

# 피리



피리소리 '시네 난 시로', 바람결에 스치운다

## PIRI

'Sine-Nan-Silo',  
the sound of a piri (Korean flute)  
wafts with a breeze.





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



# I.

## Piri at a Glance

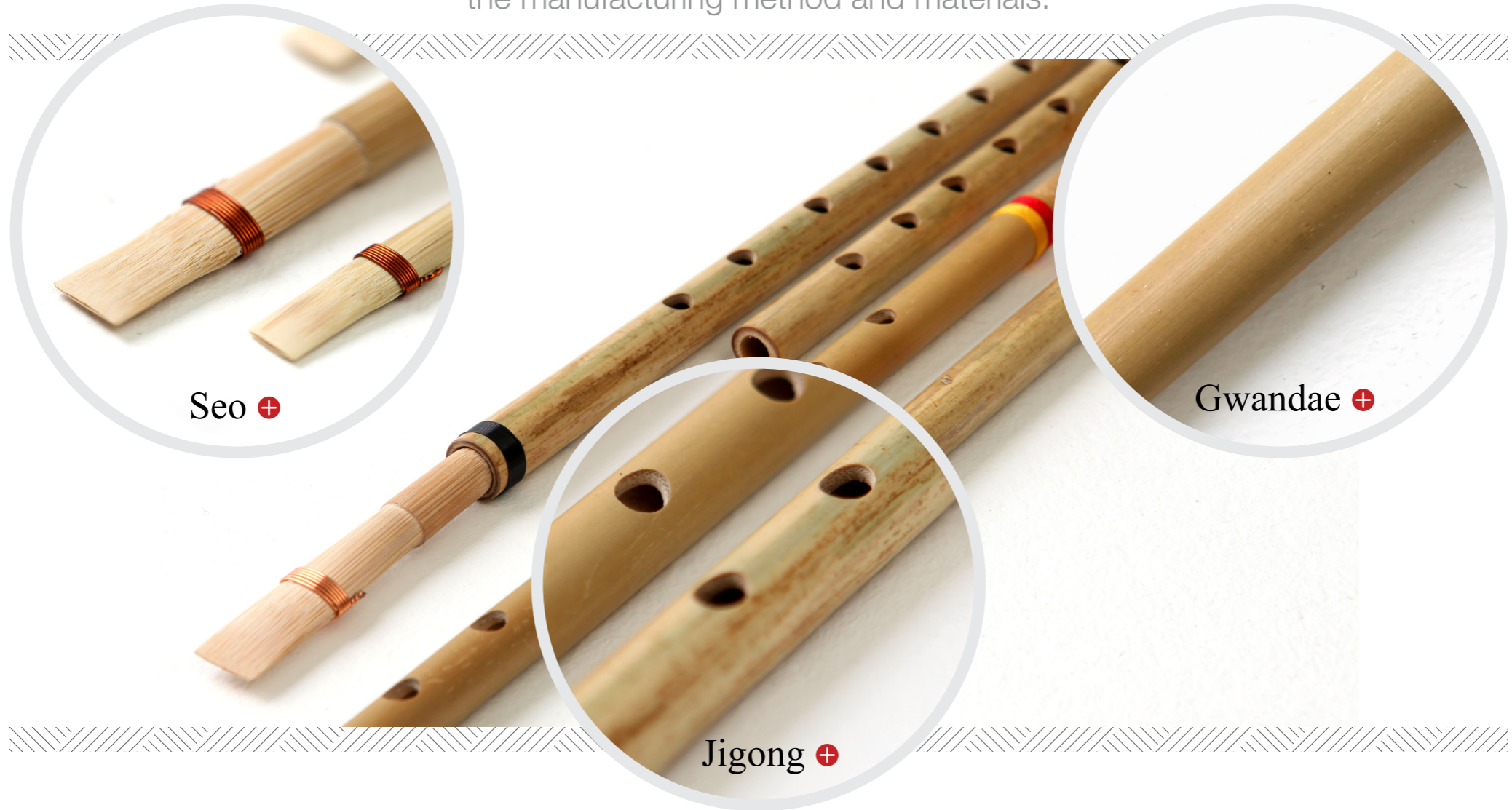
Structure and Materials of a Piri

Manufacturing Process of a Piri



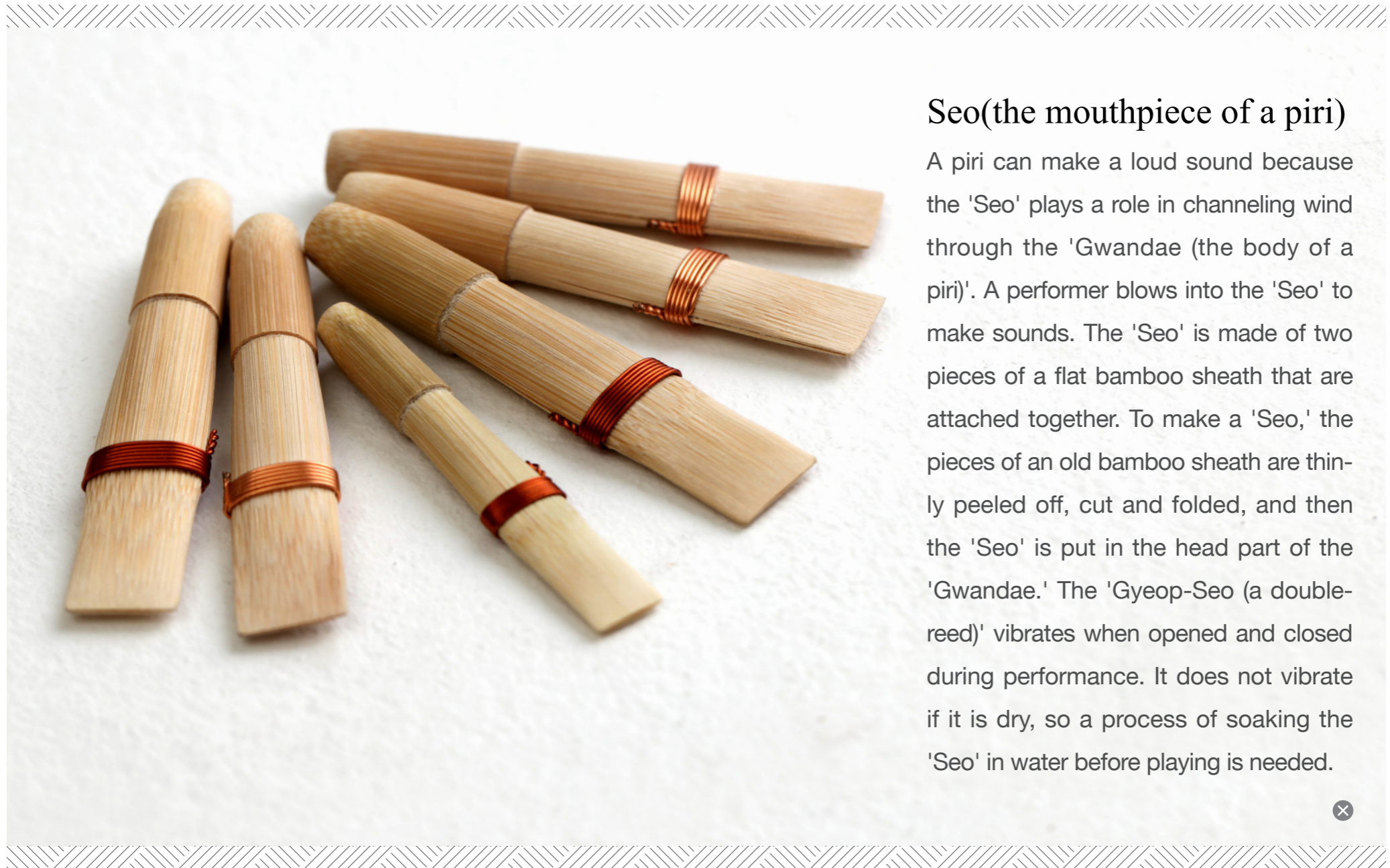
# Structure and Materials of a Piri

As for the structure and the materials, there are few differences between a **hyang piri** and a **sae piri**, although a **dang piri** has a few differences from a hyang piri and a sae piri in terms of the manufacturing method and materials.





