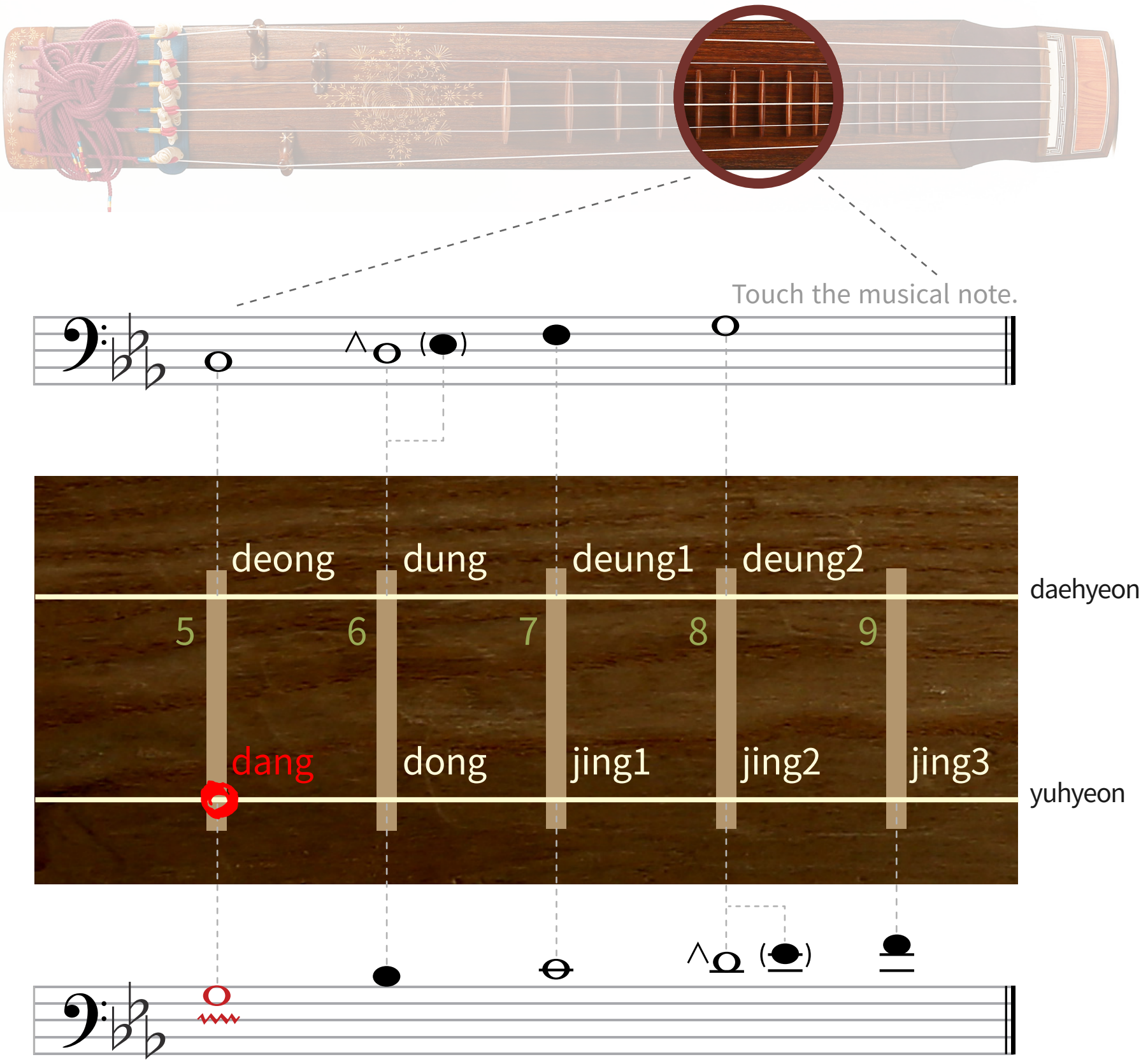


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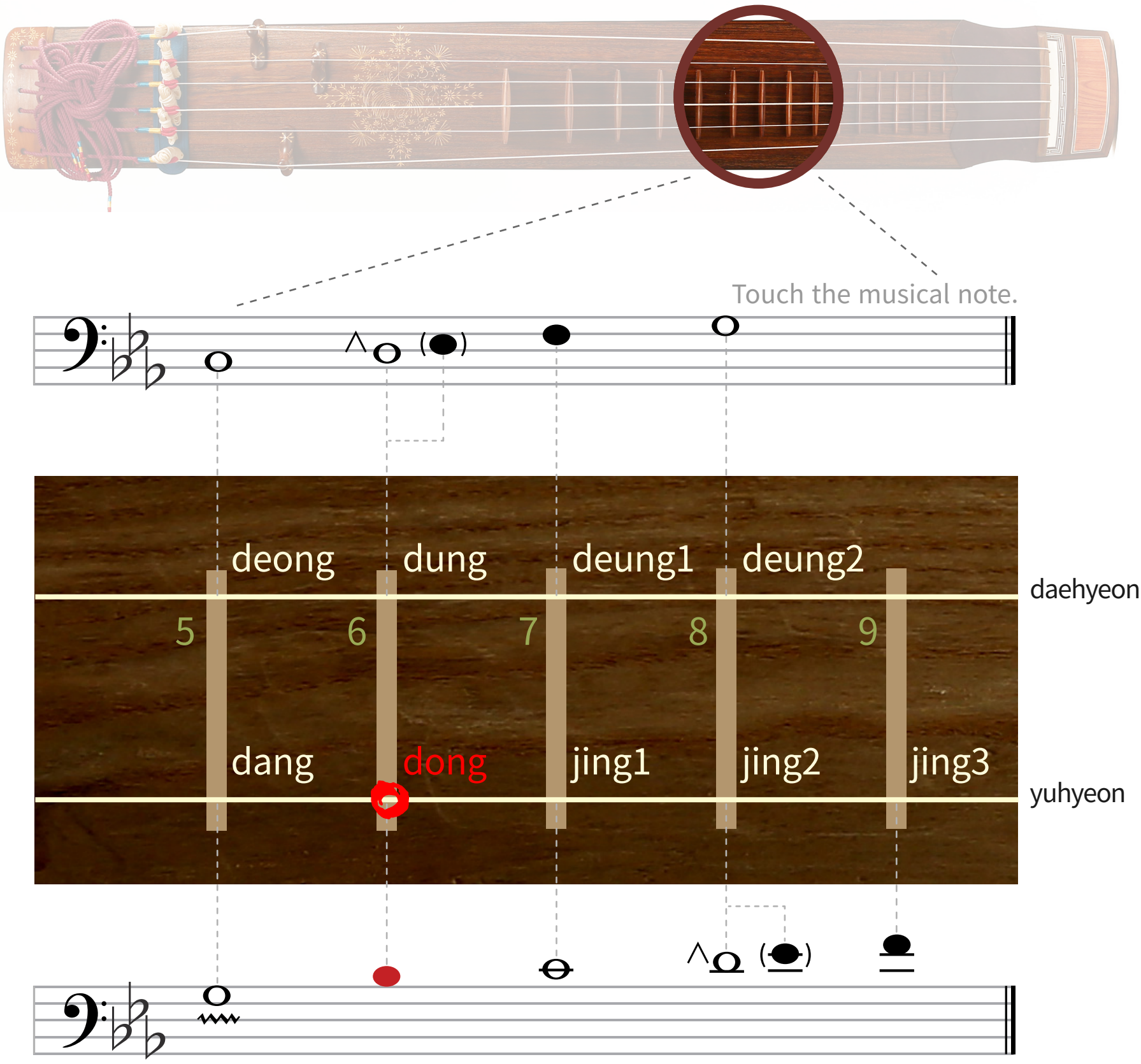


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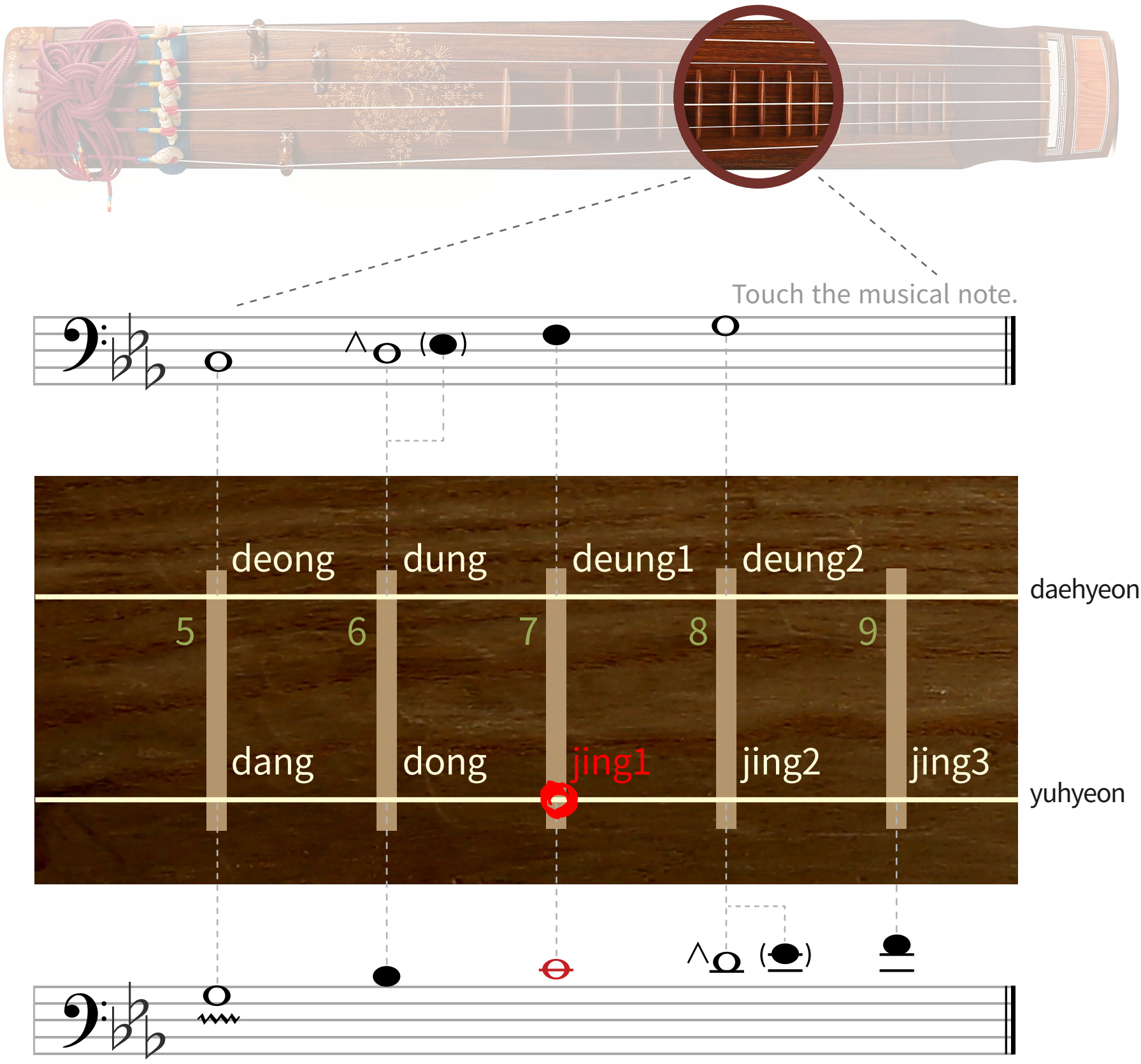


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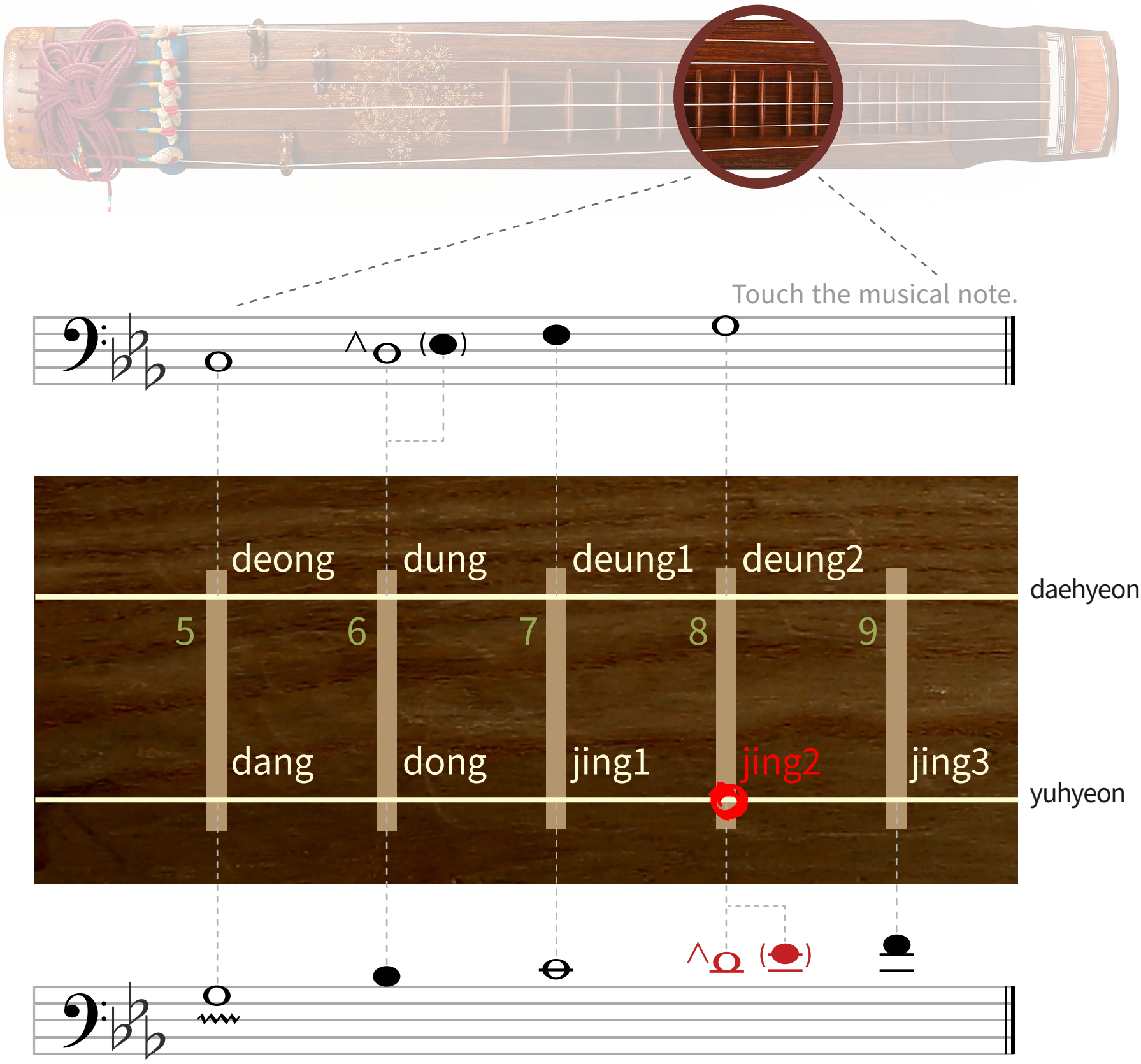


