



# Past, Present and Future: The Diversity and Distinctiveness of Korean Music and Dance

**SYMPOSIUM 13 & 14 APRIL 2012**  
**KHALILI LECTURE THEATRE**  
**SOAS, UNIVERSITY OF LONDON**

## PROGRAMME

**CENTRES & PROGRAMMES OFFICE**  
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Russell Square, London WC1H 0XG  
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*Past, Present and Future:  
The Diversity and Distinctiveness of Korean Music and Dance*

**PROGRAMME**

**Friday 13 April**

**1. Vocal Music: from literati to opera**

2.00: Juhae Gu: *The Function of T'ürot'ü in Akkük*

2.30: Dorothea Suh: *The Importance of Korean P'ansori for a National Identity*

3.00: Chan E. Park: *'Mourning Becomes Song': The Ritual Origin of Korean Vocal Music Revisited*

**2. SamulNori (A)**

4.00: Nathan Hesselink: **Early Voice in SamulNori's Historical Record**

4.30: In Suk Kim: *Research on Samulnori Education in Schools*

**3. Distinguished Presentation**

5.00: Robert C. Provine: *The Earliest Recordings of Korean Music*

**4a. Dance Presentation**

5.30: Un Mi Kim: *Korean Traditional Dance, Salp'uri ch'um, based on the concepts of 'Han' and 'Shinmyöng'*

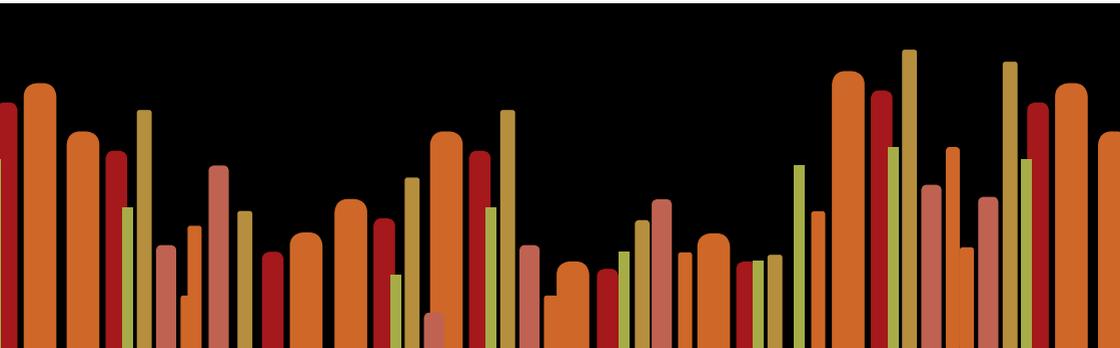
**4b. SamulNori (B)**

5.30: Nami Morris: *Korean Performance and Identity: A Journey through the Looking Glass*

6.00: Simon Mills: *Local Heroes: Re-establishing Drums and Gongs in Ulleungdo's Musical Life*

**5. CONCERT: Music from Korea, Past and Present**

7.00: Performed by Jiyoung Yoo (*kayagüm*) and Joohee Shin (*taegüm*), with guest artists Nami Morris, HyeLim Kim and Keith Howard



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**PROGRAMME**

**Saturday 14 April**

**6. Twentieth Century Music and New Music**

9.00: Hyun Seok Kwon: *Cultural Nationalism and Contemporary Kugak Kayo in South Korea*

9.30: Gyewon Byeon: *Songs in Korea's Recent History*

10.00: Hyelim Kim: *The Tree of Yin and Yang: An Analysis of Youngdong Kim's 'Manp'a shik chök'*

10.30: Sung-Hee Park: *Years that Changed Seoul's Music*

**7. Dance**

11.30: Chae-hyeon Kim: *Contemporary Transformative Phases in Korean Dance*

12.00: Keith Howard: *How did North Korean dance notation make its way to South Korea's bastion of traditional arts, the National Gugak Center?*

12.30: Jung Rock Seo: *A Picture, a Poem, the Lion Dance*

**8. Keynote Presentation**

2.00: Joshua D. Pilzer: *Songs in the Lives of Korean Survivors of the Japanese 'Comfort Women'*