# Structure and Materials of a Piri



## Seo(the mouthpiece of a piri)

A piri can make a loud sound because the 'Seo' plays a role in channeling wind through the 'Gwandae (the body of a piri)'. A performer blows into the 'Seo' to make sounds. The 'Seo' is made of two pieces of a flat bamboo sheath that are attached together. To make a 'Seo,' the pieces of an old bamboo sheath are thinly peeled off, cut and folded, and then the 'Seo' is put in the head part of the 'Gwandae.' The 'Gyeop-Seo (a double-reed)' vibrates when opened and closed during performance. It does not vibrate if it is dry, so a process of soaking the 'Seo' in water before playing is needed.





# Structure and Materials of a Piri



## Jigong(the finger holes of a piri)

According to the books 'Goryeosa' and 'Akji', the 'Jigong' was introduced in a hyang piri that had a total of 7 finger holes, but later, it was altered to have one finger hole on the back and 7 finger holes on the front of a piri. The sae piri has also gone through a similar change. For instance, several books from ancient times, such as 'Goryeosa', the 71st volume of 'Akji', and the 132nd volume of 'Sejong Silok,' originally introduce the dang piri with a total of 9 finger holes. However, later, according to the book 'Akhakgwebeom,' which was produced during the Joseon Dynasty period, it was found that





# Structure and Materials of a Piri



## Jigong(the finger holes of a piri)

the dang piri was altered to have a total of 8 finger holes like the hyang piri.

With regards to the finger holes in the hyang piri, the hole on the backside is to be closed first when played, and which is also key to making the highest pitch sound. In the dang piri, the finger hole on the backside is located between the Jigong number 1 and Jigong number 2 on the front side, which is similar to the musical instrument 'Taepyeongso.'





# Structure and Materials of a Piri



## Gwandae(the body of a piri)

The hyang piri and sae piri are made of green bamboo while the dang piri is made of Hwang-Juk (yellow colored bamboo) or O-Juk (black colored bamboo). As green bamboo tends to adjust well into a new surrounding environment, it grows over a wider area compared to other different kinds of bamboo. It also has distinctive characteristics upon the different regions where it grows. Subsequently, green bamboo which grows near the sea like Seo san, North Chungcheong province or Dangjin, South Chungcheong province is specifically categorized as 'Hae-Juk (海竹)'. The Hae-Juk texture is quite strong and tough and grows in enough abundance to be easily harvested, but as the Hae-Juk has fairly narrow gaps between the bamboo joints, careful attention should







# Structure and Materials of a Piri

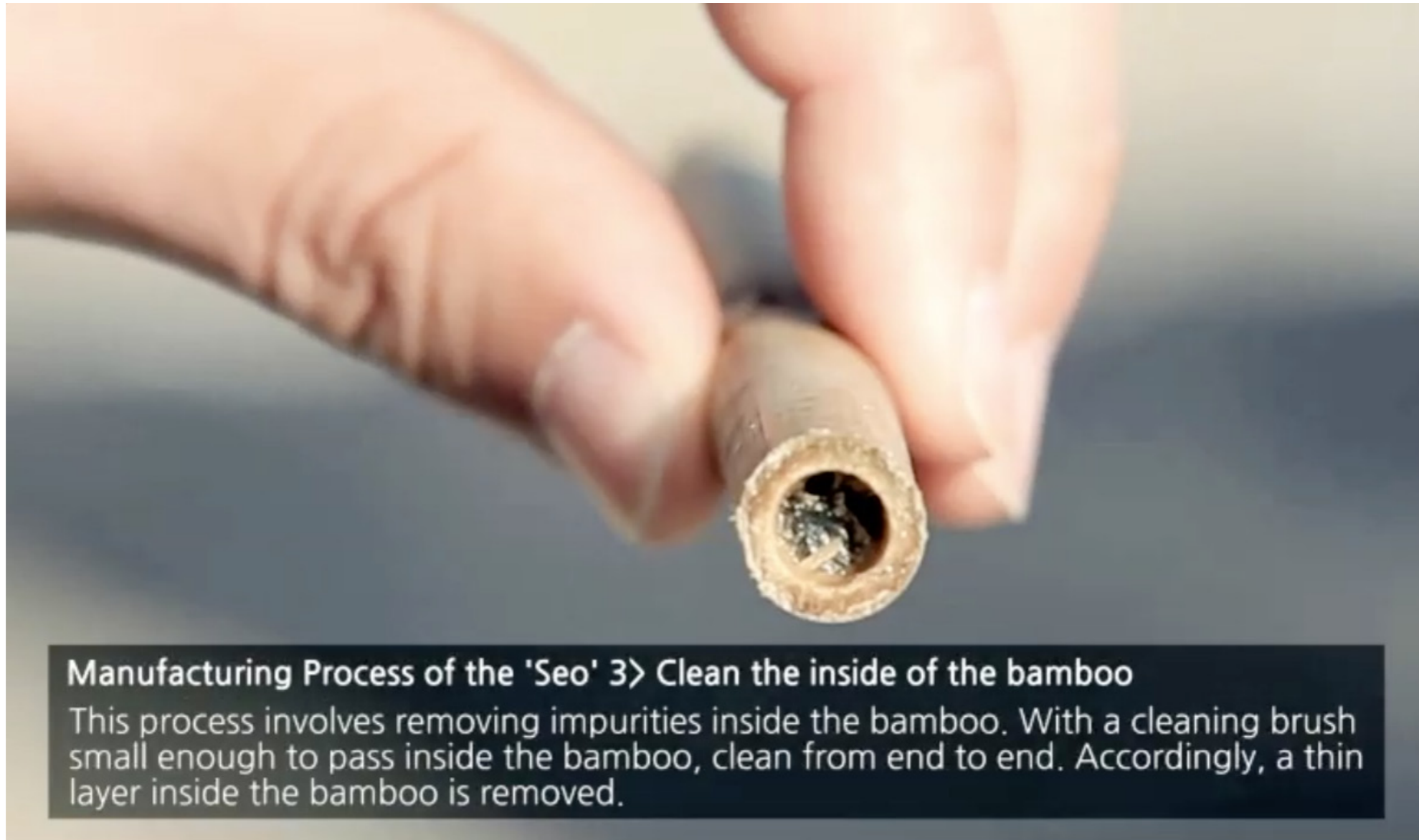


## Gwandae(the body of a piri)

be paid when choosing Hae-Juk as a resource for a piri. In addition to Hae-Juk, there is also 'San-Juk (山竹)', another kind of green bamboo which is usually grown throughout the Namwon, the north Jeolla province, or through Naju, the south Jeolla province. The San-Juk, although regarded as kind of weak resource for making into a musical instrument, does have the merit of making soft sounds. Accordingly, as there are many distinctive kinds of bamboos that are grown in various regions, appropriate bamboo for constructing a piri is chosen according to the different use and taste of the performer.



# Manufacturing Process of a Piri



## Manufacturing Process of the 'Seo' 3> Clean the inside of the bamboo

This process involves removing impurities inside the bamboo. With a cleaning brush small enough to pass inside the bamboo, clean from end to end. Accordingly, a thin layer inside the bamboo is removed.

manufacturing procedure + manufacturing tool +



# Manufacturing Process of a Piri



## Manufacturing Process of the 'Seo' 1> Choose suitable bamboo and chop it

The diameter of the 'Gwandae (the body part of a piri)' affects the pitch and the space between finger holes. Hence, bamboo which is 6 mm in diameter and is 2 mm in thickness is regarded as the best for performers to play comfortably. To note, when cutting bamboo, please consider that the thickness of bamboo is uneven in itself.



## Manufacturing Process of the 'Seo' 2> Boil the bamboo

After the process of cutting the bamboo is finished, boil the bamboo in hot water. Through this process, the bamboo will get tougher and be able to make a clear sound. In addition, another key reason of boiling the bamboo is that it helps to easily peel off the bamboo sheath with a knife.





# Manufacturing Process of a Piri



## **Manufacturing Process of the 'Seo' 3> Clean the inside of the bamboo**

This process involves removing impurities inside the bamboo. With a cleaning brush small enough to pass inside the bamboo, clean from end to end. Accordingly, a thin layer inside the bamboo is removed.



