

Hyun Jaemyeong's Opera *Chunhyang-Jeon*:
Ancient Traditions and Western Perspectives

by

JinHee Shin

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Graduate Supervisory Committee:

David Britton, Chair
Dale Dreyfoos
Rodney Rogers

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ABSTRACT

Korea's first opera *Chunhyang Jeon* was composed by Jaemyeong Hyun in 1948. Until that time, most Korean vocal music was sung by a few native traditional artists. Inspired by their work, composer Hyun combined elements from the ancient Pansori (epic poetic forms presented by a solo singer with drum) and Western music techniques to create his opera. Hyun also used the more vernacular *Hangeul* (Korean alphabet) for his libretto rather than the Chinese usually heard in Korean theatrical presentations. It might be noted that in that same year (1948), the first Western opera: Verdi's *La Traviata* was performed in Seoul.

This study concerns the bringing together of Korean traditional idioms (in Pansori) and Western musical ideas (harmony, orchestration, etc.) to create what is now known as Chunhyang-jeon Opera. In this regard, the author will present a brief split-analysis of the older style and the more modern musical attributes of the combined style of traditional Korean music and European style opera. It is hoped that this study might provide the basis for a future opera course and guide for both disciplines.

This study will also show that the Pansori and its subsequent operatic treatment has historical, social and artistic elements. Some similarities and differences of both forms were noted here with regard to cultural sensitivities.

While *Chunhyang-ga* (older form) and *Chunhyang-jeon* (Hyun's modern adaptation) have some musical similarities, the latter was not composed based on the former. *Chunhyang-ga* consists mainly of compound meter (6/8, 9/8, 12/8, 24/8), which is at the heart of Korean traditional music, while *Chunhyang-jeon* uses simple meter (2/4, 3/4, 4/4).

Identical words are not often used in the two works, but their libretti are of much significance. *Chunhyang-ga* had been traditionally handed down with Chinese characters, whereas *Chunhyang-jeon* constituted its libretto with more modern Korean words which were easily understood by the audience.

Pansori have been sung with traditional singing techniques, which demonstrate the flow of the melodic line found in the images of the words (as interpreted and improvised by the solo performer), while in opera, vocal music is primarily from a set of melodic and harmonic techniques.

DEDICATION

For my parents Wonsub Shin, Bokja Kim,
my sister Juhee Shin and my brother Gilwoo Shin
who gave me support and prayed for me
to finish this project and Doctoral Degree.

For my lovely husband Jeomyeong Kim,
whose love and support makes my life so happy.

Jinhee Shin

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To my committee members, Dale Dreyfoos, and Dr. Rodney Rogers. I would like to express my deepest appreciation. Thank you to Dale Dreyfoos and Dr. Rogers for their support, encourage and being a part of my committee.

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CHAPTER 1

INTRODUCTION

Statement of Purpose

The purpose of this research paper is to briefly examine Korean opera through one of its most well-known works: *Chunhyang-jeon*. Korean opera's modern history covers approximately seventy years, starting in 1945. During this time, Korean opera developed quantitatively, as well as qualitatively. The paper will shed light on some of the origins of South Korean opera to give the reader a better understanding of the form. Since the opera *Chunhyang* is the first Korean western-style opera, this composition is worthy of our consideration.

The paper will include some research concerning Korean traditional music, Pansori and Changjak Opera. This will be followed by a short discussion of the blending of western compositional styles with traditional Korean musical idioms: instrumentation, tonality, rhythm, and historical context will also be presented.

Recently, *Chunhyang-jeon* was performed successfully in South Korea, Japan, and China and at the Puccini Festival in Italy. The purpose of this research is to help the reader to have a better grasp of Korean operatic stage works and possibly inspire others to produce successful performances in the United States and elsewhere.

Definitions of Terms

1. Pansori - Pansori is a traditional genre of musical storytelling performed by a vocalist and a drummer in South Korea. This popular tradition, characterized by

expressive singing, stylized speech, and a repertory of narratives and gesture, embraces both elite and folk culture. During performances lasting up to eight hours, a singer is accompanied by a single barrel drum and improvises on texts that combine both rural and erudite literary expression. The term Pansori is a word derived from the Korean words pan, meaning “a place where many people gather,” and sori meaning “song.”¹

2. Changkeuk – Changkeuk is a style of traditional Korean opera, performed as a play but in the Korean folk-song style known as Pansori with Korean traditional instruments. It is also called Korean Pansori Opera in English. A Changkeuk play will include 20 to 30 actors and 30 to 50 orchestra members.²
3. Changjak opera – “Newly composed,” or “Creative” is a style of Korean Opera, which is performed as a play using western song forms: arias, duets, trios and choral settings, accompanied by western instruments. The librettos, however, are usually based on traditional Korean customs and themes.
4. Joseon Dynasty Period - The Kingdom of Joseon was a Korean kingdom founded by Lee Seong-gye that lasted for approximately five centuries, from July, 1392 to October, 1897. During the rule of Sejong (1397- 1450), the fourth king of Joseon, Korea saw advances in natural science, agriculture, literature, traditional Chinese medicine, and engineering. Due to this success, Sejong was given the title “Sejong the Great.” The Joseon era saw considerable developments in music during two periods, which were largely attributable to a musician named Park Yeon. He was

¹ <http://www.unesco.org/culture/ich/en/RL/pansori-epic-chant-00070>.

² New paper The Korea Herald *Venture to bring 'Pansori' to the world* 2011-03-29.

the first to organize Korean musical forms and created Korean-style notation including Jungganbo (Korean traditional score).³ The most remembered contribution of King Sejong was the creation of Hangeul, the Korean alphabet in 1443. The everyday use of Hanja (or Chinese Characters) in Korea eventually ended in the last half of the 20th century.

5. Jungganbo - This refers to Korea traditional notation by Park Yeon⁴ in the rule of Sejong. The term Jungganbo is a word derived from the Korean words Jungganbo (井間譜, 정간 보), from 정(井, Jung) meaning “a well where people draw water in old times,” and 간(間, gan) meaning “space,” and 보(譜, bo) meaning “score.” One beat is one square which can divide into one to six beats.