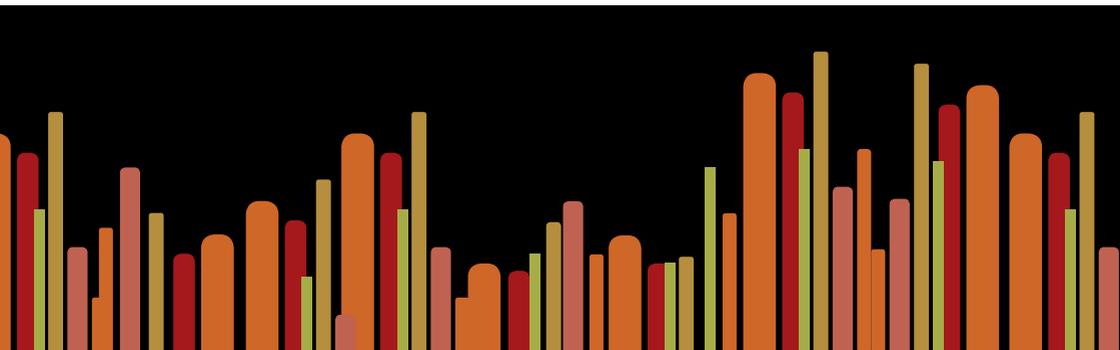
**9. K-Pop and Popular Music**

3.00: Sung Woo Park: *The Mode of K-Pop Production in the Idea of the Global Culture Industry – with a case study of recent K-Pop popularity in Europe*

3.30: Rowan Pease: *Composing Popular Korean songs in China in the late 1960s, adopting them in the 2000s*

4.00: Hae-kyung Um: *After Two Decades: Korean Hip-Hop and 'Cultural Reterritorialization'*

4.30: Sang-Yeon Sung: *The K-Pop Boom in Taiwan*



## KEYNOTE PRESENTATION

### Song in the Lives of Korean Survivors of the Japanese 'Comfort Women'

Joshua D. Pilzer (University of Toronto)

During the long era of public secrecy about Japanese military sexual slavery, Korean survivors made use of veiled expressive forms such as song to reckon with their experiences and forge social selves without exposing their already opaquely public secrets. In the era of the 'comfort women grandmothers' protest movement, which began in the early 1990s, the women became star witnesses and super-symbols of South Korea's colonial victimization at the hands of Japan; and the new normative constraints of this role compelled the women to continue to express taboo sentiments and continue the work of self-making behind the veils of song, often in the most public of places. The women's songs are thus simultaneously records of traumatic experiences; transcripts of struggles to overcome traumatic memory and achieve different kinds of cultural membership; performances of traumatic experience for an expectant public; and works of art that stretch beyond the horizons of traumatic experience and even those of Korean cultural identity. In this presentation the author introduces his ten-year project with survivors, and attempts to model a humanistic ethnomusicology, based on people and their music rather than on music and its people.

**Joshua D. Pilzer** (PhD, University of Chicago 2006) is an ethnomusicologist of Korean and Japanese music. His current research concerns the place of music in the texture of post-colonial Korean life, music's social utility and social poetics, and music as alternative history. He is interested in particular in the relationships between music, survival, traumatic experience, marginalization, socialization, public culture, and identity. He is the author of *Hearts of Pine* (Oxford University Press, 2012). Pilzer has published articles in *Ethnomusicology*, *Dongyang Umak Yeonggu*, and *The Courtesan's Arts: Cross-Cultural Perspectives* (New York: Oxford University Press, 2006), and has forthcoming articles in *The Oxford Handbook of Applied Ethnomusicology and Music and War*. He is currently conducting fieldwork for his next book project, an ethnography of music and song among Korean victims of the atomic bombing of Japan and their children in Hapcheon, 'Korea's Hiroshima'.

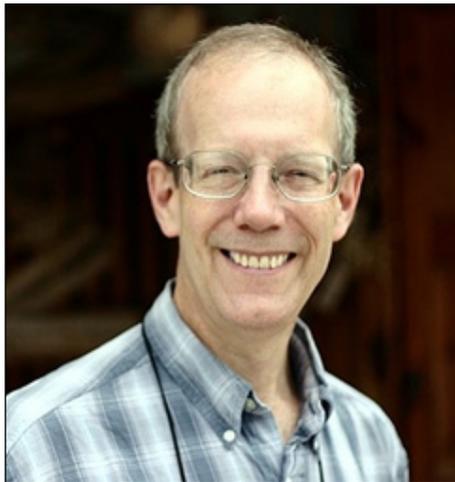


## DISTINGUISHED PRESENTATION

### The Earliest Recordings of Korean Music (1896)

Robert C. Provine (University of Maryland)

On 24 July 1896, three young Korean men in Washington DC were recorded on Edison wax cylinders by the famous American proto-ethnomusicologist Alice Cunningham Fletcher, as they sang traditional songs from their home country. These recordings, now stored in the Library of Congress, predate the next known recordings of Korean music, made in Japan, by eleven years. There were only a few Koreans in the United States capital at the time, most of them associated with the Korean Legation that represented the largely unknown country named Chosŏn. These musical recordings, part of the complex story of early Korean-American relations in the turbulent late nineteenth century, resulted from circumstances involving an extraordinary collection of interesting and influential people, from exceptional historical events in Korea and the United States, and from a fair dose of serendipity. The recordings form one part of a wider research project that might be described simply as Korean music in late-nineteenth-century America, the other parts being two museum collections that include Korean musical instruments and the matter of Korean musicians sent to the World Columbian Exposition of 1893 in Chicago.