## **Manufacturing Process of the 'Seo' 4> Dry in a cool place**

Dry the bamboo in a cool place for about three days in the summer or seven days in the winter. Bamboo which is harvested from Dongji (the winter solstice) to March is usually preferred as the best material for a piri, as the moisture inside is well drained and will not easily shrink over time.



# Manufacturing Process of a Piri



## Manufacturing Process of the 'Seo' 5> Measure the size

With the use of a sample bar, measure the exact size of the 'Seo'. Then, chop the bamboo to the length of 8 cm.



## Manufacturing Process of the 'Seo' 6> Chop the 'Seo' and mark the line at the bottom part

The bottom part of the 'Seo' (called the 'Chokduli') should be narrower so that it can be stuck in the 'Gwandae,' while the upper part should be a little bit wider and flat so a performer can comfortably blow through it. Accordingly, the bamboo for making the 'Seo' should be between 6~10 mm for the upper part, and between 6~8 mm for the bottom part.



# Manufacturing Process of a Piri



## Manufacturing Process of the 'Seo' 7> Trim and cut the 'Seo'

Trim and cut the upper part of 'Seo' to an appropriate thickness so that a performer to comfortably purse it with his or her lips when blowing. Peel off a layer of the bamboo skin, and cut the bottom part of it in half. From the remaining half, trim and cut it in a narrowing fashion so that it can fit in the 'Gwandae'.



## Manufacturing Process of the 'Seo' 8> Peel off the upper part of the 'Seo'

First, draw a guiding line to discern the head part from the bottom part of the 'Seo'. Then, carefully make a cut 4 ~ 5.2 cm distance from the head end. Next, peel off the skin from the head end to the cut in a spinning downwards motion with a knife in 2 mm depth.



# Manufacturing Process of a Piri



## **Manufacturing Process of the 'Seo' 9> Fasten the 'Seo'**

With the use of a stick and threads, fasten the 'Seo' tightly. This helps to maintain the shape of the 'Seo.' To note, pay careful attention not to treat it roughly as the shape may become twisted.

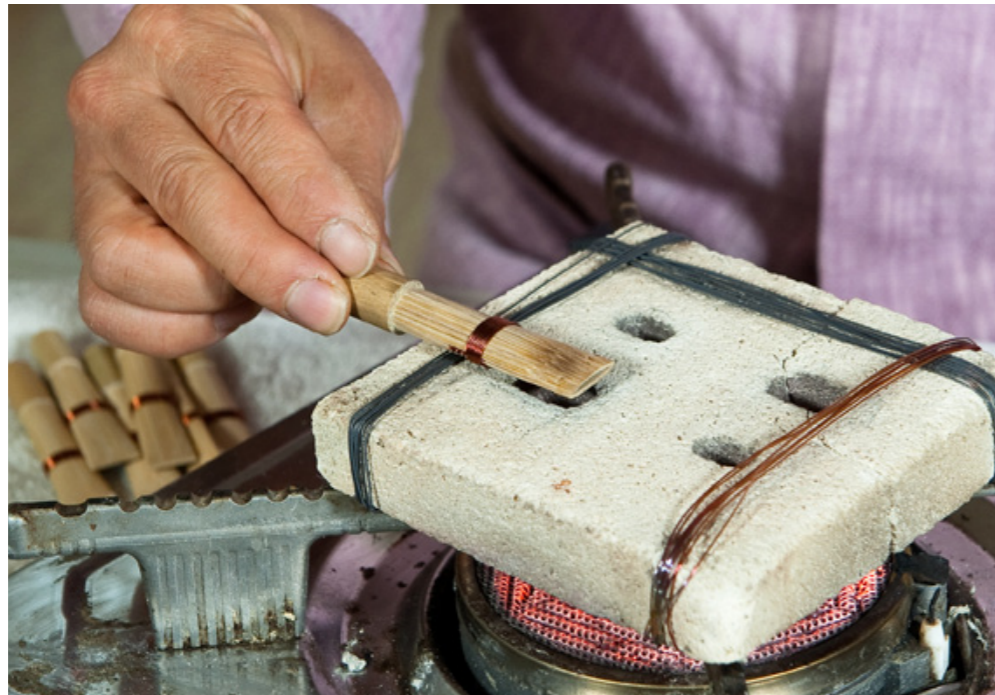


## **Manufacturing Process of the 'Seo' 10> Coil a wire around**

Coiling a wire around the 'Seo' helps to maintain its shape. First, dry the 'Seo' for about 1 week, trim the tough surface with a knife, and then coil a 0.5 mm thick wire around the middle part of it. As a result, this will help the 'Seo' to not be overly extended or flattened.



# Manufacturing Process of a Piri



## Manufacturing Process of the 'Seo' 11> Heat the contact part of the 'Seo'

The heating process makes the 'Seo' harder and stronger. First, start heating from the middle, and then slightly heat the upper part of the 'Seo.' When the upper part is heated, it may naturally open as it swells from the heat. To note, be careful not to burn the upper part. After the heating process is complete, press down on both sides of the coiled wire.



## Manufacturing Process of the 'Seo' 12> Cut in a 'V' shape and trim

Hold the 'Seo', putting the upper side (which is the contact part with the lips) down, and shave it off downwards. Repeat cutting to make it into a 'V' shape. Through this process, the middle part of 'Seo' will look thicker as the contact part with the lips becomes flat. Finally, blow through the 'Seo' and adjust the thickness to make it proper for the lips to comfortably make contact.





# Manufacturing Process of a Piri



## Manufacturing Process of the 'Seo' 13> Sand and smooth

For the final step, inspect the whole shape and quality of the 'Seo'. During this step, carefully sand to adjust it within a subtle sound range. This step is crucial for the craftsmen and the piri performers to pay extra attention in its refinement.



## Manufacturing Process of the 'Gwandae' 14> Take shape

When bamboo is directly harvested, there may be some naturally distorted or twisted sections. In order to form the shape of a proper piri, first prepare a wooden barrel of which the inside is large enough to put the 'Gwandae (the body of a piri)' in it. Then, put the 'Gwandae' in the barrel several times to reshape and straighten it.



# Manufacturing Process of a Piri



## Manufacturing Process of the 'Gwandae' 15> Measure the size of the finger holes and mark them

Measure the size of the spots for the finger holes (Jigong) on the front side of the 'Gwandae' and draw a vertical center line. Then, mark the spots for the finger holes on the vertical line. As for the finger hole to be drilled on the back side, mark a spot so that it is symmetrical with the finger holes on the front side.



## Manufacturing Process of the 'Gwandae' 16> Drill the finger holes

Drill the finger holes on the marks, starting from the upper one. In doing so, ensure that a 5.5 ~ 6 mm sized-drill is used. To note, the wider the hole is, the louder and clearer the sound will be. Lastly, finish this process by sanding the surface.



# Manufacturing Process of a Piri



All the manufacturing tools are usually made by the master craftsmen themselves. The tools play a role as a midwife in the process of making a piri. The size of a piri is so small that careful attention to the meticulous manufacturing process is needed. Accordingly, the tools are quite sophisticated and sharp, with many different kinds of carving tools that have subtle different functions for trimming the 'Seo'. If you have a chance to see a measuring ruler or an old wooden bar which helps to reshape the 'Gwandae' upright, you will likely appreciate the genuine quality of a piri made by a master craftsmen.



## II. Detail Information View

Appearance of a piri

A piri introduced by the piri master  
Jeong, Jae-guk

A piri introduced by the piri master  
Choe, Gyeong-man

How to play a piri



# Appearance of a piri



## Whole structure

The structure of a piri is mainly divided into two parts which are 'Gwandaee' with finger holes and 'Seo' which is a mouthpiece. The size of a 'Gwandaee' and a 'Seo' differs according to the different use of the musical instrument, and the 'Seo' is trimmed and folded to be put in the head part of the 'Gwandaee'.

When it comes to the size of a piri, as the standard size of a piri has not been exactly presented from the ancient documents such as 'Akhakgwebeom', rather than referring to the old documents, the existing hyang piri or other piris that several performers currently use are referred to measure the average size of a piri.



# Appearance of a piri



This is the mouthpiece of a piri.



