EXPERIENCING KOREAN P’ANSORI AS A WESTERN-STYLE SINGER:
A VOCAL INTERPRETATION OF DONGJIN KIM’S OPERAS
BASED ON KIM’S SHIN-CH’ANG-AK

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BY
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ABSTRACT

**DISSERTATION:** Experiencing Korean *P’ansori* as a Western-Style Singer: a Vocal Interpretation of Dongjin Kim’s Operas Based on Kim’s *Shin-Ch’ang-Ak*

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*P’ansori* is a unique form of Korean traditional music in the opera genre. It is known for its distinctive rhythm, vocal timbre, key, and texture. Musical pioneer Dongjin Kim (1913-2009) masterfully blended authentic Korean music with Western style music most notably in two operas that retained their *p’ansori* heritage while also appealing to wider audiences. Kim believed in the importance of accurately portraying Korean culture and history in his vocal music feeling that Korea’s “unique national music” had much to contribute to the rest of the world.

Although traditional *p’ansori* operas are sung with a gritty and husky voice that lacks any sense of resonance, Kim adapted this harsh style for Western singers by introducing what he called “*shin-ch’ang-ak*” (New Singing Music). The purpose of *shin-ch’ang-ak* was to allow singers to retain their normal vocal technique while preserving key elements of traditional *p’ansori*. Previous studies of *shin-ch’ang-ak* have focused primarily on its history, purpose, and design and typically have been written in the Korean language. In this study I expound upon this work in English and I provide a vocal interpretation of Kim’s *shin-ch’ang-ak* as applied to excerpts taken from his two operas. I
also offer my own suggestions for performing Kim’s *shin-ch’ang-ak* provided from the perspective of a performer who has practiced Western music.
# TABLE OF CONTENTS

LIST OF ILLUSTRATIONS ........................................................................................................ vii  
LIST OF EXAMPLES ............................................................................................................. viii  
ACKNOWLEDGMENTS ........................................................................................................... x  

CHAPTER  

1. INTRODUCTION  
Overview of the Korean Opera ................................................................. 3  
   Traditional Korean Opera: P’ansori ........................................... 3  
   Alternative Traditional Korean Opera: Ch’anggūk ..................... 5  
   Korean Opera: Ch’angjak (Creative) Opera ............. 7  
Need and Purpose for the Study .......................................................... 11  
Review of Literature ............................................................................. 14  
   Studies on Shin-Ch’ang-Ak (New Singing Music) .................. 14  
   Studies on Korean Traditional Opera ................................. 17  
   Studies on Korean Ch’angjak (Creative) Operas ........... 21  
Parameters of the Study ........................................................................ 23  

2. P’ANSORI  
Introduction to P’ansori ............................................................... 25  
Origin ........................................................................................................... 26  
Historical Background .......................................................................... 27  
Characteristics of P’ansori ............................................................... 29  
   Traditional Korean Modes: Cho ........................................... 29  
   Traditional Korean Rhythm: Changdan ............................. 32
3. **P’ANSORI PERFORMANCE ISSUES**

Vocal Technique .................................................................41
   The Sound .................................................................41
   Voice Types ...............................................................43
   Voice Production .........................................................44
   Voice Timbre: *Han* ......................................................48
   Voice Register ............................................................51
   Voice Training ............................................................52

Performance Practice .......................................................55
   *Kwangdae* (Singer-Narrator) .........................................56
      Solo Performance ........................................................56
   Vocal Range ...............................................................57
   *Kosu* (Drummer) ..........................................................58
   Interplay: *Ch’uimsae* ....................................................59

4. **SHIN-CH’ANG-AK (NEW SINGING MUSIC)**

Dongjin Kim, the Composer ..................................................60

Introduction to *Shin-Ch’ang-Ak* ..........................................63

Overview of the Characteristics of *Shin-Ch’ang-Ak* ..................64
   Rhythms from Korean Phraseology ....................................65
   Rhythms from Korean Tradition ........................................68
   *Nonghyŏn* ...............................................................69

Analysis of the Characteristics of *Shin-Ch’ang-Ak* .................71
   Additional Fricatives ....................................................71
   Dragging Notes ............................................................72
   Exaggerated Accent .....................................................73
Delayed Vibrato ................................................................. 74
Breaking Voice ................................................................. 76
Trembling Voice ................................................................. 77
Nongsung ................................................................. 78
Trills over Wide Intervals ........................................................ 79
Imitation of the Sound of Nature ........................................... 80
Peculiar Ornamentation ....................................................... 81

5. PERFORMING SHIN-CH’ANG-AK

Music Example One: “I Pray” from the opera Shimch’ŏng Chŏn ........... 83
Tale of Shim Ch’ŏng ................................................................. 83
Characteristics ................................................................. 83
Text and Translation ............................................................... 85
Suggestions ................................................................. 85

Music Example Two: “Farmer’s Song”
from the opera Shimch’ŏng Chŏn .................................................. 97
Characteristics ................................................................. 97
Text and Translation ............................................................... 99
Suggestions ................................................................. 100

Music Example Three: “Love Duet”
from the opera Ch’unhyang Chŏn .................................................. 106
Tale of Ch’unhyang ................................................................. 106
Characteristics ................................................................. 106
Text and Translation ............................................................... 108
Suggestions ................................................................. 110

Review ................................................................. 117

6. CONCLUSION AND SUGGESTIONS FOR FURTHER STUDY .......... 118

BIBLIOGRAPHY .............................................................................. 126
LIST OF ILLUSTRATIONS

Figure
1: Kyemyŏn Cho ................................................................. 31
2: Chinyang Changdan ....................................................... 35
3: Chungmori Changdan ..................................................... 36
4: Chungjungmori Changdan ................................................. 37
5: Chajinmori Changdan .................................................... 38
6: Hwimori Changdan .......................................................... 39
7: Korean Changdan ............................................................. 65
8: Semach’i Changdan .......................................................... 69
9: Chungmori Changdan ....................................................... 101
10: Chungjungmori Changdan ................................................. 107

Picture
1: A P’ansori Performance ....................................................... 25
2: Changgu ........................................................................... 33

Table
1: Korean Ch’angjak Opera ..................................................... 21
2: Changgu Notation .............................................................. 33
## LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Reference</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1: “Farmer’s Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>2: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>34</td>
</tr>
<tr>
<td>3: “Love Song,” from the opera <em>Ch’unhyang Chŏn</em></td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>4: “Farmer’s Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>36</td>
</tr>
<tr>
<td>5: “Kwang Han Ruh,” from the opera <em>Ch’unhyang Chŏn</em></td>
<td></td>
<td>37</td>
</tr>
<tr>
<td>6: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>7: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>8: “Jeonseon Arirang”</td>
<td></td>
<td>66</td>
</tr>
<tr>
<td>9: Korean Art Song, “내 마음” (My Heart) by Dongjin Kim</td>
<td></td>
<td>67</td>
</tr>
<tr>
<td>10: Korean Art Song, “초혼” (Invocation) by Dongjin Kim</td>
<td></td>
<td>67</td>
</tr>
<tr>
<td>11: “Arirang” in 4/4</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>12: “Arirang” in 9/8</td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>13: “Farmer’s Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>71</td>
</tr>
<tr>
<td>14: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>73</td>
</tr>
<tr>
<td>15: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>74</td>
</tr>
<tr>
<td>16: “Farmer’s Song,” from the opera <em>Ch’unhyang Chŏn</em></td>
<td></td>
<td>74</td>
</tr>
<tr>
<td>17: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>75</td>
</tr>
<tr>
<td>18: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>76</td>
</tr>
<tr>
<td>19: “I Pray” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>77</td>
</tr>
<tr>
<td>20: “Farmer’s Song,” from the opera <em>Ch’unhyang Chŏn</em></td>
<td></td>
<td>77</td>
</tr>
<tr>
<td>21: “Farmer’s Song,” from the opera <em>Ch’unhyang Chŏn</em></td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>22: “I Pray,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>79</td>
</tr>
<tr>
<td>23: “Bird Song,” Korean <em>Minyo</em></td>
<td></td>
<td>81</td>
</tr>
<tr>
<td>24: “Sea Song,” from the opera <em>Shimch’ŏng Chŏn</em></td>
<td></td>
<td>82</td>
</tr>
<tr>
<td>25: “Love Song,” from the opera <em>Ch’unhyang Chŏn</em></td>
<td></td>
<td>82</td>
</tr>
<tr>
<td>26: “I Pray” from the opera <em>Shimch’ŏng Chŏn</em> (mm. 1-5)</td>
<td></td>
<td>84</td>
</tr>
<tr>
<td>27: “I Pray” from the opera <em>Shimch’ŏng Chŏn</em> (mm. 29-40)</td>
<td></td>
<td>88</td>
</tr>
<tr>
<td>28: “I Pray” from the opera <em>Shimch’ŏng Chŏn</em> (mm. 41-46)</td>
<td></td>
<td>90</td>
</tr>
</tbody>
</table>
29: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 47-51)........................................ 91
30: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 53-56)........................................ 91
31: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 57-60)........................................ 92
32: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 63-66)........................................ 93
33: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 78-82)........................................ 94
34: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 85-90)........................................ 95
35: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 108-122).................................... 96
36: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 129-141)....................... 98
37: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 1-12)............................. 100
38: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 38-41)......................... 101
39: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 14-21)......................... 102
40: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 23-25)......................... 102
41: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 43-45)......................... 103
42: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 58-61)......................... 104
43: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 63-67)......................... 105
44: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 113-117).................... 105
45: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 88-92)......................... 105
46: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 7-8)................................. 107
47: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 1-2)................................. 107
48: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 19-20)......................... 108
49: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 1-4)................................. 110
50: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 9-10)......................... 111
51: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 11-12)......................... 111
52: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (m. 13)................................. 112
53: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 21-24)......................... 112
54: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 29-30)......................... 113
55: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 35-36)......................... 113
56: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 41-42)......................... 114
57: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 17-18)......................... 115
58: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 45-46)......................... 115
59: “Love Duet,” from the opera Ch’ŭnhyang Chŏn (mm. 51-54)......................... 116
I am truly indebted to my advisor, Dr. Pohly, for her invaluable guidance and support in completing this dissertation. Her enthusiasm for my topic and her gentle direction inspired me to not only choose the subject that I did, but to go beyond what I initially expected of myself while completing this paper.

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A special thank you is also due to my dear friend Steven Weydert whose editorial support I often enlisted to help ensure what I meant to say was what I actually said.

I would also like to thank my father and mother, for their love and support over the years and throughout this process. Their excitement over the completion of this paper and my doctoral degree exceeds even my own. In all likelihood they are still on the phone bragging to their friends as we speak.
I would also like to acknowledge Dongjin Kim, the primary figure in this paper. Though he passed away prior to its completion, his passion for creating a new kind of music that blended the best of two different worlds inspired me to look deeper into what the soul of music is all about. I did my best for him. I hope he would be proud.

I dedicate my dissertation to my parents who have always supported me in pursuing my dreams.
As I was studying for my doctoral degree I had a chance to teach a mock music-appreciation lesson based on an ethnic-music topic of my choosing. I chose p’ansori\(^1\) in order to introduce a form of Korean traditional music that does not usually appear in music-appreciation textbooks. Since the class was for non-music majors, I used simple audio and visual aids to compare and contrast the characteristics of p’ansori with those of Western opera. My objective was to clearly demonstrate the cultural and artistic differences between the two styles. The presentation was quite successful, and I received positive comments on my choice of topic from my peers and my professor. This experience motivated me to further research the p’ansori musical genre.

Several years ago, I was sharing with a colleague my desire to introduce p’ansori and the unique charm of Korean music to Western musicians. She recommended that I study Dongjin Kim’s two operas based on p’ansori music. She happened to have studied

\(^1\) “P’ansori, sometimes called Korean folk opera, a genre of narrative song of Korea, typically performed dramatically by a vocalist, accompanied by a puk (double-headed barrel drum),” google, s.v. “p’ansori” [Search engine]; available from http://www.britannica.com/EBchecked/topic/441485/pansori; Internet; accessed 2 June 2011.
composition under Kim, and she informed me that he had a great passion for incorporating Korean traditional music in a Western-style form.

Dongjin Kim is one of the most famous composers in Korea. In 2006, a survey was conducted among one hundred professional Korean singers and composers in order to determine the best Korean art song and the best Korean art-song composer. Dongjin Kim was at the top of the list, and his “Kagop’a” (I wish to go) was named best Korean art song. Participating musicians explained that this song best expresses the nostalgia that speaks to the heart of native Koreans, including the pain borne of the division of Korea into the North and the South.²

Throughout many newspaper and magazine interviews and also in his own writings, Dongjin Kim repeatedly explained that his ultimate goal was to create a new type of music that conveys the Korean spirit, yet is westernized enough to be performed by non-Korean musicians. Kim’s efforts to capture the Korean spirit are reflected in most of his compositions; however, his vision is perhaps best reflected in his two operas Shimch’ŏng Chŏn and Ch’unhyang Chŏn.

In 1935, Dongjin Kim saw a ch’anggŭk³ performance of Shimch’ŏng Chŏn (a tale of Shim Ch’ŏng) and was deeply moved. He later recalled that this was the source of his inspiration to create a new form of Korean music.⁴ However, he realized he needed more

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³ Ch’anggŭk is a genre of musical drama derived from p’ansori. The system of Romanization for Korean used in this dissertation is McCune-Reischauer system, which is widely accepted in Korean studies.
knowledge of Korean traditional music in order to properly integrate it with the Western style. In the late 1930s, Dongjin Kim’s study of Korean traditional music allowed him to begin melding p’ansori music with Western music. He was more than 20 years ahead of other composers in this regard. His first opera, Shimch’ŏng Chŏn, was finally completed in 1978 after decades of studying p’ansori music.

When I first heard about Kim’s operas, I was a bit confused and concerned. P’ansori is not a genre that a Western-style singer can easily identify with or perform due to numerous stylistic and technical differences, including harsh tones, and the potential of abusing the vocal cords. Among various forms of Korean traditional music, p’ansori is well known for its extreme use of dynamics, vocal ranges, and dramatic expressions that can cause vocal damage. However, understanding Kim’s passion to create a more reasonable new style of music based on p’ansori, and also knowing his lyrical song compositional style, I became increasingly interested in experiencing his new music for myself from a singer’s perspective. Therefore, I decided to study and perform several songs from Kim’s two operas and then develop my own suggestions regarding how to interpret the new style of music Kim named shin-ch’ang-ak (new-singing-music).

**Overview of the Korean Opera**

**Traditional Korean Opera: P’ansori**

The term ‘Korean opera’ can refer to multiple types of Korean musical dramas. The first Korean music drama is p’ansori, which is often defined as a ‘traditional Korean opera.’ P’ansori requires one singer to perform a whole music drama accompanied by
one drummer. The singer tells a story through songs of various types (called sori, or ch’ang), recitatives (called aniri), and acting (called pallim). The drummer often becomes a character to whom the singer speaks, or who supports the singer with encouraging words (called ch’uimsae), such as “good” or “nice.”

The nature of p’ansori performance consists of numerous elements and has been the subject of various studies. Bangsong Song, in his book *Korean Music: Historical and Other Aspects*, notes p’ansori can be approached from “literary, dramatic, and theatrical angles,” as well as “from the musicological point of view.”

The p’ansori text, an oral literature, can be examined from a [sic] literary, dramatic, and theatrical angles. From the musicological point of view, however, p’ansori best can be described as the unique Korean vocal music which was developed by professional folk musicians (kwangdae) during the late period of the Chosŏn Dynasty (1392-1910).¹

Viewing p’ansori as a type of opera may be quite a stretch for those familiar with Western-style opera. For example, p’ansori typically consists of one singer accompanied by a single percussionist, with no overture, no conductor or choir, no costume, and dramatically different vocal techniques. Whereas traditional opera emphasizes the interaction between and conflict among various characters, p’ansori requires the sole actor to assume multiple roles as a sort of master story-teller. In Western opera, the story is broken into acts and scenes and is told primarily through recitative, while emotional content is inserted and displayed through arias. In contrast, p’ansori flows along a continuum that is rarely performed in its entirety due to the sheer length of the each piece. Instead, selected sections are normally performed. It is important to keep in mind that

p’ansori was not designed to be performed on a stage, therefore, it lacks the staging elements common in Western-style opera (see Chapter 2). However, p’ansori is commonly referred to as a form of traditional Korean opera in areas where it is studied. Indeed, much has been written about p’ansori, including references by the Western musicologists, as will be noted later in the second chapter.

Alternative Traditional Korean Opera: Ch’anggūk

During the twentieth century, p’ansori was influenced by Western operas and another genre developed from an amalgamation of the two, called ch’anggūk. In ch’anggūk, unlike p’ansori, multiple singers are assigned roles and act on a properly designed stage. It is apparent that ch’anggūk is an extension of p’ansori, considering its harsh and expressive singing style was derived from p’ansori.

The first ch’anggūk company, Hyŏnmyulsa, premiered Ch’unhyangga (the song of Ch’unhyang) in 1905. The performance was successful, and this production was performed throughout the country as the popularity of ch’anggūk grew rapidly. The Chosŏn Sŏngak Yŏnguhwoe (Center for Korean Vocal Music), established in 1933, supported ch’anggūk by creating a company (called Ch’anggūkchwa) that produced numerous ch’anggūk performances.6

However, despite its popularity, ch’anggūk holds less prominence in Korean traditional music history compared to p’ansori. Andrew Killick explains this in his dissertation, “The Invention of Traditional Korean Opera and the Problem of the

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Traditionesque: *Ch’anggŭk* and its Relation to *P’ansori* Narratives.” Killick explains the dilutive effects of other Asian cultures on *ch’anggŭk* such as Chinese Peking opera and kabuki dance-dramas from Japan. Unlike *p’ansori* that originates from shaman rituals in the Chŏlla provinces in southwestern Korea, *ch’anggŭk* appears to be more the product of random, as opposed to deliberate, forces. Thus *ch’anggŭk* retains a hint of the Western and Eastern influences that produced it, but ultimately remains less culturally significant. Killick states this is why *ch’anggŭk* is considered ‘quasi’ traditional, or as he described it, “traditionesque.”

Though not recognized as *chŏnt’ong yesul* [sic], *ch’anggŭk* is sometimes described as *chŏnt’ong-jŏgin yesul* [sic], a phrase that suggests ‘art with an air of tradition about it’ rather than ‘art with a long tradition behind it.’ I see this distinction in usage as reflecting the separate existence in Korea of a second category, the ‘traditionesque,’ related to the ‘traditional’ in basing its appeal on a valued past, but distinguished from it (and also from ‘invented tradition’) by the absence of a commitment to protection from change.7

Compared with *p’ansori*, *ch’anggŭk* contains more elements associated with traditional Western opera including the use of an actual stage, multiple cast members, and accompaniment by a group of instruments. Despite cultural or traditional shortcomings, Killick states that *ch’anggŭk* nevertheless continues in an ‘ongoing process’ of developing into what could be considered a traditional form of Korean opera.