**Robert C. Provine** is Professor in the School of Music at the University of Maryland. He holds a B.A., two M.A. degrees, and the Ph.D. from Harvard University. He researches the music of East Asia (China, Korea, and Japan), with a particular focus on Korean traditional music. He taught from 1978 to 2000 at the University of Durham in the United Kingdom, where he rose from Lecturer to full Professor and Chair of the Department of Music. He has served as President of the Association for Korean Studies in Europe (1993-1995) and as President of the Association for Korean Music Research (1996-2000). He contributed the country article “Korea” and numerous shorter entries to the second edition of the *New Grove Dictionary of Music and Musicians* (2001), and he is the author of *Essays on Sino-Korean Musicology: Early Sources for Korean Ritual Music* (1988) and many articles in varied academic journals

## ABSTRACTS

### **Songs in Korea's Recent History**

#### **Gyewon Byeon (University of Cambridge)**

Since the early 20th century, Korea's history has gone through many changes and adaptations in all parts of society. From Independence to the recent democracy movements and even the 2002 World Cup, Koreans have always been expressing their situation and hopes in song. For example, songs such as 'Ach'im Isul/Morning Dew' composed in the 1970s and 'O! P'ilsŭng Ko-rea/Oh! Victory Korea' composed in the early years of our new century reflect the spirit of the time. 'Morning Dew' reflects the spirit of the democracy movement against the military regime of President Park Chung Hee. In 2002, the whole nation fell in love with 'Oh! Victory Korea'; this song played a role as a unification anthem for the whole country. Besides these, there are many examples of similarly evocative songs.

In this presentation, I will examine several particularly influential songs that are intimately linked to the historical and political issues of recent Korean history. I will examine songs that reflect the spirit of the 4.19 Revolution, the New Village Movement, the 5.18 Democratic Movement, the 'IMF Crisis', and the 2002 World Cup. Based on these songs, I will look at how songs and music affect people in contemporary Korean society, and discuss important issues such as how songs reflect politics, human life and so on.

### **The Function of T'ŭrot'ŭ in Akkŭk**

#### **Jihae Gu (Royal Holloway, University of London)**

This paper looks at the role of t'ŭrot'ŭ (the oldest form of Korean popular song) in akkŭk. Akkŭk is a form of Korean music theatre that emerged in the 1920s. It is similar in form to the jukebox musical, in that it incorporates previously released t'ŭrot'ŭ to provide its musical numbers. The t'ŭrot'ŭ songs chosen for akkŭk productions often determine the plot and theme. However, the use of t'ŭrot'ŭ is also key to producing the peculiar atmosphere of akkŭk, known as shinp'a. Shinp'a literally means 'new wave', but in common parlance it refers to an extreme emotional state of sympathy that provokes tears, ecstasy and anger. This paper will first explore how t'ŭrot'ŭ brings out shinp'a. Secondly, the influence of t'ŭrot'ŭ upon the narrative structure of akkuk will be discussed with a case study of 'Crossing the Teary Hill of Bakdaljae'. Finally, I will attempt to examine the reception of akkŭk and t'ŭrot'ŭ. Akkŭk originally reflected the hardships suffered by Korea in the 20th century. In the present, however, its reception is divided into two discrete parts: whilst akkŭk is ignored by the younger generation, it provides the older generation, who experienced the upheavals of modernity at first hand, with a collective sense of sympathy through its evocation of shinp'a. Through the study of its evolving audience, this paper considers the status of akkŭk in its varying socio-historical contexts.

### **Early Voices in SamulNori's Historical Record**

#### **Nathan Hesselink (University of British Columbia/St John's College, University of Oxford)**

With the enduring success and legacy of SamulNori/samulnori now firmly in place, it is often easy to forget that such a future was not preordained, or even imaginable by many, at its humble beginnings. While I had already missed its genesis by nearly fifteen years when I arrived in Korea in 1993 for the first time to begin research on Korean percussion music, it was

still an exciting time to be involved in the samulnori world, as its history was still in a process of unfolding. Many, if not most, of its creative and institutional personnel were still alive and very much active, and so over the years I began to conduct interviews with as many of them as I could to construct an account of the historical record before their memories faded. I was also interested in the more personal side of these individuals' stories, narratives that generally didn't make their way into the standard textbooks on traditional music.

This paper focuses on three of the movement's key proponents and their initial impressions of the burgeoning genre as it impacted upon their lives: 1) Kang Chunhyök, director of the Space Theater (Konggan Sarang) in Seoul at SamulNori's beginning in the late 1970s and co-founder of the experimental theater group and arts promotional society METAA; 2) Ch'oe Pyöngsam, drumming prodigy and member of the touring group Little Angels who joined the revamped National Center Samulnori team in 1986; and 3) Kim Dong-won (Tongwön), past Director of Education for SamulNori (Nanjang Cultures) from 1990 to 2004 and currently Silk Road member with Yo Yo Ma. Each of these men helped me at key stages in my research on Korean percussion, and all have continued to contribute their insights and expertise over the years. I would like to think that the sharing of their stories serves as one means of repaying their kindness.