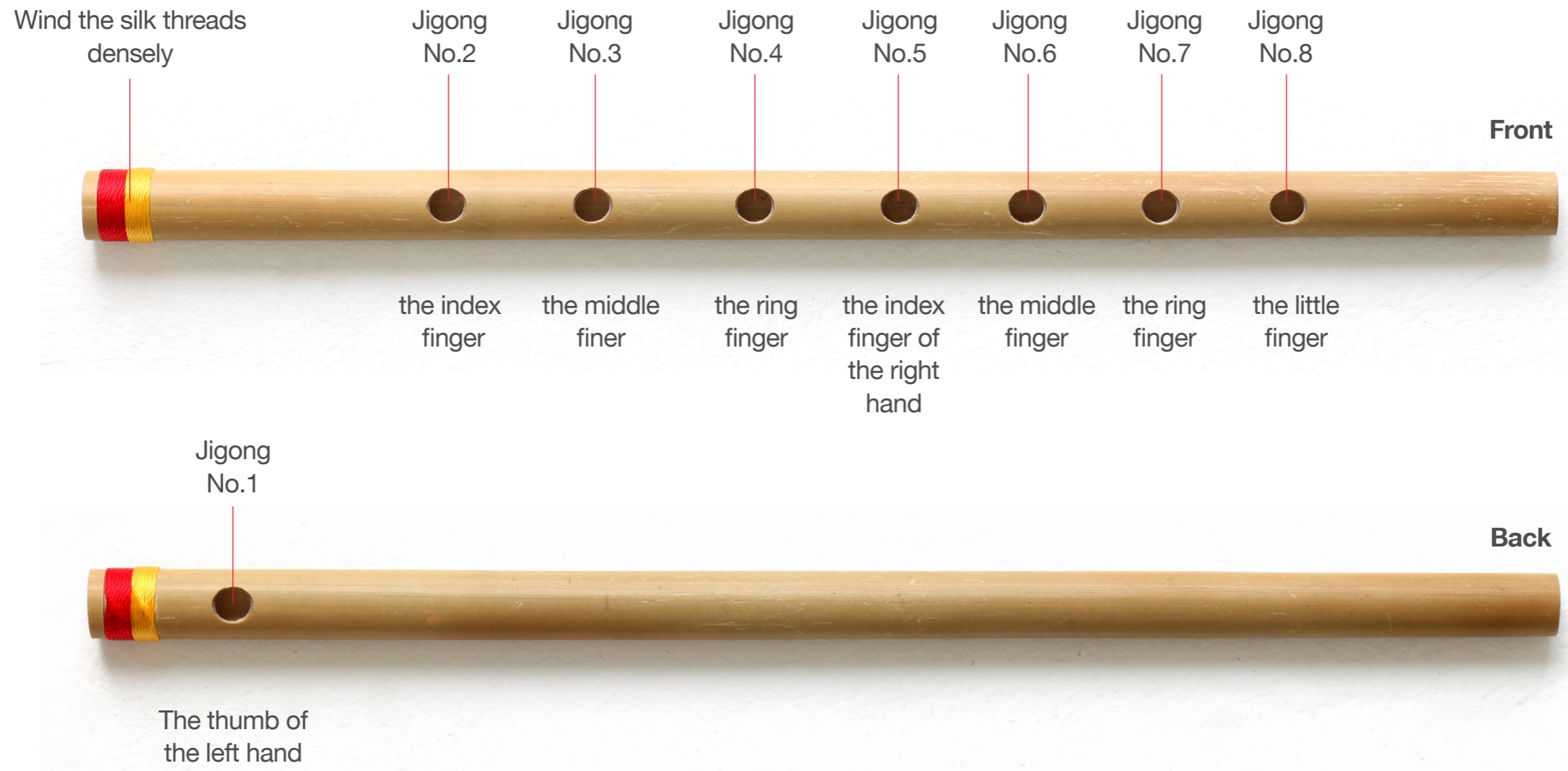
The top of the 'Seo' is coiled with a thin copper wire.

The bottom part of it is put in the head part of the 'Gwandae (a body part of a piri)'





# Appearance of a piri





# Appearance of a piri



The size of a 'Gwandae' played for Jeongak music is around 26 cm ~27 cm, while the size for Minyo song is about 25.5 cm and that for Sinawe music is around 25 cm.





# The piri introduced by the piri master Jeong, Jae-guk



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[Interview](#) +

[Listen to music](#) +



# The piri introduced by the piri master Jeong, Jae-guk

Jeong, Jae-guk

- 1942 Born in Jincheon-gun, North Chungcheong province
- Graduated from the 'Training Center for Performers of Traditional Korean Music' which is affiliated with the National Gugak Center
- Studied under the Jeongak piri master Kim, Jun-hyun and Kim, Tae-sub, and the Sinawe piri master Lee, Chung-seon, and Daechita master Choe, In-seo.
- 1998~2007 Served as a professor and director of the School of Traditional Korean Arts in the Korea National University of Arts
- 2008~Present The National Gugak Center veteran / Serving as an emeritus professor in the Korea National University of Arts
- 1989 Received an official commendation from the Minister of Culture and Public Information
- 2008 Received the prize 'Bo-Gwan' in the 'Order of Culture Merit'
- 2011 Received the prize 'Bang Il-young Gugak'

Present The Holder of the Important Intangible Cultural Properties  
Number 46, Jeongak piri and 'Daechita'

Serving as art director of the 'Jeongak club' in the National Gugak Center





# The piri introduced by the piri master Jeong, Jae-guk

## Q. What is the role of piri (Korean flute) in traditional Korean music?

Both a piri and a daegeum are representative wind instruments in traditional Korean music. In particular, a piri takes a leading role in ensemble music, and is played in most genres of traditional Korean music including folk music or Jeongak music. The piri plays the main melody of the musical score, and because of its loud sound, it frames all the musical notes played. Therefore, the piri plays a very important role in ensemble and it is widely used in folk songs or Jeongak music.

## Q. What are some characteristics of a piri?

The size of a piri is smaller than other musical instruments, although its sound is usually louder. Because of the loud sound of a piri, foreigners sometimes ask "Does it have a mic attached?" and try to find one when they first see it. In particular, a piri can freely control and express the strength of a tune, which is regarded as a strong point of traditional Korean musical instruments. A piri can also make and control either a very weak or a strong feeling of a particular tune. In addition, there is a playing style called Yosung. In Yosung, there are three different versions. One is to go





# The piri introduced by the piri master Jeong, Jae-guk

up, another one is to go plain, and the other one is to go low. The harmony and dynamics of these three versions are really great. For instance, a piri sound with good dynamics makes the flow of music clearer and makes Koreans enjoy the beauty of sound more. In traditional Korean music, there are terms such as 'to release' and 'to tighten' which correspond to the terms 'tension' and 'relaxation' in western music. Music needs techniques like tension, relaxation, releasing and tightening in one measure to make it sound good. If it fails to utilize these techniques appropriately, the music loses its value. Hence, the piri assumes a very important role in music, as it can perfectly implement techniques like tension and relaxation.

## Q. The role of piri

Most court musics involve an ensemble. An ensemble is not typically a short-time performance, but rather lasts anywhere from at least ten minutes to one hour. Therefore, memorization is very important for an ensemble. Since it solely relies on memorization, it is quite difficult when it is for an hour-long performance. Performances can take place either inside and outside, and the piri is a perfect musical instrument for leading the music with strong sounds wherever the performances are performed. In Jeongak, the sae piri (small-sized Korean flute) is used at indoor performances, and the dang piri or hyang piri is used for outdoor performances because of their louder sounds.

## Q. Please tell us about your life as a piri performer.

I started to play the piri when I entered the Training Center for Performers of Traditional Korean Music as a second term student in 1956. I have played the piri for 58 years now. I have never been apart from the piri, so I have spent





# The piri introduced by the piri master Jeong, Jae-guk

my whole life with it. I played the piri even in the army and when I was outside the country. Also, when I was a member of the National Gugak Center, I was involved in many activities as a piri performer. Among piri performers, there is a performer called the 'mok-piri', just like the number one violinist in an orchestra who is a responsible for leading the whole arrangement. I, as the 'mok-piri' in the National Gugak Center, have played the lead role of the whole musical arrangement for 40 years.