*Ch’anggŭk* has certain obvious and intrinsic disadvantages in its aspiration to ‘traditional’ status, for while it arose before Korea was actually annexed to Japan … it also has a potential advantage in that it aspires to fill a niche otherwise occupied in the canon of traditional arts, as a Korean ‘traditional opera’ to compare (and perhaps compete) with those of other Asian countries. To fill this niche would serve the twin purposes, both highly prioritized in Korea,

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of making the traditional culture more complete (that is, lending it wholeness) and showing it to be the equal to other, historically more ‘central’ cultures.\(^8\)

**Korean Opera: Ch’angjak (Creative) Opera**

The term ‘Korean Opera’ here means a relatively new composition created by a Korean composer (or a foreign composer on request) in the Western-style and written in Korean. This type of opera is distinguished from traditional Korean operas and also from Western operas by the term *ch’angjak* (creative) opera. While the first two types of Korean opera are based on traditional Korean music, *ch’angjak* opera instead uses Western music to embrace the Korean tradition.

The first Western opera performed in Korea was Verdi’s *La Traviata* in 1948, and the first Korean *ch’angjak* opera was composed two years later in 1950. This initial Korean *ch’angjak* opera was composed by Chemyŏng Hyŏn and was based on the story of Ch’unhyang, a well-known story from *p’ansori* performances. Hyŏn’s opera, *Ch’unhyang Chŏn*, was greatly welcomed by audiences and, remarkably, was even performed throughout the Korean War (1950-53). Hyŏn’s success encouraged other composers to create more Korean *ch’angjak* operas. However, despite receiving a fervent response from the audience, Hyŏn’s work was criticized for its similarity to Italian operas.

After the premiere, the opera was acknowledged as the first specifically Korean *ch’angjak* opera in Korean musical society. At the same time, due to the predominance of the Western musical style, the opera was criticized as an imitation of Italian opera.\(^9\)

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\(^8\) Killick, 496-497.

Following Hyŏn’s Ch’unhyang Chŏn, many Korean ch’angjak operas were composed based on stories borrowed from p’ansori, Korean novels, and Korean folklore. Over time, the popularity of ch’angjak opera ebbed and flowed. As a blend of Korean traditional music and Western music, by the 1970s, the rising popularity of classical Western opera in Korea led to ch’angjak operas falling out of favor. With increasing exposure to Western culture, Koreans began to accept and enjoy Western music, and one could argue that ch’angjak opera, which to date had been more Western in nature than Korean, contributed to this.

However, during the 1980s, ch’angjak opera experienced a resurgence in popularity as a way of helping to preserve Korea’s national and musical heritage. As a result, more ch’angjak operas were composed and performed. In her dissertation, “Music at the Interface of Cultural Identity,” Eunah Kong explains the nationalist movement to revive Korea’s traditional musical culture in 1980s. This movement was largely borne of a desire to showcase Korea’s rich and complex heritage during important events like the 1988 Olympic Games.

Many cultural programs were planned for world sporting events scheduled to take place in Korea in the 1980s … Ch’angjak operas were even commissioned for particular events, for instance … Gian Carlo Menotti’s The Wedding Day and Ilnam Chang’s The Flaming Tower for the celebrations of the 1988 Olympic Games. These operas were composed on traditional Korean folk narratives. Thirteen ch’angjak operas appeared in the 1980s, and opera companies also increased quantitatively, eight companies being organized during the decade.10

Sensing this growing need for Korean cultural and musical identity during the mid-1980s, a group of Korean singers created an opera company called Opera Sangsul

10 Kong, 42-43.
Mudae (regular opera stage) that focused on producing small productions in order to increase intimacy with the audience and to enhance the audience’s understanding of the opera.

In order to help the audience understand the opera, a narrator appears on the stage. In their small theater (about 450 square feet), the chorus is located behind the audience seats in an attempt both to alternate sound, like an echo effect, and to unite the audience with the performance.  

Throughout the 1980s, the ch’angjak opera thrived; thirteen new operas were composed, and they were well received by the public. As the ch’angjak opera once again increased in popularity, a developing class of critics emerged that grew increasingly sophisticated in their analysis and in their thoughtful suggestions for the future of the art. However, among the critics were a loud minority who hampered ch’angjak opera by causing it to be associated to some degree with a culture of mindless vitriol.

While the basis of the majority of their criticism is well founded and beneficial to the advancement of modern Korean music, some of the young generation of critics harbor non-constructive extreme views … It is a detriment to the artistic creativity of composers and performers, and it also evokes unpleasant feelings in readers and music lovers.

The caustic attitude among some critics contributed to the stagnation of ch’angjak opera during the 1990s; however, Eunah Kong points out several other reasons for the decline including lack of professional librettists, less than spectacular stage settings, financial troubles caused by shortsighted production decisions, and a lack of cooperation between opera companies.

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11 Kong, 44.
12 Ibid., 45-46.
13 Ibid., 303.
Kong goes on to discuss the need for ch’angjak opera to find its “own secure niche in Korean culture” by developing a clear, enduring, and well-understood identity.

The existence of problems arising from cultural difference is to be expected and should be accepted since ‘opera’ is from the West. Perhaps the single biggest obstacle preventing acceptance of ch’angjak opera is the average Korean’s conviction that opera is a purely Western art form. This prejudice must be removed through increased understanding if ch’angjak opera is to flourish. Time and patient effort are needed for ch’angjak opera to find its own secure niche in Korean culture as a valued and unique musical genre.¹⁴

As the story of ch’angjak opera unfolds, it appears that any hope of reviving this musical genre rests in the ability of audiences to appreciate, understand, and value that which is reflected in the music. Certainly, ch’angjak opera should be recognized for its attempts to further this objective by showcasing Korean music in a more palatable way for a wider audience. However, a paradox exists regarding how best to convey the Korean spirit for that wider audience without losing the very thing one is trying to express; if the music is too Korean, the wider audience cannot relate—if it is too Western, it is no longer Korean. Where does one draw the line? In the first ch’angjak opera, composer Chemyŏng Hyŏn clearly attempted to tell a Korean story through Western music. However, it is unclear whether his opera resulted in an increased understanding of Korean music or simply a Westernized version of it.

In contrast to Hyŏn, both of Dongjin Kim’s ch’angjak operas, Shimch’ŏng Chŏn and Ch’unhyang Chŏn, attempt to remain wholly recognizable to Koreans while using Western tools and more commonly accepted conventions to tell the story. Kim’s operas are significant in that they look to capture the p’ansori sound in operatic form. This

¹⁴ Ibid., 303.
requires a delicate balancing of distilling, refining, and reassembling the essential elements of *p’ansori* without crippling the performance with some of the more impractical, and in reality, unfair demands traditionally placed on *p’ansori* performers (and audiences). Regardless of the approach used, as Eunah Kong states above, it is essential for a *ch’angjak* opera to have its own value—one that differs from Western opera, yet is familiar to the Korean heart.

**Need and Purpose for the Study**

Presently the importance and value of Korean traditional music is acknowledged not only by Koreans, but also by Western societies. The characteristics of Korean traditional music—rhythm, timbre, key, texture, etc.—have been used in various Western musical genres, by numerous Korean and non-Korean composers, creating a fresh, interesting color. *P’ansori* is one of the genres in Korean traditional music that has received wider attention from the Western world.

*P’ansori* was proclaimed as ‘a Masterpiece of the Oral and Intangible Heritage of Huminity,’ by UNESCO in 2003. There are two significant movies filmed by Imkwon Taek that brought more attention to *p’ansori*: *Sŏp’yŏnje* and *Ch’unhyang Chŏn*. The first movie, *Sŏp’yŏnje*, shows how *p’ansori* singers were trained to be mature performers through a young female *p’ansori* singer’s life. The latter one, *Ch’unhyang Chŏn*, visualizes what is described in the original *p’ansori* performance of *Ch’unhyang Chŏn*. Songs and recitatives of *p’ansori* describe details such as movement in running, the shape of an individual, or the essence of various emotions. This movie enhances an audience’s understanding of *p’ansori* by illustrating the actual drama of *p’ansori*. Taek’s
Ch’unhyang Chŏn was invited to the world famous Cannes International film Festival, in 2002.

There are many Korean composers who embraced the idea of incorporating p’ansori into Western music. Most recently, Korean composer Ch’anhae Lee, about whom information is included in the Norton/Grove Dictionary of Women Composers, created a new genre of music that combines p’ansori singing with Westernized accompaniment. Her composition was based on the original p’ansori music, but has a p’ansori singer accompanied by Western instruments. Lee completed five p’ansori pieces and premiered them in 2010.

In the correlation of Korean and Western music, Dongjin Kim was the most important leader and made a great contribution to the combination of the two styles of music in his two operas. Kim had a passion for creating authentic Korean opera, not as a mere imitation of Western music, but as a creative art, capturing the spirit of Koreans. Unlike the compositions of Ch’anhae Lee, which were meant to be performed by p’ansori singers with a chamber orchestra, Kim’s music is designed to be performed by singers trained in Western style. His efforts opened a door for Western musicians to experience p’ansori, a genre that previously was considered exclusive to Korean traditional musicians.

We cannot continue to learn and imitate the Western music solely neglecting our prestigious traditional music. But the difficulty is that the real value of “Pansori” [sic] can be revealed only through the specific vocalization and singing method. For that reason, nobody except those who study “Pansori” [sic] throughout
whole their lives can sing it perfectly. The folly is that who studied “Pansori” [sic] cannot perform the western music and the reverse is also true.\textsuperscript{15}

Kim encourages Korean singers to participate and be creative in developing a new music that embodies the artistry of Korean tradition. As a singer trained in the Western style and as a native Korean, I was deeply inspired by Kim’s devotion and patriotism, and I felt a responsibility to continue studying and refining his shin-ch’ang-ak.

We have to willingly seek a way to create new form of vocal music which is based on our “Pansori” [sic] and can be sung by anybody who studied the Western music. I am sure enough that we can add a new value to our traditional music by way of introducing a new composition method, a new vocalization and a new singing method. Then an independent and unique national music can take root in the ground and further expand its influence to the outer world.\textsuperscript{16}

Song also points out the significance of studying and understanding Korean traditional music and its history in order to create music considered competitive with Western music in the twenty-first century.

The strengthening out of Korean music to be prepared for the 21\textsuperscript{st} century would make possible the creative inheritance of traditional music together with suitable acceptance of Western music … Also, it is highly necessary to overcome the dependence on the Western-oriented musical viewpoint which settled in without our realizing the importance of traditional music during our rapid industrialization.\textsuperscript{17}

My study of and experience with Kim’s shin-ch’ang-ak will enhance Western and Korean musicians’ understanding of the history and artistry of traditional Korean music,

\textsuperscript{15} Dongjin Kim, “한국정신음악 신창악 연구논문, The Music of Korean Spirit: Thought on a New Type of Song (Shin-Ch’ang-Ak),” Dongjin Kim Korean Spiritual Music: Anthology of ‘Shin-Ch’ang-Ak’ (Seoul: Chung-Yu Press, 1986), Abstract. Korean language documents often are accompanied by an English-language abstract. I have quoted this abstract as it is presented in the publication. Additionally, the Romanization of the Korean alphabet is not consistant from time period to time period or from writer to writer.

\textsuperscript{16} Ibid., Abstract.

\textsuperscript{17} Song, 37-38.
especially *p’ansori*. Furthermore, it will offer suggestions for Western-trained singers—suggestions conspicuously missing from previous literature—regarding how to adapt music that is influenced by *p’ansori*, including Kim’s *shin-ch’ang-ak*. Additionally, it makes available through paraphrase Korean-language information for English-speaking readers.

**Review of Literature**

**Studies on Shin-Ch’ang-Ak (New Singing Music)**

I attempted to contact Dongjin Kim in 2005 for an interview, but was unsuccessful. I learned that Kim (in his early 90s at the time) had unfortunately lost his hearing in an accident while he was touring Alaska twenty-some years earlier. Effective communication ultimately proved impractical. Nevertheless, a colleague of mine visited him on my behalf to inform him that I hoped to study his music for my dissertation. He kindly gave me his book 김동진 한국 정신음악 신창악곡집 (*Dongjin Kim Korean Spiritual Music: Anthology of ‘Shin-Ch’ang-Ak’*), the end of which contains his thoughts on *shin-ch’ang-ak* in a section entitled, “The Music of Korean Spirit: Thought on a New Type of Song (*Shin-Ch’ang-Ak*).”

In his writing on *shin-ch’ang-ak*, Kim stressed the importance of producing *p’ansori* music in a new way that retained the artistry of traditional Korean music. His desire to produce this new type of *p’ansori* is what prompted him to create what he referred to as his ‘new singing music.’

Among other things, especially I take pride in the precious ‘Koreanness’ in the traditional Korean vocal music. We have an exceedingly valuable heritage of
Korean traditional music such as “Pansori” [sic] which is highly artistic … To pave that way I studied and dictated the “Pansori” [sic] and on the basis of that I made an attempt to compose new works of art with the Western composition [sic] technique. I want that this attempt can be a new cross-road of the new and old, and on that cross-road the unique national music will achieve a full bloom.\textsuperscript{18}

Kim notes that even as a native Korean composer, who was himself trained in Western music, it was quite difficult to combine Korean musical elements with Western music. To understand the musical styles well enough to produce an amalgamation of the two, he spent years learning traditional Korean music. The result of his extensive research and time spent perfecting the art of blending music from the West and East, are reflected in Kim’s writings. Included among them is a basic framework for understanding the intent and structure of his new music. Specifically, he notes that shin-ch’ang-ak should: 1) use equal temperament, 2) be performed using Western-style vocal technique while retaining certain elements of traditional Korean music, 3) be accompanied by modern instruments, 4) be written in Western notation, 5) and be continuously studied to develop new performance methods.\textsuperscript{19}

Although Dongjin Kim passed away in 2009, we are largely able to understand him and his works through \textit{The Oral History of Korean Arts}. This is an oral record of Kim by a researcher Jŏngim Chŏn compiled through a series of interviews over three weeks in March of 2004. These interviews were conducted by The Korean National Archives of the Arts and are organized in four chapters covering: 1) his compositions from his childhood through his time in Manchuria (China) as an orchestra member, 2) his works composed during his time in Pyŏngyang (North Korea) through the 1940s, 3) his

\textsuperscript{18} Dongjin Kim, 406-407.
\textsuperscript{19} Ibid., 395-397.
works from the 1950s through the 1970s, and 4) his works after the 1970s and the shin-ch’ang-ak movement.

Having the opportunity to learn about Kim’s works in his own words in this forum is particularly useful in understanding Kim’s musical philosophy.

Nansook Lim wrote a master’s thesis, “김동진의 신창악 고찰 (A study of Dongjin Kim’s Shin-Ch’ang-Ak),” under Dongjin Kim while he was teaching at Kyŏnghee University, in 1983. As a voice student, Lim focuses on p’ansori vocal technique, comparing and contrasting it with Western vocal technique. Lim explains the fundamental differences in vocal technique between Western-style and p’ansori is the way of using vocal muscles.

[Paraphrase: In Western style singing all muscles in the vocal tract should be completely relaxed, it is best to sing freely applying a soft attack. In contrast, p’ansori performers engage their vocal muscles with a hard attack and deliberately harden their vocal cords and muscles.]

Lim generally limits her thesis to presenting a factual description of Kim’s shin-ch’ang-ak and does not provide interpretive guidance to performers. Moreover, she does not provide a detailed explanation of her own experience of shin-ch’ang-ak. Primarily, she provides historical and musical context and encourages Korean singers to study Kim’s shin-ch’ang-ak further, stressing in particular the importance of understanding ‘Koreanness’ in Korean vocal music.

20 The oral interviews are available in writing and also as video clips through internet: www.knaa.or.kr.
신창악은 우리의 민족적 어법에 뿌리를 둔 판소리의 맛을 그대로 창출시킨 음악으로 자연적이고 부담없이 한국적인 맛을 느끼게 한다. 창악의 연구는 성악발성(특히 우리말로 우리 노래를 부르는)에 무궁무진한 소재를 제공할 것이고 백과사전이 될 것이다... 신창악의 이러한 시도의 첫 발로써 의의가 크며 앞으로 연구되어야 할 많은 부분을 남겨놓고 있다.22

[Paraphrase: Shin-ch’ang-ak is a type of music that is based on the uniqueness of Korean language, that is empowered to show the most ‘Koreanness’ by the music of p’ansori, and that tastes the natural beauty of Korean music. The study of shin-ch’ang-ak should light up other ways of singing Korean songs and will be the most important guide to the Korean vocal pedagogy ... Therefore, shin-ch’ang-ak holds its significance as a first step (of developing a very unique Korean vocal music), and there are various aspects of shin-ch’ang-ak that should be studied further.]

Studies on Korean Traditional Opera

Heather A. Willoughby discusses Korean traditional music in her dissertation entitled, “The Sound of Han: P’ansori, Timbre, and a South Korean Discourse of Sorrow and Lament.” Willoughby first visited Korea in 1986 during a year-and-a-half stint as a Christian missionary. During her stay, she made an effort to learn Korean and to study Korean culture. Willoughby later returned to Korea in 1997 and attended an intensive, month-long, traditional music workshop for foreigners at the National Center for Korean Traditional Performing Arts. There she conducted an in-depth study of Korean traditional music, including p’ansori.

Willoughby noted the harsh and rough timbres of Korean vocal technique contained ‘striking differences’ from Western singing. Myŏnghŭi Han, the director of the National Center, was one of the lecturers and explained the two basic and fundamentally different timbres in Korean traditional music: “the refined, clear sound found in shijo and

22 Lim, 61-62.
kasa and kagok (classical lyric song genres), which he likened to the smooth polish on Korean celadon, contrasted with the raspy timbres found in p’ansori…”

Han compared the latter sounds to the rough, grainy surfaces of the brown stoneware pots used for storing kimchi [sic]. The comparisons to pottery were made to emphasize the distinctions between classical, high art and folk art. He indicated that because the lives of the minjung were often fraught with hardships, their music naturally reflected their experiences, whether in terms of song lyrics or timbre.24

Willoughby regularly visited Korea bewteen 1998 to 2000, in part, to study “the harsh timbres found in a variety of indigenous folk music and their relation to han.”25 (Han is a Korean cultural concept reflecting the despair associated with a life of hardship.) Later, Willoughby focused her attention specifically on p’ansori.

I ultimately chose to limit my research to p’ansori, in part because the harsh timbres I am most interested in are, in fact, a distinguishing feature of the genre, and because of the wide variety of emotions explored in the tales.26

Willoughby received formal training in p’ansori performance from professional p’ansori singers and even performed on several occasions. Her study focused on learning the vocal timbre of p’ansori and how it related to the expression of han. Her study and experience learning p’ansori, as non-native Korean (and also as a trained Western-style musician), enhanced my own understanding of p’ansori performance technique.