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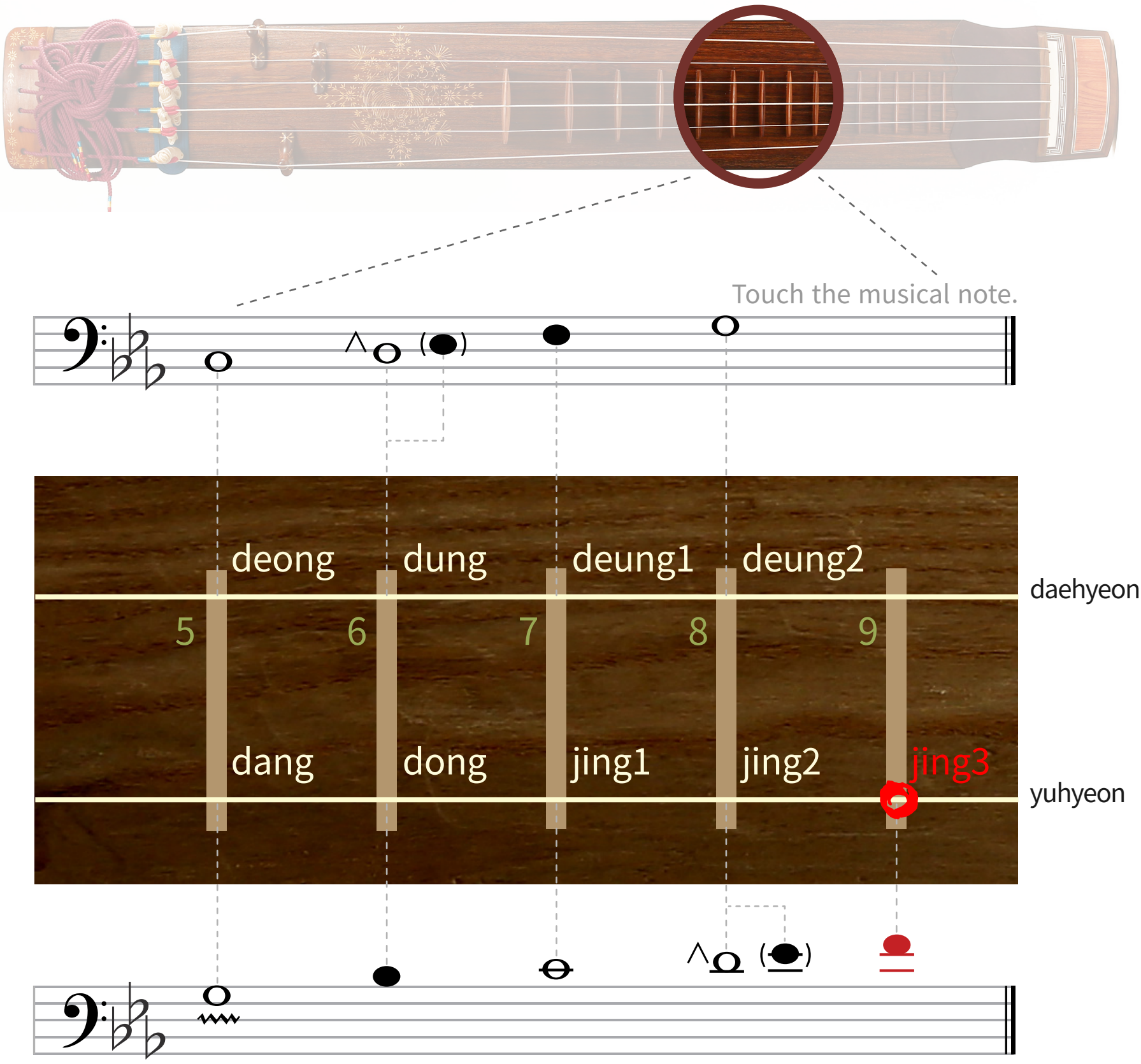


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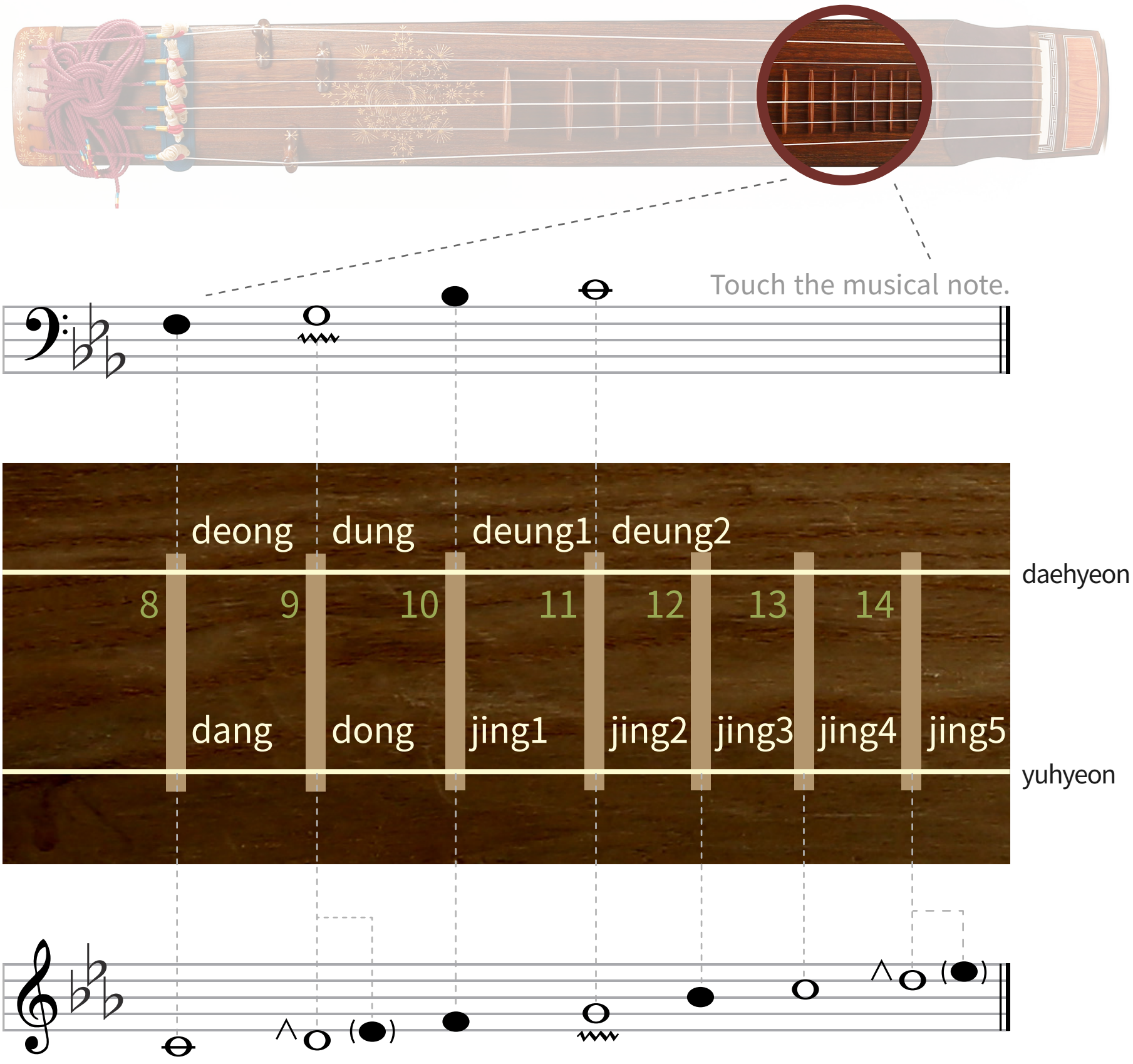


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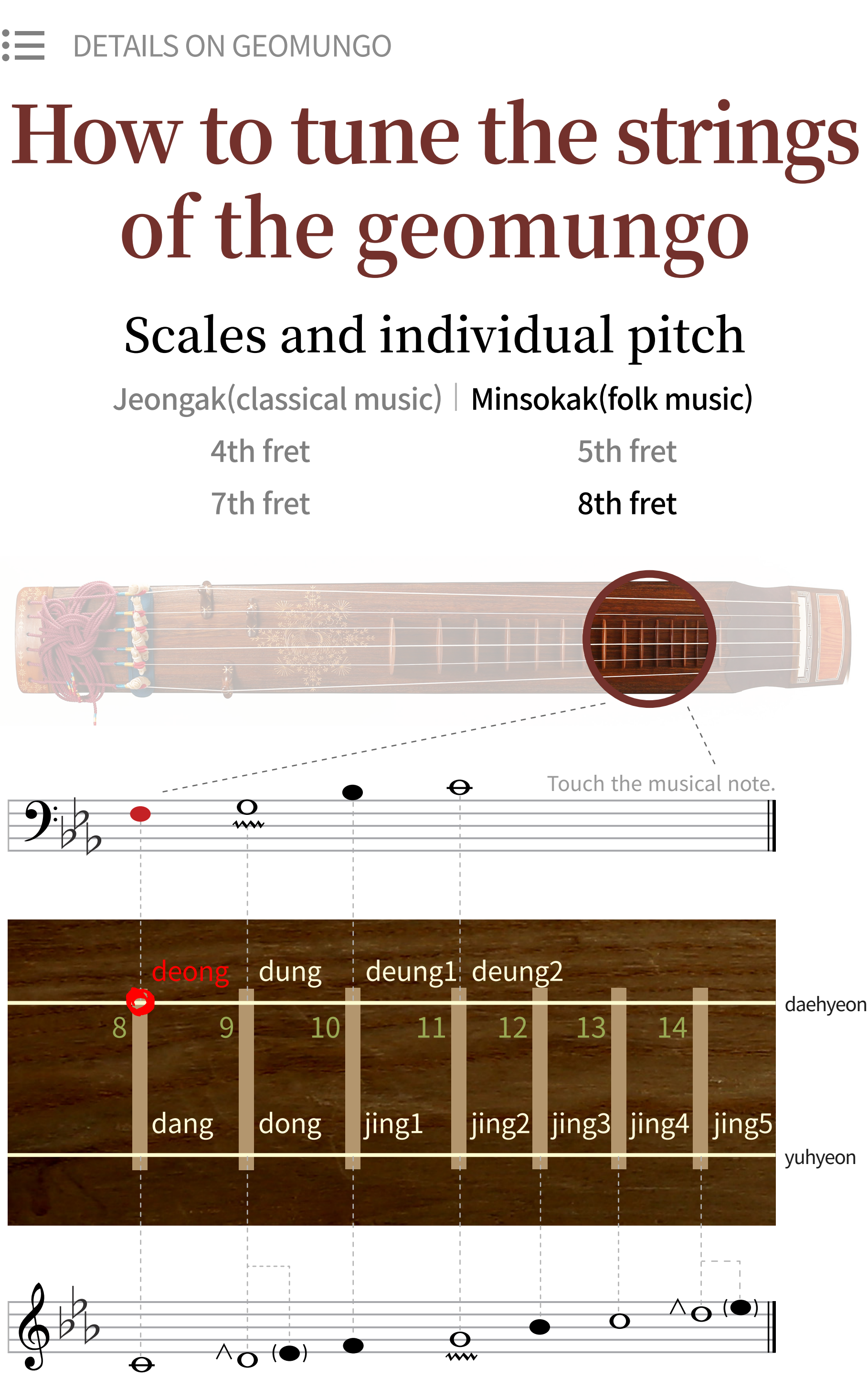


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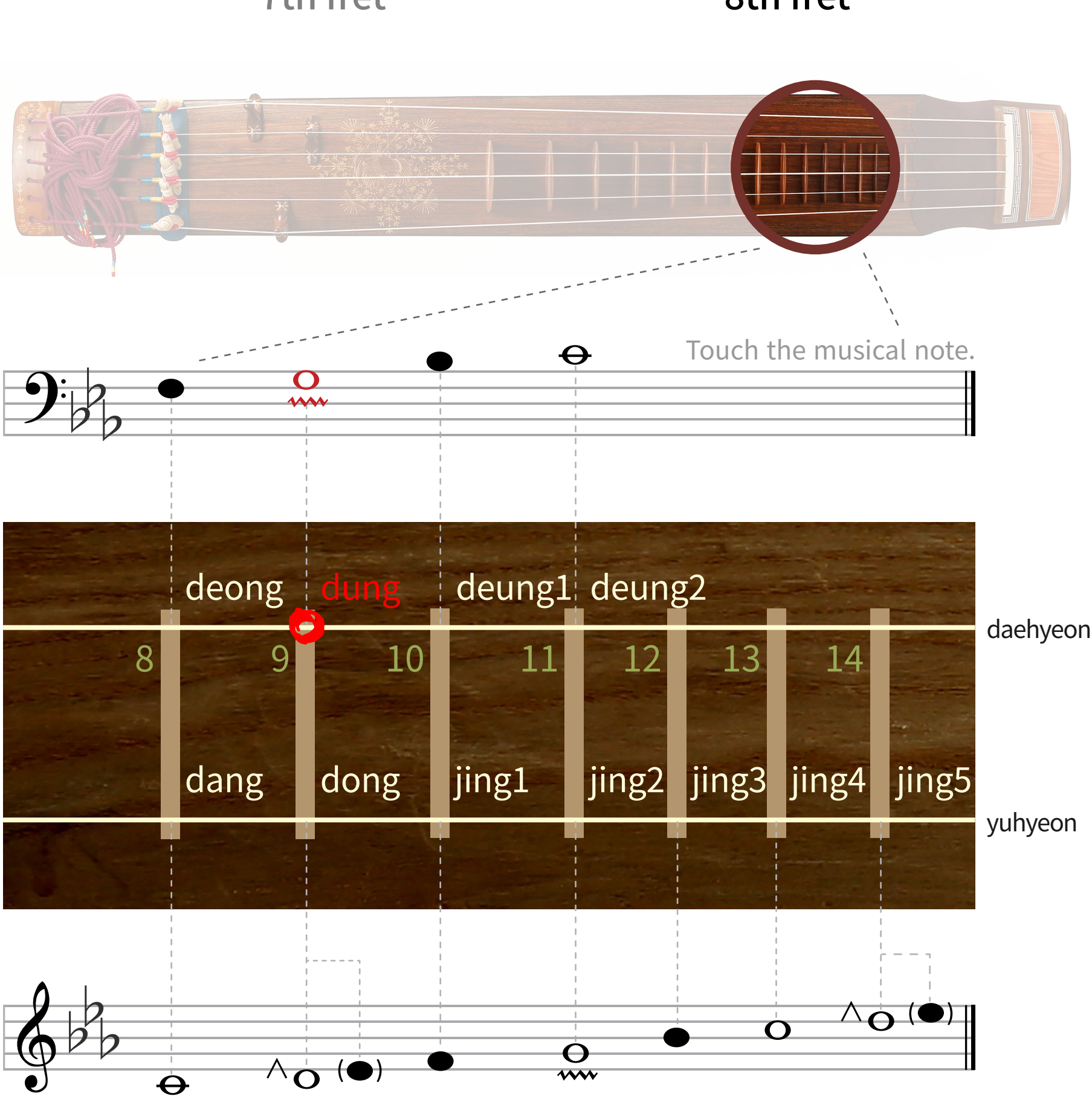