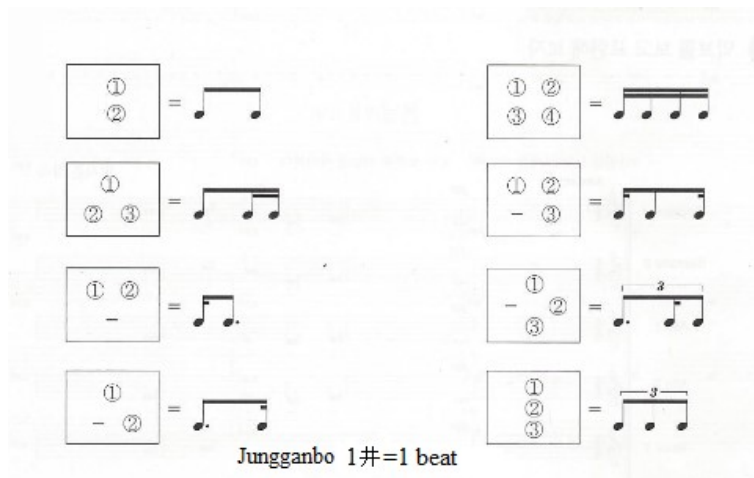


Table 1. Jungganbo (Korean Traditional Notation)

³ Hyong-sik Shin, *A Brief History of Korea, Vol. 1*, Ewha Womans University Press, 2005, 74-75.

⁴ Park Yeon (1378.8.20~1458.3.23) was a musician and Governor of Culture during the reign of Sejong. In addition, he produced musical instruments and organized imperial music.

6. Geomungo – Geomungo is a type of Korean traditional stringed instrument with six strings; a six-stringed long wooden zither. (Picture 1 on the left).
7. Gayageum – Gayageum looks similar to a Geomungo; it is a Korean wooden zither with twelve strings. (The instrument on the right)



Figure 1. Geomungo and Gayageum (Korean Traditional Stringed Instruments)⁵

8. Gisaeng – sometimes called Ginyeo, were artists who played Geomungo, Gayageum and Janggu. Gisaeng sang as entertainers for the King and the aristocracy (Yangban). Among these instrumentalists, there were courtesans who offered sexual services (who were roughly the equivalent of the Japanese Geisha).
9. Jangdan - Jangdan is a system of rhythms that are repeatedly played on percussion instruments in most traditional Korean music. Commonly, Jangdan is played on

⁵ Geomungo and Gayageum, *Doopedia (Doosan Dictionary)*, 125-127.

the Janggu, a traditional two-headed Korean drum. Traditional percussionists devised the notation for the players who performed in this song form. This notation system was loosely based on the Pansori (or epic poems) was in performance. Traditional Jangdan notation was written to be performed by Janggu. It is also based on performance practice in Pansori.

10. Samul nori – Korean traditional percussion quartet which consists of Kkwaenggwari, Janggu, Buk, and Zing.



Figure 2. Samul nori Instruments (Korean Traditional Percussion Quartet)⁶

11. Gosu - Solo percussion player who plays the traditional instrument “Buk” or “Janggu.”

⁶ <http://cafe.naver.com/ourgayageum/102>.

12. Cho (Tonality) – This term has various meanings and functional definitions. There are two types of Cho. The first type is defined, according to the range of music: *U-cho* and Peoyong-cho. The second types of Cho refers to the meaning of the melodic scales, Peoyong-cho and Kyemyeon-cho.
13. Shinbun-Jedo – A Korean system based on social status from the 10th Century to 1896 in Korea. In particular, the Joseon Dynasty had a rigid caste system which was divided into four levels (listed here from highest to lowest): Yang-ban, Jung-in, Sang-min, and Nobi. Among these, Yang-ban, Jung-in, Sang-min are termed “Yang-in,” Nobi is termed “Cheon-in.”
See Table 6 on page 16.
14. Ballim – The gestural component of Pansori performance, also known as Nerumsae.
15. Aniri - Stylized speech in Pansori.
16. Chuimsae – Chuimsae are shouts of encouragement or appreciation given during a Pansori performance by the drummer (Gosu).

Delimitation of Terms

In this document, a brief survey of the origin and historical background of Korean traditional music ‘Pansori’ and Changjak opera will be presented. This research will look at the Pansori *Chunhyang-ga* and the opera *Chunhyang-jeon*: comparing the synopsis, structure, and background in order to better understand Hyun’s opera *Chunhyang-jeon*. This study compares ancient Pansori and the more modern opera *Chunhyang-jeon* noting both their differences and similarities in the use of musical elements and literary devices.

This research will analyze one song “Saran-ga,” which is the most famous love song in the Chunhyang story. The synopsis, the character’s names, and the Korean words will be translated into English for better clarity due to the many traditional Korean musical terms and the numerous historical references to be used here. The younger Korean generation and the general population of Korea are not familiar with this story or with the opera. The writer will endeavor to explain the words and to discuss the emotional content of the poetry and the music.

Methodology

The research process included attending the performances of the opera *Chunhyang-jeon* on December 8, 2016 in Cheong-ju, obtaining the opera’s vocal score (through contact with Jaesung Choi, Director of the Cheong-ju Opera Company), collecting research materials regarding Pansori at the Korean National Library in Seoul, South Korea, and collecting research materials regarding Pansori and Korean from an online Korean National Library. There will be additional research uses selected data from the National Library of Korea and National Assembly Library. Approximately ten months of research was used to collect and organize the materials for this project both in South Korean and the United States.

CHAPTER 2

KOREAN TRADITIONAL MUSIC: PANSORI AND CHANGJAK OPERA

Traditional Korean Music

Genres

The main thrust of this document is a brief study of the ancient Korean literary musical form Pansori. A consideration of older Korean music accompanies this narrative to inform the reader of some of the modalities of traditional Korean musical composition. It divides the study into three subcategories: court, religious and folk. Firstly, court music varied with regard to its purpose: ritualistic music (Confucian temple music, called *Munmyo Jearyeo-ak*), banquet music (*Hang-ak and Tnag-ak*, -ak is a noun suffix which means ‘Music’), and military music (*Chui-ta*). Court music is strict and presented with little emotional involvement. Secondly, religious music and dance are often associated with Buddhist or Shamanistic traditions (*Beompae and Mu-ak*). Thirdly, Korean folk music evolved into a wide variety of musical genres, further subdivided into two main categories: instrumental (Jeong-ak, Sanjo), and vocal (Gagok, Shijo, Gasa, Pansori, and Minyo).¹ Both the instrumental and the vocal music are typically lively, earthy, and full of emotion and enthusiasm.

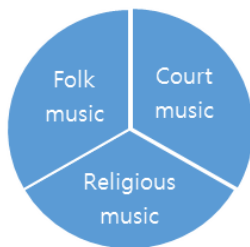


Table 2. Three Main Styles of Traditional Instruments Korean Music

Melody

The melody line in Korean traditional music is less significant than the treatment of the individual tones found in it. Both vocal and instrumental melodies are often heavily ornamented before and after the main pitch.

Harmony

In comparison to western music, traditional Korean music has no harmony. Each line in the ensemble performance is a variation of a given melody.⁷ Different instruments use different patterns of ornamentation which, when combined, can suggest embryonic chords, though the result is actually a kind of heterophony.