By participating in p’ansori lessons I was able to understand certain pedagogical techniques, and by attempting to produce the harsh, rough timbres in my own voice (without permanently ruining my voice!) I came to better understand the physical properties involved in these sounds.27

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24 Ibid., 8.
25 Ibid., 10.
26 Ibid., 10.
27 Ibid., 13.
In 1998 Andrew Killick wrote his Ph.D. dissertation, “The Invention of Traditional Korean Opera and the Problem of the Traditionesque: Ch’anggŭk and Its Relation to P’ansori Narratives.” Killick explains the difference between p’ansori and ch’anggŭk: traditional music vs. quasi traditional music, which he calls ‘traditionesque.’ He defines ‘traditionesque’ as “art with an air of tradition about it,” and thus finds it has “always been eclectic and changeable in its performance conventions.”

Unlike p’ansori, ch’anggŭk is not considered a real traditional music. As Killick points out, it is because ch’anggŭk “was initially modeled on Japanese shimpa [sic] (new-school) drama and has always been eclectic and changeable in its performance conventions.” Furthermore, as Lim states in her thesis, to most Koreans ch’anggŭk seems inferior to p’ansori because of the imbalance in the whole structure that diffuses the artistic excellence of p’ansori.

[Paraphrase: The traditional music p’ansori originates in a public performance of one singer who expresseses the common people’s national frustration of the times, through the narrations and songs of wisdom … The structure of ch’anggŭk is not harmonized well as comparing it to that of p’ansori. Ch’anggŭk failed to convey the artistic excellence of p’ansori —its wit, wisdom, mature gesture, and overall artistry that inherited from the old p’ansori schools—, due to the diffusion with the assigned roles, ensemble scenes, and unsmooth scene changes.]

28 Killick, abstract.
29 Ibid., abstract.
30 Lim, 8.
Killick researched thoroughly for years and chronologically organized the performance history of *ch’anggûk* and also analyzed the characteristics and performance issues of *ch’anggûk*. He believes *ch’anggûk* is in the process of becoming a true Korean traditional opera. His study on *ch’anggûk* has continued, and in 2010 he published a book, *In Search of Korean Traditional Opera: Discourses of Ch’anggûk (Studies of the International Center for Korean Studies)*.

There are two books written by Koreans, yet written in English for the purpose of teaching Korean traditional music to Western world. The first one is *Korean Studies Series No. 13, Korean Music: Historical and Other Aspects*, written by Bangsong Song. His book is composed of three parts: Korean Music and Musicology, Studies in Korean Music History, and Aspects of Korean Traditional Music. This is an outstanding reference for the Western world to learn overall aspects of Korean traditional music from the basics to the details.

The second book is *An Introduction to Classical Korean Literature: from Hyangga to P’ansori*, written by Kichung Kim. His book introduces the genre of *p’ansori* as an oral literature based on the *p’ansori*’s story-telling nature.

*P’ansori* is one of the most important forms of Korean oral literature … First, in an oral culture—that is, a culture without a writing system—an event can be preserved only in memory. Descriptions of events therefore need to be put in memorable words –that is, in words and phrases that are highly rhythmic with “heavy patterning and communal fixed formulas,” facilitating memorization.31

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As an oral literature, Kim characterizes *p’ansori* as redundant with formulaic patterns in literature, and he also highlights its improvisation and collaboration with the audience.

In a *p’ansori* performance, on the contrary, the singer-narrator must improvise, to better fit his or her material to the occasion and audience. In this sense, each performance of an oral narrative is a collaboration between the singer-narrator and the audience. A successful performance is a communal event, requiring a genuine rapport, even in intimacy, between performer and audience.\(^{32}\)

Studies on Korean *Ch’angjak* (Creative) Operas

In 1998, Eunah Kong wrote her dissertation for her Ph.D. in musicology, “Music at the Interface of Cultural Identity: Opera of Korea, 1948 to the Present,” presenting an analysis of three Korean *ch’angjak* operas based on the story of Ch’unhyang. In her writing, Kong only uses the term ‘opera’ for the *ch’angjak* opera, excluding *p’ansori* and *ch’anggûk*. Kong provides the history of Korean opera from 1948 to 1998.

Table 1 presents a chronological list of Korean *ch’angjak* opera according to their premier date.\(^{33}\) It helps to clarify the history of Korean *ch’angjak* opera and where Dongjin Kim stands in the stream of Korean *ch’angjak* opera composition.

**Table 1: Korean Ch’angjak Opera**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
<th>Premier Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Ch’unhyang Chôn (The Tale of Ch’unhyang)</td>
<td>Chemyŏng Hyŏn</td>
<td>1950</td>
</tr>
<tr>
<td>2 K’ongjwi P’atchwi (Korean Cinderella)</td>
<td>Daehyŏn Kim</td>
<td>1951</td>
</tr>
<tr>
<td>3 Wangja Hodong (Prince Hodong)</td>
<td>Chemyŏng Hyŏn</td>
<td>1954</td>
</tr>
</tbody>
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\(^{32}\) Ibid., 199.

\(^{33}\) Kong, 49-51.
<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Wangja Hodong</td>
<td>Ilnam Chang</td>
<td>1962</td>
</tr>
<tr>
<td>5</td>
<td>Ch’unhyang Chŏn</td>
<td>Ilnam Chang</td>
<td>1966</td>
</tr>
<tr>
<td>6</td>
<td>Chamyŏnggo (The Magic Drum)</td>
<td>Dalsŏng Kim</td>
<td>1969</td>
</tr>
<tr>
<td>7</td>
<td>Sunkyoja (The Martyred)</td>
<td>James Wade</td>
<td>1970</td>
</tr>
<tr>
<td>8</td>
<td>Wonhyo Taesa (Saint Wonhyo)</td>
<td>Ilnam Chang</td>
<td>1971</td>
</tr>
<tr>
<td>9</td>
<td>Esther</td>
<td>Chaihoon Park</td>
<td>1972</td>
</tr>
<tr>
<td>10</td>
<td>Non’gae (Patriotic Singing Girl, Non’gae)</td>
<td>Yuntaik Hong</td>
<td>1975</td>
</tr>
<tr>
<td>11</td>
<td>Shimch’ŏng Chŏn (The Tale of Shim Ch’ŏng)</td>
<td>Dongjin Kim</td>
<td>1978</td>
</tr>
<tr>
<td>…</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Sijipkanŭn nal (The Wedding Day)</td>
<td>Gian Carlo Menotti</td>
<td>1988</td>
</tr>
<tr>
<td>23</td>
<td>Pultanŭn tap (The Flaming Tower)</td>
<td>Ilnam Chang</td>
<td>1988</td>
</tr>
<tr>
<td>24</td>
<td>Sŏng Ch’unhyang ŭl ch’assŭmnida (Looking for Ch’unhyang)</td>
<td>Yuntaik Hong</td>
<td>1988</td>
</tr>
<tr>
<td>25</td>
<td>Posŏk kwa yŏin (The Jewel and Woman)</td>
<td>Yŏnggun Park</td>
<td>1991</td>
</tr>
<tr>
<td>26</td>
<td>Hwanhyangnyŏ (The Girl Who Came Home)</td>
<td>Chongu Yi</td>
<td>1992</td>
</tr>
<tr>
<td>27</td>
<td>Ch’unhyang Chŏn</td>
<td>Dongjin Kim</td>
<td>1997</td>
</tr>
</tbody>
</table>

Kong discusses the compositional styles of ch’angjak opera and categorizes them with three factors: 1) predominance of Western style, 2) mixture of Korean musical materials and Western techniques, and 3) emphasis of contemporary musical techniques. Kong uses the music of Donjin Kim (Shim Ch’ŏng’s aria, “I Pray,” from his opera Shimch’ŏng Chŏn) as an example of successful harmonization of Korean musical material, a trend in opera composition in 1980s.
The birth of mixed style ch’angjak opera had a good motivation. The stirring voices of patriotic critics had arisen in society, causing many to reflect upon the nation’s seemingly single-minded zeal for Western culture and to reawaken a consciousness of the significance of Korea’s own culture. There were several movements to “get back to the land” and to protect traditional musical culture. As a consequence, the mixed style became widely used in opera society during the 1980s. 34

It is not surprising to hear of Kim’s excellence in blending traditional Korean music into a Western form considering his several decades of devotion to studying p’ansori for the purpose of creating shin-ch’ang-ak.

Parameters of the Study

The background research for this study covered all types of Korean opera: p’ansori, ch’anggük, ch’angjak (creative) opera, including their origins, histories, and characteristics, with the intention of understanding Dongjin Kim’s two operas. Kim’s two operas are ch’angjak operas, which were blended with the elements of p’ansori in the Western opera format. Kim’s operas share the same idea with ch’anggük in his attempt to transform p’ansori into a large stage production. However, the purpose of this study is to understand Kim’s operas based on his shin-ch’ang-ak theory, which incorporates the elements of p’ansori performance.

Chapter two begins with an overview of p’ansori, introducing its origin, historical background, and the traditional Korean modes and rhythms commonly used in p’ansori. Chapter three deals with technical performance issues of p’ansori, such as vocal types, vocal training, vocal production, vocal timbre, and other performance issues. Chapter

34 Kong, 110.
four introduces the composer, Dongjin Kim, and his *shin-ch’ang-ak* (new singing music). Chapter five is dedicated to my own interpretation of three songs from Kim’s two operas based on his guidelines for singing *shin-ch’ang-ak* with my own additions. Chapter six provides the conclusion of this study and also suggestions for further study.

With regard to direct quotations, it should be noted that the Korean-to-English translations appearing throughout this paper represent my own paraphrasing of the Korean author rather than a word-by-word translation. Differences in phrasing and the use of language across cultures often render direct translation virtually meaningless; therefore, my intent is to always effectively convey the spirit of the writer’s message rather than provide literal translations. With regard to the transliteration of Korean terms, the McCune-Reischauer system of Romanization has been employed. This commonly used system is used for consistency to unify the various methods of Romanization found in the sources cited in this paper.
CHAPTER 2

P’ANSORI

Introduction to P’ansori

P’ansori is a type of dramatic storytelling typically performed at market places during the late Chosón Dynasty (1392-1910).\(^ {35}\) The prefix ‘P’an’ means a place for people to gather together, and the suffix ‘Sori’ refers a sound, song, or singing voice.

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\(^{35}\) The reader is encouraged to watch and listen to p’ansori examples from either the two movies mentioned in Chap 1 or by locating an example via the internet.
It takes two musicians to perform p’ansori: a singer and a drummer. The p’ansori singer (Kwangdae) recounts a dramatic story through songs, dialogue or narration, and simple gestures. The drummer, called Kosu, accompanies the singer by changing rhythms according to the emotional states of the songs and encourages the singer by interjecting calls of cheer (Ch’uimsae), such as ‘Excellent!’, ‘Nice!’, ‘Perfect!.’

**Origin**

There are many theories regarding the origin of p’ansori, and they are still disputed by scholars. The most widely accepted theory suggests p’ansori originated in Shamanism. For example, the story of Ch’unhyang, which is believed to originate in a true story of a homely virgin who died in Namwŏn, was spread by shamans who performed a shaman’s rite for the spirit of a virgin, and this story was adapted and passed on by talented story tellers. A similar theory claims the story was spread by musicians who participated at a shaman’s rite as accompanists.

According to some scholars, the originators of p’ansori were mainly musicians who provided the accompaniment for a shaman’s ritual performance and these musicians later departed into professional folk entertaining as members of kwangdae troupes.\(^{36}\)

There is no record to prove when exactly p’ansori started. The names of p’ansori singers first appeared during the reigns of King Yŏngjo (1724-1776) and King Chŏngjo.

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(1777-1800).\textsuperscript{37} \textit{P’ansori} enjoyed a golden age during the first half of the nineteenth century with eight prominent singers who developed their own styles and created new rhythmic cycles (\textit{changdan}) and melodic types (\textit{cho}).

Through these added variations and refinements, the formal beauty of \textit{p’ansori} was greatly enhanced, and a musical distinction arose between three schools, each associated with a particular geographical area and lineage of famous singers.\textsuperscript{38}

The most famous \textit{p’ansori} school, from the past to the present, is \textit{Sŏp’yŏnje}, which was developed in Chŏllla region, a south-west area of Korea. The style of \textit{Sŏp’yŏnje} is the most harsh vocal projection among other \textit{p’ansori} schools. Throughout Korean history Korean performers were typically male and this extends to \textit{p’ansori}. However, over the last century female performers have become prominent.

There were originally twelve \textit{p’ansori} stories, but many of them were lost. Presently there are only five \textit{p’ansori} works performed.

- \textit{Ch’unhayngga} (Song of Ch’unhyang)
- \textit{Shimch’ŏngga} (Song of Shim Ch’ŏng)
- \textit{Hŭngbuga} (Song of Hŭngbu)
- \textit{Sugungga} (Song of the Underwater Palace)
- \textit{Chŏkpyŏkka} (Song of the Red Cliff)

\textbf{Historical Background}

In the past, Korea adhered to a strict caste system divided into four classes: \textit{yangban}, \textit{chungin}, \textit{sangmin}, and \textit{ch’ŏnmin}. \textit{Yangban} comprised the highest class and

\textsuperscript{37} Ibid., 249.
\textsuperscript{38} Ibid., 250.
typically consisted of government administrators or bureaucrats. Chungin or ‘petite bourgeoisie’ assisted the yangban in ruling the lower classes. Sangmin were the common people of Chosŏn Dynasty. They were typically peasants, fisherman, or merchants and were considered ‘clean’ in comparison to the ch’ŏnmins, who generally consisted of butchers, shamans, metalworkers, jail keepers, or slaves. Both lower classes were controlled by the upper classes and both struggled to carry the burdens of heavy labor, excessive taxes, military draft, and social discrimination. P’ansori was originally developed by these lower classes to provide entertainment and a brief escape from their daily burdens. Kichung Kim wrote about how this social system impacted the development of p’ansori in his book, Introduction to Classical Korean Literature.

In Korea there was traditionally a drastic split between the culture of the literature upper classes and the culture of the unlettered lower classes. That of the upper classes was based on the written word (almost exclusively hanmun) and that of the unlettered common people was based on the spoken word—that is, spoken Korean … In Korea this split between the text-based “high” culture and the speech-based “low” culture lasted almost to the end of the nineteenth century. It was out of the indigenous, “low,” oral culture that p’ansori developed. Originally performed by and for the common people, it was transmitted orally until the first half of the nineteenth century, when several p’ansori works were first written down. 39

P’ansori was greatly welcomed by lower classes, and its underlying humor of mocking the yangban society was a means of catharsis for the lower-class people’s dissatisfaction with the corruption of the aristocracy and nobility. As p’ansori gained more attention and fame; it attracted a broader audience, including a large middle-class audience and the patronage of the upper classes. Thus, p’ansori singers (kwangdae) had

to improvise their stories and music in order to cater to the different tastes and demands of its various classes of audience.

The *kwangdae*, as an entertainer more concerned with immediate performance than with the literary work as an entity, would draw upon his capacity for improvisation to suit the tastes of his listeners, with the result that he might alter an episode in the course of its performance in a way inconsistent with other episodes of the narrative. He would skip some detail here and add some detail there, interpolate snatches of Chinese verse or Korean folk songs, indulge in impressionistic flights of cataloguing (flowers, skills, clothing, place names, medicines, and so forth), and even change the sequence of the episodes themselves – practices to which surviving texts and modern performances bear witness.\(^{40}\)

**Characteristics of *P’ansori***

**Traditional Korean Modes: *Cho***

*Cho* in Korean traditional music has various meanings and functions. First, as the meaning of a melodic scale, *cho* is divided into two: *p’yŏng cho* and *kyemyŏn cho*.

Korean traditional music is based on the pentatonic scale of C-D-E-G-A, with each pitch named *gung-sang-kag-ch’i-woo*. *P’yŏng cho* is a mode that starts from G, while *kyemyŏn cho* starts from A.\(^{41}\)

Secondly, there are two types of *cho*, according to the range of music: *u cho* and *p’yŏng cho*. The meaning of *U* is “higher,” implying a higher starting note, while ‘*p’yŏng*’ means “normal,” indicating the normal starting note that is relatively lower than *u cho*.\(^{42}\)

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\(^{41}\) Taeryŏng Son, *한국음악의 이해* (*Understanding Korean Music*) (Kyŏngsan: Yŏngnam University Press, 2007), 43-44.

\(^{42}\) Ibid., 46-47.
Therefore, the meaning of p’yŏng cho when compared to u cho, is different from when it is compared to kyemyŏn cho.

In p’Ansori, the meaning of cho has been historically considered the emotional colors of music. There are three types of cho: p’yŏng cho, u cho, and kyemyŏn cho. P’yŏng cho is used for peacefulness, u cho is similar to p’yŏng cho, yet adding more braveness, and kyemyŏn cho is for sadness.

The word cho, which appears in the names of such p’Ansori singing modes as p’yŏng cho [sic], u cho, and kyemyŏn cho [sic], incorporates the sense of the Western musical concepts of mode and scale, in addition to the aesthetic effect of key. Each cho, moreover, is attributed certain impressionistic qualities which rise from the singer’s vocal techniques and state presence. The cho, therefore, is an arrangement of selected musical notes, usually five, which are used to create melodies. These selections and arrangement of these notes is said to impart characteristics to the melodies that are based on them, and, therefore, suggest affective distinctions among cho, as expressed in such impressionistic terms as “brave,” “harmonious,” or “poignant.” … The keymyŏn [sic], mode … is said to evoke soft and sad feelings in the listener and, therefore, is commonly used to express melancholy and lament.43

Since p’Ansori performance only requires a percussion accompaniment (puk), each p’Ansori singer performs with difference keys and vocal ranges. There is a lack of a key sensation in p’Ansori performance, and this is the main reason it is so hard to mix with Western music. There are some scholars who claim that the meaning of cho in p’Ansori performance is the timbre of voice.

There are two p’Ansori modes: u cho, and kyemyŏn cho [sic]. They are difficult to define because they refer to vocal color, and so can only be distinguished when they are heard. In words, u cho can be roughly described as kihae tanjŏn

[sic] [氣海 丹田], that is plain, mild, majestic, pure and distant – vigorous sounds pushed from the abdomen. Kyemyŏn cho [sic], in contrast, comes from the throat and mouth. It is full of variety: even, pitiful and sorrowful, soft and beautiful. Free modulation through a palette of different tone colors continuously changes the expression. 44

The most common cho in p’ansori is kyemyŏn cho. Even though kyemyŏn cho was based on the pentatonic scale, in p’ansori it is more used as a tri tonic: E-A-B.

Heather Willoughby, after her interview with a professional p’ansori performer, notes the characteristic names of three main tones in kyemyŏn cho: ttŏnŭn mok (trembling voice), p’yŏngūro naenūn mok (the voice that is produced flatly [voice without vibrato]), and kkŏngnūn mok (breaking voice). 45 Since there is no absolute pitch in p’ansori, it is considered that the intervals between these notes carry the value and characteristics.