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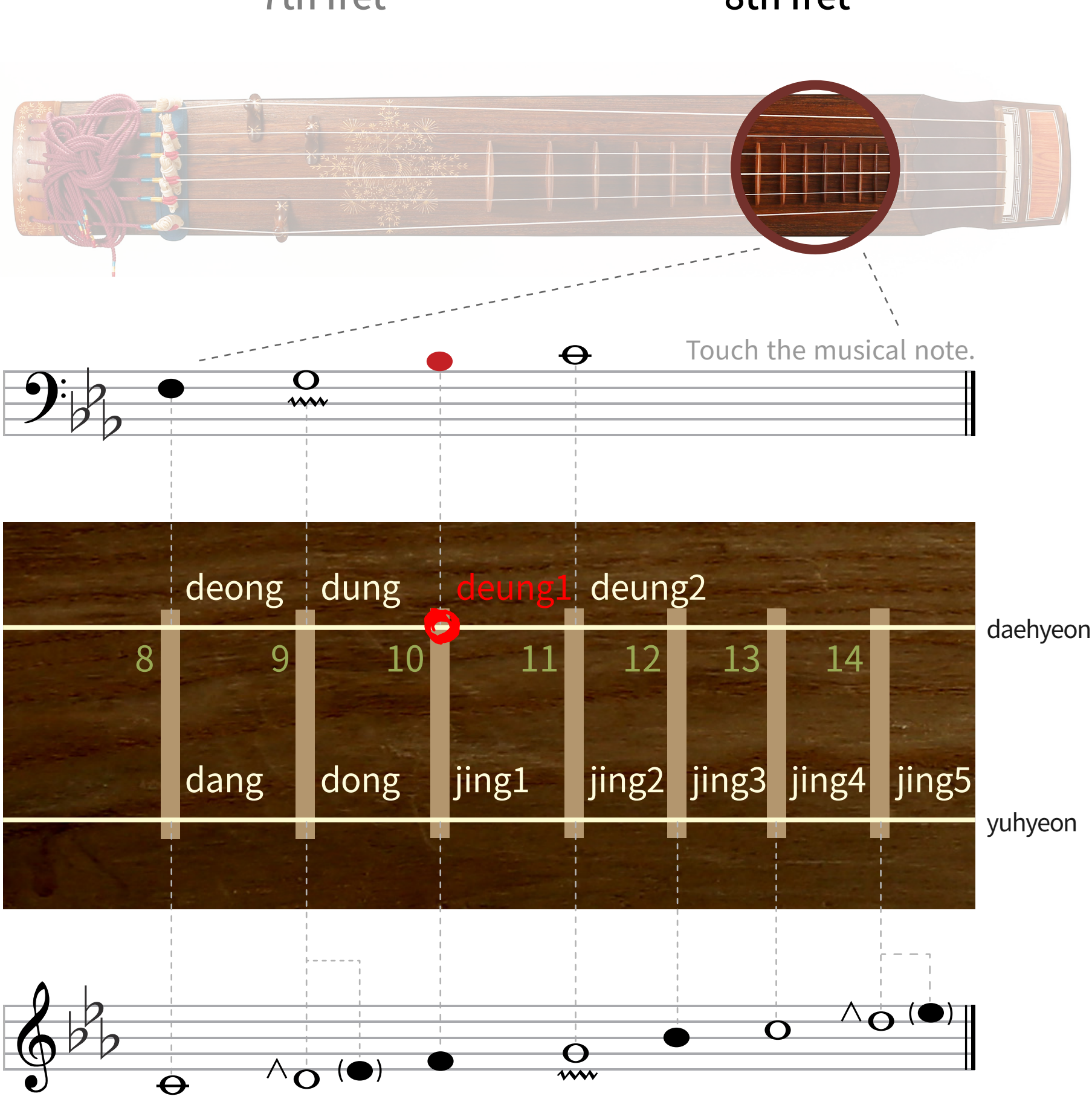


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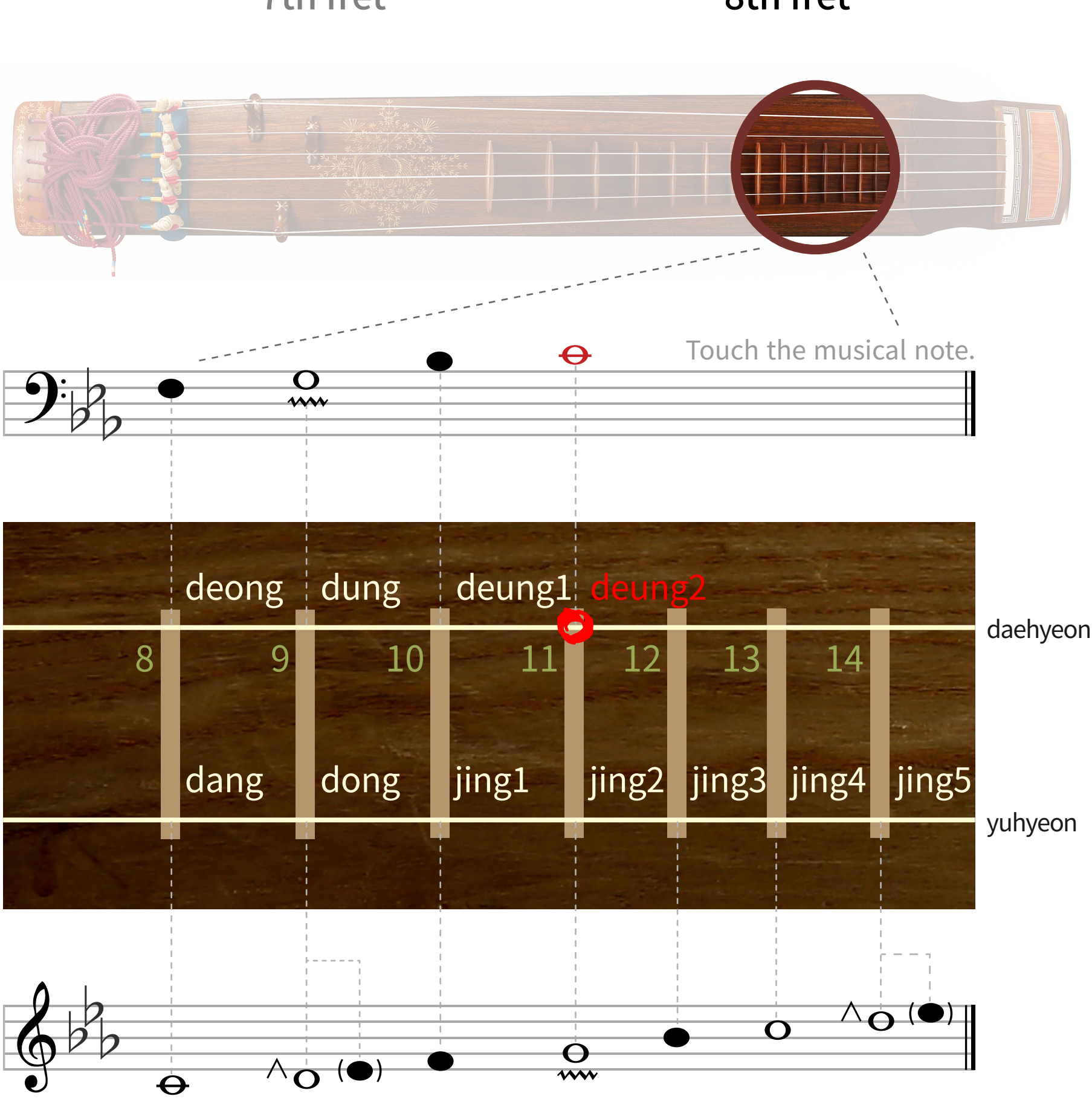


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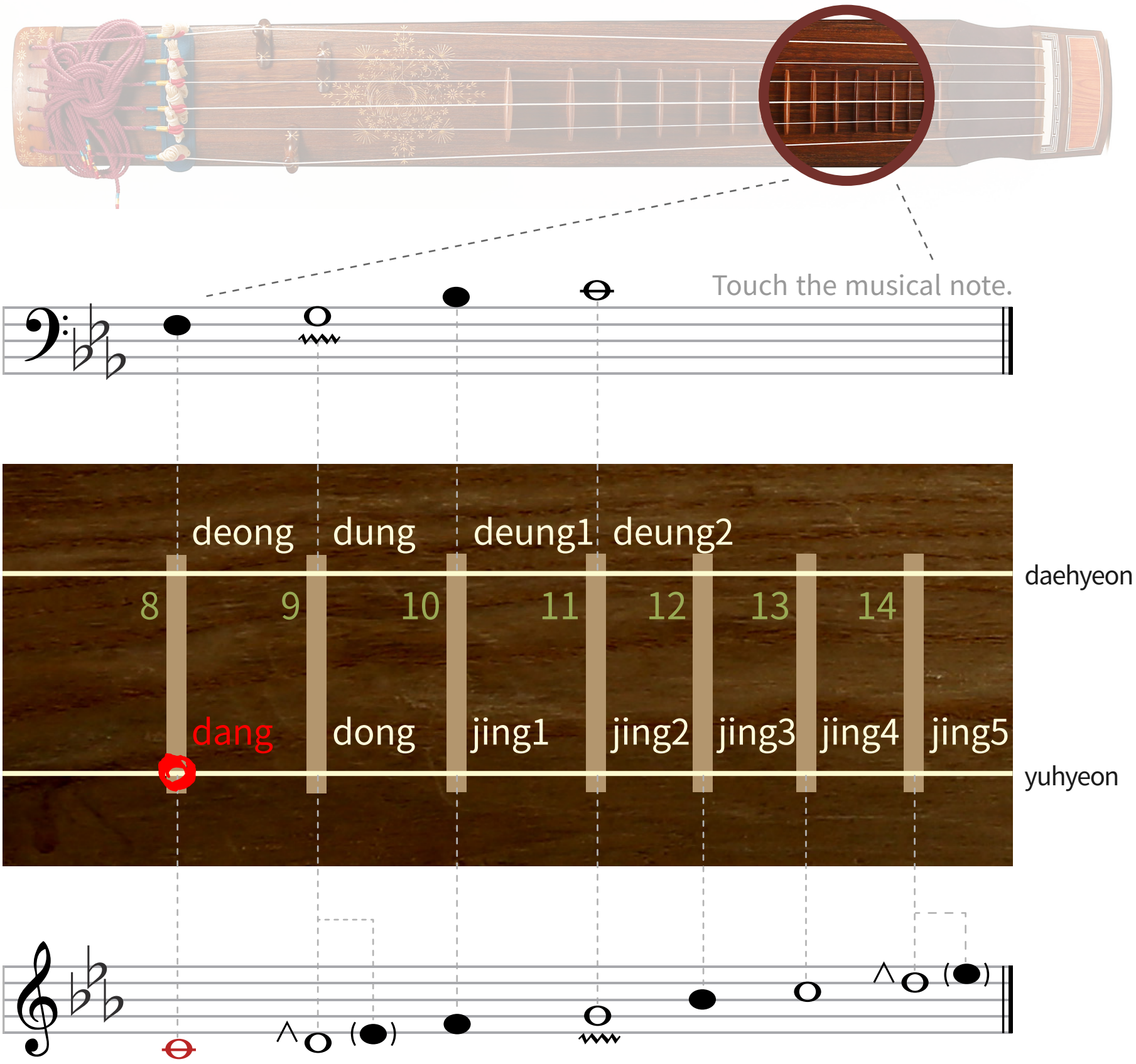