## **How did North Korean dance notation make its way to South Korea's bastion of traditional arts, the National Gugak Center?**

**Keith Howard (SOAS, University of London)**

In December 2009, the National Gugak Center published a notation for the dance (ilmu) at the Rite to Royal Ancestors. This was one result of ongoing arguments about the appropriateness and authenticity of both dance and music performed at the two surviving sacrificial rites, the Rite to Royal Ancestors and the Rite to Confucius (Chongmyo cheryeak and Munmyo cheryeak). It could also be considered highly appropriate, since the music and dance to the first of these rites has since 1964 been Important Intangible Cultural Property (Chungyo muhyöng munhwa-jae) 1 and since 2001 a UNESCO Masterpiece in the Oral and Intangible Heritage of Humanity (now being inscribed on the UNESCO representative list of Intangible Cultural Heritage). But, the 2009 notation is striking: alongside the internationally recognised if academic Labanotation, a score is given using the North Korean notation system known as chamoshik p'yogiböp. This, to my knowledge, was the first instance of using the North Korean system in a South Korean publication, and whereas designed in Pyongyang to notate a style of dance that mixes Korean with Socialist and Western forms, it was here being employed for the most stylized and classical bourgeois dance, a dance designed to honour kings and queens as well as the ancient originator of a philosophical and ethical system far removed from socialist realism. How did this happen?

## **Contemporary Transformative Phases in Korean Dance**

**Chae-hyeon Kim (Dance Critic/Korea National University of Arts)**

In our time, and especially in the early 21st century, dances are sharply fluctuating, and we could see the same happening in Korea as elsewhere. Several new phenomena in our post-industrial society, including pluralism and the cyber-information civilization, push dance to change. Now, in all kinds of dance in Korea, we can distinctly note general trends: an expansion of generation in dance creation, growing experimentation leading to deconstruction and hybridity, rapid increases in international collaborations and exchange, and a growing demand

of dances for social use. These sorts of changes could be summed up as a result of pluralism. Until the late 1990s, a trichotomy held that divided theatre dance into three kinds (Korean dance, modern dance and ballet), and this was used to classify dance, with traditional dance added within the division. But, recently, such a division has completely lost its validity, and now the term 'contemporary dance' frequently stands for all theatre dance except traditional dance and classic ballet. Korean dancers have been encouraged to refresh their perspectives so that they become gradually and actively accustomed to have performances of international sensibility alongside foreigners. For several years, a number of dance companies have held performances abroad while, at the same time, some have promoted collaborative works. In marketing dance, foreign works have become more visible competitors for domestic dancers, so that Korean dancers seem to feel a certain burden from the foreign competition. Nevertheless, a new partnership attitude with foreigners, which presupposes a kind of equality between them, has given Korean dancers artistic confidence.

These days, Korean dance faces rapid transformation in idea as well as in practice. It is interesting for researchers to explore the transformative phases and analyse the background to dances in Korea, where the pressure of tradition and national identity exerted considerable influence on every aspect of cultural production until the late 20th century.

### **The Tree of Yin and Yang: An Analysis of Youngdong Kim's 'Manp'a shik chök'** **Hyelim Kim (SOAS, University of London)**

'Myth and music are like the conductors of an orchestra whose listeners are the silent performers.' So, famously, wrote Claude Levi-Strauss (1983: 17-18), highlighting the associations between myths and music. Through the repetition of symbolic substitutes consisting of the 'orchestra', the final outcome accumulates variants but still retains the collection of relationships, as the original contradiction describes. This paper explores the juncture where myth and music meet by investigating a piece of contemporary Korean music based on the mythical story of the traditional horizontal flute, the taegŭm, an encounter which explains detailed sub-connections between music-myth; East-West; and individual-collectiveness. The musical work, 'Manp'a shik chök' (2000) written by the taegŭm player and composer Youngdong Kim provides my specific case study, showing how Kim's individual take on the ethos of community resolves the binary components of the myth of origin of the taegŭm, 'Manp'a shik chök' (The flute to calm 10,000 waves). To see the gap between creative interpretation and solidified modernity fused in the myth and music, I use relevant elements from the historical treatise Akhakweböm (1493) to provide a root for the musical language. The thread passing through myth, composition, instrument and performance sheds light on the importance of creativity, performed by musicians, and with listeners functioning to conduct the various codes provided by the orchestration of myths in our lives.