Figure 1: Kyemyŏn Cho

Dongjin Kim’s use of kyemŏn cho can be observed in his “Farmer’s Song” from his opera Shimch’ŏng Chŏn. It is written in g minor, but the rare use of E flat—only used for harmonizing or embellishing—and the use of E natural indicates the traditional Korean pentatonic scale starting from G (G-A-B flat-D-E). Kim’s main tri tonic from this pentatonic scale is D-G-A. The following excerpt from “Farmer’s Song” matches the

44 Ibid., 230, quoting Chŏng No-Shik, Chosŏn Ch’angŭksa (History of P’ansori) (Seoul: Tongmunsŏn, 1940), 8.
45 Ibid., 231. Willoughby developed the term “tri tonic” for this phenomenon in p’ansori; I will also use the term.
characteristics of kyemŏn cho as shown above (Figure 1). The pitch D is ttŏn mok (trembling voice), G is p’yŏngūro naenūn mok (the voice that is produced without a vibrato), and A is kkŏngnūn mok (breaking voice).

Example 1: “Farmer’s Song,” from the opera Shimch’ŏng Chŏn

Traditional Korean Rhythm: Changdan

Changdan is a rhythmic cycle that was repeatedly played with percussion instruments in the most traditional Korean music. Generally, changdan is played on the changgu (or janggu, also called janggo), which is a two-sided barrel drum with a slim waist in the middle. The traditional changdan notation is written to be performed by changgu. In p’ansori, changdan is a rhythmic basis of p’ansori performance, played by a kosu (drummer) providing appropriate meters and tempi according to the mood of the song.
Table 2: *Changgu* Notation

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Note</th>
<th>Name</th>
<th>How to play</th>
</tr>
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<tbody>
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<td><img src="image2" alt="Note" /></td>
<td>덩 (Dung)</td>
<td>Both side</td>
</tr>
<tr>
<td><img src="image3" alt="Symbol" /></td>
<td><img src="image4" alt="Note" /></td>
<td>쿵 (K’ung)</td>
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<tr>
<td><img src="image5" alt="Symbol" /></td>
<td><img src="image6" alt="Note" /></td>
<td>덕 (Dŏk)</td>
<td>Right side only</td>
</tr>
</tbody>
</table>
| ![Symbol](image7) | ![Note](image8) | 기덕 (Ki-Dŏk) | Right side only  
  ‘Gi’: short & weak  
  ‘Dŏk’: strong |
| ![Symbol](image9) | ![Note](image10) | 더러러러 (Duh-ruh-ruh) | Right side only  
  Relax and loosen your  
  hand and roll the stick |
| ![Symbol](image11) | ![Note](image12) | 맥 (Ttak)   | Hit the edge of the  
  right side drum with a bamboo stick. |

*Picture 2: Changgu*
There are five *changdan* (rhythmic cycles) commonly used in *p’ansori* performance, which are described and notated below. Dongjin Kim adapted these rhythmic cycles in his *shin-ch’ang-ak* composition. In his two operas, Kim identified the type of *changdan* he adapted as a basic rhythmic foundation of the piece, refer to Example 2. The rhythmic foundation is not necessarily a specific notated pattern, but rather a rhythmic feeling.

**Example 2: “Sea Song,” from the opera Shimch’ŏng Chŏn**

![Indication of Chinyang Changdan](image)

*Chinyang*

This is the slowest rhythmic cycle among other *p’ansori changdan*. It consists of twenty-four beats in four divisions. The word “*Chin*” means ‘long’ in the dialect of *Chŏlla* region. It is used for describing scenery or expressing a sorrowful mind, see Figure 2.
Kim’s use of chinyang changdan is seen in “Love Song,” from opera Ch’unhyang Chŏn. The whole changdan is felt over four measures. Instead of quarter notes as suggested above, Kim used dotted quarter notes as the beat, as seen in Example 3.

Example 3: "Love Song," from the opera Ch’unhyang Chŏn
Chungmori

“Chung” means middle in Korean, and chungmori suggests ‘returning to the mid-speed.’ It is often used as a bridge to move from the slow chinyang to the fast chajinmori, see Figure 3.

Figure 3: Chungmori Changdan

“Farmer’s Song” from Kim’s opera Shimch’ŏng Chŏn is influenced by this changdan over four measures, see Example 4.

Example 4: “Farmer’s Song,” from the opera Shimch’ŏng Chŏn
**Chungjungmori**

Compared to chungmori, which is a moderate walking tempo, chunjungmori is a little faster than chungmori, yet definitely slower than chajinmori, see Figure 4.

**Figure 4: Chungjungmori Changdan**

The following excerpt (Example 5) from opera Ch’unhyang Chŏn is an example of using chungjungmori changdan as the basic rhythmic foundation of the piece.

**Example 5: “Kwang Han Ruh,” from the opera Ch’unhyang Chŏn**
Chajinmori

The word “chajin” means ‘short distance between two happenings,’ implying a short distance between beats, and indicating fast tempo. It is usually used for an increase of tension in p’ansori, see Figure 5.

Figure 5: Chajinmori Changdan

Kim’s use of chajinmori changdan is found in a chorus piece, “Sea Song,” from the opera Shimch’ŏng Chŏn, see Example 6.
Example 6: “Sea Song,” from the opera Shimch’ŏng Chŏn

*Hwimori*

“Hwimori” means ‘to swirl.’ Here it means ‘to play chajinmori faster,’ see Figure 6. It is commonly used for a busy scene, as seen in Example 7.

**Figure 6: Hwimori Changdan**

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<thead>
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<td>콩</td>
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J. = 116 – 144
Example 7: “Sea Song,” from the opera *Shimch’ŏng Chŏn*
CHAPTER 3

P’ANSORI PERFORMANCE ISSUES

Vocal Technique

The Sound

Certainly, the vocal technique of p’ansori performance is unlike that used in the Western-style singing. How different it sounds may vary from individual to individual based on their background. As a Korean, my understanding of p’ansori performance could be broader and deeper than a person who never experienced p’ansori performance before. In my research of p’ansori, I generally have focused more attention on opinions expressed by non-Koreans. It is quite fascinating to observe their first encounter with p’ansori. For example, in her doctoral dissertation, “The Sound of Han,” Heather Willoughby describes her first encounter with p’ansori performance from a radio in a taxi in Korea.

I heard a man’s voice; it was harsh and certain tones were punctuated, as if his heart was broken and he was crying out in anguish. Perhaps the singer was merely untrained or had just been smoking too much. But I suspected there was more meaning to the sounds I heard than that; he must have developed that vocal
quality over years of intense training, purposefully emphasizing the raspy
timbres in order to satisfy certain established aesthetic ideals.\textsuperscript{46}

The harshness is the most distinctive characteristic in \textit{p’ansori} performance. It is
what makes \textit{p’ansori} performance unique from other traditional Korean vocal genres.

Traditional Korean music offers different styles and characteristics for different elements
of the social hierarchy. \textit{P’ansori} is for lower class, and the characteristics of \textit{p’ansori}
reflect those of the common people: simple, emotional, and direct. Andrew Killick notes
his experience of watching a \textit{ch’anggŭk} performance as follows.

Her singing, like the instruments of the [Korean] orchestra, is based on the
aesthetic of tone production diametrically opposed to that of Western opera, for
her voice is unabashedly gruff and husky, more like a ‘belter’ than a \textit{bel canto}.
The melodic move gives heavy emphasis to the minor third, usually sliding
down to the major second to the point which, reinforced by the hoarse vocal
quality, gives the music a peculiar melancholy poignancy and expressiveness.\textsuperscript{47}

At the 2011 international conference of College Music Society that was held in
South Korea, I talked with one of the CMS members after watching a \textit{p’ansori}
performance on the first day. I asked him about the performance out of curiosity, and he
responded that \textit{p’ansori} performance reminded him of American folk music, especially
Appalachian music. Like other folk music, \textit{p’ansori} uses the unpolished roughness as a
way of expression. Willoughby later states how she started understanding \textit{p’ansori} music.

In fact, despite having listened to a great deal of American folk music, I had
never before heard such heart-wrenching music. I did not immediately

\textsuperscript{46} Heather A. Willoughby, “The Sound of \textit{Han}: \textit{P’ansori}, Timbre, and a South Korean Discourse of Sorrow
and Lament” (Ph.D. diss, Columbia University, 2002), 1-2.

\textsuperscript{47} Andrew Killick, “The Invention of Traditional Korean Opera and the Problem of the Traditionesque:
understand why it had that affect [sic] on me, but began to concentrate more fully on the sounds themselves, the apparent bitter cries of lamentation.\textsuperscript{48}

Voice Types

In the pedagogy of \textit{p’ansori}, vocal technique is explained not with structural or physiological analysis, but with various timbres of voice. Willoughby states that in \textit{p’ansori} performance, ‘vocal technique’ is better described as “broadest concept of sound production.”\textsuperscript{49} There are thirteen different types of voice usually discussed in \textit{p’ansori} performance:

1. T’ongsŏng [통성]: Tubular projection
   A sound that is directly drawn from the abdomen.

2. Ch’ôlsŏng [철성]: Metallic voice
   A sound like a hammer that is forced and hard.

3. Surisŏng [수리성]: Husky voice
   Like a hoarse or husky sound, a rough or coarse sound.

4. Sesŏng [세성]: Falsetto projection
   Very thin, and while being small, is also a clear sound.

5. Hangsŏng [항성]: Laryngeal projection
   From the throat, a bent and curved sound.

6. Pisŏng [비성]: Nasal projection
   A crying sound that comes from the nose.

7. P’asŏng [파성]: Crackly voice
   The sound of a voice as if crushing a song.

\textsuperscript{48} Willoughby, 26.
\textsuperscript{49} Ibid., 145.
8. Palpalsŏng [발발성]: Tremolo projection
   An (unrefined) trembling, wavering voice.

9. Ch’ŏn’gusŏng [천구성]: Clear spring voice
   A projected sound, namely, the natural sound of the master singer.

10. Hwasŏng [화성]: Harmonious projection
    To move fluidly between the upper, middle, and lower (ranges).

11. Kwigoksŏng [귀곡성]: Grieving ghost tone
    Like the sound of a ghost crying, not the imitation of a human sound, but a mysterious or melancholy sound.

12. Agwisŏng [아귀성]: Molar tone
    Turning over (shaking) the vocal chords [sic] (jaw) from right to left while producing an energetic sound.

13. Poksŏng [복성]: A double voice
    A rare skill of projecting two different pitches at the same time.\(^{50}\)

As they are shown above, the definitions are rather descriptive but execution is unclear. Understanding the nuances of these vocal timbres requires many years of training. However, we can observe that ‘vocal technique’ or ‘concept of sound production’ in p’ansori is a rather literal replication of various types of expressive voicing.

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Voice Production

서양 음악의 가곡이나 오페라 발성법에서는, 이른바 벨간토 창법이라 하여, 목을 동글게 열고, 머리와 가슴이 울리게 하고, 배에서 숨을 올려 내는 맑은 소리를 오ʒ음으로 친다. 판소리의 발성법은, 내는 소리가 통성이라 하여, 배에서 숨을 올려 지르는 것임에서는 서양 발성법과 같으나, 목을 다스려서 약간

\(^{50}\) Ibid., 145-147.
거칠고 답답한 소리를 질러 내며, 코의 울림보다는 입과 가슴의 울림에 더 힘쓰는 점이 다르다. 51

[Paraphrase: Bel canto, the vocal technique used for Western art songs or opera, desires the very clear sound resulted from opening of vocal cords, resonating head and chest, and breathing deeply. Vocal technique of p’ansori, often called ‘T’ongsŏng (tubular projection),’ shares the same way of breathing support. It is, however, distinguished from the emphasis on the mouth and chest resonances rather than nasal cavity (head resonance), creating rather rough and dry sound.]

Obviously, p’ansori bears little resemblance to Western-style singing. Author Bangsong Song observes, “The vocal technique of p’ansori generally resembles bel canto in terms of breathing from the stomach with pressure exerted on the diaphragm. In contrast, however, with the bel canto technique in that one constricts the throat in order to obtain a hoarse or husky vocal timbre.”52 Nansook Lim also explains the use of resonance in p’ansori performance contrasting with Western vocal techniques.

이태리의 Bel Canto 창법은 비강 공명을 중심으로 한 두성이면 독일의 발성은 구강 공명을 주체로 한 두성이에 있다. 그러나 판소리 발성에 있어서 공명의 특징에 있어서는 첫째, 인후는 향방되지 않은데다 의도적인 향을 가함으로 해서 공명의 부위가 넓지 못한데다 설근과 목을 비롯한 인두부의 경화로 인해 늘리는 성음이 되고 있으며 음성확대면에 있어서도 다공면기관에서 보다 인후에서 직접적인 음성 확대와 공명을 꾸하고 있다고 하겠고 … 53

[Paraphrase: In Italian bel canto technique, the head resonance centers around nasal cavity, while German technique focuses on oral cavity in the use of head resonance. However, in p’ansori (the head resonance is excluded and) resonance (of oral cavity) is less spacious due to the tensed muscles and raised larynx. Moreover, p’ansori depends on the tensed muscles on tongue and jaw to adjust the volume of voice. P’ansori does not emphasize the multi resonances; instead it uses direct vocal projection from larynx …]

P’ansori does not employ the use of head resonance, except for the use of falsetto voice. Additionally, in p’ansori, mouth resonance differs from Western-style singing. There is no emphasis on raising both the soft and hard palates or keeping the low larynx unlike Western-style singing. Lim explains, “서양발성이 연구개와 경구개의 마찰을 통해 구강공명을 꾀하는 반면 판소리에서는 구개의 마찰을 피해 구강공명을 배제하고 있는 점등을 들 수 있다.” paraphrased as, “While Western vocal technique engages the soft and hard palates to amplify the voice, p’ansori avoids using the palates and also avoids a resonating oral cavity.”

Moreover, p’ansori requires intentional pressure on the vocal cords. Lim states the primary distinction between p’ansori vocal technique and Western-style singing is the use of vocal muscles.

판소리 발성과 훈련방법이 Hard Attack이라는 기성 양식을 갖고 있음과 동시에 정상성대를 이그러져 열려있는 상태로 경화시켜가고 있음을 나타내 주고 있다 ... 이와같이 열려진 상태로 경화된 성대에서는 매끄럽지 못하고 깞깔한 성음을 방출하게 되며, 한국적인 음질로서 전해 내려오고 있는 수리성이라는 독특한 음질은 이와같은 성대와 인후의 상태에서 발성된다고 하였다. [Paraphrase: As it is shown in its vocal timbre and training, p’ansori vocal technique requires not only a hard attack, but also roughening vocal cords to make an uneven midline preventing a complete closure of vocal cords ... Thus, the toughened vocal cords that remain open with its calluses produce unsmooth and harsh voice, which is considered unique sound of Korean music, called Surisŏng (Husky Voice).]

As a singer, I find such aggressive vocal techniques disconcerting. The lack of resonance, the high larynx, the harsh vocal-cord tension, and the roughening of the vocal

54 Ibid., 46.
55 Ibid., 37-38.
cords and muscles contrast sharply with Western-style singing, which emphasizes 
multiple rich resonance, a lower larynx, and relaxed vocal cords that characterize healthy 
vocal technique. Moreover, the use of these generally unhealthy vocal techniques exposes 
the singer to the risk of permanent vocal-cord damage.

One might question why \textit{p’ansori} performers embraced these aggressive and risky 
vocal techniques, and the answer lies in the environment from which \textit{p’ansori} emerged. 
\textit{P’ansori} developed as a form of expressive performing art within various crowded 
market places where performers competed for an audience. Within this context it is not 
surprising that strained vocal techniques developed that characterized \textit{p’ansori} 
performances. In order to compete in this environment and sustain a performance over 
several hours, \textit{p’ansori} performers trained their voices for endurance through years of 
practice and performance.

이러한 성대근과 인후경화 현상은 비단 훈련 과정과 방법에서 뿐만이 아니라 
연주 시간과 연주 형태등에서도 찾아 볼 수 있는 것으로서 일반적으로 판소리는 
그 소요시간이 길고, 전체를 단독으로 가창할 뿐만 아니라 연주 장소가 실내가 
아닌 실외라는 점이다.  

\cite{56}

[Paraphrase: The toughened vocal cords and muscles are the result from the 
training procedure and also the performance circumstance. Generally, \textit{p’ansori} 
demands several hours of performance by one singer at an outdoor place.]

Typically, \textit{p’ansori} emphasized storytelling more than musicality. This is due to 
the fact that \textit{p’ansori} was traditionally performed by and for the lower-class people who 
were not particularly concerned with \textit{p’ansori} as a graceful or elegant art form. This is 
why in \textit{p’ansori}, expression precedes beauty. In an attempt to be more expressive,

\footnote{56 Ibid., 38.}
performers pushed themselves over a broad vocal range and dynamic, often resulting in a husky, crying-like sound. Killick points out the value of the unique vocal timbre in p’ansori singing.

Perhaps the most obvious distinguishing characteristic of the music of p’ansori is its vocal timbre, variously described as ‘hoarse,’ ‘husky,’ ‘raspy,’ and in general the opposite of the ‘pure’ bel canto tone prized in the West. What this means in technical terms is that the spectrum of upper partials produced by the p’ansori singer’s voice is much richer and more complex than that of the Western classical singer. This is achieved by constricting the throat while exerting strong pressure from the diaphragm. Far from being considered a liability, the huskiness of the p’ansori singer’s voice is prized as an expressive resource and as a sign of the singer’s assiduous training.57

As Song observes, “It is not surprising that many p’ansori singers develop husky quality even in their normal speaking voices due to the tremendous demands made upon their voices.”58 It is widely noted in Korea that mature p’ansori singers typically exhibit a hardening of the vocal cords. Their husky voices signify the beauty and expressiveness of Koreans’ emotional spirit, called ‘Han,’ han being a spirit of empathy among Koreans based on a shared history of suffering.

Vocal Timbre: Han

For centuries, Korea has endured the power struggle between China and Japan and often faced hostility from both countries, including in more modern times, Japan’s occupation of Korea from 1910 to 1945. Korean adversity is reflected in its art, which often makes emotional appeals to its common heritage. Willoughby points out that

57 Killick, 411.
58 Song, 258.
p’ansori vocal technique resembles crying or screaming, and expresses “… emotions such as lament, suffering and grief; as encapsulated in the indigenous South Korean concept of han.”\textsuperscript{59}

Most Koreans, except yangbans and bureaucrats, had suffered through the numerous invasions from China and Japan, the strict social caste system, and also the high expectation of morality influenced by the Confucian culture. Throughout the long history of hardship, Koreans bonded closely with others by sharing tears and having heartfelt sympathy towards others, which enabled them to be hypersensitive with sorrow.