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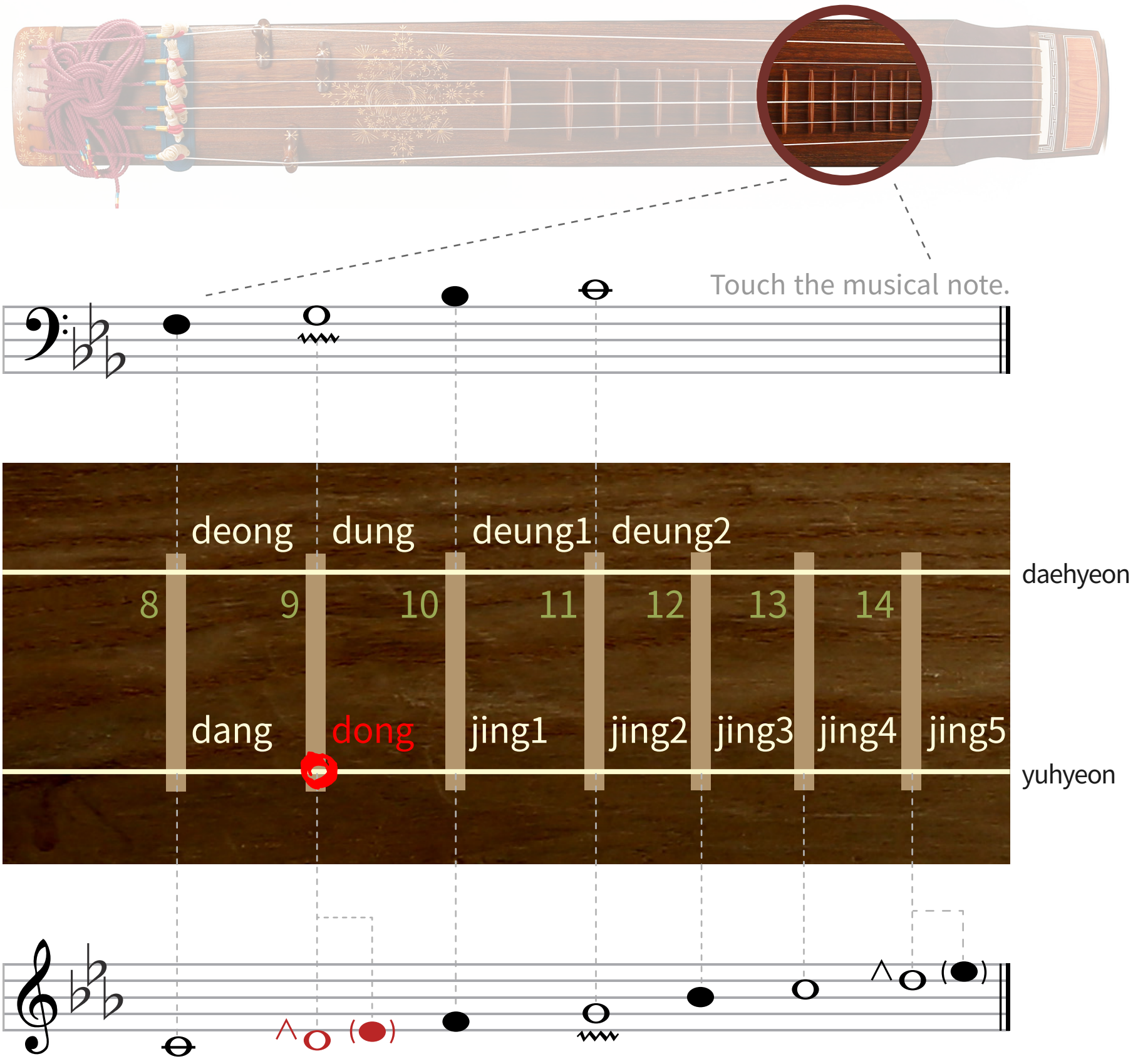


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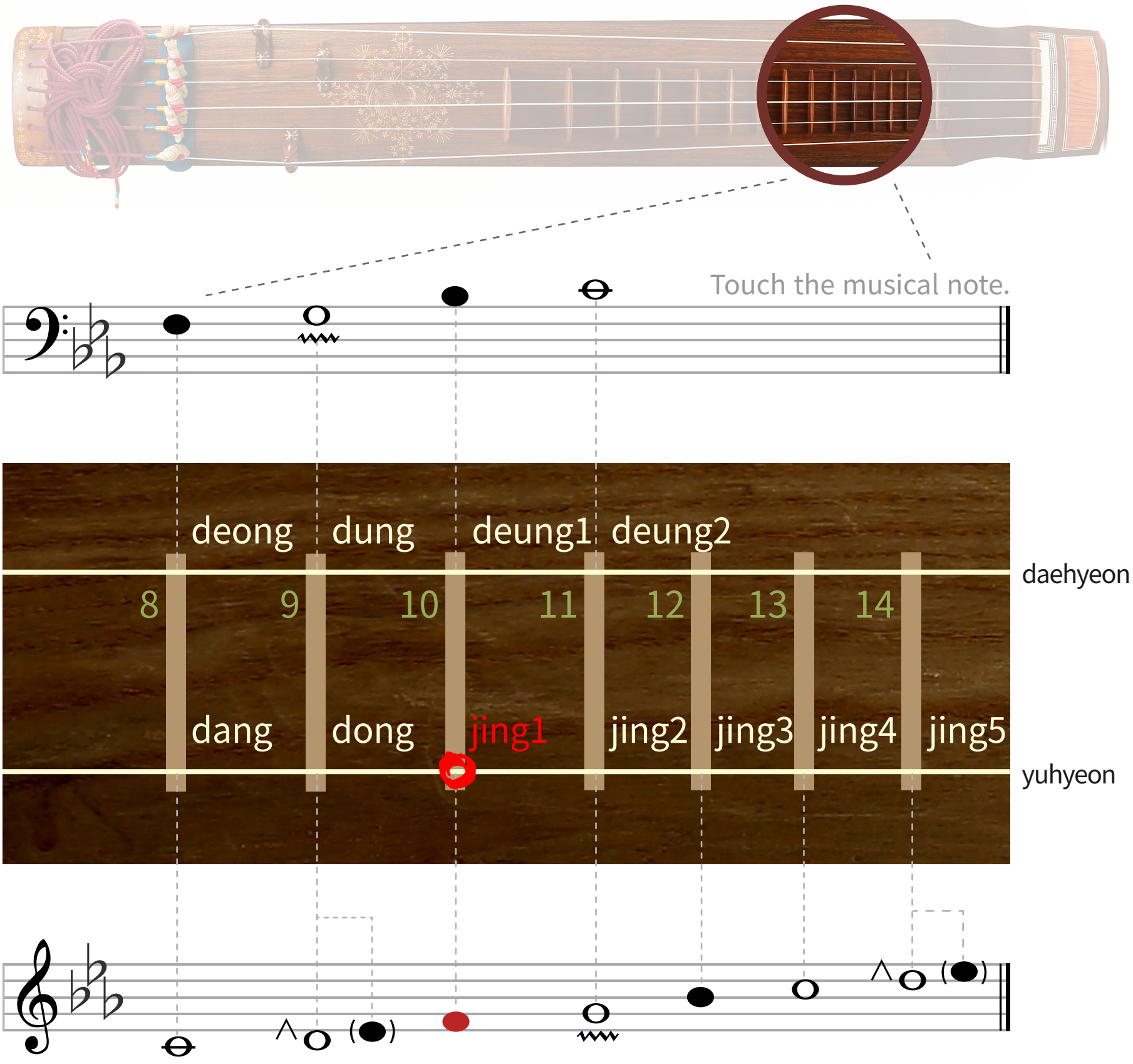


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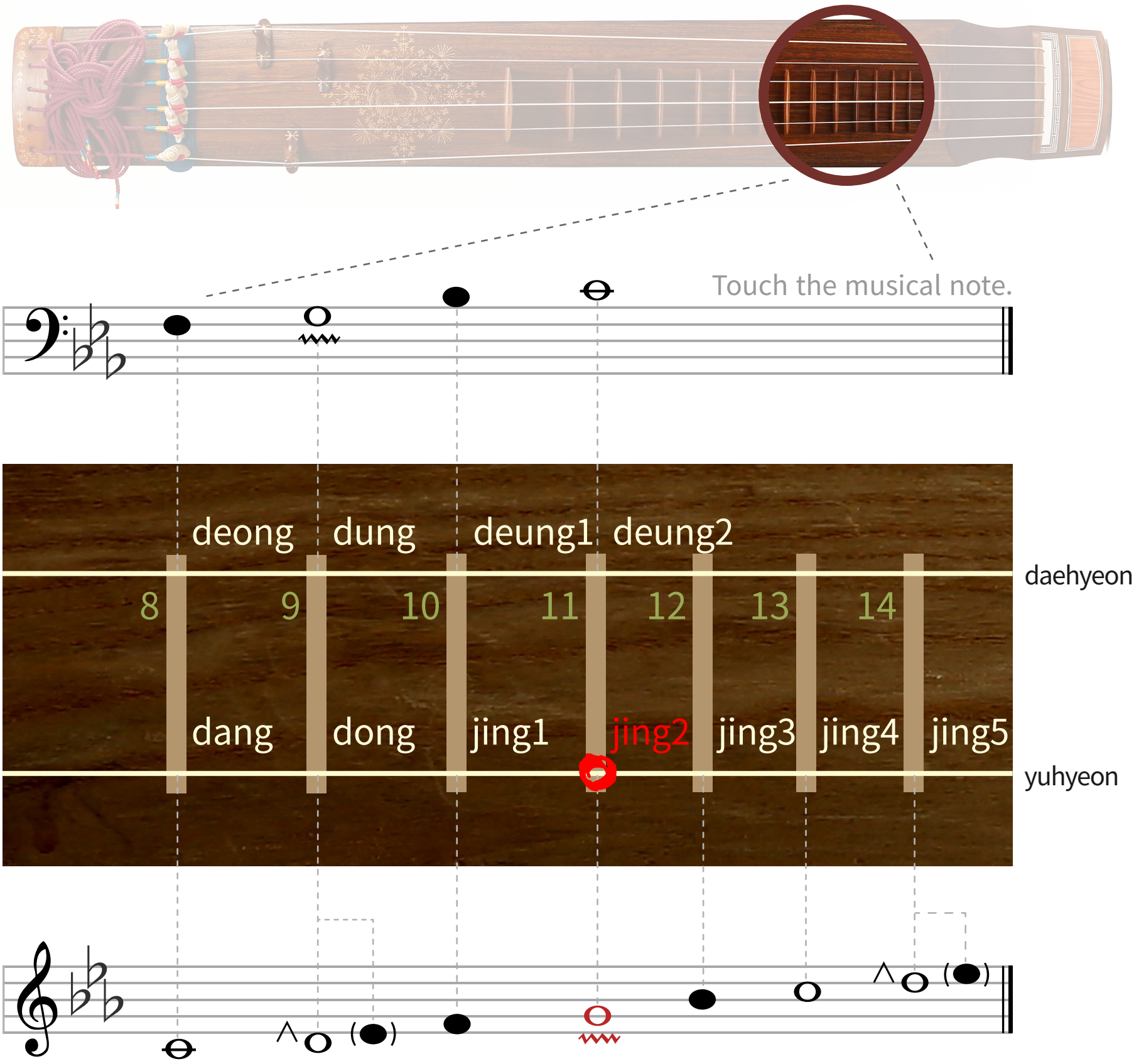


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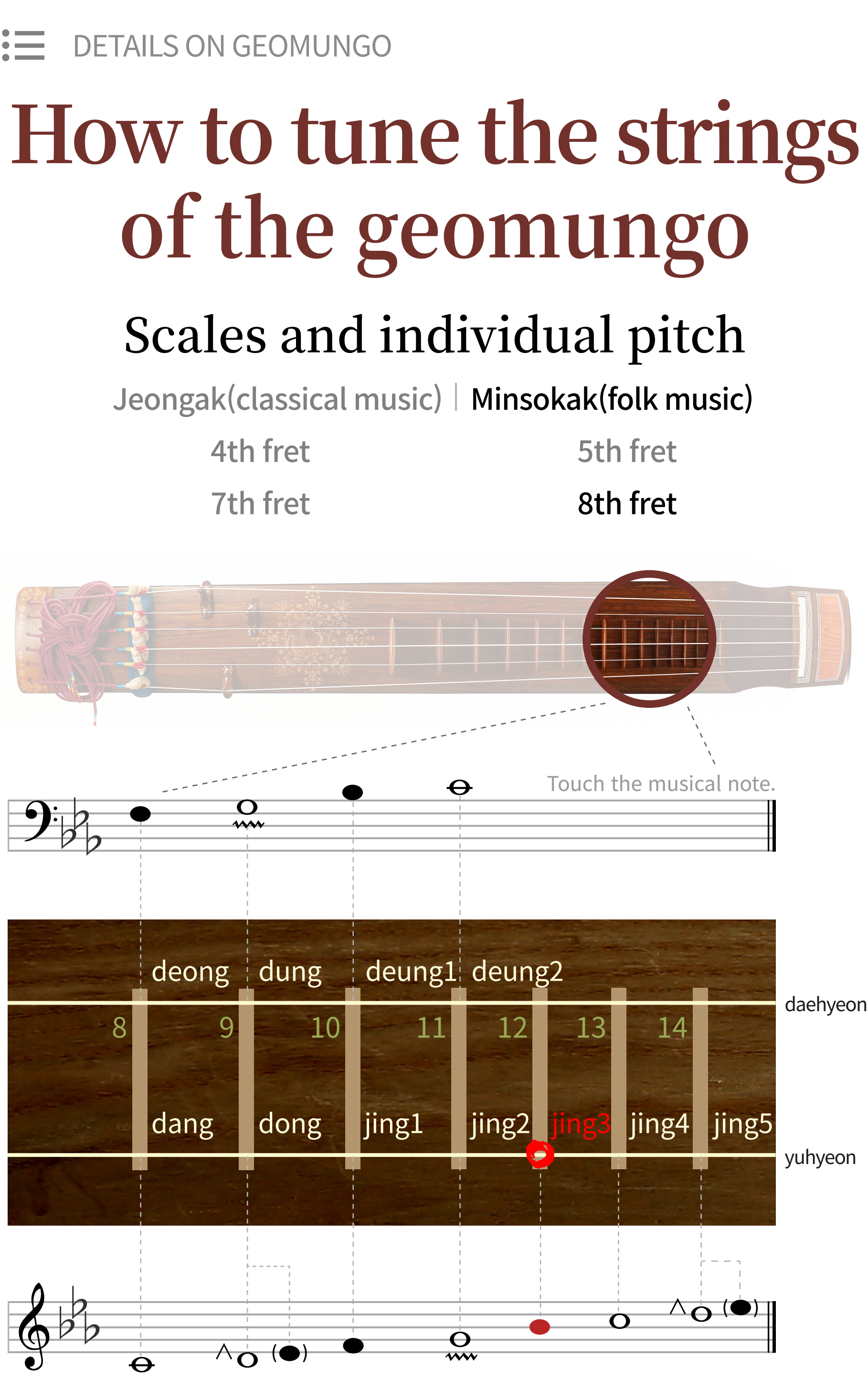