### **Research on Samulnori Education in Schools**

#### **In Suk Kim (Gyeonggi Province Educational Research Institute)**

Samulnori originated from Korea's traditional p'ungmul, which is based on four instruments, the changgu and puk drums, and kkwaenggwari and ching gongs. P'ungmul was performed in the villages of old. The purpose of this research is to set a direction for efficient research on samulnori by looking at academic research papers relating to school education. Most of the subjects for the research are elementary school students (86%), which indicates that samulnori education does not continue in middle and high schools. In terms of research institutes,

papers have been received from 25 educational graduate schools within general universities and 11 educational graduate schools within educational universities. Among general universities, Yongin University (11%) and Chugye University for the Arts (10%) have a high proportion of research on samulnori education while, among educational universities, Gyeongin National University of Education (7%) and Chunchon National University of Education (6%) feature. This indicates that students at educational graduate schools of general universities have a high interest in samulnori education relative to those in educational universities. The research divides into themes relating to current status (23%), educational method (49%) and textbook analysis (28%). Therefore, it is suggested that there should be more research on current music education and phased instruction, considering that samulnori education is in the process of shifting from a special activity to part of the curriculum. Also, there should be research to link grading systems, in addition to its inclusion within an integrated curriculum.

### **Korean Traditional Dance, Salp'uri chum, based on the concepts of 'Han' and 'Shinmyŏng'**

**Un Mi Kim (Hanyang University)**

This presentation and workshop will explore Korean-style 'joy' through the aesthetic concepts of han and shinmyŏng. It will first explain the specific character of Korean traditional dance, then offer a practical experience of learning the basic rhythms and some steps, before focusing in on the exorcistic dance of salp'uri ch'um, a dance which features a long scarf.

### **Cultural Nationalism and Contemporary Kugak Kayo in South Korea**

**Hyun Seok Kwon (SOAS, University of London)**

Kugak kayo is a genre of pop song containing traditional musical elements which began to be formed in the mid-1970s. This research aims to illuminate the momentum that allowed kugak kayo to emerge, in an historical context. Kugak kayo can be said to have gestated in the initial period of the 20th century when Western music was introduced in the form of Christian hymnody. Yet, it was difficult to form associations between traditional and Western music within the educational sector, largely owing to the education policy carried out during the Japanese colonial period (1910-1945). The association was, however, possible outside the educational sector, as seen in the shin minyo (new folksongs) that emerged in the 1930s. Thereafter, the thread of life of new folksongs was barely maintained by popular musicians, even with the support of the media, until the authoritarian regime of the mid-1970s, when a mass cultural movement arose around university campuses, developing activities aimed at the popularization of traditional culture. With the madang kŭk (drama) movement as part of this, relevant musicians such as Youngdong Kim began to attempt to make new folksong style music for the general public. Accordingly, I argue that kugak kayo can be seen as deriving from cultural nationalism.

### **Local Heroes: Re-establishing Drums and Gongs in Ulleungdo's Musical Life**

**Simon Mills (Durham University)**

A small number of people have become widely known in South Korea as influential innovators and/or preservers of traditional percussion band music – people who have led the way to establishing it as an icon of Korean identity on the national level. Meanwhile, there have been countless others who have been responsible for spreading percussion band music-making on

the local level. This paper examines the activities of two such *unsung* heroes, Yi Ch'ungsŏng and Kim Chŏngsu, who have lived their whole lives on the remote island of Ulleungdo and who were instrumental in founding new groups there in the 1990s and 2000s. The paper begins by outlining the cultural context within which Yi and Kim grew up, focusing on the disappearance of the island's original folk percussion ensembles in the 1960s and 70s and the ensuing period of over 20 years, during which Korean traditional instruments were played by only a few islanders. It then explores Yi and Kim's motivations for beginning to learn traditional percussion music at a late stage in life, details the obstacles they overcame to establish their groups, and assesses the impact of their activities on the lives of individuals and the island's culture in general.

### **Korean Performance and Identity: A Journey through the Looking Glass**

**Nami Morris (University of Cambridge)**

Music and dance is often introduced to children at a young age as part of their general education. In many cases, it is the parents who introduce their child to an instrument or dance form in the hope that they will grow up to be well-rounded individuals. Some ambitious parents may even hope that their child one day becomes a successful musician like the famous Korean-American violinist Sarah Chang. It is not uncommon for parents, who left their country in the hope of a better of life abroad, to have somewhat different reasons for introducing their children to art forms native to their country. In her talk, Nami will journey back in time to the day she was introduced to Korean music and dance (at the age of six) to examine how these traditions helped shape her identity as a second generation half-Korean growing up in Berlin. She will give an account of the *samulnori* group she helped to establish and the many challenges this involved. She will also discuss the role and influence of parents, teaching and learning methods and the impact that Korean music and dance have had on her personal identity.