One cannot speak of Korea without mentioning crying and tears. Not only do we cry but we hear everything as crying. It all begins with the word ‘to cry.’ When we hear any sound, we automatically call it ‘crying.’ We translate the English ‘birds sing’ as ‘birds cry.’ Although ‘sing’ means to sing a song, we express it as crying because the same bird sounds which Westerners hear as merry song, we hear as sad crying.\textsuperscript{60}

Willoughby uses a Korean film Sŏp’yŏnje to illustrate han in p’ansori performance. In Sŏp’yŏnje, a young woman who was being trained to perform p’ansori, was blinded by her own teacher to enhance her understanding of suffering and increase her ability to sing with the ‘sound’ of han. Willoughby also explains, “the Korean people, throughout their long and glorious five thousand year history have had to endure many hardships, some at the hands of others, and as a result, many types of Korean music are filled with ‘han’ –the music itself acting as a catharsis.”\textsuperscript{61}

\textsuperscript{59} Willoughby, abstract.
\textsuperscript{60} Ibid., 67-68, quoting Ŭ-Ryŏng Yi, In this Earth and In that Wind: This is Korea, trans. David I. Steinberg (Seoul: Hollym Corporation, 1967), 4-5.
\textsuperscript{61} Ibid., 2.
As the kwangdae strives to reflect everyday life and so mirror the realities of his [sic] listeners’ lives, the suffering and the lamentations of his characters are frequently less in service of the plot than of an audience’s need for catharsis. Although, in some p’ansori plots, distress and suffering lead eventually to a happy result, the process of suffering itself seems more important to the audience than the happy outcome … P’ansori distinguishes itself as popular literature by eliciting sympathy through suffering: it gives its audience a means to endure sorrow.\footnote{Ibid., 87, quoting Marshall R. Pihl, \textit{The Korean Singer of Tales} (Cambridge, MA: Harvard University, 1994), 5-6.}

\textit{P’ansori}, as a musical genre for the common people who were going through harsh lives, is inextricable with the concept of han. The sound of p’ansori itself, not merely an emotional expression, reflects han, the most Koreanness. The concept of han not only drives what is being expressed in p’ansori, but also why and how the performance is conducted. Therefore, the harsh timbre in p’ansori performance is a critical factor that defines what p’ansori performance is and why it is as it is. Willoughby explains the importance of the harsh timbre as, “the minutest of nuanced sounds separates the novice from the master.”\footnote{Ibid., 140.}

The final quality lacking in the group students’ voices is the characteristically raspy timbre associated with the genre, and necessary for attaining the voice of p’ansori. It is easy to detect the harshness of the instructor’s voice, particularly the guttural entrances at the onset of each separate word or syllable. The text comes from the Song of Shim Ch’ông [sic] and exposes Mr. Shim’s lament over leading the life of a poor, blind man who has lost his wife and daughter. One can definitely hear this song as a lament, with its extreme emphasis on sounds which imitate crying, both through the microtonal slides and painfully harsh sounds that are produced with a great deal of force emanating from the abdomen.\footnote{Ibid., 140.}
Due to its numerous uses and meanings, vocal register is a fairly confusing term in vocal pedagogy. Depending on the context, vocal register may refer to a particular part of the vocal range (the upper, middle, or lower registers), a resonance area (chest voice or head voice), a phonatory process, a certain vocal timbre, or a region of the voice that is defined or delimited by vocal breaks. It is important to carefully consider the specific context within which the term is being used whenever it is encountered.

Generally p’ansori performers consider there to be three vocal registers: high voice, normal (middle) voice, and low voice. Willoughby explains the vocal register as a pure vocal range and defines it as, “a reference to an individual singer’s capacity and personal vocal range.” Since there is no fixed key in p’ansori music, there is no standard suggestion that can define the high and low ranges. Therefore, Willoughby notes it is totally subjective “to the performer’s vocal capability.”

Lim explains the vocal register as a resonance area. Lim states the vocal registers in p’ansori (high voice, normal sound, and low voice) match with the Western concept of vocal registers (chest voice, middle voice, and head voice).

66 Willoughby, 149.
67 Ibid., 149.
68 Lim, 42.
The vocal register in *p’ansori* follows the theory of solo vocal register that applies to all the traditional Korean music. However, the *p’ansori* performers in the field divide a human voice into three registers: high voice, normal sound, and low voice. This concept of vocal register matches the Western theory of vocal register: chest voice, middle voice, and head voice.

The major dissimilarity between *p’ansori* and Western music is the application of the vocal register. Contrasted to Western singers, who focus on the head voice for their high range, *p’ansori* performers engage more chest voice as they approach the higher pitches.

[Paraphrase: The vocal register in *p’ansori* follows the theory of solo vocal register that applies to all the traditional Korean music. However, the *p’ansori* performers in the field divide a human voice into three registers: high voice, normal sound, and low voice. This concept of vocal register matches the Western theory of vocal register: chest voice, middle voice, and head voice.]

[Paraphrase: In Western music the use of head voice is highly valued and encouraged to mix into other vocal registers. However, in *p’ansori* the use of chest voice is dominant throughout ranges. Furthermore, contrasting to Western singers focusing on the head voice for their high range, *p’ansori* performers engage more chest voice as they approach the higher range.]

**Voice Training**

Kichung Kim, author of *An Introduction to Classical Korean Literature*, further describes the unique vocal quality of *p’ansori* singers: “It is not a beautiful voice in the Western sense, but more a gritty, husky voice. It has often been said that before *kwangdae* can master their voices, they must sing until their vocal cords have bled and

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69 Lim, 43.
healed.”

In order to obtain the harshness in their voice, *p’ansori* singers endured excruciating pain with their vocal cords and also took the risk of losing their voice permanently. Willoughby states how *p’ansori* singers train their voice to be a mature performer by intentionally developing vocal-cord nodules.

*Kwangdae* undergo years of intensive training in order to develop a powerful voice capable of dramatic color, and often a singer is said to not reach his or her prime until well into his or her fifties. It is a common practice to sing continuously for hours until the vocal chords [*sic*] begin to bleed and eventually develop callouses; performers have been known to sing in the mountains or under waterfalls, attempting to outdo nature, in order to properly strengthen his or her voice and obtain the desired timbral qualities.

Lim provides several quotations regarding the vocal training for *p’ansori* performance in her thesis. One of the quotation says “극도로 풍창한 성대로 인해 발성을 도저히 할 수 없었던 명창 방만춘이 절 기둥을 부여안고 목이 터지도록 불러 마침내 뇌성과도 같은 큰 소리가 나와 기절을 했다,” which can be paraphrased as, “Manch’un Pang, a well-known *p’ansori* singer who lost his voice due to extreme expansion of his vocal cords, kept his painful practice until he achieved a thunder-like voice as he held himself up by clasping the column of a temple.”

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71 Willoughby, 30-31.
72 Lim, 37.
Developing a proper voice for p’ansori requires many years of intensive training. Even then, there is no guarantee of success since it entails evenly building up nodules on the vocal cords—essentially scarring and thickening them—in order to produce the right amount of harsh timbre. Without evenly building up the vocal cords by, for example, developing a large nodule on one side, a performer will have difficulty generating the ideal vibration of the vocal cords and fail to create the desired vocal phonation.

Becoming a p’ansori singer is a serious commitment and requires dedication that may or may not be rewarded. However, it was the only hope to overcome the poverty and the caste system for musicians who mostly belonged to the lower class in the nineteenth century of Korea. Their dedication to the art and their desperation for an escape from the reality are reflected in their harsh training.

[Paraphrase: To acquire a mature p’ansori voice, one should endure excruciating pains in one’s eyes, chest, and throat from daily practices of screaming hard. However, one’s voice easily responds to the temperature change; too strong in

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73 Ibid., 36-37.
74 Ibid., 37.
winter and too weak in summer. Therefore, it requires practicing daily about ten years to even out one’s voice through four seasons.]

**Performance Practice**

Experiencing a live performance of *p’ansori* is essential to fully appreciate *p’ansori*. Kichung Kim notes that studying a text of *p’ansori* without experiencing its live performance is the same as studying an opera libretto without watching an opera. Kim describes his first experience of attending a *p’ansori* performance of *Shimch’ŏng Chŏn* in 1995.

I thought I would find it depressing to sit through the pathetic scenes of the heroine’s self-immolation for her foolish father, and I assumed the melodramatic happy ending would be totally unconvincing. How wrong I was. The experience turned out to be very different from what I had expected. Instead of being depressed I was exhilarated by the whirlwind of emotions generated by the performance, which was superb. Toward the end, having forgotten my misgivings about the improbable ending, I found myself joining in the audience’s hand-clapping, foot-tapping celebration of the joyful reunion of the resurrected Shim Ch’ŏng and her father.\(^75\)

Kim points out the characteristics of *p’ansori* performance: the extraordinary combination of singing and narration, the vocal feats and the magical acting and dancing of the *kwangdae*, and the wonderful interplay and improvisation among *kwangdae*, drummer, and audience.\(^76\)

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\(^{75}\) Kichung Kim, 207.

\(^{76}\) Ibid., 207.
Solo Performance

The most distinctive nature of *p’ansori* is the performance by one singer-narrator, *kwangdae*, with a drum accompaniment. This empowers the singer to have total control of the story and enables him/her to improvise the performance according to the circumstances. In *p’ansori* performance, *kwangdae*’s acting and dancing is limited. Compared to any other stage acting and dancing, it exhibits rather subtle gestures such as movement of a fan in his/her hand. However, as Kim observes regarding *kwangdae*’s ‘magical acting and dancing,’ the *kwangdae*’s compelling expression and charisma create a strong bonding with the audience and makes any gesture believable.

The *Kwangdae*’s fan can represent anything, while the mat can stand for any location the audience’s imagination can accommodate. The *kwangdae* plays all the parts—male, female, young, old, even the nonhuman roles—and reproduces all the sounds, including those of nature.\(^{77}\)

Singing an entire *p’ansori* performance is not just dangerous, but also impossible. Spoken passages (called *aniri*), where a singer interacts with the audience, deliver the actual story line—songs are used for the description of a scenery and a character’s emotion or movement. Most of all, *aniri* provides a time of rest. Finding the right balance between singing and narrating is critical; too much singing wears out the *kwangdae*’s voice, yet too much narrating wears out the audience’s patience.

This mix of sung and spoken passages is essential to the dramatic narrative of *p’ansori*, but it also provides moments of rest. Singing for hours on end would

\(^{77}\) Willoughby, 200.
be too exhausting for both the performer and the audience. On the other hand, the reputation of a *kwangdae* depended mainly on the quality of his or her singing. Those who incorporated too many spoken passages were scorned as *aniri kwangdae*.\(^{78}\)

**Vocal Range**

*P’ansori* performance includes only a drum accompaniment. As a result, there is no obligation for *kwangdae* to follow a certain key, interval, melody, or range. They are all subject to artist’s interpretation, and the artist is afforded a great deal of flexibility.

국악에서는 서양음악에서와 같은 Soprano, Alto, Tenor, Bass 의 구분이 없고, 남창, 여창만의 구분이 있을 뿐이며 가창곡에 있어서도 음의 높낮이가 서양음악에서와 같이 일정하게 고정되어 있지 않기 때문에 각자의 음역에 맞도록 높낮이를 조정할 수 있다는 Pitch 설정의 신축성도 특징으로 드는다.\(^{79}\)

[Paraphrase: In the traditional Korean vocal music the only differentiation is between female voice and male voice. There is no further division in vocal range as in Western music; Soprano, Alto, Tenor, Bass. Another characteristic is the flexibility of setting the pitch. The traditional Korean vocal music does not employ a fixed key, interval, melody or range, but suggests singers to adjust the key, interval, melody, and range, according to their vocal capability.]

The awareness of accurate pitch concept is absent in the traditional Korean vocal music. The vocal register is determined by the individual singer’s vocal range, simply as high, middle, and low, regardless of the actual scope of scales. Killick also comments on the ambiguity of vocal range in *p’ansori*.

\(^{78}\) Kichung Kim, 201.  
\(^{79}\) Lim, 46.
Solo p’ansori traditionally had no absolute standard of pitch, each singer simply choosing the register that was most comfortable for his, or later her, voice. It is sometimes said that men and women sing in the same register in p’ansori, unlike in Western classical music in which women’s voices are generally considered to lie an octave above men’s.\(^{80}\)

The question is how to know where the breaks lie between high, middle, and low registers. As Lim pointed out earlier, in p’ansori performance, the higher range shows a great amount of tension in a singer’s voice. It seems the amount of harshness in vocal timbre and the levels of physical tension determine the vocal register.

**Kosu (Drummer)**

In p’ansori, kwangdae has a great deal of flexibility in the decision of pitch, but kosu is the one who controls the overall tempo and rhythm. There is an old saying, ‘일고수 이영창 (First is the drummer; second is the singer), which shows the importance of kosu in p’ansori. In his book Korean Music, Song defines the role of the drummer as not just an accompanist but also a conductor who leads and inspires the singer.

The drummer must also provide the required tempo and correct rhythmic patterns, ranging from *largo* to *presto*, according to the dramatic aspects of the songs. In this respect, the role of a p’ansori drummer can be compared with that of a conductor in a Western symphony orchestra, and his function may also be likened to that of the flamenco guitarist in the Spanish folk dance.\(^{81}\)

The Kosu is also to encourage a singer by adding a call of cheer, *ch’uimsae*, such as, ‘bravo,’ ‘good,’ ‘well-done.’ Kosu’s *ch’uimsae* encourages the audience to join in doing *ch’uimsae* for singer.

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\(^{80}\) Killick, 416.

\(^{81}\) Song, 259.
In many instances it is the kosu who serves as a mediator between the singer and the audience, and helps to activate the latter’s participation by encouraging them to join him in the ch’uimsae.\textsuperscript{82}

**Interplay: Ch’uimsae**

In p’ansori, the audience is also encouraged to participate in the performance by interacting with the singer, and joining ch’uimsae with kosu. Kwangdae is not only a performer, but also a host for the day. The performer makes the audience comfortable and at ease, invites them into the performance, and even improvises the story or song to be suitable for the audience of the day. As Willoughby defines it, a successful p’ansori performance is, “a communal event, requiring a genuine rapport, even an intimacy, between performer and audience.”\textsuperscript{83}

In fact, the success of any given performance can be judged, in part, by the way in which the audience participates in the story telling. This genre is best heard in a live setting and is not intended to be a quiet and sedate affair. Rather, the audience should be participating in the ch’uimsae, expressions of emotions, such as laughing or crying, and occasionally speaking directly to the performer.\textsuperscript{84}

\textsuperscript{82} Willoughby, 31.
\textsuperscript{83} Ibid., 199.
\textsuperscript{84} Ibid., 31-32.
CHAPTER 4

SHIN-CH’ANG-AK (NEW SINGING MUSIC)

Dongjin Kim, the Composer

Dongjin Kim was born in 1913 in what became North Korea.85 His father was a minister whose name is still remembered as one of the important pioneers in the history of the Korean Christian Church.86 As he grew up in a Christian family, he was exposed to Western music. His interest and talent in music was soon noticed by his family and music teachers in a mission school. During high school, he learned to play various instruments, such as the harmonium, violin, and clarinet, while also learning to sing and to conduct.

In 1931, his senior year of high school, he composed his first Korean art song, “Bomi Omyeon” (When Spring Comes).87 This song exhibits a simple structure, similar to other art songs of the 1920s in Korea. However, it reveals his gift as a composer that enabled him to write a beautiful song without any related study in advance. Due to its simplicity and popularity, this song appears in music anthologies for Korean students.

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85 At the end of the World War II, Korea was divided between Soviet and American occupation forces at the 38th parallel, after the surrender of Japan in 1945.
87 Ibid.
Kim said that he first created a four-measure melody when he heard this poem. This approach shows his concern for speaking rhythms in the Korean language, which would become a distinctive characteristic in his composition.

Kim’s second composition became his most famous art song, “Kagop’a” (I wish to go). He completed it in 1933, his second year at college. It brought out characteristics of compositional song style of the 1930s: lyrical melody, nostalgic poem, and through-composed structure. This song was performed throughout Korea, even before he traveled to the south. “Kagop’a” helped gain Kim such acclaim that he was exempted from the thorough investigation normally required when crossing over the border during the Korean War. The most representative work of Kim, this song shows his distinctive compositional technique: free structural format, great interest in emotion, variety of rhythmic patterns and changes in a piece, and an extremely lyrical melody.

After his huge success with these two art songs, he was encouraged to go abroad for further study in music. He went to Japan in 1937 and studied composition and violin for two years. In 1939 after his graduation, he moved to Manchuria (China) and joined an orchestra as a violinist and also as a composer. He stayed in Manchuria until Korea became independent from Japan in 1945, and composed many pieces that were influenced by Korean traditional genres, such as minyo (Korean folk song) and p’ansori.

Dongjin Kim’s zeal for a real Korean music brought p’ansori to his attention. It took years for him to be able to notate the music of p’ansori on Western-style music

88 Ibid.
89 Ibid.
90 Hyŏngkuk Kim, “감동진의 창작 오페라 심청전에 나타난 전통창법에 관한 연구 (A study of the traditional vocal technique appearing in Dongjin Kim’s opera Shimch’ŏng Chŏn)” (M.A. thesis, Yŏngnam University, 1992), 16.
paper, and he became the most important leader in the reconciliation between Korean music and Western music. He composed seven pieces of orchestral music during this time; six pieces were composed based on the music of Korean traditional genres.

In 1945, Kim returned to Pyŏngyang, North Korea. He became a professor at the National Music Academy and organized the first orchestra and choir of Pyŏngyang. Kim comments in an interview that there was no communism right after independence from Japan. The entire nation was in a festive mood, and all the musicians were busy organizing concerts for the new orchestra and choir.\(^\text{91}\)

In 1950, during the Korean War (1950 - 1953), Kim crossed over the border to the south and served as a band musician and composer of songs for the South Korean army and navy. After the Korean War, he started his teaching career at Sookmyŏng Women’s University and Sŏrabŏl Music Conservatory. During this time, he had to face a major obstacle when some musicians accused him of being a communist.\(^\text{92}\) However, Kim overcame the hindrance and continued composing numerous art songs and orchestral pieces. He also was selected to write special-event compositions for the government, universities, or movies. Kim taught at Kyŏnghee University from 1964 until he retired in 1974.

In 1978, Kim’s first opera, Shimch’ŏng Chŏn, was premiered by the Korean national opera company. Kim’s effort in creating a new style of traditional Korean music with Western instrumentation started in the late 1930s. Most of his compositions share ideas of amalgamation 1) between a traditional Korean melody and Western lyricism,

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\(^\text{92}\) Ibid.
like his art song “New Arirang,” 2) between traditional Korean instruments and Western instruments, like his kayagŭm (the Korean traditional string instrument) concerto, and 3) between a traditional Korean genre and Western genre, like his two operas. His new style of music was welcomed by only some musicians because he was a pioneer in this movement. Most conservative traditional musicians criticized his work, calling it “a twisted use of the traditional music.”93 However, there were numerous musicians—even some who criticized him—who followed Kim’s footsteps in blending traditional Korean music with Western music.