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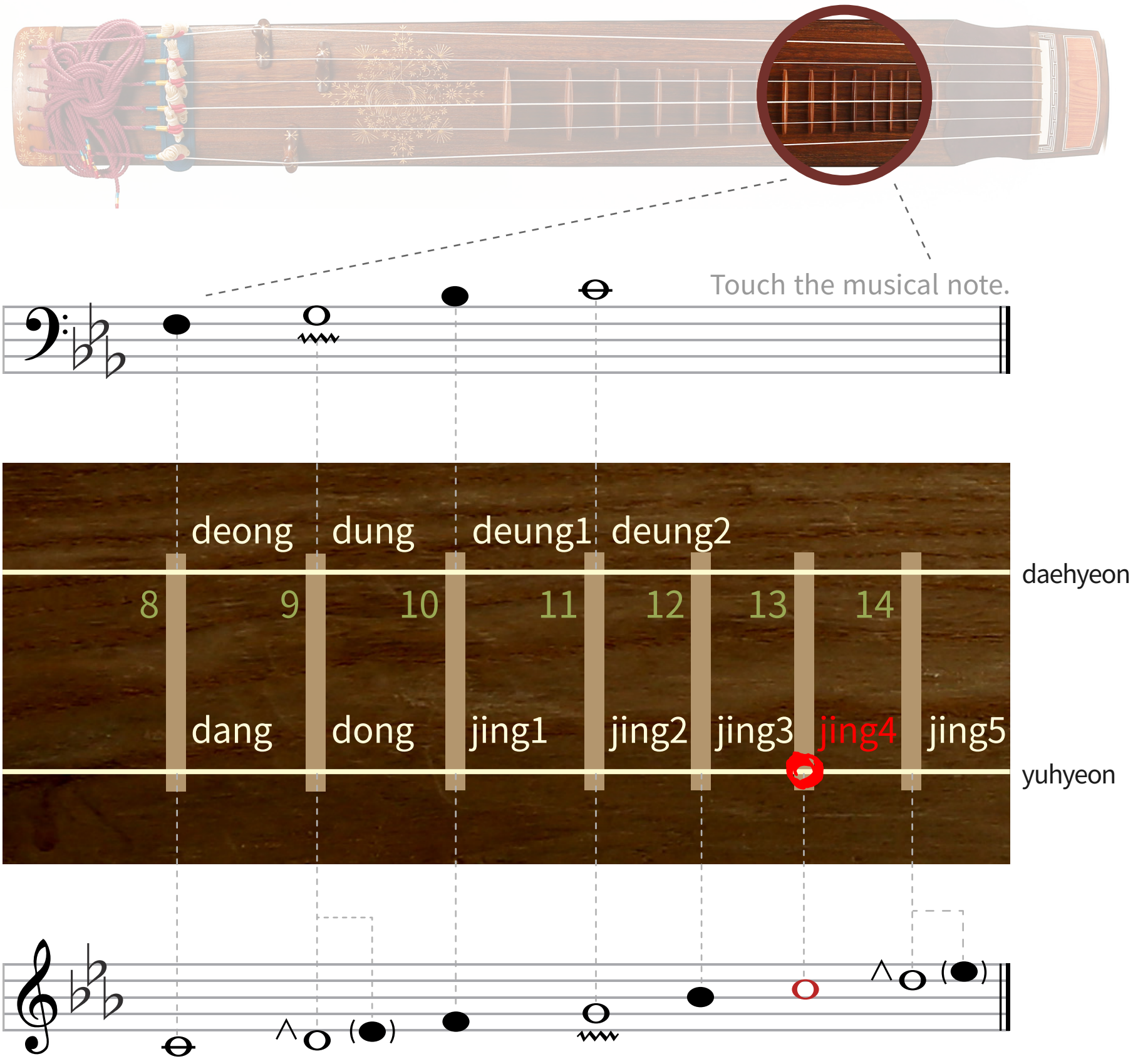
# How to tune the strings of the geomungo

## Scales and individual pitch

Jeongak(classical music) | Minsokak(folk music)

4th fret　　5th fret

7th fret　　8th fret




* ∧: Play a quick semitone roughly higher than the noted pitch (main tone) and quickly slide to the main tone.
* Depending on how deeply one presses the string onto a fret, one can make two to three pitches from the same fret.
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# How to tune the strings of the geomungo

## Scales and individual pitch

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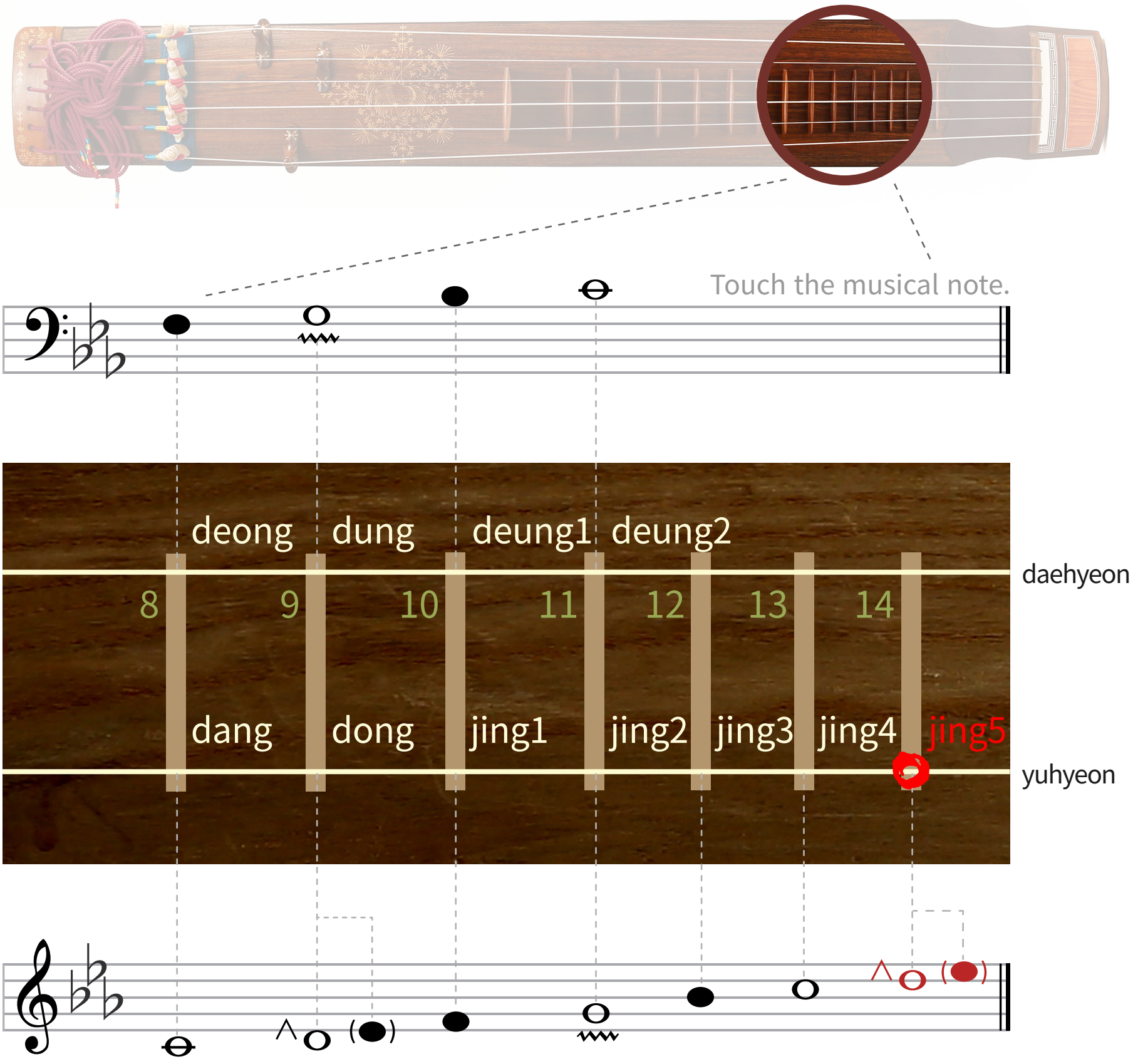


* ∧: Play a quick semitone roughly higher than the noted pitch (main tone) and quickly slide to the main tone.
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* This is widely used in current sanjo notation; in actual practice, a major 2nd lower than the above pitches are played.

# Experience with Geomungo

Sitting posture when playing the geomungo

Playing techniques of Geomungo

Contemporary techniques of Geomungo

# Sitting posture when playing the geomungo

A posture when performing jeongak (classic music)

A posture when performing folk music or new compositions

# Sitting posture when playing the geomungo

A posture when performing jeongak (classic music)

A posture when performing folk music or new compositions

# Playing techniques of Geomungo

## Right hand

Pluck or strike the strings with the suldae as if pushing them away in order to make a sound. One can create specific timbre, dynamics, and speed.

## Left hand

Press the strings above the frets with fingers in order to adjust the pitch. One can make various ornamentation such as toeseong, chuseong, and yoseong to the vibrating sound by plucking with the right hand.

# Playing techniques of Geomungo

Right hand | Left hand

## Holding the suldae (a pencil-sized wooden plectrum)

Making sound with the suldae

Right-hand technique

# Playing techniques of Geomungo

## Right hand | Left hand

Holding the suldae
(a pencil-sized wooden plectrum)

Making sound with the suldae

Right-hand technique

# Right-hand technique

One softly plucks yuhyeon or daehyeon down with the sul-dae as if one is pushing the strings outward.

Sojeom Jungjeom Daejeom

Ddeul Salgaeng Seulgidung

# Right-hand technique

One strongly strikes yuhyeon or daehyeon down with sul-dae as if one pushes strings outward.

Sojeom Jungjeom Daejeom

Ddeul Salgaeng Seulgidung

# Right-hand technique

One lifts the right hand holding the suldae slightly above the chest, and then powerfully strikes yuhyeon or daehyeon.

Sojeom Jungjeom Daejeom

Ddeul Salgaeng Seulgidung

# Right-hand technique

One plucks the strings up with suldae as if one is pulling the strings inward.

Sojeom | Jungjeom | Daejeom

Ddeul | Salgaeng | Seulgidung

# Right-hand technique

One strikes munhyeon first and then yuhyeon with a single movement. Its syllables of verbal notation are: salgaeng, ssalgaeng, saldang, saldong, or saljing when this stroke is played in two beats; but ssaraeng is used in one beat.

Sojeom Jungjeom Daejeom

Ddeul Salgaeng Seulgidung

# Right-hand technique

One strikes munhyeon first, passes through yuhyeon, and then plucks daehyeon outward, with a single movement. Its syllables can be seulgideong, seulgidung, or seulgide-ung, depending on the left-hand technique.

Sojeom Jungjeom Daejeom

Ddeul Salgaeng Seulgidung

# Playing techniques of Geomungo

Right hand | Left hand

## The Left-hand posture

## Left-hand technique ①

Pressing yuhyeon I Pressing daehyeon

## Left-hand technique ②

Jachulseong I Jeonseong I Toeseong
Chuseong I Nonghyeon

## Left-hand technique ③

Toeseong, chuseong, and nonghyeon in jeongak
Toeseong, chuseong, and nonghyeon in folk music

# Left-hand technique ①

One places the ring finger, the index finger, and the thumb of the left hand onto yuhyeon and presses the strings above the frets. The syllable is ‘dang’ when one presses with the ring finger, ‘dong’ when pressing with the ring and index fingers, and ‘jing’ when with the ring finger and thumb are used. ‘Jing’ is distinguished by jing1, jing2, and jing3 depending on the location of the thumb when pressing strings above the frets.

## Pressing yuhyeon

dang　　dong　　jing2　　jing2*　　jing3*

## Pressing daehyeon

Deong　　Dung　　Deung

*It can produce a higher tone by pushing the strings forward.

# Left-hand technique ①

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## Pressing yuhyeon

dang　　dong　　jing2　　jing2*　　jing3*

## Pressing daehyeon

Deong　　Dung　　Deung

*It can produce a higher tone by pushing the strings forward.

# Left-hand technique ①

One places the middle finger, the index finger, and the thumb of the left hand onto daehyeon and presses the strings above the frets. The syllable of verbal notation is 'deong' when one presses with the middle finger, 'dung' when pressing with the middle and index fingers, and 'deung' when pressing with the middle finger and the thumb.

## Pressing yuhyeon

dang　　dong　　jing2　　jing2*　　jing3*

## Pressing daehyeon

Deong　　Dung　　Deung

*It can produce a higher tone by pushing the strings forward.

# Left-hand technique ①

One places the middle finger, the index finger, and the thumb of the left hand onto daehyeon and presses the strings above the frets. The syllable of verbal notation is ‘deong’ when one presses with the middle finger, ‘dung’ when pressing with the middle and index fingers, and ‘deung’ when pressing with the middle finger and the thumb.

## Pressing yuhyeon

dang dong jing2 jing2* jing3*

## Pressing daehyeon

Deong Dung Deung

*It can produce a higher tone by pushing the strings forward.

# Left-hand technique ①

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## Pressing yuhyeon

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## Pressing daehyeon

Deong Dung Deung

*It can produce a higher tone by pushing the strings forward.

# Left-hand technique ①

One places the middle finger, the index finger, and the thumb of the left hand onto daehyeon and presses the strings above the frets. The syllable of verbal notation is ‘deong’ when one presses with the middle finger, ‘dung’ when pressing with the middle and index fingers, and ‘deung’ when pressing with the middle finger and the thumb.

## Pressing yuhyeon

dang　　dong　　jing2　　jing2*　　jing3*

## Pressing daehyeon

Deong　　Dung　　Deung

*It can produce a higher tone by pushing the strings forward.

# Left-hand technique ②

One strikes or plucks the strings with the thumb or the index finger of the left hand.