Rhythm

The rhythms used in ancient Korean music have an important significance, perhaps even more important than the actual melody line. It is of particular interest that rhythmic cycles continuously repeat patterns in compound time beat patterns (6/8, 9/8 or 12/8), which are usually the preferred sequences.

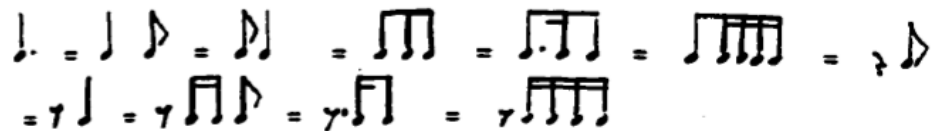


Table 3. Characteristic Rhythm and Variations of Korean Traditional Music

⁷ Michael Kennedy, *The Oxford Dictionary of Music* (Oxford: Oxford University press, 1994).

In older forms of Korean music, two distinct rhythmic patterns appear. The first, strict metric patterns are generally associated with fast tempi. The second, folk music and dance music have more elastic patterns, which are associated with slow music.⁸

Scales (Cho)

The folk songs of Southwest Korean are characterized by pentatonic scale favored and more restricted scales with three basic tones.⁹ Korean traditional music is plagal in nature and is located toward the center of the scale. The starting tone is usually a fourth below the central pitch. The modes in Korean music are divided into two categories: Pyeong-Jo and Kyemyeon-Jo. Pyeong-Jo is a western pentatonic Sol-mode (G-A-C-D-E), whereas Kyemyeon-Jo can be in a five, four or in a three-note La mode (A-C-D-E-G). The interval between Do and Re is not necessarily the same as the corresponding interval in any standard Western scale. In discussing traditional Korean music, the technical term “mode” might be better understood in a less typically western sense of the word, freeing the reader from any strict definition with exact pitches or scale progressions. Simply put, the melody of traditional Korean music is based typically on pentatonic and tri-tonic three-note scales, with incidental auxiliary or passing tones.¹⁰

⁸ Keith Howard, *Korean music*, 11-12.

⁹ *ibid*, 12-13.

¹⁰ Yeong Hoi Cha, “An Analytical study of Korean-Based Sacred Choral Music (D.M.A.Diss Seattle: University of Washington. 2002) 55-56.

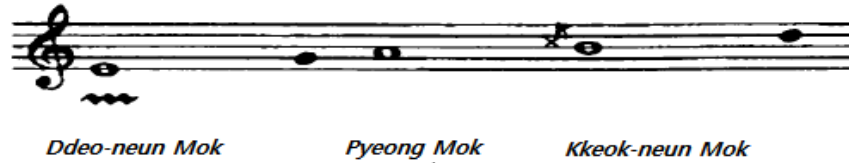


Table 4. Tri Tonic of Korean Music

The most common Cho (scale) in Pansori is kyemyeon cho. Even though kyemyeon cho is based on the pentatonic scale, in Pansori it is used more as a tri-tonic: E-A-B. In an interview with a professional Pansori performer, Heather Willoughby notes the characteristic names of the three main tones in kyemyeon cho: *Mi*, Ddeo-neun mok (trembling voice), *La*, pyeong mok (the voice that is produced flatly [voice without vibrato]), and *Si*, kkeonk-neun mok (breaking voice or in western music: appoggiatura).¹¹ Since there appears to be no specific pitch in Pansori, the scale positions of the notes determine the embellishments to be used.

¹¹ Heather A. Willoughby, *The Sound of Han: Pansori, Timbre, and a South Korean Discourse of Sorrow and Lament* (Ph.D. diss., Columbia University, 2002), 231.

Pansori



Figure 3. Pansori Performance ¹²

Definition and Origin

What is Pansori? Pansori is a Korean compound word in which the prefix word “Pan”¹³ and the suffix word “Sori,”¹⁴ which means “a place where many people gather” and “song”, respectively. Pansori is a folk opera or dramatic song of epic proportions. It is one of the most important vocal genres in Korean traditional music, but its origins are a mystery, no exact date can be found regarding its beginnings. The Pansori singers appeared during the King Yongjo (1724-1776) and King Jeonjo (1777-1800) period. It was developed from earlier musical forms by court musicians using their own methods. The musician created new rhythmic patterns (Jangdan), and original melodic shapes (Cho).

¹² http://blog.daum.net/fine_5500/2107.

¹³ Pan means space which gendered singer, drummer and audience.

¹⁴ Sori refers a sound, song, or singing voice.

There are many theories regarding the origin of Pansori that have been discredited by scholars. The most generally accepted theory advocates that Pansori originated within the spiritual environment of Shamanism.¹⁵

Pansori presents an epic folk tale in song, speech, and gesture which are the three main elements of Pansori. It is sung by a solo singer accompanied by a Buk (a double-headed barrel drum) played by a Gosu (musician/percussionist). Pansori is remarkable in its vocal demands. To perform the musical and dramatic aspects of these songs, Pansori singers have to produce a very rough timbre, husky sounds, and other special vocal effects. Since voice production varies with the different scenes in the story, vocal training requires many difficult techniques and years of preparation. UNESCO proclaimed the Pansori tradition a “Masterpiece of the Oral and Intangible Heritage of Humanity” on November 7, 2003.¹⁶

The most famous Pansori School is Sopeon-je, which is advanced in the Jeonlodo¹⁷ region in South Korea. The style of Sepeon-je uses the most difficult vocalization methods among all Pansori schools. While Korean traditional performers were typically male, the earliest female performers can be traced back to 1867. Chesun Jin,¹⁸ sang this musical form attired as a man. Over the last century, female singers have become more prominent in Pansori performance.

¹⁵ Bangsong Song, *Korean Music: Historical and Other Aspects* (New Jersey: Jimoondang Publishing Company, 2000), 249.

¹⁶ <http://www.kccla.org/english/calendar/2013>.

¹⁷ Jeonlodo divided into two regions; Jeonlabukdo (North) and Jeonlanamdo (South) and located in southwest of South Korea.

¹⁸ The first notable female singer of record is known to be Jin Chae-sun.