**Introduction to Shin-Ch’ang-Ak**

Dongjin Kim was adept at creating music that could capture the unique flavor of Korean traditional music. His desire to produce music that retained its ‘Koreanness’ is showcased no more skillfully than in his two operas. To incorporate his sense of the Korean spirit into his operas, he derived melodic and rhythmic concepts from p’ansori and recreated them in a more Western form. In his writing *The Music of Korean Spirit* Dongjin Kim states,

신창악(新唱樂)은 창(唱)이면서도 창(唱)이 아니면서도 창(唱)이게끔 노력하여 판소리의 정신과 특징을 바탕으로 「전통과 현대음악의 만남」이라는 새로운 가치관을 정립시키고자 했다. 신창악(新唱樂)은 어디까지나 양악(洋楽)을 하는 성악인 들을 위한 양악 적인 신한국 음악이다.94

[Paraphrase: Shin-ch’ang-ak desires the new way of vocal performance, which is distinguished from both the traditional vocal style and also the Western vocal technique. It is based on the spirit of p’ansori music and its characteristics;]

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93 Ibid.
resulting into the encounter of modernized tradition. *Shin-ch’ang-ak* is, indeed, for the musician trained in Western-style music to be able to perform the newly created Korean traditional music.]

Kim believed that the harsh, technically demanding, and somewhat dangerous vocal techniques required by *p’ansori* along with Western influence and modernization decreased *p’ansori*’s popularity. This is why Kim sought to produce music that would be more palatable to a wider audience. He intended his new brand of music, *shin-ch’ang-ak*, for the musicians who were trained in Western style and mature enough to perform technically demanding songs. He also developed special ornamentation that reflects the unique style of traditional Korean music.

Overview of the Characteristics of *Shin-Ch’ang-Ak*

Nansook Lim defines *shin-ch’ang-ak* as “우리의 어법에 서양의 기법을 도입하여 성악인들이 노래하면서 일반들에게 널리 보급하고자 하는 의도에서 나온 시대의 산물이다”95 (Paraphrase: *Shin-ch’ang-ak* is a creation of amalgamating our [Korean] phraseology into a Western musical form in order to be performed by [Western-style] singers. It is a product of the time and of the purpose of diffusing *shin-ch’ang-ak* to people). As Lim emphasized, the rhythm derived from Korean phraseology is one of the most distinctive aspects in *shin-ch’ang-ak*.

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Rhythms from Korean Phraseology

Most *changdans* of Korean music are based on triple or compound meters 3/4, 6/4, 3/8, 9/8, and 12/8, except *hwimori changdan* that is in 4/4, see Figure 7.

**Figure 7: Korean Changdan**

Lim states “3 박자계의 박질의 흐름속에서 분할되는 독특한 장단의 변화에서 한국적 음동이 직강되는데 …”96 (Paraphrase: the unique rhythmic figures in traditional Korean music are derived from the triple or compound meter in *changdan* …). She

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96 Lim, 9.
explains that the rhythmic figures in the compound triple meter reflect the best of Korean traditional rhythmic patterns. These rhythmic figures are observed in the following tradition Korean minyo (Korean folk music), “Jeongseon Arirang.”

**Example 8: “Jeongseon Arirang”**

The best examples of rhythm that reflects Korean phraseology is either a triplet, if the meter is duple, or compound beat divisions. Kim frequently used triplets not only in his shin-ch'ang-ak, but also throughout most of his vocal compositions to reflect rhythms of the Korean language. The following musical examples (Examples 9 and 10) are from the Korean art songs composed by Kim, which convey the frequent use of triplets corresponding to the rhythms of Korean language.
Another significant rhythmic aspect of traditional Korean music that influenced *shin-ch’ang-ak* is that it always starts with a strong beat. As the list of the Korean *changdan* (Figure 7) shows, traditional Korean music always starts with a strong beat marked \[ \text{\textbf{1}} \] , which means \[ \text{\textbf{1}} \] , playing both sides of *changgu*. Lim explains that this rhythmic character comes from a linguistic convention.

[Paraphrase: Generally Western languages start with an article and preposition that are unaccented words. Thus, Western music often starts with upbeat. On the
contrary, (due to the absence of articles in Korean language, and the rule of the order of Korean language that places preposition always in front of a verb,) shin-ch’ang-ak always start with down beat.]

Rhythms from Korean Tradition

Understanding the basic rhythmic figure of traditional Korean music guides how to perform music that originated in the Korean tradition. The following excerpt is from a well-known Korean folk song, “Arirang,” that is written in 4/4.

Example 11: “Arirang” in 4/4

However, if a singer wants to perform “Arirang” authentically, the music should be written in the triple meter as follows in Example 12.

Example 12: “Arirang” in 9/8

The difference between these two notation examples is clear when the original changdan is applied to accompany the song. The original Korean minyo “Arirang” is based on the semach’i changdan, which is in a compound meter, see Figure 8.
The other significant feature of shin-ch’ang-ak is the characterization of nonghyŏn, known as ‘a tremolo technique on the kayagŭm’ (the Korean traditional string instrument). To play kayagŭm, the left-hand fingers are placed on the strings of kayagŭm and the right hand is used to pluck them. Nonghyŏn uses a performance technique that creates a large range of vibrato by applying extra pressure on the strings. This unusually broad range of vibrato (nonghyŏn) is an essential component of almost every genre of Korean traditional music. Bangsong Song explains,

A consistent use of microtones, combined with grace notes and embellishments produces the characteristic tone qualities of both Korean sanjo (instrumental solo music) and Indian raga. Just as there are no straight lines in Korean architecture, which can be seen in the elegant curves of a palace roof contour, so Korean sanjo music is characterized by gentle curves of oscillations and grace notes. The system of ornamentation called nonghyŏn (lit. ‘vibrating string’) is the primary device that creates shadings and nuances of a tone or melodic pattern.

Many other Korean composers have applied nonghyŏn to incorporate the Korean traditional music into their new compositions. Korean composer Isang Yun is noted in the

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Western world for his consistent devotion to the idea of reflecting this concept of true 
Korean music in his work. This is seen, for example, in the special emphasis he places on 
the use of *nonghyōn* in his string music.\(^{100}\) Similarly, contemporary Korean composer 
Jeeyoung Kim, who studied composition in Korea as well as in the USA, recently 
explained her method of injecting the Korean spirit into composition, “The main idea 
comes from how the Korean traditional music is constructed; the beauty of *Nong-Hyun* 
*[sic]* (fluctuation of one note for ornamentation). For example, I applied *Nong-Hyun* *[sic]* 
by having many flourishing fast notes around one note to exaggerate it.”\(^{101}\)

Dongjin Kim’s use of *nonghyōn* appears in his ornamentation as trills over 2\(^{\text{nd}}\), 3\(^{\text{rd}}\), 
and 4\(^{\text{th}}\) intervals and exaggerated vibrato. Understanding and expressing *nonghyōn* is 
indispensable to perform Kim’s *shin-ch’ang-ak*.

이 농현법을 안다는 것은 어떤 의미로는 한국 음악의 본질을 이해한다는 뜻이 
d 될 수 있다. 바꿔 말하면 신창악이 농현을 얼마나 잘 표현하느냐가 국악과 
양악을 접목시킬 수 있나 없나의 관건이 된다. 앞으로 계속해서 연구해야할 
과제이다.\(^{102}\)

[Paraphrase: Understanding *nonghyōn* means understanding the essence of 
Korean music. In other words, the possibility of combining the traditional 
Korean music with Western music depends on how much of *nonghyōn* can be 
applied to *shin-ch’ang-ak*.]

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\(^{100}\) Hyojung Kim, “Combining of Korean Traditional Performance and Recent German Techniques in Isang 
Yun’s Kontraste: Zwei Stücke für Violine Solo” (D.M.A. Diss., University of North Texas, 2010), 12. 
\(^{101}\) Jeeyoung Kim, “Wanderlust,” *Korean Concert Society* [Program notes on-line] (McLean, VA: 2003); 
available from http://www.koreanconcertsociety.org/03%20Jo%20Won-Jin.htm; Internet; accessed 2 
March 2011. 
\(^{102}\) Lim, 12.
Analysis of the Characteristics of Shin-Ch’ang-Ak

Additional Fricatives

발음을 할 때 군음을 많이 사용하여 멋을 낸다.\(^{103}\)

[Paraphrase: It employs additional fricatives (a hissing-like sound) to emphasize certain words or rhythms.]

Understanding the Korean language and Korean traditional rhythms is essential to effectively apply this technique. The following example (Example 13) is a typical Korean non-legato melody that includes additional fricatives to create a punctuated sound. Notice the first note on the second system is truncated by the introduction of an additional fricative sound 하 [ha] and aggressive grace note over the 4\(^{th}\) interval creating a non-legato effect.

Example 13: “Farmer’s Song,” from the opera Shimch’ŏng Chŏn

Dragging Notes

음률 글어 옮기기도 하고 글어 내리기도 하고 길게 글어 내리기도 하고 끼으면서 미끄러져 내리기도 하는데 원시적인 토속적인 멋이있다.  

[Paraphrase: It involves pulling notes up or dragging notes down to create a glissando that is reminiscent of traditional Korean melodies.]

This technique is commonly expressed in virtually all genres of Korean traditional music. For example, the first and fourth measures in the first system in the following excerpt, Example 14, contain tail-marked notes that should be performed with a gradual accent toward the next note. This could be considered analogous to the concept of nonghyŏn where extra pressure is added followed by a slight dragging down of the note, creating an effect similar to releasing a string abruptly under exaggerated pressure. As Willoughby observes in her p’ansori lesson, p’ansori singers often say “to sing the notes between the notes,” which includes this dragging notes effect.

She emphasized that even if the audience was unable to consciously perceive the microtones, they would certainly be aware if a singer’s voice lacked the control to hit all “the notes between the notes.” She instructed me to daily practice sliding from one note to another, both upward slides and downward, independent of any particular melody, so that I could gain the control necessary to produce all of the tones very quickly when required in a song.  

104 Ibid., 399.
105 Willoughby, 139-140.
Example 14: “Sea Song,” from the opera Shimch’ŏng Chŏn

The second example with a straight diagonal line in Example 14 implies a glissando over almost an octave. The third one indicates the use of trembling voice while the note is dragged down from F sharp to D.

Exaggerated Accent

Kim notes, “몸전체에서 나오는 액센트 이것은 서양음악에는 없다. 이액센트는 머리와 몸전체를 비틀어 뱃속에서 부터 나오는 힘의 몽침이다.”106 (Paraphrase: It employs the use of exaggerated accents (≈), which does not exist in Western music. The singer is almost asked to conjure up the accented note from his/her gut.) Hyŏngkuk Kim also explains, “… 전통성악에서는 이것을 배꼽 아래 힘을 주어서 밀어올리는 양성 (미는 목) 이라 한다.”107 (Paraphrase: … in traditional Korean vocal music, this technique is called yangsung, pushing sound, which is described a sound pushed from extra pressure on lower abdominal muscles.)

106 Dongjin Kim, “한국정신음악 신창악 연구논문 (The Music of Korean Spirit: Thought on a New Type of Song ‘Shin-Ch’ang-Ak’),” 399-400.
107 Hyŏngkuk Kim, 40.
Based on these descriptions, the exaggerated accent could be characterized as aggressive and forceful, generated through abrupt breathing support, and creating a rather harsh, tensed sound. See Examples 15 and 16.

**Example 15: “Sea Song,” from the opera Shimch’ŏng Chŏn**

![Example 15: “Sea Song,” from the opera Shimch’ŏng Chŏn]

**Example 16: “Farmer’s Song,” from the opera Ch’unhyang Chŏn**

![Example 16: “Farmer’s Song,” from the opera Ch’unhyang Chŏn]

Delayed Vibrato

목을 떨지않다가 떨는 것.  

[Paraphrase: It entails the use of a straight tone immediately preceding a vibrated mature tone.]

This technique creates a dramatic tension and ultimate release as the lengthy straight tone unfolds into a trembling voice. Kim believed the controlled delayed vibrato expresses the unique ‘Koreanness’ and also a higher level of artistry. It usually is applied to a note of longer durations, like in Example 17.

서양음악은 소리를 낼때부터 떨는데 우리의 음악은 떨지않고 내는 경우가 많다  
… 무악의 경지에 들어가려면 정신통일이 중요하다. 소리를 떨지않고

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[Paraphrase: The vibrato in Western music is essential from the beginning to the end, but the traditional Korean music often requires a non-vibrato (straight tone) vocal production … In order to express the advanced level of artistry one should achieve the concentration of mind. Producing a non-vibrato (straight) tone requires the same mental concentration. Controlling the transition from a straight tone to vibrated tone is much higher level of artistry.]

Example 17: “Sea Song,” from the opera Shimch’ŏng Chŏn

In an interview with Jŏngim Chŏn for the Oral History of Korean Arts, Kim said that, to that point, none of the performances of his opera Shimch’ŏng Chŏn satisfied him regarding conveying the true sound of shin-ch’ang-ak. Kim complained about Korean singers who lacked an understanding of this delayed vibrato.

[Paraphrase: A singer should know how to sing without vibrato … To bring out the traditional Korean flavor, a singer needs to be able to hold vibrato and produce a straight tone freely. Furthermore, one also needs to be able to release vibrato when it is needed. A singer who is not trained for shin-ch’ang-ak cannot deliver this. Shin-ch’ang-ak requires lots of prerequisite conditions. Initially, one should master how to hold vibrato and produce a free straight tone. However, the vocal projection should be based on the Western style, not p’ansori style,

109 Ibid., 400.
which involves multi resonances unlike *p’ansori* … This is quite challenging vocal technique.]

**Breaking Voice**

This technique is marked as a simple grace note, but requires creating non-legato-accented notes, combined with additional fricatives as seen below, see Example 18. It “breaks” the voice by interrupting a single tone.

**Example 18: “Sea Song,” from the opera Shimch’ŏng Chŏn**

[Paraphrase: The breaking voice can be expressed the best by adding an additional [h] (a voiceless glottal fricative) sound.]

Korean music traditionally emphasizes melodic and rhythmic structure rather than harmonic structure. This is seen in Korean music’s wide variety of rhythmic patterns and flexible melodic movements influenced by the liberal use of grace notes. The following example (Example 19) shows a highly embellished melody with very flexible ornamentations. The marked rhythms (  ) should be treated as a breaking voice technique. The additional voiceless glottal fricative is suggested by Kim for the grace notes following a breaking voice.

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Example 19: “I Pray” from the opera Shimch’ŏng Chŏn

It is characterized by the use of exaggerated vibrato with amplified frequency.

어떤 음에 특히 떨리는것을 강조하여 액센트를 가한다. 특히 단계음의 제 오음에 떨리는 경우가 많다. 이렇게 일으킴으로써 멋을 더한다.112

[Paraphrase: Certain notes are stressed with an accent of aggressive vibrato. It occurs especially for the fifth note of the scale (dominant) for the purpose of creating a certain style or charm.]

Example 20: “Farmer’s Song,” from the opera Ch’unhyang Chŏn

112 Ibid., 401.
Dongjin Kim explains a trembling voice occurs often with the dominant note, which is D in the g-minor scale, see Example 20 and Chapter 2. It also can be explained in the tri tonic of kyemyŏn cho, which characterizes D as a trembling voice. The characterized tri tonics are subject to the phrase and performer’s own interpretation. However, understanding the common use of ornamentation in p’ansori enhances the interpretation of shin-ch’ang-ak. The melody line of D-G-(Bb)A-G in the last three measures in Example 20 sounds the most authentic when the characteristic tri tonics are properly applied to the melody.

Nongsung

가야금의 농현같은 것이다... 농성은 떠는것과는 다르다. 신창악의 농성은 이도농성, 삼도농성, 사도농성이 있다. 도가 넓을수록 감정과 멋이 고조되는 것이다.113

[Paraphrase: It is like nonghyŏn in a Kayagŭm playing … Nongsung (voice with nonghyŏn) is different from a trembling voice. Shin-ch’ang-ak requires nongsung over 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th} intervals. The wider interval you sing the more profound emotion you express.]

Example 21: “Farmer’s Song,” from the opera Ch’unhyang Chŏn

\[113\text{Ibid., 401.}\]
The major difference between nongsung and trembling voice is the range of vibrato. A trembling voice depicts the emotional human voice—like crying—with a more exaggerated vibrato than Western style, while nongsung produces a wide range of trill, imitating the wide vibrato of a traditional Korean string instrument, such as a kayagŭm.

Trills over Wide Intervals

Shin-ch’ang-ak makes use of trills over wide intervals or a combination of two or more intervals to dramatize the music even further as seen in the following excerpt (Example 22).

Example 22: “I Pray,” from the opera Shimch’ŏng Chŏn

This is comparable to a cadenza in an opera aria. It occurs when there is no accompaniment and a singer has a total freedom to be expressive. Kim suggests using a triad of the measure and dividing it into two nongsung in order to make the artistic wide interval trills.
Ibid., 402.
Ibid., 402.
Heather A. Willoughby, “The Sound of Han: P’ansori, Timbre, and a South Korean Discourse of Sorrow and Lament” (Ph.D. diss, Columbia University, 2002), 140.

As will be noted in Chapter 5, this technique does not adapt for a Western-style singer.
Example 23: “Bird Song,” Korean Minyo

Peculiar Ornamentation

서양음악에서 찾아볼 수 없는 특이한 음의 곡선으로 고도의 멋을 표현한다.118

[Paraphrase: It is the use of a peculiar group of ornamented notes that reflect the artistry of Korean tradition music.]

Dongjin Kim lists numerous excerpts from his composition that convey the unique melodies reflecting the original p’ansori music. It is the responsibility of a listener to determine how peculiar these melodies are, but they certainly show the free flow, and based on the meaning of the text, they are very descriptive. When a text comments on a butterfly flying into a flower (Example 25), the melody line imitates the movement of the butterfly. This is an important characteristic of p’ansori singing—to depict a movement of a subject and to describe the details with the free rhythmic changes.

Example 24: “Sea Song,” from the opera Shimch’ŏng Chŏn

The melodic line depicts the movement of a seagull.

Example 25: “Love Song,” from the opera Ch’ŭnhyang Chŏn

The melodic line depicts the movement of a butterfly.
Chapter 2 and 4 introduce the p’ansori and shin-ch’ang-ak. This chapter provides suggestions for adaptation and interpretation of Dongjin Kim’s ideas to three musical examples from his operas. As will be noted, not all of his ideas are applicable for the Western singer.

**Music Example One: “I Pray” from the opera Shimch’ŏng Chŏn**

Tale of Shim Ch’ŏng

Shim Ch’ŏng, who was raised by a widowed blind father, sacrifices herself to make the money to earn Buddha’s mercy for her father’s sight. Shim Ch’ŏng’s devotion to her father moves heaven to restore his eyesight. The story is a well-known illustration of ‘Hyodo,’ dedication to serve one’s parents, which is considered a great virtue in Korea.