### **'Mourning Becomes Song': The Ritual Origin of Korean Vocal Music Revisited**

**Chan E. Park (Ohio State University)**

From preindustrial to cyberculture, local to glocal, abandoned to anointed, the sociocultural adaptation of the storysinging tradition of *p'ansori* continues. As was the case at the threshold of the twentieth century, *p'ansori* at the entrance of the twenty-first century is a primary agent of innovation in music, literature, and theatre. Korean music inclusive of *p'ansori* is methodically acquired and rehearsed for preservation and creative perpetuation. However, the musical professionalism cultivated among the greater majority of singers today is substantially removed from the very fibres of the folk life that had nurtured it in the past. My current work is to discover, still living or in memory only, the ecological life of the folk Korean music making. Departing from the discussion of contemporary production and consumption such as the industrialization of Korean music "contents", I return to its folk origin by way of imagining the environmental as well as poetic association of field with stage and ritual with entertainment, largely inhibited at the advancing modernity. I focus in particular on the rituals of dying and mourning to examine the organic connectivity shared between Korean livelihood and Korean music making of the past. As evident in the recordings of prominent chanters and singers, in death and dying Koreans exercised the best of their musical and poetic sensitivities. I propose to discuss the musical semantics and the pragmatics of Korean ritual of death and dying, with a textual and vocal comparative analysis of mourning in ritual and in *p'ansori*, with examples.

## **1910-1911: Years that Changed Seoul's Music**

### **Sung-Hee Park (Durham University)**

1910 is commonly understood to be a pivotal year in modern Korean history – the year when the Chosŏn dynasty was dissolved and Japanese colonial rule began. However, most music scholarship relating to the colonial period focuses on the 1920s and 1930s, when new genres, record industries and broadcasting activities instigated profound changes in people's tastes. Why is there so little published relating to the 1910s, generally only addressing the introduction of ch'angga (based on Japanese shōka) and the popularisation of chapka (so-called 'miscellaneous songs')? This paper argues that the profound socio-political changes of 1910 actually engendered rather profound and abrupt musical changes – not only in regards to musical patterns but also, on a deeper level, in regards to the social institutions responsible for music-making. This paper examines some of these far-reaching changes, focusing in particular on the dissolution of the Royal Music Institute (Changagwŏn), the establishment of an association for female entertainers (Kisaeng Chohap), and the founding of the Chosŏn Classical Music Institute (Chosŏn Chŏngak Chŏnsŭpso).

## **The Mode of K-Pop Production in the Idea of the Global Culture Industry – with a case study of recent K-Pop popularity in Europe**

### **Sung Woo Park (Goldsmiths College, University of London)**

This paper aims to interrogate K-Pop's global popularity, including in Europe. Through this, key aspects of K-Pop popularity can be suggested that impact on inter-media flows of the global culture industry, largely facilitated by media technology and the trans-national imagination of globalism. Likewise, distinctive elements in the mode of K-Pop production are investigated and testified throughout the global trajectories of such objects of pop music. The global flows of K-Pop's objects have unveiled a fierce framework of on-going interventions and confrontations between what might be termed 'the power of neo-liberal calculation' and 'the power of public suggestion' in their procedure of the 'global production of locality'. My research method here is to carefully look at the 'lives/sociology' of K-Pop objects, along with the concepts of the 'global culture industry' (after Lash & Lury 2007). In detail, such concepts from the global culture industry are conceived in terms of 'difference', 'brand', 'thing' and 'the real' in lieu of classical ideas of 'identity', 'commodity', 'representation', 'the symbol', etc. These concepts are mainly utilised for a case study of the recent K-Pop syndrome in Europe. I conclude that K-Pop objects are becoming media itself, while simultaneously K-Pop is growing mediated things. Both of these are core factors of the logic of the contemporary global culture industry.

## **Composing Popular Korean songs in China in the late 1960s, adapting them in the 2000s**

### **Rowan Pease (SOAS, University of London/China Quarterly)**

During China's Cultural Revolution, Chinese-Korean composers, like all composers in China, were charged with creating popular revolutionary song by 'learning from the masses.' Their earlier songs were dismissed as bourgeois or encouraging ethnic separatism. Two new Korean songs in particular became nationally famous: 'Yanbian People Love Chairman Mao' and 'The Red Sun shines on the Border.' They were held up as model songs that captured the spirit of the age, repudiated the past and promoted national unity. I describe how these two songs were written, assessed, corrected and circulated. Their ubiquity lead to their inclusion in

nostalgic revolutionary disco compilations long after the Cultural Revolution had ended. Since 2000, a K-pop twist has been added to 'The Red Sun Shines on the Border', as it has been sung by Chinese-Korean boybands and pop idols on national TV shows. I discuss the changing meanings of these songs and how these led to their use as symbols of Korean identity in China.