There were originally twelve Pansori stories, most of which are lost. Currently, only five Pansori are performed. The existing stories include: *Chunhyang-ga*, *Simchong-ga*, *Heungbu-ga*, *Sugung-ga*, and *Jeokbyeok-ga*, Koreans call this group of five Pansori by the name “Madang.” These Madang¹⁹ address a wide variety of topics. The *Chunhyang-ga* (*The Song of Chunhyang*) cycle is a tale of love between an upper-class man and the lower-class daughter of a Gisaeng (Korean geisha), while the *Simchong-ga* (*The Song of Sim Chong*) cycle is the story of a woman who sacrifices herself in order to help her blind father regain his eyesight. The satirical and witty madang, *Sugung-ga* (*The Song of the Underwater Palace*), recounts the adventures of a hare in a sea kingdom. In a more serious vein, the *Heungbu-ga* (*The Song of Heungbu*) cycle concerns a brotherhood struggle between good and evil. Finally, *Jeokbyeok-ga* (*The Song of the Red Cliff*) is a Madang based on the 14th-century Chinese novel-Sanguozhi yanyi (*Romance of the Three Kingdoms*), attributed to Luo Guanzhong—which depicts the famous battle of Jeokbyeok (*The Red Cliff*) during the Chinese Three Kingdoms period (220–280 ce).

- *Chunhyang-ga* (“*The Song of Chunhyang*”)
- *Simchong-ga* (“*The Song of Simchong*”)
- *Sugung-ga* (“*The Song of the Underwater Palace*”)
- *Heungbu-ga* (“*The Song of Heungbu*”)
- *Jeokbyeok-ga* (“*The Song of the Red Cliff*”)

Table 5. Pansori five Madang (Five Epic Poems)

¹⁹ Madang nori refers to outdoor folk games such as kite-flying, ssireum (Korean wrestling), swinging, and tug-of-war. These days the term is also used to refer to such activities when they are done as performances at folk festivals or as part of folk plays presenting the legends of Chunhyang, Simcheoung, and so on.

Historical Background

In 1392, with the foundation of the Confucian Joseon Dynasty, Korea systemized its own class system based on social status. At the top were the two official classes, the Yangban (Nobility), which literally means "two classes." It was composed of Munban (Scholars) and Muban (Warriors), in which scholars had an important social advantage over the warriors. Below them was the Jung-in (middle people), which were a small class of specialized professionals such as accountants, doctors, chemists, translators, regional bureaucrats, etc. Then, there were the Sangmin (commoners), who were farmers working their own fields. Korea also had a very large serf population or Nobi, ranging from a third to half of the population for most of the millennium between the Silla period and the Joseon Dynasty. Since then, the Gabo Reform of 1894 officially repealed the Korean nobility, but in reality, the Korean caste system remained in Korean Society for some time. This system was finally abolished after the Korean War.

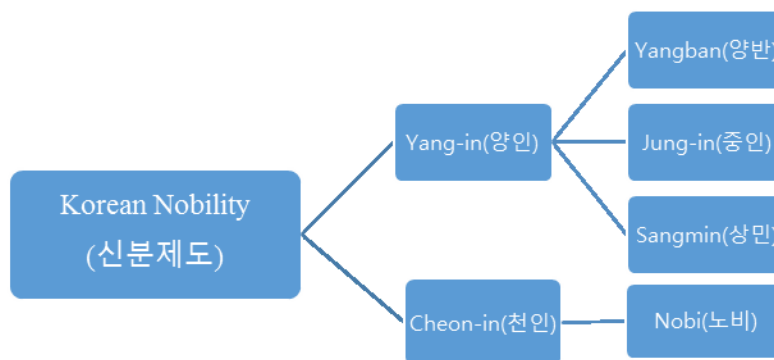


Table 6. Shinbun-Jedo (Korean a System Based on Social Status)

Theoretical Background

Three Elements of Pansori

As previously mentioned, Pansori consists of three elements: Chang (singing), Aniri (speaking), and Nerumsae (gesture). Chang and Aniri are aural expressions, while Nerumsae are subtle expressions of gesture which accompany the sung/spoken story by the hands, feet and body. These gestures are never large movements nor do they involve too much acting. These movements are also called Ballim (gestures), and they were enacted by sori-ggun (singer)²⁰. The audience is encouraged to participate in the performance by interacting with the singer and joining Chuimsae²¹ with Gosu.²²

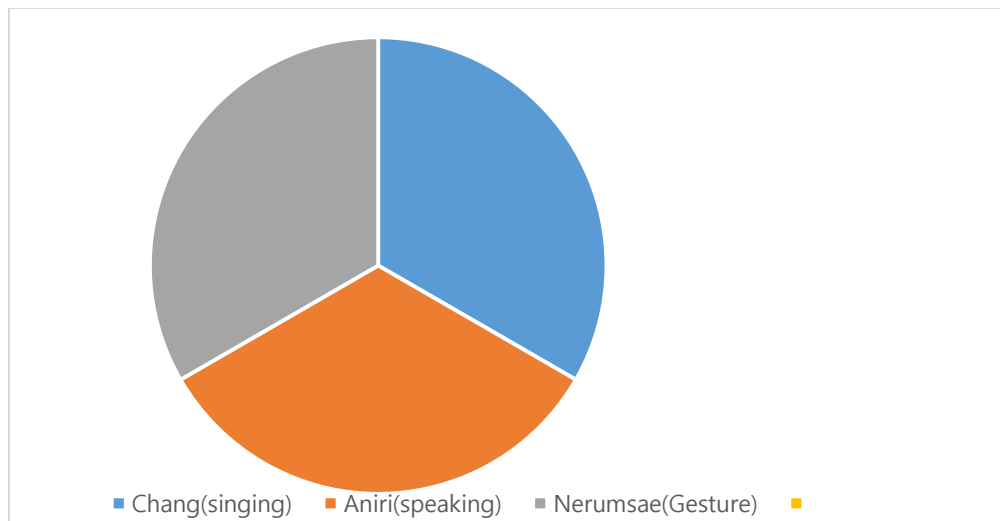


Table 7. Three Elements of Pansori

²⁰ -ggun is a noun suffix which is like -er in English. So sori-ggun is the combination of “singing” and “person”, which means singer in Pansori.

²¹ Chuimsae are shouts of encouragement or appreciation given during a Pansori performance by the drummer (Gosu) and by knowledgeable members of the audience.

²² Solo percussion player who plays the traditional instrument Buk or Janggu.

The Thirteen Vocal Qualities used in Pansori

In the pedagogy of Pansori vocal technique is not described in structural terms or by physiological analysis, but with a discussion of the various timbres of the voice. According to Willoughby, in Pansori performance, ‘voice technique’ is better described as a “broad concept of sound production.”²³ There are thirteen types of voice production that are usually discussed in Pansori performance:

1. Toung-sung(통성): Tubular projection.

A sound directly drawn from the abdomen.

2. Cheol-sung(칠성): Melodic voice.

A sound like hammer that is forced and hard.

3. Suri-sung(수리성): Husky voice.

A hoarse or husky sound: a rough or coarse sound.