**Characteristics**

This song is Shim Ch’ŏng’s aria from the second act, scene one. Shim Ch’ŏng was informed that three hundred bags of rice can restore her father’s eyesight. This is her
prayer to heaven for mercy. It is written in g-minor with the tempo marking *andantino*.

As Eunah Kong notes in her dissertation, this is a masterful piece that employs the original melody of the *p’ansori Shimch’ŏng Chŏn* in a Western tonality.\(^\text{119}\) The tonality in this song is g-minor mixed with a pentatonic scale starting from G: G-A-B flat-D-E. In addition, considering the common use of *kyemyŏn cho* in *p’ansori*, this also can be explained based on the main tri tonic: D-G-A, which characterized D as *ttŏnŭn mok* (trembling voice), G as *p’yŏngŭro naenŭn mok* (voice without vibrato), and A as *kkŏngnŭn mok* (breaking voice). The characterizations of these tones are suggestions for the performers. They are not mandatory each time the pitch occurs.

The rhythm can be considered as *chungmori changdan*. However, the asymmetrical phrases (Example 26) and the lack of the detailed rhythmic elements from *chungmori changdan* weaken the sense of the rhythm.

Example 26: “I Pray” from the opera *Shimch’ŏng Chŏn* (mm. 1-5)

Text and Translation

I pray, I pray. I pray to Heaven.
You gave the sun and moon to people to watch.
If we don’t have them how we recognize the world.
My poor father became blind when he was twenty years old,
Everything has been dark since then. So have mercy on us,
Take his sins away with my body.
Please give us three hundred bags of rice,
Please open my father’s eyes and let him see the light.

Suggestions

The most important concept in singing Kim’s shin-ch’ang-ak is engaging more chest resonance than is typical in Western singing. In p’ansori performance, there is no use of head resonance except for the use of falsetto voice. However, a Western-style singer cannot exclude the head resonance whatever range he/she sings. This is why I believe that the flipping-voice technique—which is suggested by Kim to imitate nature described in the previous chapter—is not applicable for a Western-style singer. However, it is concurrently necessary to bring out the edginess to increase the p’ansori flavor.
In his book *The Structure of Singing*, Richard Miller explains the chest voice, specifically in female voices, as characterized into two types: open chest and chest mixture.\(^{120}\) Open chest is so-called ‘chest voice,’ usually used for the lowest range. Miller describes open chest as a somewhat masculine-like sound, “… because its execution is similar to production of the male chest voice: heavy action from the thyroarytenoid muscles; wider amplitude of vibration; thicker and shorter folds.”\(^{121}\)

Chest mixture can be explained as the blend of head resonance and chest resonance, which helps produce a smoother register change for the lower register break (primo passaggio).

Chest mixture avoids the vulgarity of timbre often present in open chest; in skillful singing, it is a timbre more frequently encountered in low register in the female voice than is open chest … Inability to use chest mixture is an indication that the singer may suffer from hypofunction of the thyroarytenoids on those pitches, with a corresponding hyperfunction of the cricothyroids. Chest mixture will strengthen the soprano’s lower-middle range. Almost every female can make some chest timbre sounds, no matter how insecure, in the lowest part of her range.\(^{122}\)

Most female singers share a common concern regarding chest mixture, specifically, how to develop it and how much it should be used. Prior to attempting Kim’s *shin-ch’ang-ak*, my own use of chest mixture was limited to the relatively lower ranges. However, in order to recreate recitativo-like elements of *p’ansori*, I started using *parlando* (speaking-like) technique throughout the low and middle ranges, reducing my normal emphasis on the head resonance. In the midst of my practice, I realized that this


\(^{121}\) Ibid., 136.

\(^{122}\) Ibid., 136.
approach helped in building a broader chest mixture and also in creating a smoother register change and clearer diction.

In the summer of 2008, I attended a voice workshop and I had an opportunity to work with Richard Miller in a master class. For the entire session, he only focused on the shape and the color of vowels used in my singing, which proved effective in improving my technique. I believe the familiar *parlando* approach will generally help singers produce healthier and purer vowels while broadening the range of chest mixture when attempting *shin-ch’ang-ak*. As Miller states, sometimes it is easier to build proper chest mixture by approaching each note from a relatively high range, around middle register, as opposed to approaching from a lower register.

Most singers discover that they can produce chest timbre very low in the speaking voice, even though unaccustomed to its use in normal speech. From the speech pitch to the sung pitch is an easy transition. Occasionally, chest mixture will come more readily at the lowest part of lower-middle voice, rather than in the lowest register. As some chest quality appears, the entire lower and lower-middle registers will gain in projection.\(^\text{123}\)

As Heather Willoughby states, her teacher instructed her to practice, “sliding from one note to another,” and to sing, “the notes between the notes.”\(^\text{124}\) Compared to Western music, *p’ansori* singing sounds similar to non-legato phrasing, due to the sense of punctuation of each note. However, when a phrase needs to be carried over, it often goes beyond just a legato, almost as if dragging the notes down. The slur marking in the fifth measure (↓) in Example 27 illustrates the sliding downward and carrying of the microtones between notes. In this Example 27 below, Kim uses eighth notes for B flat in

\(^{123}\) Ibid., 137.

\(^{124}\) Heather A. Willoughby, “The Sound of Han: P’ansori, Timbre, and a South Korean Discourse of Sorrow and Lament” (Ph.D. diss, Columbia University, 2002), 139-140.
the tenth measure. However, in accordance with the characteristics of kyemyŏn cho, I suggest shortening the B flat before the A note and then singing it as a breaking voice, then ending D as a trembling voice.

Example 27: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 29-40)

As Dongjin Kim states, his shin-ch’ang-ak requires a great deal of vibrato control. There are two specific vibrato techniques: trembling voice and delayed vibrato. As mentioned earlier, trembling voice employs an exaggerated vibrato often used for replicating the sound of a person crying. I suggest limiting the use of trembling voice to lower ranges and, if possible, engaging chest voice to amplify the vibrato. However, the
question is how to produce exaggerated vibrato without making the voice wobble. Kim also points out the problem with a wobbling sound. He believes shin-ch’ang-ak would help avoid a wobbling sound with the practice of alternating straight tone (voice without vibrato) vs. trembling voice.

서양음악은 너무 멀다가 떨창 (염소창) 혼들창등이 되어 비음악적인 발성이 되는 경우가 많다. 성악인들이 조심할것은 혼합과 혼들창이다. 떨리는 것은 멀지 않는 소리에 떨어지는 것이 생겨야 음악적이다. 떨창이나 혼들창을 가진 사람은 신창악을 하면 고쳐진다.125

[Paraphrase: (The importance of vibrato in) Western music often leads singer to create over-vibrato tone, called a wobbly voice. All singers should be precautionous about this. Vibrato (in singing) produces the most pleasant sound when it is well controlled. A singer who has a wobbly sound should try shin-ch’ang-ak (that requires a straight tone production) to improve his/her singing.]

As a Western-style singer, it is easy to be scared to practice straight tone and exaggerated vibrato. However, I agree with Dongjin Kim’s suggestion to master both straight tones and vibrated tones for the best overall result. My own personal experience supports this. Several years ago at an opera workshop I attended while recovering from an illness, upon hearing my weak and wobbly vibrato, one irritated instructor (although showing little sympathy for my ailment) demanded that I go off and practice a unique drill. The drill required me to practice alternating between a straight tone and a vibrato tone in order to gain control over my vibrato and fix the wobble – and it worked. Since then, I’ve consistently used the technique as a self-check-up exercise to enhance vibrato control and prevent an unhealthy wobble.

125 Dongjin Kim, “한국정신음악 신창악 연구논문 (The Music of Korean Spirit: Thought on a New Type of Song ‘Shin-Ch’ang-Ak’),” 400.
Delayed vibrato is usually associated with higher and longer notes than trembling voice. Therefore, it is difficult to create the exaggerated vibrato at the end of the note that Kim suggested. My suggestion is to hold the straight tone long enough to create a dramatic release as the normal and healthy vibrato is added.

As is suggested in the accompanying line by the composer, each phrase is two to three measures. The following excerpt (Example 28) is written on a repeating pitch of C, which should be performed as non-legato, reflecting the syllabic nature of Korean language. The fifth measure starts with a quarter note followed by a half note, but still the first note receives the strong beat.

**Example 28: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 41-46)**

I suggest the exaggerated accent (▉) on the first note of the third measure in the following excerpt (Example 29) for the dramatic effect.
Example 29: “I Pray” from the opera Shimch’ông Chôn (mm. 47-51)

The melody of Example 30 has E flat and F sharp, which are rarely used as a melody throughout the song. Both pitches are in g-minor that is the harmonic structure of the song, but not in the pentatonic scale nor in kyemyŏn cho, which controls the overall melody. This melody line creates an emotional tension by using E flat and F sharp that do not belong to the main tri tonic of kyemyŏn cho. To dramatize the text and the emotional tension, I suggest detaching the two F sharps and inserting a glottal stop to prepare the following double consonants, ‘tt.’

Example 30: “I Pray” from the opera Shimch’ông Chôn (mm. 53-56)

Pronounced as [ttûl], Double consonants
This is an unaltered component borrowed from *p’ansori* performance; how much accent to be used is a judgment call for the singer with the idea being to stay within the range of proper vocal technique. The accented note in the excerpt below should be completely detached–like staccato–from the following note in order to create an unusual accented–almost punctuated–sound.

The second measure of the following music (Example 31) shows the rhythm derived from *chungmori changdan*, which needs to stand out clearly by lessening the legato sense. The small bracket indicates a breaking voice.

**Example 31: “I Pray” from the opera *Shimch’ŏng Chŏn* (mm. 57-60)**

For phrasing the following music (Example 32), I suggest the first two measures to be an extreme legato with dragging notes, contrasting with the following two measures of non-legato phrase.
Example 32: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 63-66)

The following music example (Example 33) is a quasi-cadenza with trills over wide intervals. Kim states this is highly stylistic due to its use of double nongsung within triads (g minor and b-flat minor). He also suggests alternate options, which replace the double nongsung with arpeggios of g-minor and b-flat-minor chords. Option B contains three repeating notes with trembling voice. Kim often marks trembling voice technique for higher pitches, like seen in Example 33. However, I found it extremely difficult to apply trembling voice on high pitches of short notes in Western-style singing. As a Western-style singer, I naturally use more head resonance as I sing in the higher range. Since trembling voice needs more chest resonance to create crying-like vibration, I recommend replacing the trembling voice marking as three additional fricatives.
Example 33: “I Pray” from the opera Shimch’ŏng Chŏn (mm. 78-82)

The suggestion for the following phrase (Example 34) comes from a performer’s perspective. It is easier to carry B flat to D flat without a breath, and also it is a suitable place to breathe before a repeated text on the fourth measure. Stylistically, the high D flat should be brief and not accented.
Example 34: “I Pray” from the opera *Shimch'ŏng Chŏn* (mm. 85-90)

During the last twelve measures (Example 35), Kim added *piu mosso* twice without *a tempo*, which indicates to accelerate the tempo toward the ending. This resembles a typical ending of traditional Korean music that tends to speed up toward the ending. “Farmer’s Song” from the opera *Shimch'ŏng Chŏn*, to be discussed later, also shows the accelerating ending, see Example 36.
Example 35: “I Pray” from the opera *Shimch’ŏng Chŏn* (mm. 108-122)

Compared to the other two musical examples “I Pray,” to be discussed next, has more Western flavor with a broad range (D3 to D flat 5) and *cadenza*-like phrases. A singer who tries this aria should be mature enough to apply the suggested characteristics
of shin-ch’ang-ak, while managing the challenging melody with a broad range and wide intervals.

**Music Example Two: “Farmer’s Song” from the opera Shimch’ŏng Chŏn**

**Characteristics**

This song originates in Korean folk song, minyo. It was common for p’ansori performers to bring any folk songs that could be related to the story into their performance repertoire. In *Korean Intangible Cultural Properties*, published by the Korean government, the characteristics of farming songs—specifically from the Southwest region, Chŏlla—are introduced as follow:

Singers often uses throat vibration, called *tteoneun mok* [sic], deep chest resonance, and a high falling or “breaking” tone, called *kkeongneun mok* [sic]. Emotional elements in the songs determine vocalization with soft or rough voice, vibrato, sudden breaking tone, deep [chest] resonance, or pliant legato.\(^{126}\)

Kim’s “Farmer’s Song” is written in g minor with a pentatonic scale, and it emphasizes the tri tonic—similar to the first music example, “I Pray”—D as *tto’nŭn mok* (trembling voice), G as *p’yŏngŭro naenŭn mok* (voice without vibrato), and A as *kkŏngnŭn mok* (breaking voice), refer to Example 20.

Korean farming songs are mostly accompanied by percussionists, who lead the song with the various rhythms. The basic *changdan* in this piece is *chungmori changdan*, but throughout the song, there are several abrupt rhythm changes.

Barrel and hourglass drummers and large gong players encourage the farmers. The large gong player strikes $\frac{3}{4}$ beat as the dominant rhythm. Throughout, the lead singer starts and the rest follow in refrain. Each song in the agricultural cycle usually begins with a slow tempo and ends with a fast one.

Example 36: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 129-141)

\[\text{Chungmori changdan}\]

\[\text{Chajinmori changdan}\]

\[\text{Hwimori changdan}\]

\[\text{Presto}\]

\[\text{ff}\]

\[\text{Ibid.}, 71.\]
The music above (Example 36) is the last thirteen measures of “Farmer’s Song,” which shows the fast tempo changes from chungmori, to chajinmori, and to a finish with hwimori.

Text and Translation

여봐라 농부야, 말 들어 보아라.
아~나, 농부야 말 들어라.
일낙서산에 해는 떨어지고, 월출동령에 달 솟는다.
예혜, 예혜야 상사여여
여봐라 농부야, 말 들어 보아라.
아~나, 농부야 말 들어라.
폭양 볼에 삶이 검이고, 흙탕 물에 뼈가 굳네.
이고생을 낙을 삼아, 부모처자 공양하니 어찌 아니 낙이런가.
예혜, 예혜야 상사여여

여봐, 농부야, 말 들어보아라.
아~나, 농부야 말 들어라.
남춘전 달 밝은데 순임금의 노름이요.
학창의 푸른 솔은 산신님의 노름이요,
오뉴월이 당도하면 우리농부 시절이로다.
폐랭이 꼭지에 가화를 꽃고서 장화춤으로만 더부렁 거리자.
예혜, 예혜야 상사여여

Look, you farmers, listen to me.
Farmers listen to me.
The sun sets on the western hill, the moon rises from the eastern valley.
Refrain

Look, you farmers, listen to me.
Farmers listen to me.
My skin gets browned by the blazing sunlight; my bone gets stiff in the muddy water.
Thanks to this labor, I support my family. How joyful it is!
Refrain

Look, you farmers, listen to me.
Farmers listen to me.
The shiny moon at Nam-Hoon is good for a King,
The pine trees in Hak-Chang is good for the God of mountains,
When May comes it is good for us, farmers.
Let’s stick a flower on the farmers’ hat and then dance together.

Refrain

Suggestions

This song, which is originally a minyo, needs to be performed with a great emphasis on its changdan. The introduction of the song shows the common rhythmic phrase of traditional Korean percussion music performance (Example 37).

Example 37: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 1-12)
Dongjin Kim used the rhythmic figure derived from *chungmori changdan* and repeated it throughout the song. The following example, Example 38, is the refrain of this song, which has more value in carrying the rhythm than melody or text. Therefore, the sustained notes on the first and second measure need to be sung with the emphasis on the rhythmic pulse. In other words, the rhythmic pulse of the first and second measures is the same as the fourth measure, only on a single pitch.

**Example 38: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 38-41)**

![Music notation](image)

**Figure 9: Chungmori Changdan**

In Korean traditional music, the first note is always the strong beat. In the following excerpt, Kim asks for an additional accent on the first note, marking an exaggerated accent (♫). He also provides detailed instructions for additional fricatives and dragging notes, see Example 39.
Example 39: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 14-21)

The following ornamentation on Example 40 can be considered as nongsung over a 3rd interval, between D and F.

Example 40: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 23-25)
As was discussed above with Example 38, it is important to bring out the clear rhythmic pulse in shin-ch’ang-ak. I suggest using sufficient additional fricatives on the notes marked with arrows, which are also breaking voices, see Example 41.

**Example 41: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 43-45)**

As a *minyo*, generally the refrain is sung by a group while the main verses are sung by a soloist, with their own improvisation. The accompaniment for the verses is softer and simpler than the refrain, in order to bring out the soloist’s voice and also to give the soloist rhythmic flexibility to be expressive. In addition to Kim’s suggestion in Example 42, I personally add an exaggerated accent on the second note (C) of the first measure to dramatize the text and the given rhythm. I also suggest a legato for the second measure, preparing the following dragging note and contrasting with the complete non-legato of first measure.
Example 42: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 58-61)

The fourth measure of following music (Example 43) should be sung without additional breathing. The rest marks ( ) (Example 43 and Example 44) are considered for the preparation of the following double consonants, which should be written as a quarter note, and additional marking for a glottal stop. Kim’s notation can be understood by Koreans due to the basic knowledge of Korean language, but it is not clear for a non-Korean singer to perform correctly. Example 44 shows the similar issue. The first word on the first measure has double-ending consonants, so the rest should be considered as a glottal stop.

There are two trembling markings on Example 44 and Example 45. I suggest replacing them with breaking voices.
Example 43: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 63-67)

Example 44: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 113-117)

Example 45: “Farmer’s Song” from the opera Shimch’ŏng Chŏn (mm. 88-92)
Music Example Three: “Love Duet” from the opera *Ch’unhyang Chŏn*

Tale of Ch’unhyang

The story is a tale of the love between Ch’unhyang, the daughter of a *kisaeng* (dancer and entertainer, similar to *geisha*), and Mongnyong Lee, the privileged son of a local aristocrat. The couple marries in secret against the rules of the Korean caste system. When Mongnyong has to go away to complete his education, the new governor tries to force Ch’unhyang to be his concubine. When she refuses, he threatens to kill her, and she is saved by Mongnyong when he returns just in time.

Characteristics

This duet is directly extracted from the original *p’ansori* performance that is well-known to Koreans. The accompaniment is extremely simple since it imitates the sound of a drum. Dongjin Kim suggested *allegro* to begin this song, but it is too fast to have *allegro* in 12/8. In the original *p’ansori* this song is suggested with *chungjungmori changdan*, see Figure 10. The suggested tempo for *chungjungmori changdan* is $\frac{4}{4} = 80 – 96$, which falls into *andante* tempo. Later, Kim suggests to change the tempo to *andante* (see Example 46), which creates confusion with his following metronome marking of $\frac{4}{4} = 60$ that is suitable for much slower tempo, like *largo*. I suggest an *andante* tempo for the first seven measures with *leggero*, creating a light touch and lively mood. The rest of the song that is mostly sung by Ch’unhyang (or together) can be performed in *adagio* tempo, contrasting from the previous section of Lee’s part.
Example 46: “Love Duet,” from the opera Ch’unhyang Chŏn (mm. 7-8)

The following figure (Figure 10) shows the actual melodic rhythms of *p’ansori* singing, which need to be reflected in performing Kim’s music in Example 47.