## **Q. Things to consider when playing the piri for Jeongak music**

Breathing into a piri is more important than in any other musical instrument. It is very difficult as the way of blowing into it is quite opposite to that of western wind instruments. For instance, while performers blow with the lips pursed into western wind instruments, performers blow with the lips outstretched in into a piri. For this reason, the amount of breath a piri performer needs is not enough from just the throat, but also from the lungs. The right sound for Jeongak should be solid, strong, and clean. In court music, the point is to make a piri sound that can get the performers as well as the audience to feel emotionally well balanced and relaxed, rather than to infuse strong emotions making people feel unstable. This is the characteristic sound that the piri can make in Jeongak.

## **Q. A word to people who wish to learn to play the piri.**

Compared to other musical instruments, the piri is hard for beginners to blow and make proper sounds. Since it is a wind instrument, much breath is needed, and, for beginners, it usually doesn't make a good and clean sound, but rather a piercing shriek sound. If you practice playing the piri for more than one or two years, you will eventually





# The piri introduced by the piri master Jeong, Jae-guk

make the appropriate sounds. In addition, because the piri has many technical and functional aspects, you may need to practice for about ten years to master it and become confident in playing. For this reason, not many people stay with the piri for a long time. Even specialists are rarely able to play the piri when they reach 50 years of age. Hence, if you wish to play the piri for a long period, you will need to improve your skills through years of practice. For reference, Minyo songs would be easier to practice for beginners.



# The piri introduced by the piri master Jeong, Jae-guk



The performance played by piri master Jeong, Jae-guk

Genre of music - 'Yeongsanhoesang', Title - 'Sanglyeongsan'





# The piri introduced by piri master Choe, Gyeong-man



[Profile](#) +

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# The piri introduced by piri master Choe, Gyeong-man



Choe, Gyeong-man

- 1947 Born in Seoul
- Served as art director of the 'Minsokak club' in the National Gugak Center / Participated in the performance 'Daeyoungsan - music genre: Dae-Punglyu (a kind of Buddhist prayer-Punglyu)' reenacted

Present Art Director in the Chungnam Traditional Korean Music Center, Buyeo-gun / President of a preservation society of 'Sam-hyeon-yuk-gak (a kind of orchestration of traditional Korean music)' / An adjunct professor of Gugak School in Chung-Ang University / Chief Director of the Federation of Korean Music Association / Holder of Important Intangible Cultural Properties in 'Sam-hyun-yuk-gak', in Seoul



# The piri introduced by piri master Choe, Gyeong-man



**Q. Among different variations in folk music, which one is composed of piri?**

Among folk music, Daeyoungsan is composed of piri. Daeyoungsan is Yeongsanhoesang. This kind of music is played during ritual ceremonies. Secondly, there is Chwita-Punglyu. Chwita-Punglyu is a kind of parade music, in which performers play while walking around. Lastly, there is Dae-Punglyu (so-called Yeombul-Punglyu, a kind of Buddhist prayer-Punglyu). Yeombul-Punglyu is the kind of music played during a Buddhist dance. These three main kinds of music fall into the instrumentation for folk songs.





# The piri introduced by piri master Choe, Gyeong-man

## Q. What are some unique characteristics of the piri (or Korean flute)?

The piri is played through the 'Seo (a mouthpiece of a piri)' which is inserted into the 'Gwandae (a body of a piri)'. When you insert this, you need to soak this in water and slightly rotate it. Although the piri is an attractive musical instrument, the range in the tone of the piri can be very narrow. Hence, although it may be suitable as an accompaniment when women sing, you need to keep changing your grip up and down on the piri when is used as an accompaniment with men singing. In this manner, the piri reflects these two main characteristics.

## Q. How do you play a piri?

In my case, I shake the instrument a little bit, blowing it with a deep breath from the belly to make a thick 'nongeum (a kind of grace note a player improvises in Gugak music)', and I finalize it by slightly shaking the piri on my mouth and the chin. At this moment, slightly holding the lower lip, I finish it up by slightly shaking it on my chin. The playing style of nongeum varies depending on the performers, but in my case, I shake the instrument a little bit, blowing on it at the same time with my breath. I play the nongeum very leisurely like this. In the end, I finish playing by slightly shaking it on my chin and lips.

## Q. What is the attractiveness of the piri?

Playing the piri is attractive in that it can make a high-pitched tone like a female voice and sometimes it can make a low-pitched tone like a male voice. Moreover, leading the music where I want it to go, it can support fine vocals with the good harmony of high and low-pitched sounds, which is the characteristic of a piri that I think is attractive.





# The piri introduced by piri master Choe, Gyeong-man

**Q. What is the difference between Jeongak (classic music) and minsokak (folk music) during a performance?**

The difference between Jeongak and minsokak during a performance can be explained by yosung (vibrant note) and nongeum (a grace note that a performer improvises). In the case of Jeongak, the playing style is like a gentleman and a dashing figure, while the playing style of minsokak (folk songs) is like a beautiful and charming one. Like this, the different styles of vibrating notes (yosung) reflects the difference.

**Q. Things to be careful when playing the piri.**

There are three different kinds of piri, which are the dang piri, hyang piri, and sae piri. The piri I typically play is the hyang piri, which is done in the following manner: put the piri between your lips, inhale a breath, and you cover the tip with your lips. Here, you should not bite down strongly even though it may look like you are. If you bite too strongly, it won't make any sound. Though it may sometimes look like someone is biting down on the piri strongly, actually the performer is just holding it loosely with lips to the degree of keeping air from leaking.



# The piri introduced by piri master Choe, Gyeong-man



The performance played by piri master Choe, Gyeong-man

Title - 'Arirang'





# Basic posture of playing the piri

To note, the eyes should gaze forward at an about a 15 degree angle. Put your hands around the 'Gwandae,' put the 'Seo' between the lips, and blow to make a sound.





# How to play the piri



## Performing Jeongak(classic music) +

For Jeongak, the playing style of 'Hyeochigi', 'Si-lu', 'Lu-leo', or 'Yoseong' is usually used. When playing Jeongak, most of all, having a focussed mind that is not easily distracted is important, and if you have a chance to listen to this style of music, you will feel the noble spirit of Korean ancestors who struggled to materialize a broad view of the world via music.

## Performing Minsokak(folk music) +

For Minsokak, the playing style of 'Seo-chigi', 'Deoleum', 'Breaking note' or 'Mok-twigim' is usually used. Most of all, the Minsokak has a characteristic of frankly expressing all the joys and sorrows of life, so if you happen to listen to this style of music, you will feel a sense of freedom expressed through music that people from ancient times used to enjoy.