4. Se-sung(세성): Falsetto projection.

A very thin, small, clear sound.

5. Hang-sung(항성): Laryngeal Projection.

From the throat, a bent and curved sound.

6. Bi-sung(비성): Nasal Projections.

A crying sound that comes from the nose.

7. Pa-sung(파성): Crackly voice.

The cracked sound of a voice, like a broken gong sound.

²³ Heather A. Willoughby, “*The Sound of Han: Pansori, Timbre and a South Korean Discourse of Sorrow and Lament*” (Ph. D. diss, Columbia University, 2002), 145.

8. Balbal-sung(발발성): Tremolo Projection.

A trembling, wavering voice.

9. Cheongu-sung(천구성): Clear spring voice.

A projected sound, namely, the natural sound of the mastersinger.

10. Hwa-sung(화성): Harmonious projection.

To move fluidly between the upper, middle, and lower (ranges).

11. Kwigok-sung(귀곡성): Grieving ghost tone.

Like the sound of a ghost crying, not the imitation of a human sound,
but a mysterious and melancholy sound.

12. Agwi-sung(아귀성): Tone from the back of the mouth.

An energetic sound and screaming sound.

13. Bok-sung(복성): A double voice

A rare skill of projecting two different pitches at the same time.²⁴

Table 8. Thirteen Vocal Qualities Used in Pansori

As shown in Table 8, the definition and description is unclear as to how to sing or even to understand the vocal techniques. The different types of vocal production used in Pansori require many years of training. Scholars, however, have known that vocal technique in Pansori is a literal replication of various types of expressive singing.

²⁴ Ibid, 145-147.

Vocal Range

In the tradition of Korean historical performance, the difference between the female and the male voices are not subdivided into western classifications: soprano, alto, tenor and bass. Pansori does not employ a fixed key, interval, melody, or range, but allows singers to adjust the key, interval, melody, and range, according to their vocal capabilities.

Pansori, one of the most important Korean vocal genres, is characterized by a relatively gruff and husky vocal production, in direct opposition to the *bel canto* ideal that dominates much of western music. Korean music differs from that of the West, not only technically, but also philosophically and aesthetically (broadly speaking in Pansori, each singer's individual tone in singing). Pansori is considered the most important characteristic in performance.

Ensemble

Pansori is a musical form of melodramatic proportions: freely stated and declamatory, its performance varies from presentation to presentation, making any formal ensemble structure a practical impossibility. A remarkable aspect of Pansori is the almost *ad libitum* dialogue between the Soriggun (Singer), and the Gosu (Drummer). In accordance with the flow of music, the drummer makes some of the sounds, which are called *Chuimsae*. These responses are not found in the score, and the drummer often becomes a character to whom the singer speaks, or who supports the singer with encouraging words such as “Jotta” (Good) or “Jalhanda (Nice).” Actually, their musical relationship is not that of a duet or a chorus. The drummer establishes a beat which the singer freely adheres to or departs from during the course of the performance.

Changjak Opera

Definition and Origin

In the Korean language, Changjak means “Newly composed” or “Creative.” The main work discussed here might be called a creative Korean Opera conceived in a Western style (such as arias, duets, trios and choral ensembles) and played on western instruments, while retaining a connection to the cultural and literary traditions of the past. The story is usually based on traditional Korean culture and is often set in the past. There is a sharp distinction between the two words: Changjak Opera and Changkeuk. The older form Changkeuk is a traditional Korean performance known as Pansori, which is performed as an ancient play in a folk style accompanied by traditional instruments. Changjak Opera is the more recent form, which also uses the word Pansori but adds the modern word opera, thus Changjak Opera.

Historical Background

The first Western opera performed in Korea was *La traviata* by Giuseppe Verdi, in 1948. The first Korean Changjak opera, *Chunhyang-Geon* was composed same year by Jaemyeong Hyun in May, 1948. It was based on the story of Chunhyang, after a well-known Pansori story *Chunhyang-ga*. The first opera performance of Hyun’s opera received appreciative applause from the audience and remarkably, it was performed throughout the Korean War (June 25, 1950-July 27, 1953). Hyun’s work was so successful that it inspired other composers to compose Korean Changjak operas. In spite of the positive response from the audience, Hyun’s Changjak opera was panned by many of the critics. Hyun’s

other Korean operas were composed with stories based on well-known plots borrowed from Pansori: (A Korean children's oral history, Korean nobles and Korean spoken folktales).

The musical evolution of Changjak operas was difficult, due to the post-war environment. But by the 1970s, Korea began to accept and enjoy Western musical idioms. With increasing exposure to Western culture. Hyun's original piece was rediscovered and successfully performed.

En-ah Kong in her dissertation, "Korean Changjak: 60th Anniversary Commemoration Commission 1998-2007: 'Korean Opera for a Decade'," presents a chronological list of Korean Changjak Operas listed according to their premiere dates from 1948 to the present.²⁵

The following list gives the reader a brief visual perspective of the number and dates of this compositional genre and shows where Jaemyeong Hyun stands in the stream of Korean opera composition. Table 9 illustrates that many Korean Changjak operas composed in the 1970s were based on borrowed stories from Pansori Korean novels, and Korean folklore. By way of exception, two of these works (#7 and #9) were stories of Christian martyrs and Esther from the Judeo-Christian Bible, and cannot be included as Pansori based operas.

²⁵ Eunah Gong, "Korea Music journal: Dakaghi Doroooc's Opera Chonhyang." *Music Acoustics no 8* (2001): 389-420.

Titles in bold refer to the Chunhyang story.