Jachulseong

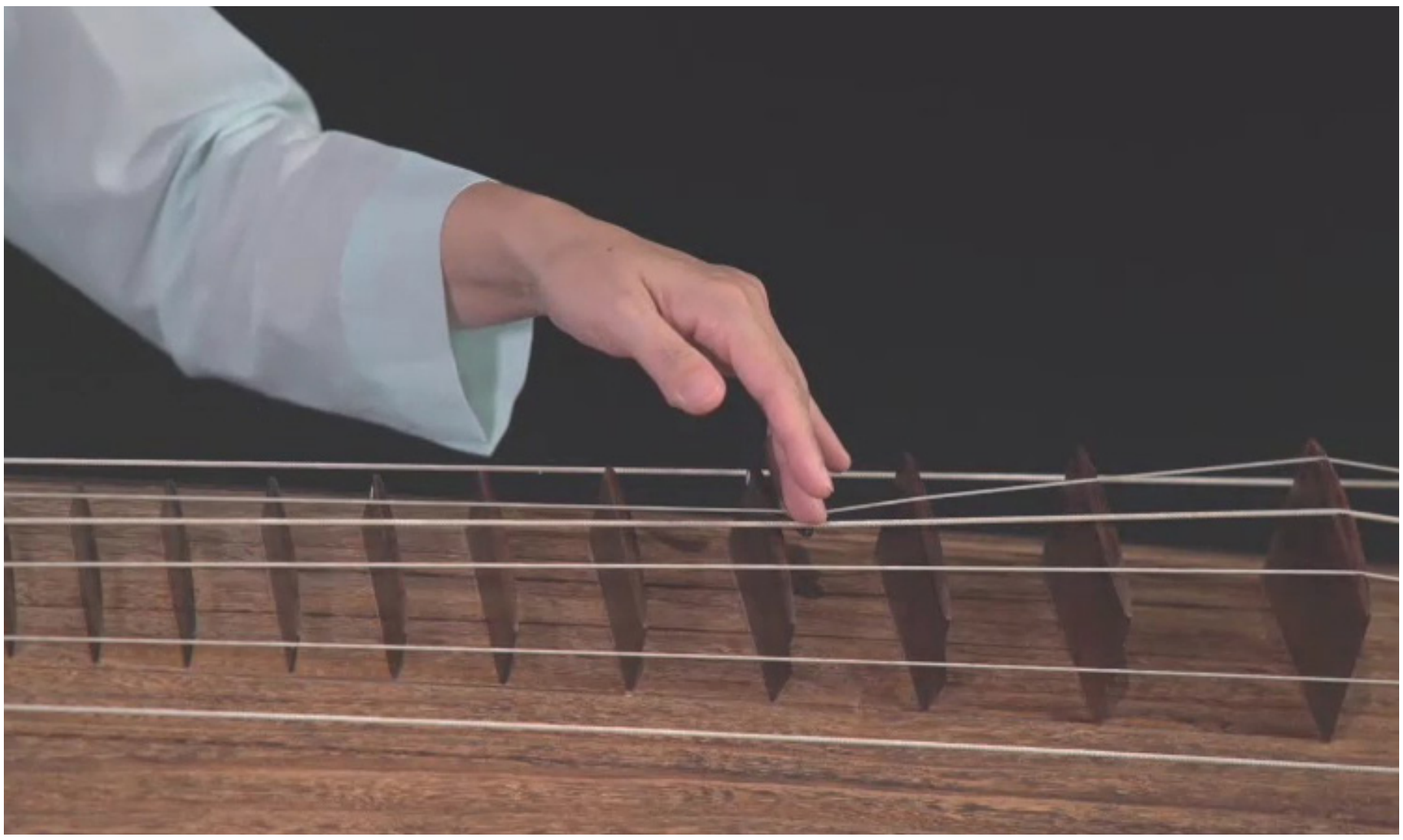
Jeonseong

Toeseong

Chuseong

Nonghyeon

# Left-hand technique ②



One momentarily pushes forward and releases the string with the left hand after plucking with the suldae, which makes a main tone, then quickly moving to a higher tone and then returning to the main tone.

Jachulseong Jeonseong

Toeseong Chuseong Nonghyeon

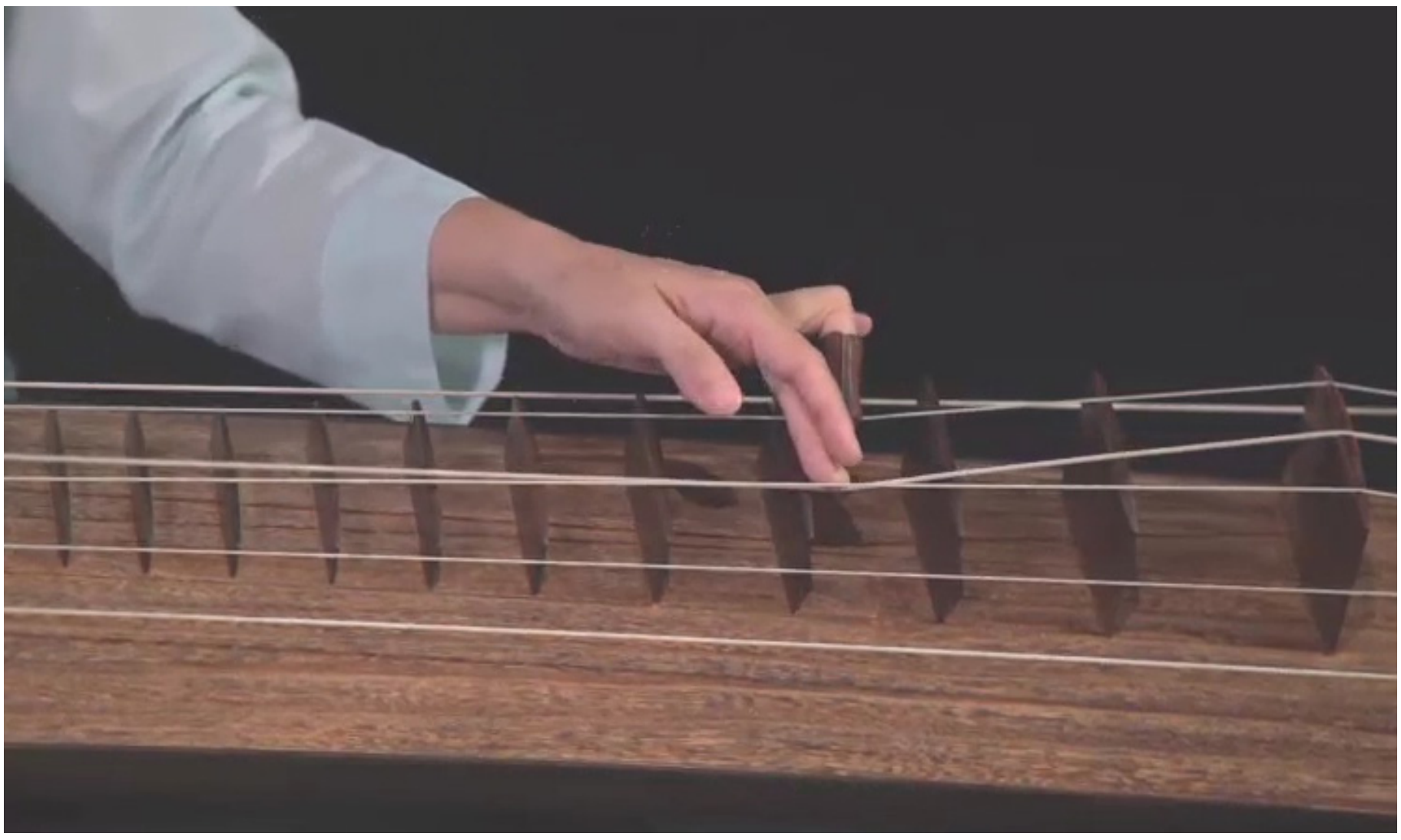
# Left-hand technique ②

One gently releases the string inward with the left hand after plucking with the suldae, making a slide to the tip of the vibrating main tone.

Jachulseong Jeonseong

Toeseong Chuseong Nonghyeon

# Left-hand technique ②



One gently pulls the string outward with the left hand after plucking with the suldae, making a rise to the tip of a vibrating main tone.

Jachulseong Jeonseong

Toeseong Chuseong Nonghyeon

# Left-hand technique ②

One makes additional vibrato to a vibrating tone by repeatedly pushing and releasing the strings after plucking with the suldae.

# Left-hand technique ③

## Toeseong, chuseong, and nonghyeon in class music

## Toeseong, chuseong, and nonghyeon in folk music

Primary tones (golgyeogeum) I Notes other than primary tones

general exercise - 2nd fret

- 5th fret

- 8th fret

# Left-hand technique ③

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# Contemporary techniques of Geomungo

## Plucking strings with the hands

Rubbing strings with the suldae

Beating with the suldae

Beating with the hands

# Contemporary techniques of Geomungo

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# Contemporary techniques of Geomungo

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Rubbing strings with the suldae

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# Listen to Geomungo music

Video clips of traditional repertoires

Video clips of new compositions

# Video clips of traditional repertoires

## Sanghyeondodeuri
from Pyeongjohoesang

## Jungmori
from Han Gapdeuk-ryu Geomungo Sanjo

## Jajinmori
from Han Gapdeuk-ryu Geomungo Sanjo

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# Video clips of new compositions

## <Chulgang>

arranged by Yi Jaeha

## <Scattered Melody>

## <Geomungo & Tango>

Geomungo Concerto based on the theme of
Kim Yongsil's "Farmer's Song"

## <Cheongmyeong>

Chulgang is a Geomungo solo piece composed by North Korean composer Kim Yong-sil. The word 'Chulgang' means 'iron coming out', which the music depicts people working at the Heungnam smelter. It is well known that the composer actually lived at Heungnam smelter for a while to get a realistic fig-

YouTube go to Gugak

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ure of the workers smelting iron. This composition expresses the movements of the workers by using powerful strikes and the heavy bass sound of Geo-mungo.

YouTube go to Gugak

# Video clips of new compositions

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## <Scattered Melody>

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Geomungo Concerto based on the theme of
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## <Cheongmyeong>

Sanjo, literally meaning "scattered melody," a solo instrumental suite, is composed of four to seven movements characterized by different rhythmic patterns. This composition, performed at Concert today in November, 2017, is composed of jungjungmori, slow jajinmori, and jajinmori. The perform-

YouTube go to Gugak

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## <Cheongmyeong>

er's skills and unique interpretation based on tradi-
tional rhythms are outstanding.

YouTube go to Gugak

# Video clips of new compositions

<Chulgang>
arranged by Yi Jaeha
<Scattered Melody>

## <Geomungo & Tango>

Geomungo Concerto based on the theme of
Kim Yongsil's "Farmer's Song"
<Cheongmyeong>

"Geomungo & Tango" is a gold award winner of the 2011 Gugak FM UCC Video Contest. This is the composition that the ensemble Geomungo Factory performed to reinterpret the intense and beautiful melodies of tango with geomungo. It expresses the beautiful transformation from complicated feel-

YouTube go to Gugak

# Video clips of new compositions

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## <Cheongmyeong>

ings between a man and a woman with the tango dance while the geomungo plays the intense melody of tango music. It also demonstrates new timbres produced by using various geomungo playing techniques.

YouTube go to Gugak

# Video clips of new compositions

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arranged by Yi Jaeha

## <Scattered Melody>

## <Geomungo & Tango>

Geomungo Concerto based on the theme of
Kim Yongsil's "Farmer's Song"

## <Cheongmyeong>

Geomungo Concerto "Cheongmyeong" is a new composition that the junior composer Seon Junggyu arranged based on the theme of Nongbuga ('Farmer's Song'), compiled by the North Korean composer Kim Yongsil. Seon won the prize in the Chamber Music Division of the 36th Korean Composition Award.

YouTube go to Gugak

# Video clips of new compositions

## <Chulgang>

arranged by Yi Jaeha

## <Scattered Melody>

## <Geomungo & Tango>

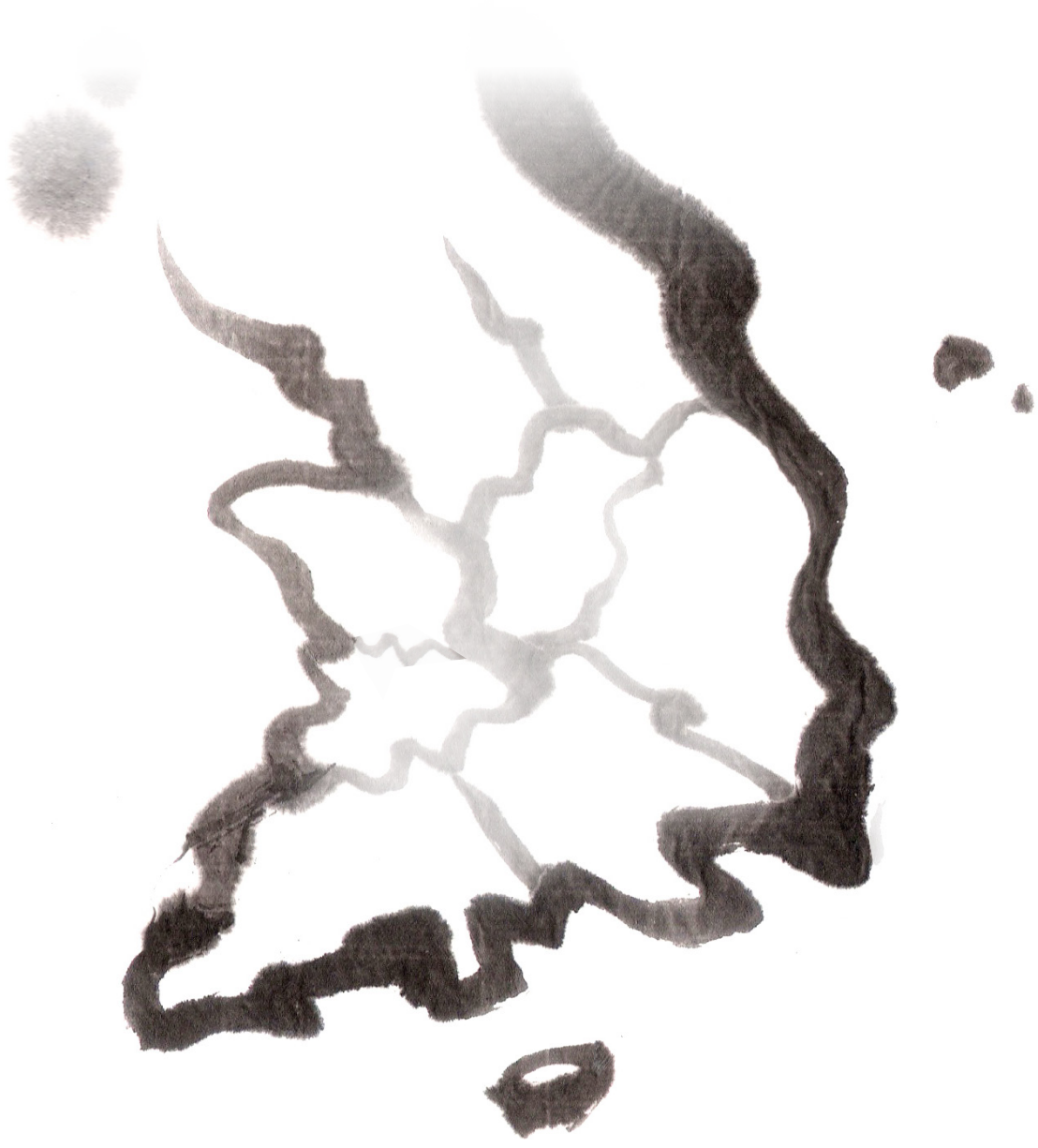
Geomungo Concerto based on the theme of
Kim Yongsil's "Farmer's Song"

## <Cheongmyeong>

This piece contains the composer's hope that Nong-buga will be heard everywhere in clear weather as Cheongmyeong.