## **A Picture, A Poem, the Lion Dance**

### **Jung Rock Seo (SOAS, University of London)**

Owing to the nature of performing arts as an ever-changing phenomenon, the research of dance pictures has often been essential to allow us to imagine the dances of the past. In this sense, dance historians must pay attention not only to dances but to visual arts. This research is animated by a curiosity about the ancient Korean lion dance. Unfortunately, the oldest picture of the dance is from the 19th century in Korea. Using this, it may be hard to grasp early features of the dance. When we look at the Japanese court, startlingly, however, more than 20 Korean dance pieces from the 4th to the 9th centuries still exist. In that period, many performances, as well as philosophies, science and techniques, were introduced to Japan from Korea. An ancient Japanese scroll picture, the Old Performances Picture of Shinzei is important to show the Korean lion dance. This picture, drawn by Fujiwara no Michinori (1106?–1160), presents the nature of the dance in the Heian period (794–1185), the golden age of Japanese gagaku court performances. It is also significant to note that this is one of the oldest pictures to show Japanese court dances. Due to the importance of this picture in Asian performing arts history, many musicologists and dance researchers including Korean and Japanese have studied it. In my opinion, however, most researchers have misread it. The conclusions of their researches may therefore be wrong, in so much that they might be based on a Westernized way of reading a picture. Generally, the Westernized way reads a picture from left top to right bottom. Through applying the East Asian way of reading, we can more accurately comprehend the dance in that period.

It is also invaluable to look for literary documents that describe the dance. An ancient Korean poem, *Sanye*, depicts the lion dance, and was written in the 9th century. This is one of Five poems regarding various Korean performances, composed by Ch'oe Ch'iwŏn (857–?). When we compare the poem and the picture, we can find early features of the lion dance. This research may also suggest how the lion dance was transmitted between Asian countries.

## **The Importance of Korean P'ansori for a National Identity**

### **Dorothea Suh (Martin-Luther University, Halle-Wittenberg)**

Based on field research for my dissertation, this paper explores how p'ansori contributes to the national identity and cultural understanding of Korea. P'ansori can be described as an epic song performed by a solo singer and an accompanying drummer. This Korean traditional vocal music was developed at least by the early 18th century. In 1964 it was designated as Important Intangible Cultural Property No. 5 within Korea, and in November 2003 it became a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity. This paper highlights the socio-cultural influence of p'ansori in Confucian Korea, as well as the educational value and philosophy of the art form. It will also explore possible connections to the Jataka Tales from India and, to consider European perceptions about the genre, will review a performance of the staged form of p'ansori, *ch'anggŭk*, given in Germany by the Korean National Theatre. I accomplish my analysis using examples and data from personal interviews, recordings and transcriptions.

## The K-Pop Boom in Taiwan

### Sang-Yeon Sung (University of Vienna)

Taiwan, with a complicated history and openness to outside influences, is the most diverse cultural hotspot of East Asia, especially for pop music. Its music industry eagerly imports foreign pop songs and responds to trends in East Asia. When the Korean wave hit Taiwan in early 2000, mainly via televised soap operas, the Taiwanese music industry created a market in the original soundtracks of these soap operas. After building a fan base with these soundtracks, it expanded the Korean pop (K-pop) market in Taiwan through the constant support of local fans. In 2009, the Korean boy band Super Junior had a huge success, which inspired a new boom in Korean pop in Taiwan. Since then, more and more girl and boy groups have been entering the Taiwanese music market and attracting local fans. If the first Korean wave was centered on soap operas, the second wave centers on K-pop. This paper, based on ethnographic research on K-pop fan clubs in Taiwan, explores the role of local fans in the K-pop boom in Taiwan, as well as how a second Korean wave was initiated in other Chinese-speaking areas.

## After Two Decades: Korean Hip-Hop and ‘Cultural Reterritorialization’

### Hae-kyung Um (University of Liverpool)

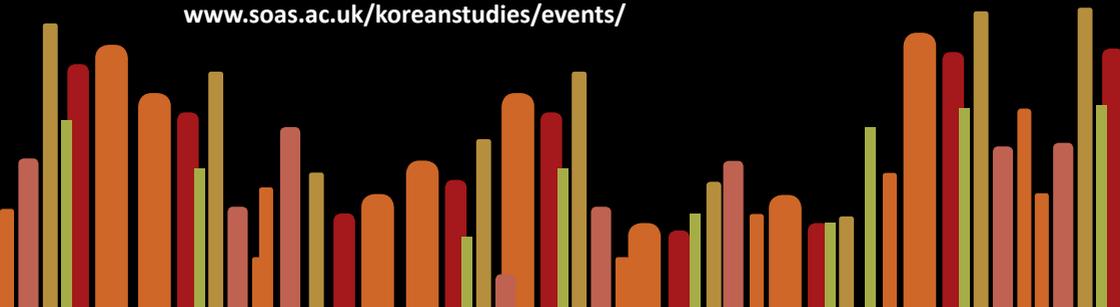
Marking the 20th anniversary of Seo Taeji and Boys’ first album, Nan Arayo (I Know), released on 23 March 1992, several Korean newspapers and online blogs have published feature articles about this first successful Korean hip-hop group. The headline in the Yonhap News suggested that their music was a ‘Cultural Revolution’ that has had a lasting impact on Korean youth culture, popular music and society as a whole. Does this proposition stand up to critical ethnomusicological analysis? By way of applying Lull’s concept of ‘cultural reterritorialization’, this paper will examine the ways in which hip-hop has taken root in Korean popular culture. The processes that began in the early 1990s include appropriation, adaptation and ‘cultural reterritorialization’. By looking at recent Korean hip-hop outputs and their associated contexts, this paper will explore the ways in which Korean hip-hop has gained its local specificities by way of combining and recontextualizing Afro-American and Korean popular musical elements and aesthetics in its performance and identification. My analysis will pay particular attention to the use and choice of languages and their poetic expressions all of which afford communicability between the rappers and their audiences. The relevance of ‘cultural reterritorialization’ in the context of consumption and commodification of Korean hip-hop, along with K-pop, as a ‘national(ized) cultural product’ globally, will also be critically discussed.