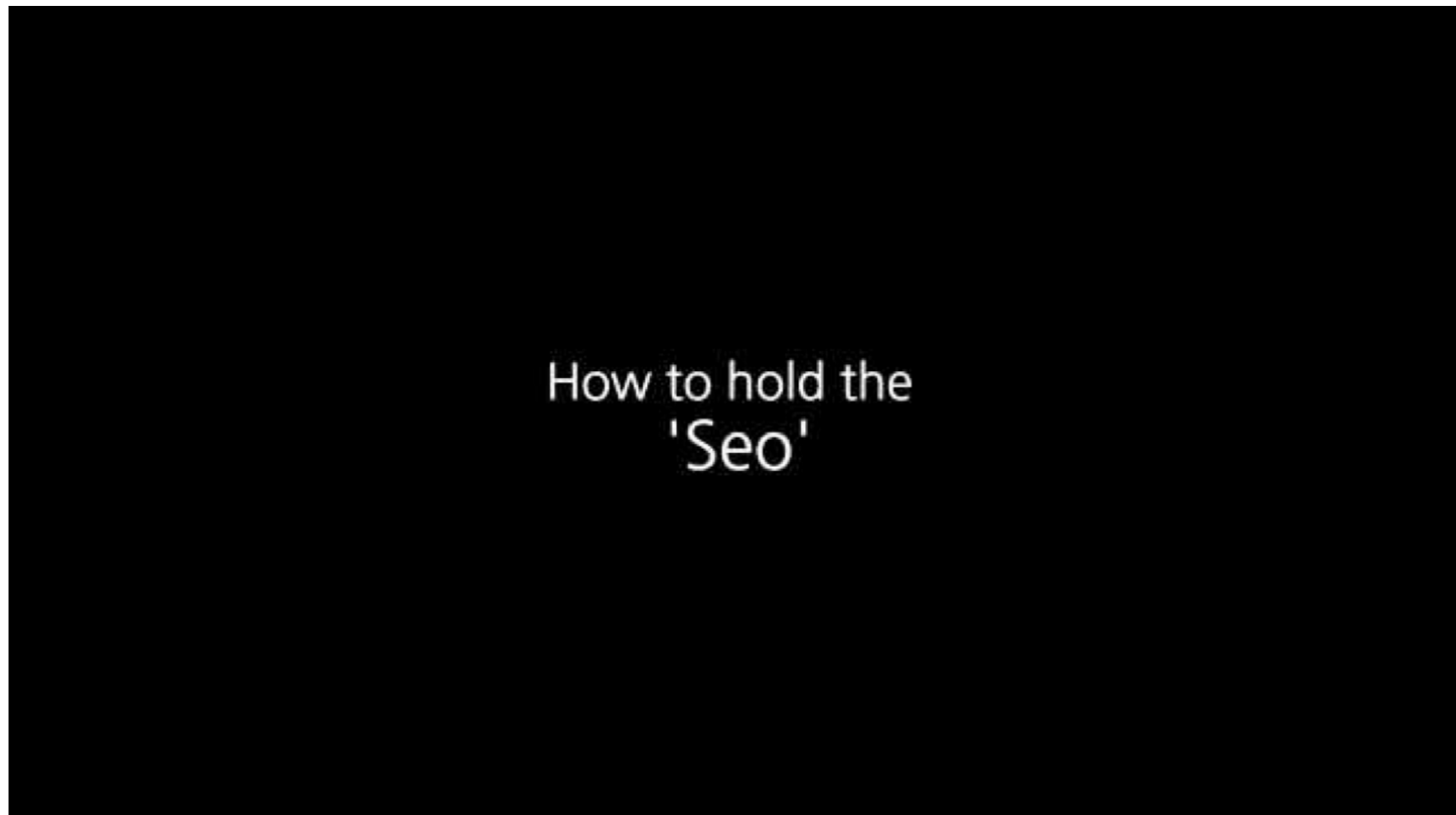




# How to play the piri



In order to make a powerful and proper tone, be careful not to put too much pressure on your lips and do not bite into the wired parts.



How to hold  
the 'Seo'

The meaning  
of 'Cheong'

Unjibob

Cho·Hott·  
Gyeop-  
Deoleum

Seo-chigi

Si-ne·Tte







# How to play the piri

The technique of blocking all 6 finger holes is called 'Sanjo-Cheong' or '6 Gwan-Cheong,' and the technique of blocking the 5 finger holes with the most bottom hole open is called 'Minyo-Cheong' or '5 Gwan-Cheong.' As the pitch gets higher, the technique utilized includes '4 Gwan-Cheong' and '3 Gwan-Cheong' accordingly.

How to hold  
the 'Seo'

The meaning  
of 'Cheong'

Unjibob

Cho·Hott·  
Gyeop-  
Deoleum

Seo-chigi

Si-ne·Tte

The meaning of  
'Cheong'





# How to play the piri

This refers to the technique for closing or blocking the finger holes. With little tension on the hands, lightly open and close the finger holes.



How to hold  
the 'Seo'

The meaning  
of 'Cheong'

**Unjibob**

Cho·Hott·  
Gyeop-  
Deoleum

Seo-chigi

Si-ne·Tte





# How to play the piri



The 'Deoleum' is the way of emphasizing a melody by inserting a grace note in between two other notes at the same time.



How to hold  
the 'Seo'

The meaning  
of 'Cheong'

Unjibob

Cho·Hott·  
Gyeop-  
Deoleum

Seo-chigi

Si-ne·Tte





# How to play the piri



This is the technique of having the tongue contacting and swiftly detaching from the 'Seo.'



How to hold  
the 'Seo'

The meaning  
of 'Cheong'

Unjibob

Cho·Hott·  
Gyeop-  
Deoleum

**Seo-chigi**

Si-ne·Tte





# How to play the piri

'Si-ne' is a kind of 'Seo-chigi' and is a technique of having the tongue strongly press the 'Seo.' 'Tte' means a kind of connecting note (or a grace note) between a previous musical note and the next note.

How to hold  
the 'Seo'

The meaning  
of 'Cheong'

Unjibob

Cho·Hott·  
Gyeop-  
Deoleum

Seo-chigi

Si-ne·Tte

'Si-ne', 'Tte'





# How to play the piri



This technique involves the tongue not touching the 'Seo' but instead letting a strong breath out so that it can adjust the pitch of the sound.



Hyeochigi

Si-lu

Lu-leo

Yoseong

Rolling the  
tongue

Heul-lim

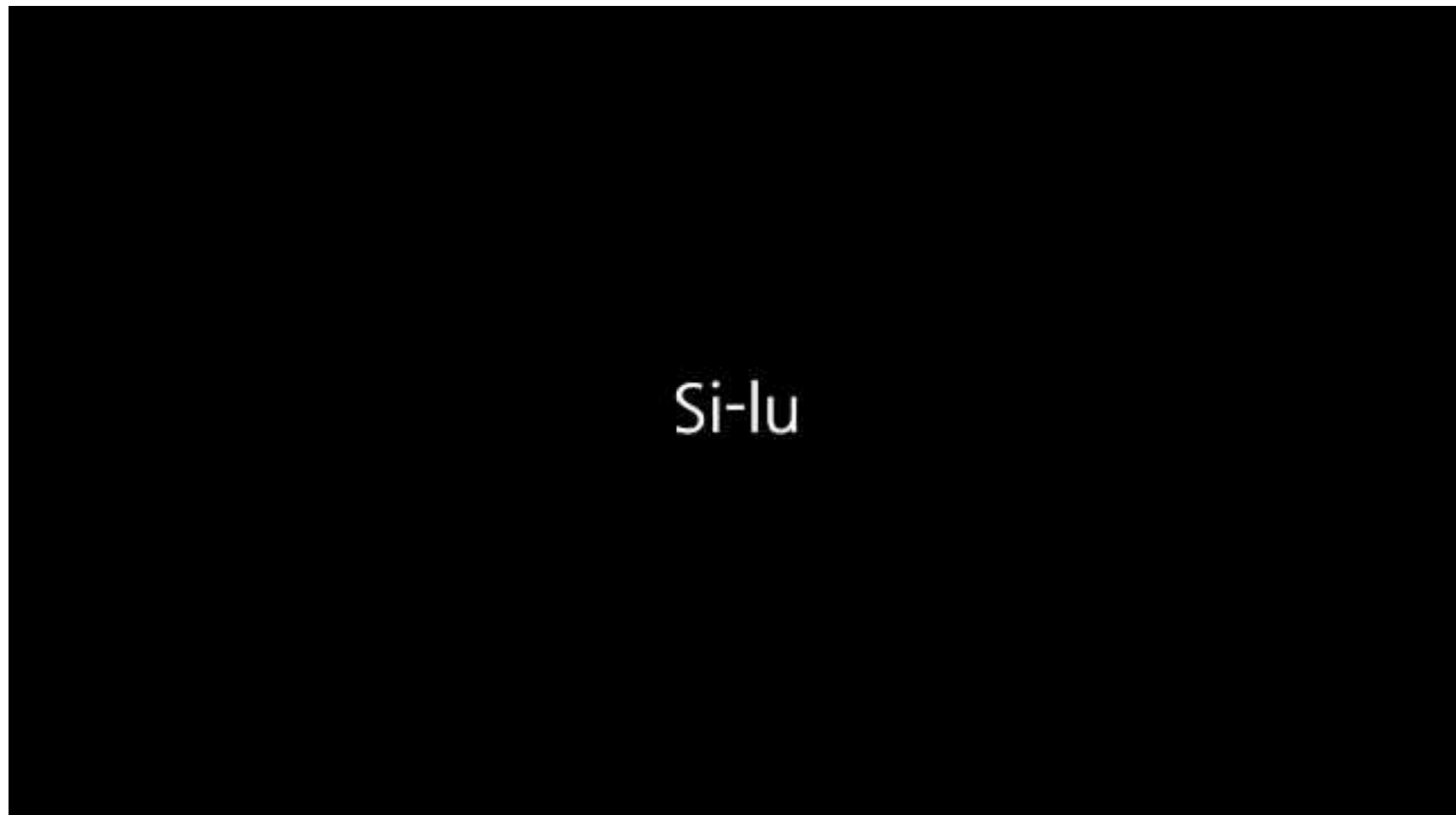




# How to play the piri



This technique involves making a smooth middle note that connects the high and low note.