**Figure 10: Chungjungmori Changdan**

Example 47: “Love Duet,” from the opera Ch’unhyang Chŏn (mm. 1-2)
Dongjin Kim blends the harmonic structure of a-minor with the melodic flow of *kyemyŏn cho*. The song seems to start with e minor, but with no F sharp and the blend of e-minor and a-minor triads, there is tonal ambiguity, see Example 48. However, the use of tri tonic in a-minor is inevitable due to the repetition of those notes throughout the entire piece—E as ttŏnŭn mok (trembling voice), A as *p’yŏngūro naenŭn mok* (voice without vibrato), and B as *kkŏngnŭn mok* (breaking voice).

**Example 48: “Love Duet,” from the opera Ch’unhyang Chŏn (mm. 19-20)**

![Music notation with labels for trembling voice, voice without vibrato, and breaking voice](image)

**Text and Translation**

(이도령)
사랑 사랑 사랑 내 사랑이나, 네가 무엇을 맛으려느냐.
동글동글 수박 웃꼭지 뜨 떨래고, 강능백청을 좌르르부어,
반간진수를 덩벅질러, 붉은청만 맛으려느냐.
(춘향) 아무것도 나는 싫소, 동 동 내서.

(춘향)
도련님을 압고보니, 각름 수령을 엿은 뜻, 팔도감사를 엿은 뜻,
육반서를 엿은 뜻, 상정승님을 엿은 뜻, 보국대신을 엿은 뜻,
남병산 높이올라 동남풍을 빌어내던 공영선생을 엿은 뜻,
둥둥둥 내서.

(이도령)
아애 춘향아 그러려다. 너와 나 단둘이 있는데, 무엇이 그리 부끄럽냐.
낭군이라고 불러다고.
(춘향)둥둥 내 낭군.

(춘향)
부용모란 해당화 탕화봉접이 좋을 호.
소상동정 졸백리일쌍홍안이 좋을 호.
단산곡 제일봉에 봉혜황혜 좋을 호.
병치화 난만중에 연리지가 좋을 호.
둥방화촉 오늘밤에 심생가약이 좋을 호.
둥둥 내 낭군.

(Lee)
Love, love, love, my love, you are. What do you want to eat?
This round watermelon with its tap cut off, covered with honey from Kang-Reung,
Scoop up the juicy meat of the fruit, you only take that sweet red portion.
(Ch’unhyang) I want nothing, hmmmm, my love.

(Ch’unhyang)
When I carry you on my back, I feel like I carry a mayor, or a governor, or a senator,
or a famous monk, or a national hero, or Sir. Kongmyung (a heroic character from the
Chinese history) on my back.
Hmmm, my love.

(Lee)
Chun-Hyang, my love, please don’t be shy. Here we are, just two of us,
Please call me honey, as your husband.
(Ch’unhyang) Hmmm, my husband.

(Ch’unhyang)
How awesome it is the lotus and peony have a visit of bees and butterflies,
How awesome it is the famous lake in China has a visit of a couple of wild geese,
How awesome to have a phoenix in the red mountain in China,
How awesome to have intertwining branches among the full-blown flowers,
How awesome to exchange the pledge of eternal love tonight, the wedding night,
Hmmm, my husband.
Suggestions

This love duet is the most famous *p’ansori* excerpt that is still frequently performed. It is critical to know the original *p’ansori* singing to understand the melodic and rhythmic flows. The duet starts with Lee’s quasi-arioso line, which shows authentic *p’ansori* style (Example 49). As was mentioned above, the tempo of *allegro* should be replaced with *andante*. A melody with repeated notes—as is seen below (Example 49)—should be emphasized with its rhythmic pulse of *changdan* or the rhythms of its text.

Example 49: “Love Duet,” from the opera *Ch’unhyang Chŏn* (mm. 1-4)

![Love Duet Sheet Music]

On the contrary, the following music line for Ch’unhyang is lyrical as seen in the Example 49. I suggest applying the trembling voice on the pitch of E as marked below (Example 50).
Example 50: “Love Duet,” from the opera Ch’’unhyang Chŏn (mm. 9-10)

The first measure of following example (Example 51) has three repeating breaking notes, saying “you, my love.” A singer can be freely expressive with a slight rubato over the repeated notes and come back to a tempo for the second half of the first measure.

Example 51: “Love Duet,” from the opera Ch’’unhyang Chŏn (mm. 11-12)

The following example (Example 52) requires brief moments of pause after each dotted eighth note to emphasize the breaking voice that follows.
Example 52: “Love Duet,” from the opera *Ch’unhyang Chŏn* (m. 13)

There is no tempo change for Lee’s second solo part, but based on the similar accompaniment and arioso-type melody, I suggest bringing back the first tempo *andante leggero* in order to keep the contrast in Lee’s part (Example 53).

Example 53: “Love Duet,” from the opera *Ch’unhyang Chŏn* (mm. 21-24)
The following two excerpts (Example 54 and Example 55) show the use of *nongsung*. As opposed to the trembling voice—that is more like exaggerated vibrato-*nongsung* is a trill over wider intervals with an additional fricative sound, [h].

**Example 54: “Love Duet,” from the opera Ch’ünhyang Chŏn (mm. 29-30)**

![Example 54: “Love Duet,” from the opera Ch’ünhyang Chŏn (mm. 29-30)](image)

**Example 55: “Love Duet,” from the opera Ch’ünhyang Chŏn (mm. 35-36)**

![Example 55: “Love Duet,” from the opera Ch’ünhyang Chŏn (mm. 35-36)](image)
In the following example (Example 56), Kim suggests trembling voice on the pitch of C in the second measure. Again, the degree to which this technique is incorporated into a performance is up to the singer. I personally omitted this trembling voice due to the difficulty in executing it on a high pitch. However, if a singer wants to try, I suggest not overdoing this ornamentation and not being overly aggressive with the vibrato, in order to avoid producing a wobbling sound.

Example 56: “Love Duet,” from the opera Ch’unhyang Chŏn (mm. 41-42)

The rhythms and ornamentations suggested by the composer in the following excerpt (Example 57, Example 58, and Example 59) need to be clearly presented by breaking voices (marked with ↓) and frequently adding additional fricatives. There are some slurs marked by the composer as seen in Example 57, but I suggest—based on my own trial—breaking voices with additional fricatives, dismissing those slurs.
As discussed earlier, it is essential to bring the edginess of harsh sound from
*p’ansori* in Kim’s *shin-ch’ang-ak*. The more you carry the roughness of the melody with
its ups and downs, the better you bring out the flavor of *p’ansori* singing. The following
examples show the strong rhythmic pulses that showcase the melodic taste of *p’ansori* music. Example 59 is the last four measures of this duet, which seems to be a rhythmic cadenza for the singers to show off their skill. I suggest *a piacere* for the rhythmic showcase as long as two singers are in sync.

Example 59: “Love Duet,” from the opera *Ch’unhyang Chŏn* (mm. 51-54)
Review

The suggestions for shin-ch’ang-ak provided by Dongjin Kim in the earlier chapter can be divided into two main categories:

(1) The influence from nonghyŏn, which is reflected in dragging note, delayed vibrato, trembling voice, nongsung, and trills over wide intervals.

(2) The harshness from p’ansori characteristic, shown in additional fricative, exaggerated accent, and breaking voice. In order to understand the details of these characteristics, I suggest singers study the basics of p’ansori performance, such as changdan, kyemyŏn cho, the characteristics of tri tonic, and its performance style, as well as the Korean language.

The additional suggestions that I provided focus on the technical approach to Kim’s suggestions, sharing my own experience of trying Kim’s shin-ch’ang-ak. The most important idea is to develop a broader chest mixture by reflecting a speaking-like singing style from p’ansori. The wider range of chest-mixture voice enhances the singers’ control over the register changes, vibrato vs. straight tone, and aggressive fricatives.

Trying a new vocal style is somewhat risky. Richard Miller suggests to those singers who try to develop chest mixture, “Attempts must be limited to no more than five minutes, scattered throughout a practice session.”128 I also suggest singers who try shin-ch’ang-ak, to limit the practice to less than fifteen minutes and practice always with a great concern for vocal health.

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128 Miller, 137.
Dongjin Kim sought to inspire a newfound appreciation for the unique artistry of \( p'\text{ansori} \) music and the distinctive Korean spirit. Both of his operas reflected his desire to blend elements of traditional Korean music and the rich heritage they represent with Western-style music. However, despite Kim’s years of devotion, his two \( ch'\text{angjak} \) operas were neither welcomed by the audiences nor praised by musicians.

Kim’s \( shin-ch'\text{ang-ak} \) shares the same dilemmas with \( ch'\text{anggŭk} \): both were stage performance genres developed from \( p'\text{ansori} \) but both lack the ability to continue the historical significance and cultural appeal of \( p'\text{ansori} \). The most significant characteristics of \( p'\text{ansori} \) performance are the singer’s improvisation and the interplay with the audience. The \textit{kwangdae} improvises the story to match the audience’s taste and receive the best response from the audience. The performer’s success in this regard could be measured in part by the number of the contributions offered to him from the audience—this aspect is not present in Kim’s operas. Moreover, the absence of improvisation results in the lack of political or social satire that was the real comfort and
humor of \textit{p’ansori} to the common people. Yeonok Jang speaks about the limitation of the audience’s participation in the experimental music that adapted and modernized \textit{p’ansori} performance.

During the late twentieth century, various experiments involving performances with Western orchestras and with Western jazz musicians have been made to adapt \textit{p’ansori} to modern environments and tastes as a means of attracting audiences that have little interest in traditional music … However, they have also created some concern among traditionalist because these developments have altered the original character of the genre and led to a loss of the vivacious performance atmosphere that performers and audiences used to create together.\footnote{Yeonok Jang, \textit{“P’ansori performance style: audience responses and singer’s perspectives,” British Journal of Ethnomusicology}, vol. 10, no. 2 (2001): 118.}

However, Kim’s \textit{shin-ch’ang-ak} enables Western-trained singers to experience the musical style of \textit{p’ansori} that previously was exclusive to Korean traditional musicians. The value of his \textit{shin-ch’ang-ak} can be summarized as 1) providing Westernized notation—as opposed to the oral tradition of \textit{p’ansori}, 2) offering his additional markings for vocal interpretation suggestions, 3) customizing the original \textit{p’ansori} piece that usually takes up to eight hours—which is the reason why only a portion of \textit{p’ansori} is usually performed, not the entire story—into a more reasonable length to be performed, 4) and creating much more palatable music for the Western ears to appreciate the artistry of \textit{p’ansori} style.

As Dongjin Kim noted earlier, he did not have much of political power or stature among many Korean musicians due to his birth in North Korea. During the oral interview with Jŏngim Chŏn, Kim complained that he was even not allowed to conduct the
premiers of his operas, which is common in the Western musical culture. However, as a talented singer himself, Kim performed his own shin-ch’ang-ak songs with other traditional Korean musicians at events for non-Korean guests. Seemingly, Kim’s collaboration with traditional Korean music was much more appreciated by non-Koreans.

As a singer trained in the Western style, I became interested in Kim’s new music and challenged myself to develop my own interpretation of his new-music techniques, absorbing both his guidance and insights gained through the study of traditional p’ansori performance. It has been a journey of self-discovery that has awakened an awareness of and appreciation for the past and my own Koreanness. To the extent I can honor his vision of bringing to life a new and meaningful style of Korean music, I am grateful for the opportunity.

In my view, the key points to consider (or techniques to acquire) before performing Kim’s shin-ch’ang-ak include:

(1) A strong familiarity with the Korean language. Shin-ch’ang-ak is a creation of amalgamating Korean phraseology into a Western music form. It is essential that the singer master the text in order to effectively convey the dramatic rhythms and melodies that characterize p’ansori.

(2) Maintaining an awareness of the non-legato melodies that reflect the syllabic nature of the Korean language and the exaggerated harsh use of consonants of p’ansori expression. P’ansori music is punctuated by specially accented words, consonants, or additional fricative sounds, which likely should be retained. Dongjin Kim incorporated
this into his shin-ch’ang-ak, providing markings for additional fricative, exaggerated accent, and breaking voice.

(3) Understanding the essence of nonghyŏn in traditional Korean music. As Bangsong Song said, nonghyŏn is a primary device to help create shadings and nuances of a tone or melodic pattern. As opposed to Western music, the beauty of traditional Korean music is not in a pure tone with a regular frequency, but in a wide range of vibration that creates a lingering imagery of the tone. Kim’s direct application of nonghyŏn in his shin-ch’ang-ak is named as nongsung, and he also composes with other techniques related to nonghyŏn, such as dragging note, delayed vibrato, trembling voice, and trills over wide intervals.

(4) Practicing the traditional Korean rhythmic patterns and understanding their role in the music. Changdan is the essence of traditional Korean music. It determines not only the tempo of music, but also the rhythmic foundation and the mood.

(5) Emphasizing chest resonance rather than head resonance while remaining within the bounds of healthy vocal technique. This is because Kim’s shin-ch’ang-ak is derived from a style of traditional Korean music that excludes head resonance.

As I conclude my study, I want to emphasize the need for the singer to be on constant alert regarding healthy vocal technique. I attempted to interview some singers who performed Dongjin Kim’s two operas. However, they refused the interview saying, due to the difficulty of music itself, they barely managed to learn and perform it in time, having no time to further study the style of shin-ch’ang-ak. This reaction on the part of the singers led me to wonder whether Kim’s vocal suggestions really had been tried.
With this in mind, perhaps it is not surprising to hear Kim complaining of his dissatisfactions with all the performances of his operas. I also have observed that Kim’s approach to fulfilling his *shin-ch’ang-ak* elements is not based on any Western theory of vocal pedagogy, even though he was a singer himself.

Additionally, Kim’s *shin-ch’ang-ak* challenges singers with its frequent use of wide interval leaps, aggressive ways of accenting certain words and pitches, and abstruse melodic movements. More importantly, the way of delivering emotional expressions in *p’ansori* performance is the opposite of Western music. *P’ansori* creates the emotional climax by applying strained tension in the voice, which is contrary to acceptable Western singing technique and must be adapted (see Chapter 5).

Nevertheless, Kim’s *shin-ch’ang-ak* reflects the music and general musical characteristics of *p’ansori* within the context of Western-style singing. With Western vocal technique it is impossible to imitate the same level of harshness as is normal for *p’ansori* singing; therefore, it is necessary for a Western singer to maintain good healthy vocal technique. This means the adaptation of Kim’s *shin-ch’ang-ak* to an entire opera might be difficult. However, the reconciliation between the beauty of Western lyricism and the flavor of *p’ansori* music that he wishes to present in his operas should be highly valued. The selected musical excerpts from Kim’s operas that were discussed in chapter five were the best examples for this matter, the harmonized reconciliation between Western music and traditional Korean music.
In an interview with a newspaper, Dongjin Kim expressed his pride in Korean music and encouraged Korean singers to develop a creative way of expressing the unique charm of Korean music, called ႨUncheckedLink

양악에는 몫이라는 말이 없잖아. 물론 자기들 나름대로 기교도 있고 하지만 우리나라의 독특한 몫이라는 것, 몫 부리는 장면, 이것이 양악보다 한수 워지. 성악가는 그걸 표현할 줄 알아야 해요. 그렇지만 그것이 쉽지 않아요. 판소리는 10 년을 해야 몫을 안다는 말이 있잖아. 그러니 하루아침에 되겠어? ⑬

[Paraphrase: There is no word for ‘монтаж’ in Western music. Of course, they have their own ways of expressing the beauty of music. However, I believe that our unique expression of ‘монтаж,’ has much more value than the ways of Western music. (Korean) Singers should learn how to interpret that. It does not come easily. People say that it takes more than a decade to become a mature p’ansori performer. Therefore, how can you accomplish something like this in one day?] ⑬

Despite the shortcomings of Dongjin Kim’s ideas and the lack of adequate application and appreciation of them with his operas, his overall goal is still relevant. Making an effort to blend traditional Korean musical ideas with Western ideas is not unusual or inappropriate. Kim’s approach still merits further study. Additionally it leads to other areas of potential study and research.

As this dissertation focuses only on Dongjin Kim’s shin-ch’ang-ak based on his two operas that reflect p’ansori characteristics, all the other Korean operas that are influenced by p’ansori can be the subject for future cross-cultural studies. For example, a potential subject could be a comparison between Kim’s opera Shimch’ŏng Chŏn and Isang Yun’s opera Shimch’ŏng in their ways of incorporating p’ansori music. As Jang notes, there are numerous experimental music traits conveyed in the characteristics of

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p’ansori music. I also suggest research for other vocal and/or instrumental genres that reflect the characteristics of p’ansori. Analyzing and comparing their relationship with p’ansori could be another potential topic.

Through my research, I found several Western composers who composed Korean changjak operas, including Menotti. I believe studying Menotti’s Korean opera and comparing the difference from his other works could be a good subject. I was also fascinated to read Western musicians’ view of p’ansori: how they accept the distinctive vocal harshness and how they understand the artistry of traditional Korean music. Therefore, I suggest research on Western composers who were influenced by Korean traditional music, if any, especially by p’ansori. It stands to reason that the musical traditions of other cultures from around the world also deviate substantially from Western opera and that attempts have been made to meld these traditional elements with the classic Western-style. This is an area for further study.

My trial of understanding Dongjin Kim’s shin-ch’ang-ak is an effort toward the interpretation of Kim’s music as a Korean singer. As mentioned above, it may be that few singers have taken the time to really develop his vocal suggestions. This is one of the most significant contributions of this dissertation as noted in the suggestions provided in Chapter 5. Hyŏngkuk Kim notes in his thesis, “이러한 여러가지 창법들은 한국적 소재를 채택하여 작곡된 작품들을 연주할 때 응용하면 누구나 공감할 수 있는 음악을 만들 수가 있을 것이다.”131 (Paraphrase: These [shin-ch’ang-ak] vocal techniques [used in Dongjin Kim’s Shimch’ŏng Chŏn] are applicable to a composition that reflects traditional Korean

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music. Using [shin-ch'ang-ak] technique will add the flavor [of “Koreanness,”] which will appeal to the Korean’s heart.) Thus, I hope this dissertation encourages non-Korean singers to learn about, and perhaps experiment with any vocal music that is based on traditional Korean music, as well as Dongjin Kim’s shin-ch’ang-ak. It was Kim’s intent with shin-ch’ang-ak to introduce an adaptation of the artistry of p’ansori to the Western music world. This dissertation is the first study, to my knowledge, to explore shin-ch’ang-ak in a practical way for a Western-trained singer and to provide more applicable suggestions from a Western singer’s perspective.


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