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# CONCERT: Music from Korea, Past and Present

## Part I: Music from the Tradition

1. *Ch'öngsonggok – taegŭm solo*
2. *Sangnyöngsan from P'yöngjo hoesang – kayagŭm and taegŭm*
3. *Kayagŭm sanjo – kayagŭm with changgo accompaniment*
4. *Taegŭm sanjo – taegŭm with changgo accompaniment*
5. *Chindo puk ch'um – drum dance, Nami Morris*

## Part II: Music from the New Korea

1. *Ch'unsöl/Spring Snow* (1979) by Byungki Hwang (b.1936) – 18-stringed *kayagŭm*
2. *Taenamuri/Sound of Bamboo* by Yi Sanggyu (b.1944) – *kayagŭm* and *taegŭm*
3. *Hŭktam/Mud Wall* (1969) by Yi Haeshik (b.1943) – *kayagŭm*
4. *Song of West Wind* by Ariya – *taegŭm* with recorded piano
5. New composition by Gyewon Byeon – *taegŭm, sogŭm* and *kayagŭm* (first performance).

Performed by Jiyoung Yoo (*kayagŭm*) and Joohee Shin (*taegŭm*),  
with guest artists Nami Morris, Hyelim Kim and Keith Howard.

**Jiyoung Yoo** is one of the most active *kayagŭm* performers in Korea today. She graduated from the Korean Traditional Music High School, and studied Korean music at Seoul National University, receiving a BA and MA. She is now completing her PhD. She was a founding member of the quartet, Sagye, and her *kayagŭm* performances feature on recordings from Kugak Broadcasting (2001) and Aktan (2005). She has won prizes at the 11th and 14th Tonga Traditional Music Concours as well as from the Chosön Ilbo, and she is a *kayagŭm* lecturer at Seoul National University, the Korean Traditional Music High School and at Seoul Arts School. She has performed throughout Korea and abroad in Germany and other countries.

**Joohee Shin** is a highly talented *taegŭm* performer of the *taegŭm* who graduated from the Korean Traditional Music High School, and studied Korean music at Ewha Women's University in Seoul, receiving a BA and MA. She is currently writing her PhD thesis on East Asian philosophy at Sungkyungwan University. She has lectured at several universities and is currently a member of the Korean Broadcasting System Traditional Music Orchestra. She won prizes at the 9th and 11th Tonga Traditional Music Concours and from the 16th National Traditional Music Contest. She has performed throughout Korea and in Japan, including solo recitals at the National Gugak Center in 2003, 2006 and 2009. She has published CD recordings of her own performances and features on a 30th anniversary KBS publication, playing 'Sori'.

**Hyelim Kim** is a pioneering musician/composer in music fusing different elements and developing new aspects of Korean traditional music for the *taegŭm*, a Korean traditional bamboo flute. She is a performer, improviser and composer. She earned BA and MA degrees in Korean traditional music at Seoul National University. Upon graduation, she was recommended as an excellent performer for the National Korean Traditional Music Concert for New Performers funded by Kumho Cultural Foundation. In 2009–2010, she was appointed Young Artist by the Korean Council, expanding her appearances in the United States, Europe, New Zealand, Australia and other Asia-Pacific countries. Hyelim Kim is also committed to exploring the ways Korean music has interacted with other musics to make a new heterogeneous musical culture, and this is the subject of her current PhD studies at SOAS, University of London. Website: [www.hyelimkim.com](http://www.hyelimkim.com)

**Nami Morris** started Korean dance and percussion lessons at the age of six. In addition to weekly dance classes in Berlin, between the age of nine and sixteen she spent several summers in Korea receiving intensive dance lessons from Choi Yoonhee and Hwang Soon Im. During this time she learned important choreographies belonging to the folk dance repertoire such as Söngmu (Monk's Dance), Salp'uri (Spirit Cleansing Dance), T'aep'yöngmu (Dance of Great Peace), Obuk ch'um (Five Drum Dance) and Chindo puk ch'um (Chindo Drum Dance). Nami started studying Samulnori at the age of twelve under the tutelage of Kim Duk Soo, Korea's leading percussionist. Together with fellow samulnori percussionists she formed Chon Dung Sori, a group comprising second generation young Koreans in Berlin, performing in numerous concerts in Germany and at several World Samulnori Competitions in Korea. She teaches a weekly Samulnori class at Robinson College Cambridge.