	Composition	Composer	Premiere Date
1	<i>Chunhyang-jeon</i> (The tale of Chunhyang)	Jaemyeong Hyun	1950
2	<i>Kongjwi Patchwi</i> (Korean Cinderella)	DaeHyunKim	1951
3	<i>Wangja Hodong</i> (Prince Hodong)	Jaemyeong Hyun	1954
4	<i>Wangja Hodong</i> (Prince Hodong)	Ilnam Chang	1962
5	<i>Chunhyang-jeon</i> (The tale of Chunhyang)	Ilnam Chang	1966
6	<i>Chameyeong-go</i> (The Magic Drum)	Dalsung Kim	1969
7	<i>Sunkyoja</i> (The Martyred)	James Wade	1970
8	<i>Wonhyo Daesa</i> (Saint Wonhyo)	Ilnam Chang	1971
9	<i>Esther</i>	Jaehoon Park	1972
10	<i>Nongae</i> (Patriotic Singing Girl, Nongae)	Yuntaik Hong	1975
11	<i>Shim chung Jeon</i> (The Tale of Shim Chung)	Dongjin Kim	1978
....			
22	<i>Sijipkaneun nal</i> (The Wedding Day) ²⁶	Gian Carlo Menotti	1988
23	<i>Bultaneun tap</i> (The Flaming Tower)	Ilnam Chang	1988
24	<i>Sung Chunhyang eul chassumnida</i> (Looking for Chunhyang)	Yuntaik Hong	1988
25	<i>Boseok kwa yeoin</i> (The Jewel and Woman)	Yeonggun Park	1991
26	<i>Hwanhyangnyo</i> (The Girl Who Came Home)	Chongu Lee	1992
27	<i>Chunhyang-jeon</i>	Dongjin Kim	1997
28	<i>Lee Sun-shin</i> (Admiral Lee Shun-shin)	N.Lucolano, G.Mazzuca	1998
29	Nocdu Janggum	Il Nam Chang	1999
30	<i>Chunhyang-jeon</i>	Cheolwoo Lee	2003
31	<i>Ssang Baekhap johan and Lutgarda</i>	Cheolwoo Lee	2004
32	<i>Price Seodong and princess Seomhwa</i>	Sungho Ji	2005
33	<i>Nongae</i>	Sungho Ji	2006
34	<i>Simchung-jeon</i>	Daesung Kim	2007
35	<i>Lutgarda</i>	Sungho Ji	2013

Table 9. Korean Changjak Opera from 1948 to Present

²⁶ In the Table 9, Twenty-second, Italian composer Gian Carlo Menotti received a request to compose *The Wedding Day* for celebrate the hosting of the 1988 Seoul Olympic by Korean.

During the 1980s, *Chunhyang-jeon* were composed by several composers and were performed many times and the themes of the operas were diverse and varied. As the Korean economy grew in the sixty plus years since the war, its cultural and creative sectors flourished, as well. Opera companies staged and produced many performances of these works, and trained the artists to sing and play them. When Seoul was chosen to be host of the 1988 Olympic Games, numerous cultural programs were planned for the world sporting event. Changjak operas were commissioned for particular events and American composer Gian Carlo Menotti's *The Wedding Day* was produced alongside the Korean composer Innam Chang's opera *The Flaming Tower* for the Olympic celebrations. Thirteen Changjak operas were composed and published in the 1980s and opera companies increased quantitatively: eight companies were organized during the decade.²⁷

In retrospect, some of the Changjak Opera reviews were sharply critical of the stagnation of the genre during the 1990's, perhaps owing to the lack of professional librettists, short-sighted production values, and a lack of artistic cooperation between opera companies. Despite these troubling issues, Changjak opera was established as a cultural icon and is once again finding popularity.²⁸

Theatrical Background

The theatrical background of Changjak opera is somewhat similar to Western opera. This brief section will refer to the main points only. Many people who have not been exposed to the Pansori and Changjak operas of Korea may describe it as convoluted,

²⁷ Kong, 42-43.

²⁸ Ibid, 303.

complicated and strange. Table 10 is intended to help the reader better understand the operatic context at a glance.

		
<p style="text-align: center;">Pansori (from the mid-17th century)</p> <ul style="list-style-type: none"> • Only Traditional singing • One Buk(drum) with Gosu (drummer) • In the Madang (Square) • No stage setting & props • No score, only oral tradition 	<p style="text-align: center;">Changkeuk (from 1910)</p> <ul style="list-style-type: none"> • Combined Art Form (Pansori, Acting, Dancing) • In the Madang (square) or stage • Stage props & costumes • Korean Pansori opera • Korean traditional instruments orchestra 	<p style="text-align: center;">Changjak Oepra (from 1948)</p> <ul style="list-style-type: none"> • Combined Art Form • On the stage • Costumes & props • Western style opera & notation • Western instruments full size orchestra

Table 10. Comparison Definition of Pansori, Changkeuk, and Changjak Opera

As shown in the table above, one can note the similarities and differences in the comparison of Pansori, Changkeuk and Changjak opera. Changjak opera consists of obvious western musical elements: the use of many instruments, notes and rests, tempo, beats, and grace notes, etc. It follows the western style of musical notation. The table also briefly demonstrates the themes of Changjak operas, which were firmly linked to the Korean people, their cultural ideals and their traditional stories.

The compositional style of Changjak opera was brought about by three factors: 1) the introduction of western musical style, 2) the mixture of Korean musical materials and 3) the emphasis on Western musical techniques.

CHAPTER 3

THE STORY OF BACKGROUND OF *CHUNHYANG-GA* AND *CHUNHYANG-JEON*

Pansori *Chunhyang-ga*

Composer

Chunhyang-ga is the most famous Pansori in Korea, having had considerable popularity in the country for the past century. No historical records exist confirming the exact time of its composition, but some of the text can be found in *Manwhajip* (or old poetry collection) written by Jinhan Yu during the Joseon Dynasty. It is supposed that the *Chunhyang-ga* story existed before the Sukjong *Kingdom of Joseon* (1661-1720). The plot has been edited and retold countless times over the years, the first written version notated in 1867 to 1873 by Jaehyo Shin.

Jaehyo Shin (Hangul: 신재효; 1812–1884) was a theoretician and adapter of Pansori in the late Joseon Dynasty. While not a famous singer of Pansori, he contributed much to its development. He organized and recorded the six stories of Pansori: *Chunhyang-ga*, *Simcheong-ga*, *Jeokbyeok-ga*, *Heungbu-ga*, *Sugung-ga*, and *Byunggang Sae-ga*. Before Shin, the stories had been handed down only in an oral tradition. He also systematized a theory of Pansori. He opened his home to relatives, gisaeng, singers, and other entertainers in Gochang (Jeolla-do). At one time, there were 50 people living in his house.²⁹

²⁹ Jaemoon Seo, “The History Phase of Shin Jaehyo in Pansori” *The Korean Pansori Society Journal*, vol. 20. 2005, 61-62.

Shin played the Geomungo (Korean musical instrument with 6-stringed Korean zither), and Gayageum (the large 12-stringed Korean zither) in all styles of Korean music, and in classical music to the more popular music of the time. He valued diversity in Pansori. Considering the musical ensemble he had at that time, Shin revised *Chunhyang-ga* for young Pansori singers. He also mentored a female disciple: Jin Chae-seon (the first female master singer of Pansori), opening the door of Pansori for women. Shin longed for Jin Chae-seon, who had become a court singer for Heungseon Daewongun (known to contemporary western diplomats as Prince Gung, who went by the title of Yi Ha-eung, regent of Joseon during the reign of Emperor Gojong in the 1860s and until his death a key political figure of late Joseon Korea).³⁰ . Shin died in 1884 due to an infectious lung disease

Synopsis

Chunhyang-ga is the story of Chunhyang Sung who was born in Namwon, which is located in a southwestern province of Korea. The story is about a girl who was a daughter of Gisaeng³¹ (Korean courtesan) and her a steadfast love for Mongyong, a handsome man of noble birth and the son to a town magistrate.³² Soon after, Mongyong moved to the capital city of Hanyang³³ to take the gwageo (high-level test) examination,³⁴ Chunhyang

³⁰ Ibid, 65-78.