YouTube go to Gugak

# Field Experience



## Exhibitions & Performances

- National Gugak Center
- Gugak permanent stage at the Incheon International Airport

## Digital Materials

- E-Gugak Academy in National Gugak Center
- Traditional Korea Sori Arts Center of Jeollabuk-do

## Experiencing Instruments

- Korean Traditional Performing Arts Culture School
- Traditional Arts Academy at the National Theater of Korea
- Nangye Gugak Experience Hall

# Field Experience

2364
Nambu sunhwanno,
Seocho-gu,
Seoul, Korea

www.gugak.go.kr

## On-going Saturday Stage at the National Gugak Center

# Field Experience

2364
Nambu sunhwanno,
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 for detailed information.

# Field Experience

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

www.airport.kr

**Gugak permanent stage**
**at the Incheon International Airport**

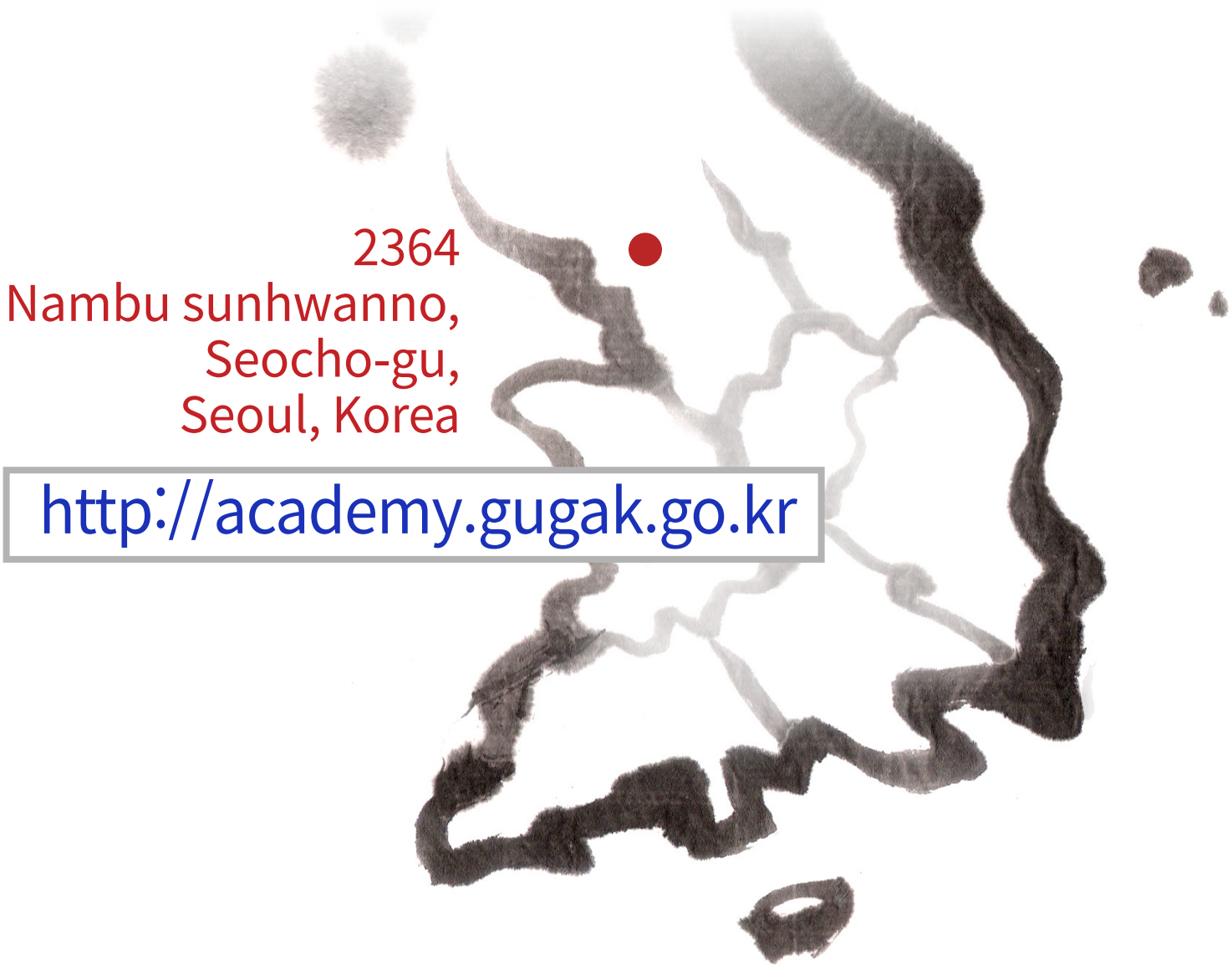
# Field Experience

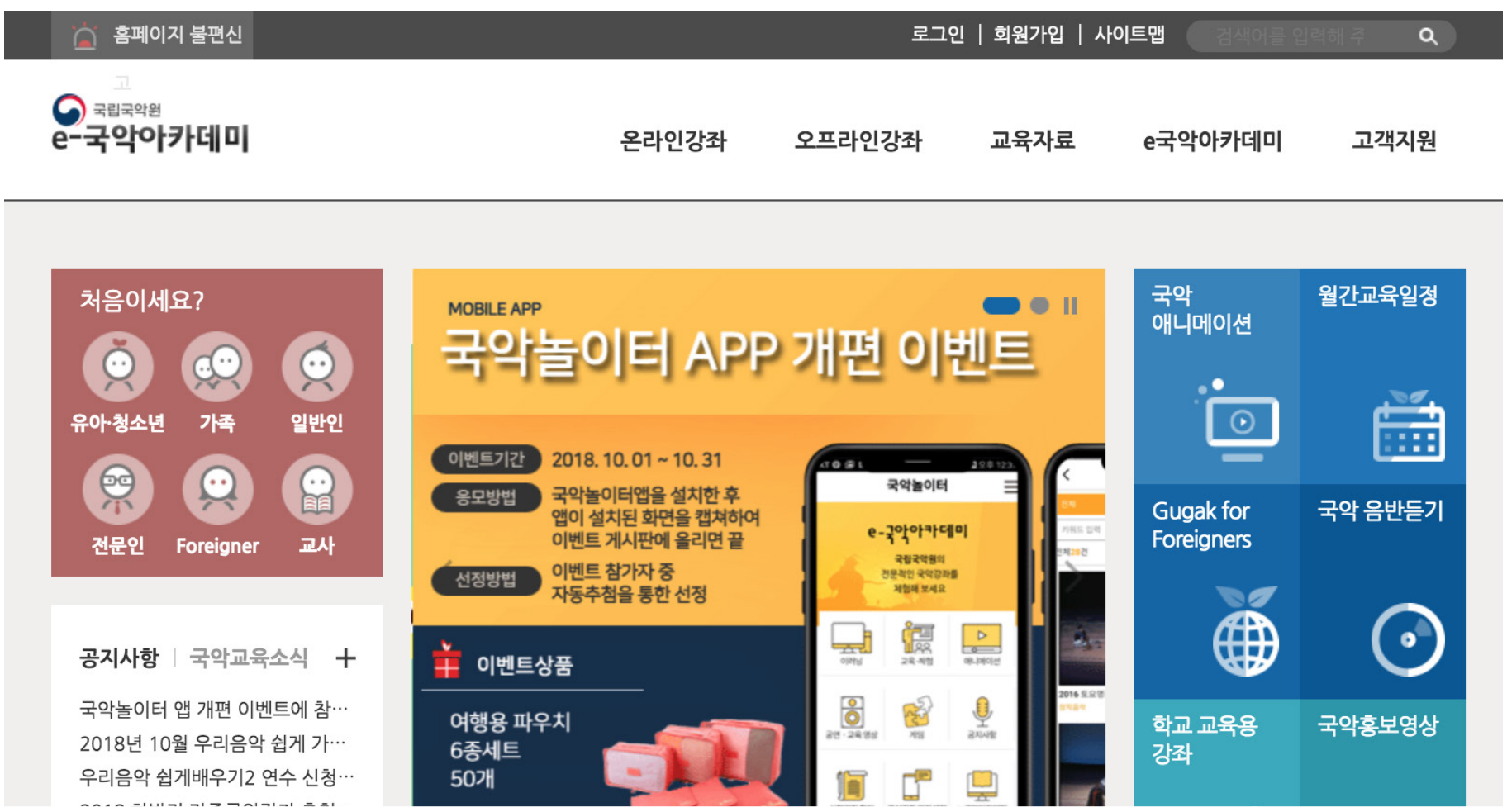
2851, Unseo-dong,
Jung-gu,
Incheon, Korea

www.airport.kr

The Incheon International Airport offers Gugak performances all year long. 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 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).

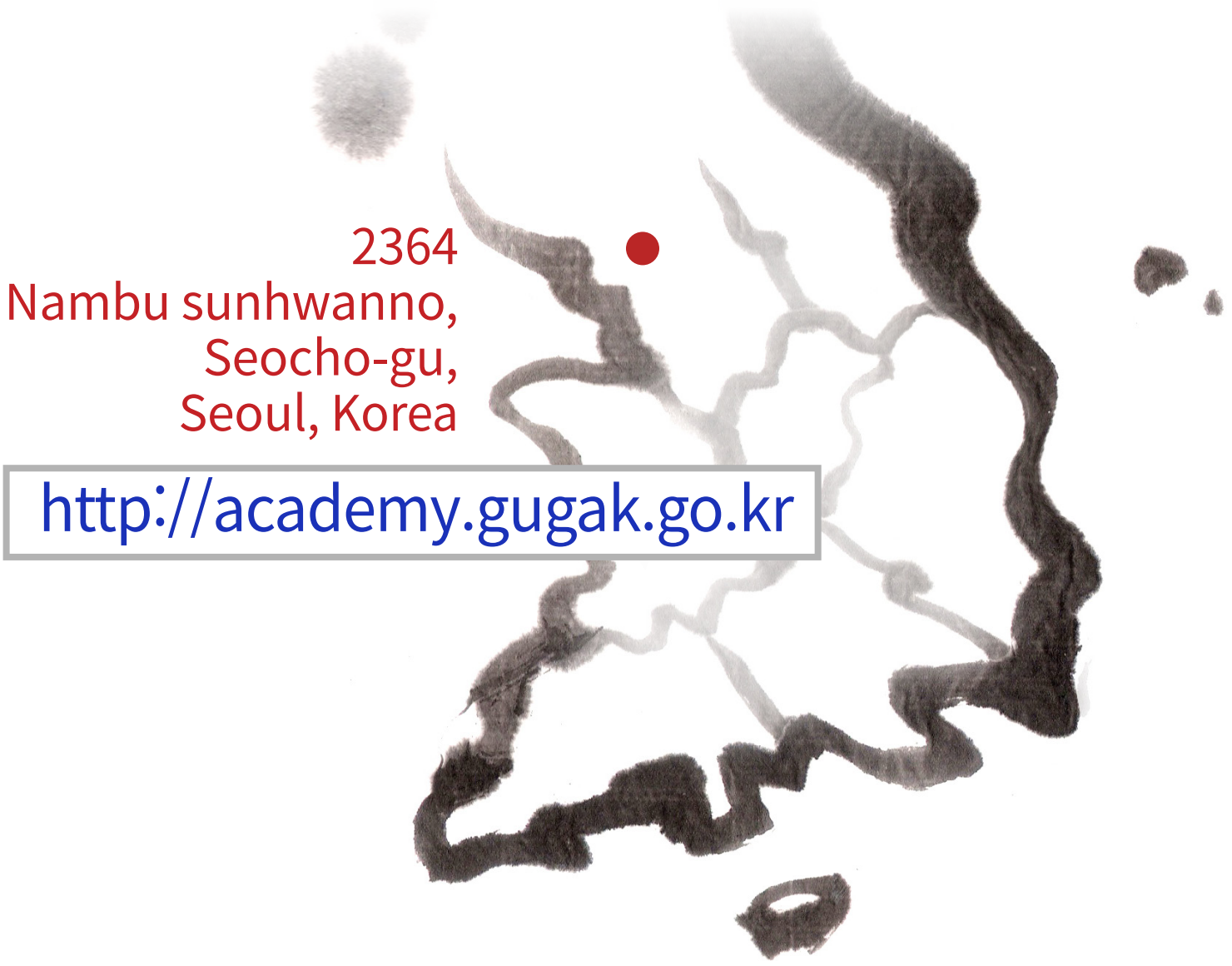
# Field Experience



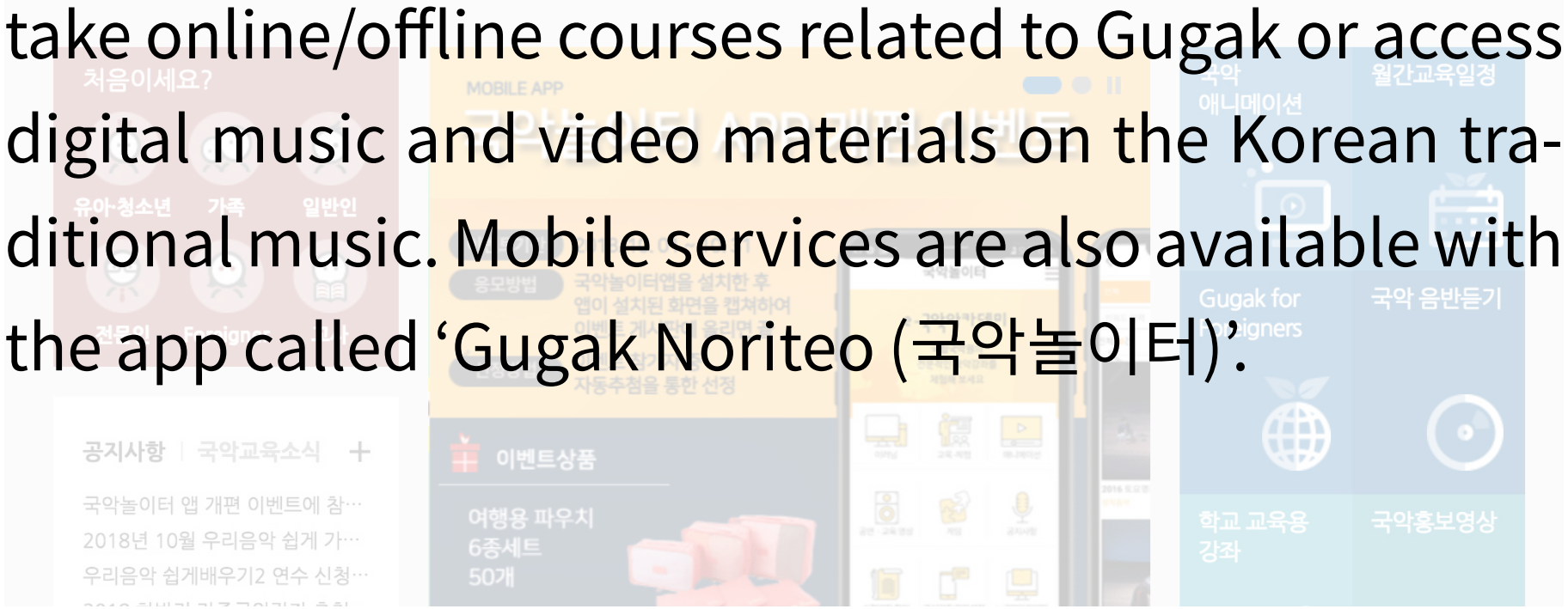




# E-Gugak Academy in National Gugak Center

# Field Experience




E-Gugak Academy is an online gugak educational site provided by the National Gugak Center, where you can take online/offline courses related to Gugak or access digital music and video materials on the Korean traditional music. Mobile services are also available with the app called ‘Gugak Noriteo (국악놀이터)’.