Hyeochigi

Si-lu

Lu-leo

Yoseong

Rolling the  
tongue

Heul-lim

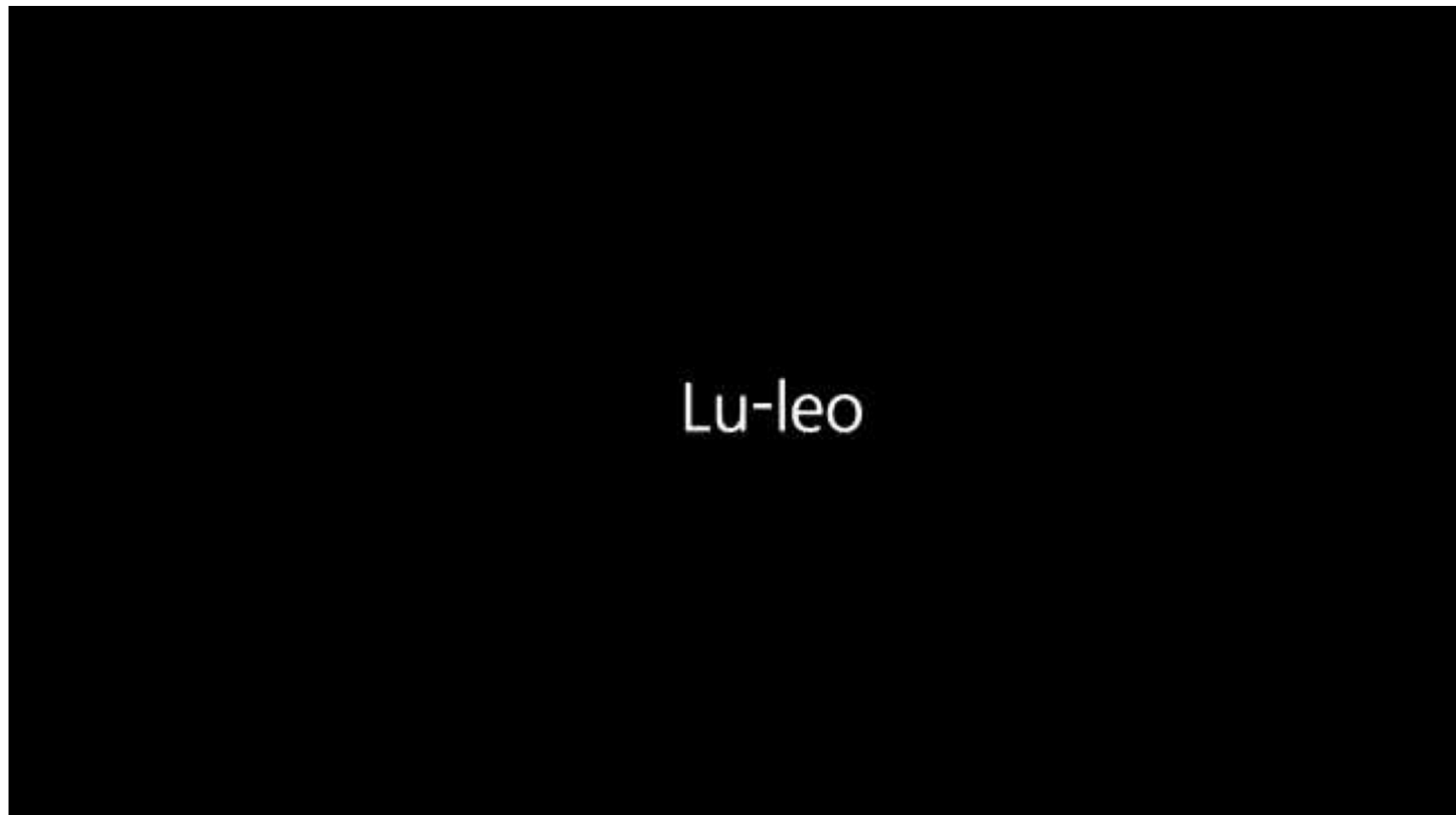




# How to play the piri



This technique involves rolling the fingers to smoothly connect the low musical note with the high note.



Hyeochigi

Si-lu

**Lu-leo**

Yoseong

Rolling the  
tongue

Heul-lim



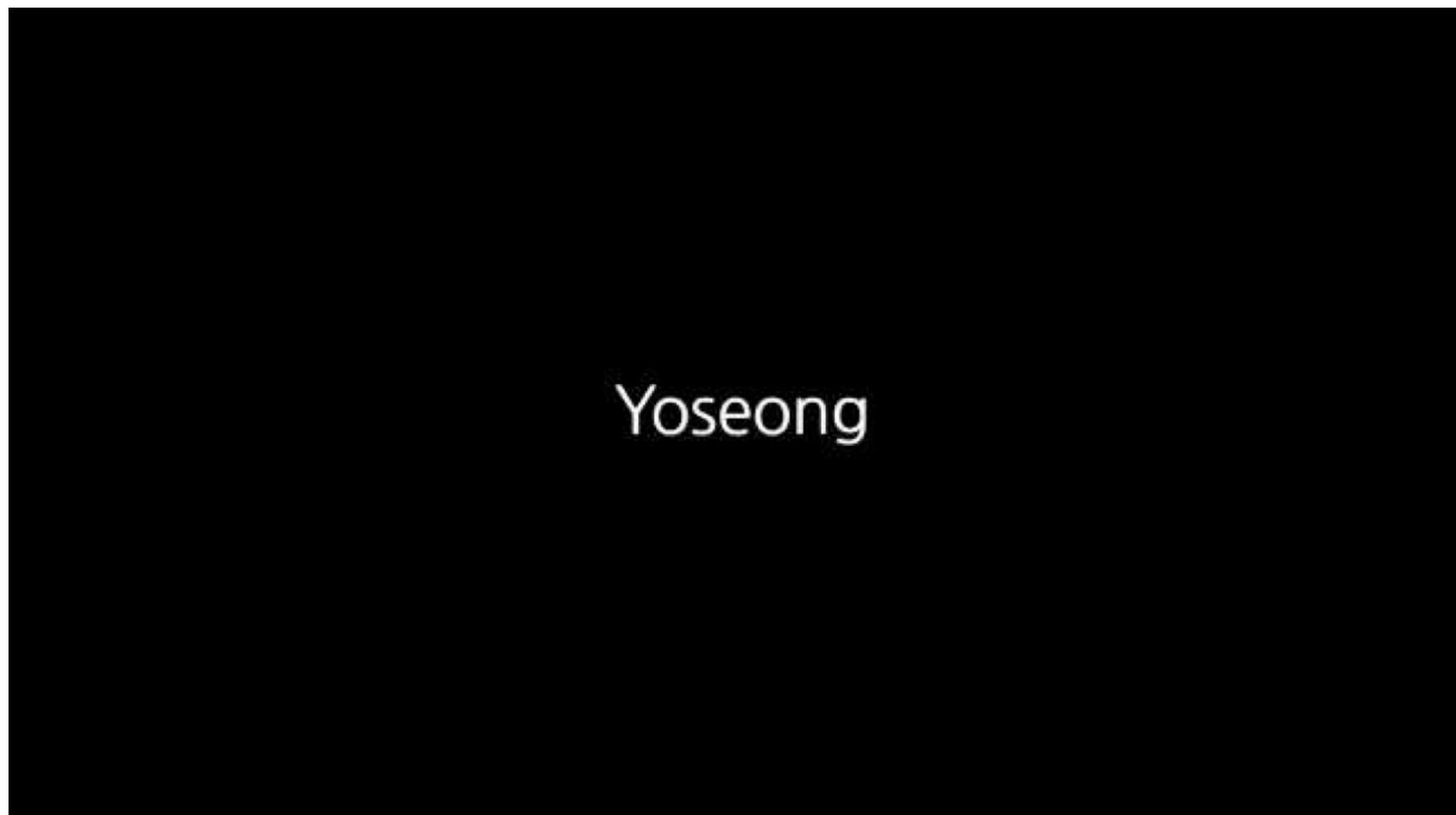




# How to play the piri



This technique involves making a higher-pitched sound with the fingers still pressed on the finger holes, and with the 'Seo' pushed deeper inside the mouth, before moving on to the next sound.