³¹ Gisaeng are artists who worked to entertain others, primarily royalty and aristocracy, also Korean courtesan.

³² JaeHeung Gu, “*A Study of Chunhyang-jeon after the period of the New Literary Movement*” (M. A. diss, Yonsei University. 1975), 16.

³³ Hanyang is the old name of Seoul which is the capital city of South Korea.

³⁴ Gwageo examination is highest-level state examination to recruit ranking officials during the Joseon Dynasty.

waited for him to return to her. Hearing the story of Chunhyang's radiant beauty and constancy, the new District Magistrate of Namwon yearned for her heart and cruelly tried to win her. Chunhyang overcame his many tortures and trials and was at last reunited with Mongyong just before she was to be executed. Mongyong declared that her life was to be spared and that she would have a high status in the kingdom. This ancient love story is the most famous and beloved folktale in South Korea. It has received several adaptations by several Korean composers.

Chunhyang-ga became one of the most popular items in the Pansori repertoire. This folktale, consisted of many elements which appealed to men and women of all social strata, and backgrounds. It also contained various allusions to classical Chinese texts, Confucian ideals: fidelity and virtue, and romantic love stories of two young lovers in conflict with a defiant man of power. *Chunhyang-ga* included many contrasts: male and female, dominant and weak, bourgeois and proletariat, rich and poor.

Structure

Language - Chinese Characters (old Korean)

Singer – Only one singer (Sori-ggun)

Instrument – 1 Buk (Gosu)

Duration – 7-8 hours

Pansori is an epic story form, which is virtually impossible to separate the story into different acts or scenes like a western opera. Straying from this form, the more modern

Chunhyang-ga can be divided into five Jang³⁵ (or acts), as noted in the publication of Minjung-seokwan in 1970.

Chunhyang-ga consists of a total of 83 songs. The title of each Jang (act) is a quote from *Chunhyang* (Minjung-seokwan, 1970). Jang 1, ‘Meeting of Spring Day’, consists of 15 songs and describes the meeting of Chunhyang and Mongyong for the first time. The comic matchmaker character, Bangja, made the match for them. The description of his appearance provoked laughter.

Jang 2 is described as the love story and consists of only nine songs. These represent the least number of songs when compared to those in the other Jang. Although their love story is brief, this scene demonstrates the deep, beautiful and melancholy love of Chunhyang and Mongyong, expressed in metaphor.

The title of Jang 3 is “Parting,” which shows the sudden separation of the two lovers. When Mongyong spoke of his sorrowful farewell to her, Chunhyang is hurt deeply. As the time to part approaches, the lovers embrace each other and pledge their love for eternity. The act contains twelve songs.

Jang 4, the maintaining of Chunhyang’s integrity, consists of 20 songs. It describes Chunhyang’s flat refusal for Beon Satto’s (Namwon’s magistrate) to be his sexual partner. The excerpt below is one part of the lyrics from Chunhyang jeon about the shape of Chunhyang’s face, and body, which shows that the seventeen years old girl is not a Gisaeng. Beon Satto tried to force Chunhyang to his bedroom, causing constant, physical pain and mental anguish. In this Jang, her suffering is revealed and the vocal line takes on a rough, but honorably resolute character.

³⁵ Jang is one type of measure and is equaled to a chapter in English.

제 어미는 기생이오나 춘향이는 도도하여 기생구실 마다하고
백화초엽(百草草葉)에 글자도 생각하고, 여공재질(女工才質)이며
문장을 겸전(兼全)하여 여염집 처자와 다름이 없나이다.

Her mother is a Gisaeng, Chunhyang is not a Gisaeng,
She loves flowers and grass also, she has talents in various entertainments
reads books like an aristocratic maiden.³⁶

Jang 5, “a Royal Inspector’s Appearance,” consists of 27 songs and is the longest of all the acts. It contains the final scenes including the story’s climax with Mongyong’s appearance with his assistants screaming “Eosa-chuldu-ya,” which is a declaration of law enforcement against corrupt government officials.

The dramatic structure of Chunhyang reveals a simple love story complicated by separation, longing, torment; it happily resolves all the described issues at some length in the songs.

³⁶ Lyrics from *Chunhyang-ga*, Minjung-seokwan, 1970, 6.

	Title	Place	Characters	Main Contents
1 Jang	Meeting of spring day	Gwanghan-lu	Mongyong Bangja Chunhyang Hyangdan	A meeting of Mongyong and Chunhyang
2 Jang	Love	Mongyong's Study Room Chunhyang's house	Mongyong Chunhyang Walmea	Mongyong's Studying the Thousand Character Classic (Chinese Characters) Lee and Chunhyang's Love
3 Jang	Parting	Chunhyang's house	Mongyong Chunhyang Walmea	Mongyong and Chunhyang's farewell
4 Jang	Maintaining Chunhyang's Integrity	Government Office	Beon-Satto Hobang Chunhyang Walmea	A newly appointed Governor Beon Satto
5 Jang	A royal inspector's Appearance	On the way to Namwon Chunhyang's house Jail of government Square of office	Mongyong Bangja Walmae Chunhyang Hyangdan Beon-Satto	Maintaining of Chunhyang's integrity and her imprisonment Place of examination Mongyong and Walmae's reunion Mongyong and Chunhyang's reunion in jail Appearance of the Inspector of Royal Secret Beon-Satto's Punishment

Table 11. Pansori Structure of *Chunhyang-ga*

Jang 1	15 songs
Jang 2	9 songs
Jang 3	12 songs
Jang 4	20 songs
Jang 5	27 songs
Total 83 songs	

Table 12. The List of Songs of *Chunhyang-ga*

Jangdan (Rhythms)

Jangdan is a rhythmic cycle that is frequently played with percussion instruments in most traditional Korean music. Generally, Jangdan songs are played on the Janggu, which is a two-sided barrel drum with a slim arched waist in the middle and two heads made from animal skins: horsehide and cowhide. The two heads produce sounds of different pitch and timbre.