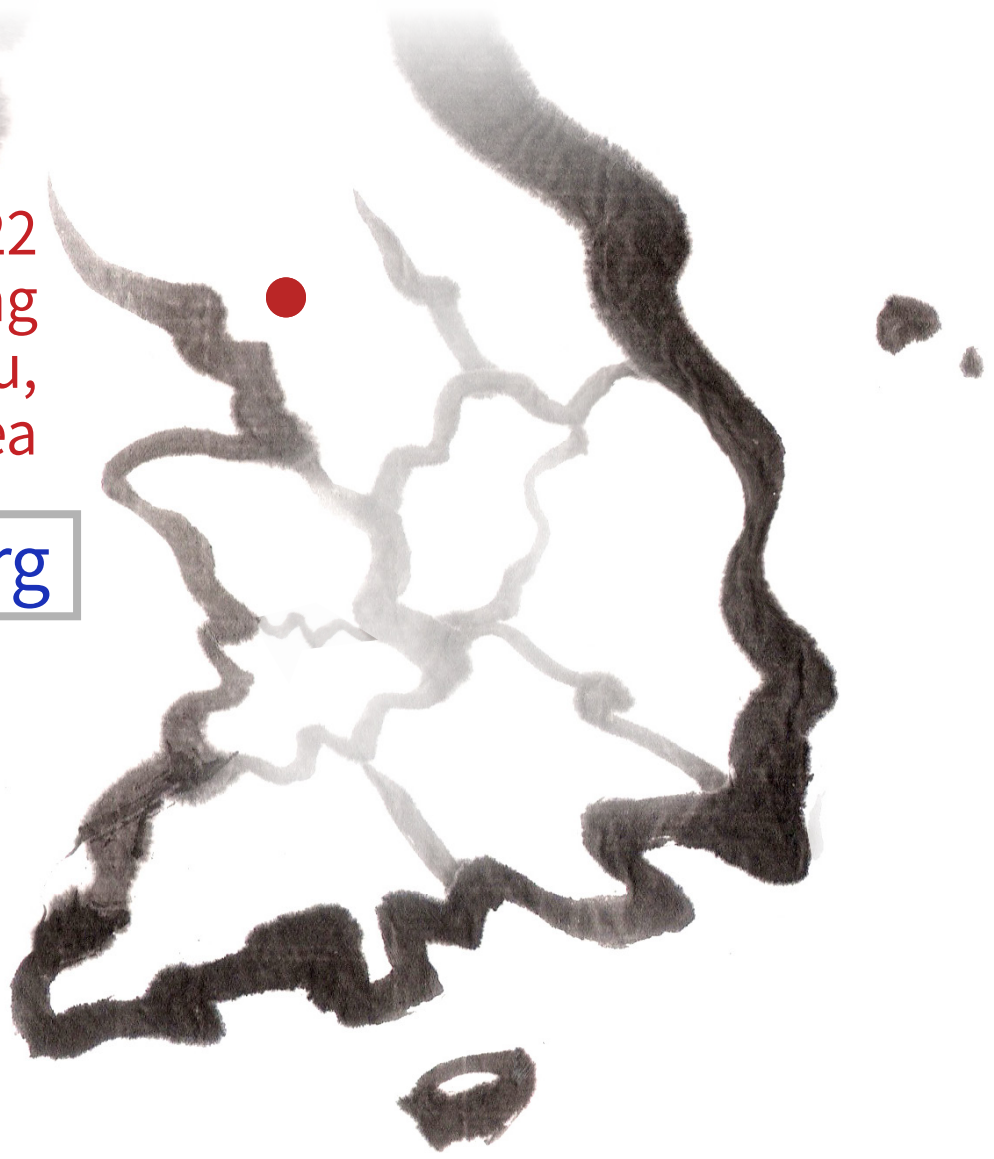
# Field Experience

# Traditional Korea Sori Arts Center of Jeollabuk-do

# Field Experience

If you visit the website, you may get digital sources of diverse traditional Korean music and sounds. Especially in 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.

# Field Experience

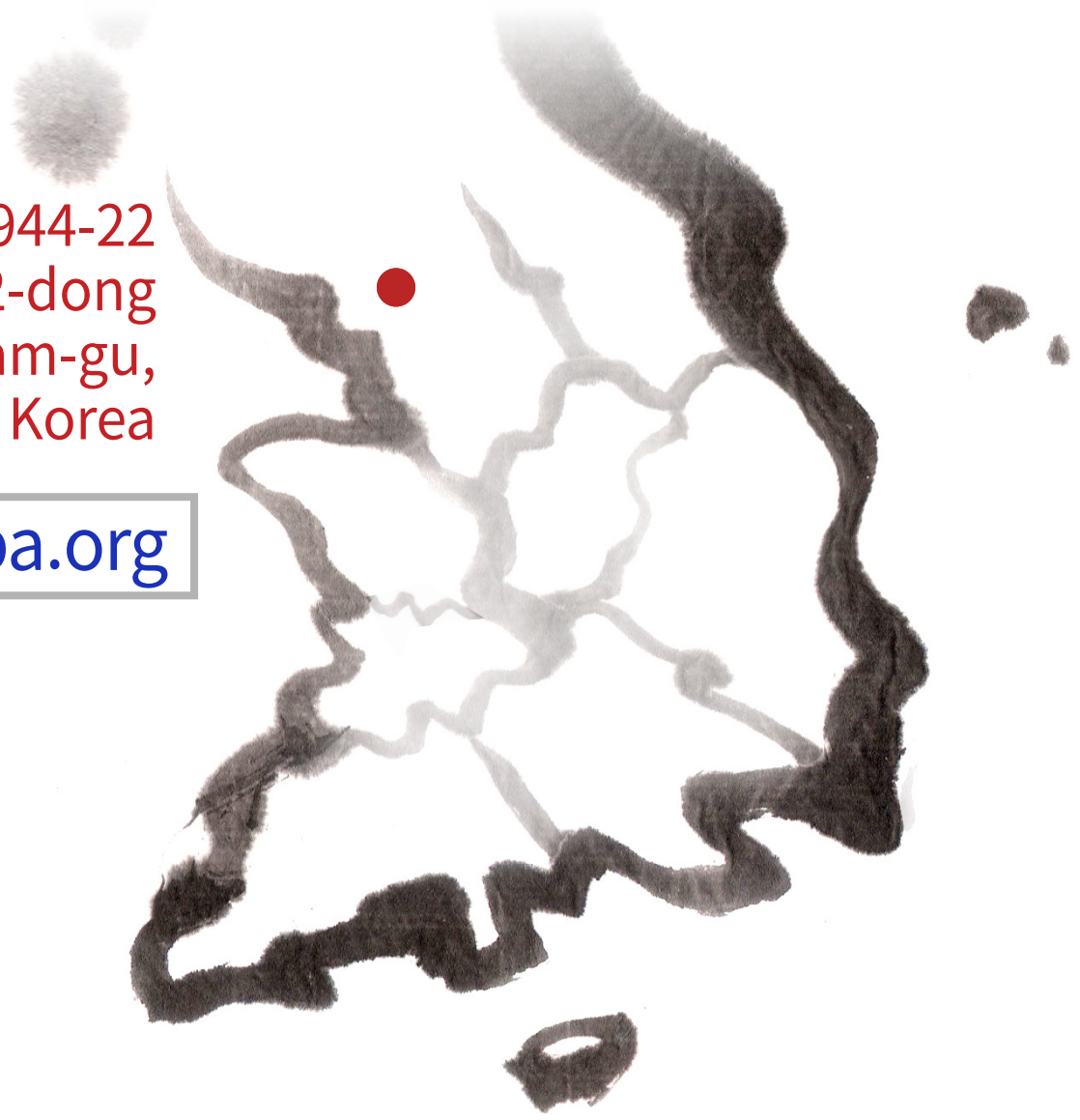


944-22
Daechi 2-dong
Gangnam-gu,
Seoul, Korea

www.kotpa.org

## Korean Traditional Performing Arts Culture School

# Field Experience



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

www.kotpa.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 website or call 02-580-3141.

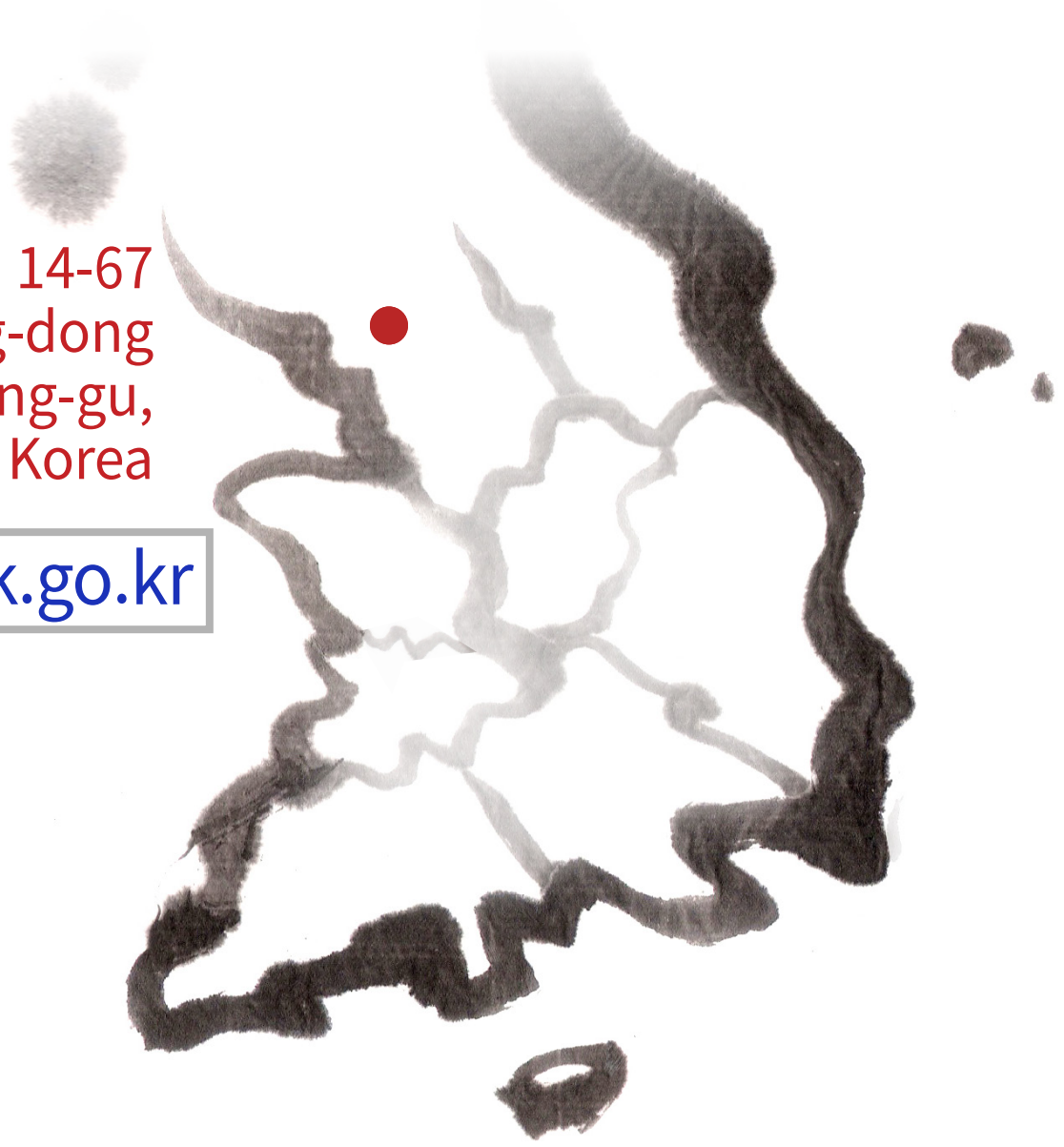
# Field Experience

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



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 general audience members 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 website.

# Field Experience

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

www.nangyekukak.or.kr

## Nangye Gugak Experience Hall

# Field Experience

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

www.nangyekukak.or.kr

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 observe the entire manufacturing process. For more information, please visit the website.

# Production team

문화체육관광부

한국문화예술위원회

국악방송

# Production team

**Executive Superviser** Song, Hyejin

**Executive Producer** Han, Manju

**Producer** Yi, Yoongyeong

**Direction & Performance** Jo, Gyeongseon

**Project Manager** Son, Suin

**Production** SOLUWIN

**Writer** Yi, Yeonu

**Instrument Crafter** Go, Heunggon

**Cover music & individual pitches by** Kim, Seonhyo

**Photograph** Studio namu No.5

**Video Production** Mediahalf

Producer - O, Changgeun,

Videographer - Yi, Sanghyeon

Recording - Kim, Hyeongjun

Editing - Yi, Yohan

**English Translation** Choi, Yoonjah

**English Editing** Ha, Ju-Yong and Anthony T. Rauche

**SNS Marketing** Yi, Seonmi