Hyeochigi

Si-lu

Lu-leo

**Yoseong**

Rolling the  
tongue

Heul-lim

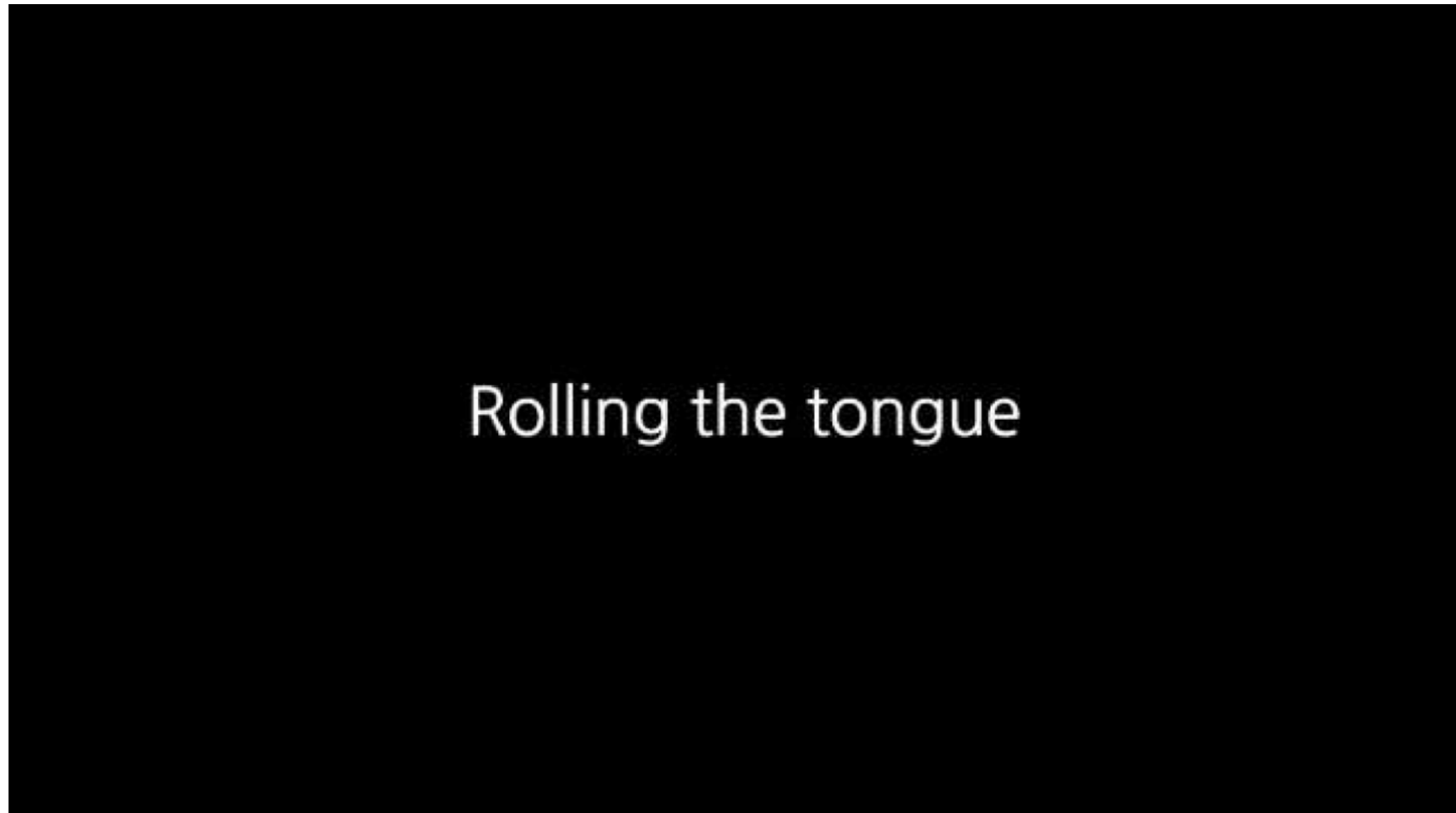




# How to play the piri



Strongly press the fingers on the finger holes from up to down, while making a connecting sound between previous musical note and the next note by blowing the piri with the tongue a little bit rolled.



Hyeochigi

Si-lu

Lu-leo

Yoseong

Rolling the  
tongue

Heul-lim





# How to play the piri



This technique involves making the sound gradually faint by putting the 'Seo' out of the lips or by reducing one's breath, before moving to the next sound.



Heul-lim  
(making a sound faint)

Hyeochigi

Si-lu

Lu-leo

Yoseong

Rolling the  
tongue

Heul-lim





### III. Experience Piri

Musical Scales and Notes

Appreciate Music

Field Experience



# Musical Scales and Notes

JIGONG 1	● ● ● ● ● ● ● ● ○
JIGONG 2	● ● ● ● ● ● ● ○ ○
JIGONG 3	● ● ● ● ● ○ ○ ○
JIGONG 4	● ● ● ○ ○ ○ ○
JIGONG 5	● ● ● ○ ○ ○ ○
JIGONG 6	● ● ○ ○ ○ ○ ○
JIGONG 7	● ● ○ ○ ○ ○ ○
JIGONG 8	● ○ ○ ○ ○ ○ ○

Hyang piri

Sae piri

Dang piri



# Musical Scales and Notes

JIGONG 1	● ● ● ● ● ● ● ● ○
JIGONG 2	● ● ● ● ● ● ● ○ ○
JIGONG 3	● ● ● ● ● ○ ○ ○ ○
JIGONG 4	● ● ● ○ ○ ○ ○ ○ ○
JIGONG 5	● ● ○ ○ ○ ○ ○ ○ ○
JIGONG 6	● ○ ○ ○ ○ ○ ○ ○ ○
JIGONG 7	○ ○ ○ ○ ○ ○ ○ ○ ○
JIGONG 8	○ ○ ○ ○ ○ ○ ○ ○ ○

Hyang piri

Sae piri

Dang piri



# Musical Scales and Notes

	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
JIGONG 1	●	●	●	●	●	●	●	●	○	○	●	●	●		
JIGONG 2	●	●	●	●	●	●	●	○	○	○	●	●	●		
JIGONG 3	●	●	●	●	●	●	○	○	○	○	●	●	●		
JIGONG 4	●	●	●	●	●	○	○	○	○	○	●	●	●		
JIGONG 5	●	●	●	●	○	○	○	○	○	○	●	●	●		
JIGONG 6	●	●	●	○	○	○	○	○	○	○	●	●	●		
JIGONG 7	●	●	○	○	○	○	○	○	○	○	●	●	○		
JIGONG 8	●	○	○	○	○	○	○	○	○	○	●	○	○		

Hyang piri

Sae piri

Dang piri



# Appreciate Music

## Jeongak

Heemun  
Jongmyo-Jeryeak,  
'Botaepyeong'

Sanglyeong-san  
Yeongsanhoesang

## Sanjo

Nolat-galak  
Changbu-talyeong  
Taepyeong-ga

The album 'Piri Punglyu' by  
Choe, Gyeong-man







# Field Experience

## Viewing of exhibition

- + National Gugak Center
- + National Gugak Museum
- + Incheon International Airport
- + Gisan Gugak Hall

## 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 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 pyungyung (a kind of traditional percussion made of stones). For more detailed information, please visit the homepage of the National Gugak Center at [www.gugak.go.kr](http://www.gugak.go.kr).





# Field Experience

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



## **Gugak permanent stage, in Incheon International airport**

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





# Field Experience

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

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**

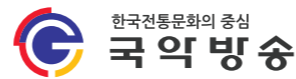
Located in Jangchungdallo, Jung-gu, in Seoul, the National Theater of Korea runs diverse gugak courses for the general public who have a passion and interest in traditional arts and music. Opportunities exist for learning gugak via professional lectures. According to each student's level, they may participate 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)).



# 과리



한국문화예술위원회  
Arts Council Korea



한국전통문화의 중심  
국악방송



국립국악원

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Musical Instrument Maker **Lee, Gwang-jae**

Producer **SOLUWIN**  
Writer **Kim, San-hyo**

Photographer **I.N Studio**  
Videomaker **All That Contents**