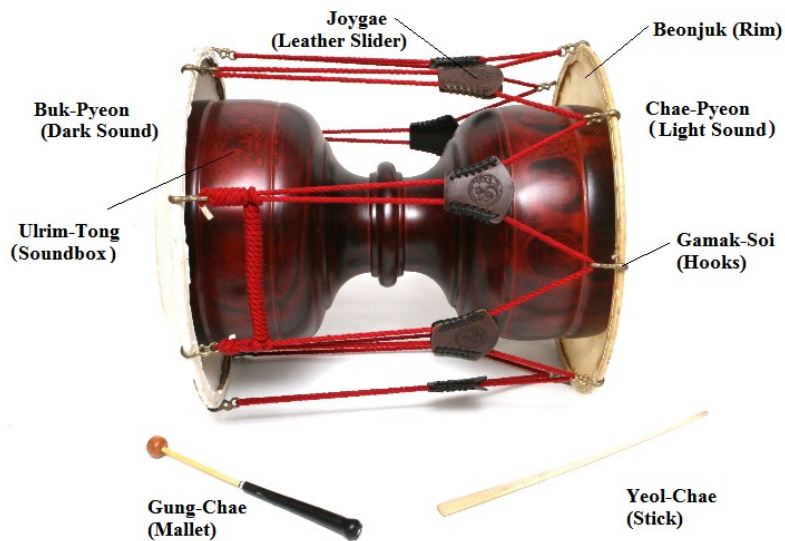


Figure 4. The Name of Janggu

Janggu Notation

The traditional Jangdan notation was written to be performed on a Janggu. In Pansori, Jangdan is a rhythmic basis of Pansori performance, accompanied by a Gosu (drummer), providing appropriate meters and tempi according to the mood of the song. The Janggu is played with two sticks and has six types: *Deong*, *Kung*, *Deok*, *Gideok*, *Deoreoreoreo*, and *Ddak*. Gung-chaе is the name of the stick for left hand, while Yeol-chaе is for the right hand. *Deong* is played by both hands at the same time. *Kung* is only played with the left hand at one time, while *Deok* is used only by the right hand at one time. *Gideok* is quickly played twice by the right hand to make the sound Gi (shortly) and deok- (strongly), similar to a grace note from western music. *Deo-reo-reo-reo* is a relaxed and loose technique by the right hand only, which is rolled by the right hand's Yeolchaе (stick). *Ddak* is strictly played on the edge of the right side of the barrel with the Yeol-chaе (stick).













Note	Symbol	Name	Playing
		땡 (Deong)	Strike both sides of the Janggu.
		쿵 (Kung)	Strike the left side with Gung-chaе.
		덕 (Deok)	Strike the right side with Yeol-chaе.
		기덕 (Gideok)	Very quickly strike the right side with Yeol-chaе.
		더러러러 (Deo-reo-reo-reo)	To roll the right side with a Yeol-chaе.
		딱 (Ddak)	Strike the edge of the right side with Yeol-chaе.

Table 13. *Janggu* Notation and Symbol

Types of Jangdan

Korean traditional rhythm is one of the most complex subjects of Jangdan. It is characterized by a variation of triple meter instead of the double rhythms as used in western music. Basic triple rhythm can be used in several of varieties. In Jangdan, seven different rhythms can be found in *Chunhyang-ga*.

1. *Jinyang-Jangdan* (진양장단, ♩ = 30~45)

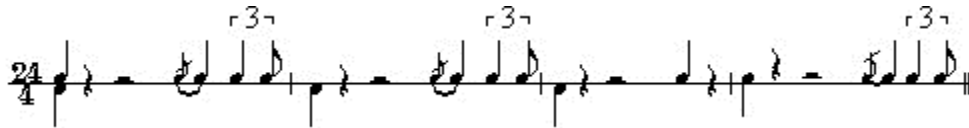


Figure 5: *Jinyang-Jangdan*

2. *Jungmori-Jangdan* (중모리, ♩ = 90)



Figure 6: *Jungmori-Jangdan*

3. *Jungjungmori-Jangdan* (중중모리, ♩ = 150)

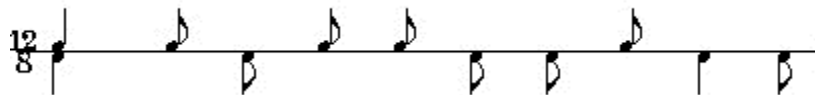


Figure 7: *Jungjungmori-Jangdan*

4. *Jajinmori-Jangdan* (자진모리, ♩. =135)

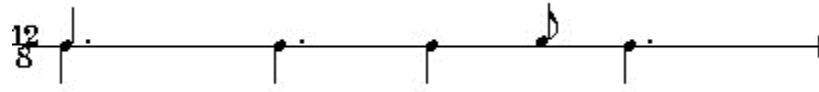


Figure 8: *Jajinmori-Jangdan*

5. *Hwimori-Jangdan* (휘모리, ♩ = 116-144)



Figure 9: *Hwimori-Jangdan*

6. *Eotjungmori-Jangdan* (엇중모리)



Figure 10. *Eotjungmori-Jangdan*

7. *Youngsit-jo* (영식조)

This is not an actual Jangdan rhythm. It is an old Korean poem (Korean: Sijo). To read this poem, the reader must use a beautiful voice animating the passage vividly.

Table 14 is a chart of all Jangdan and beats of 83 songs from *Chunhyang-ga*

Tempo		$\frac{24}{J}$	$\frac{5+8}{J}$	$\frac{4}{J}$	$\frac{24}{J}$	$\frac{12}{4}$	$\frac{6}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{24}{8}$	$\frac{18}{8}$	$\frac{16}{8}$	$\frac{12}{8}$	$\frac{6}{8}$	Total
		J	J	J	J										
Jinyang-Jo		11			1						4				16
Jungmori	Pyeong-Jungmori					2									2
	Jungmori					23			1						24
	Neut-Jungmori					4									4
	Jajeun-Junmori					2									2
Jungjungmori						2						1	13	2	18
Jajinmori													11		11
Huimori								1					1		2
Eotjungmori							1								1
Youngsit-jo			1	1						1					3
Total		11	1	1	1	33	1	1	1	1	4	1	25	2	83

Table 14. Jangdan and Beat of *Chunhyang-ga*

Cho (Tonality)

Korean music is written in the traditional pentatonic scale, in which, three different modes are used.³⁷ The word *Cho* (*Jo*) signifies the name of Pansori singing modes. The Cho's possible equivalent would might be compared to a modal scale in Western musical culture. Joseon Changeuk-sa from the History of Pansori states that the cho can divide into *U-cho* and *Kyemyeon-cho*. The writer Nosik Chông writes³⁸ :

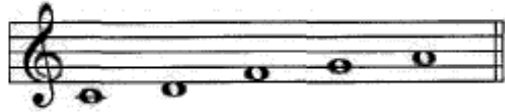
There are two Pansori modes: *U-cho* and *Kyemyeon-cho*. They are difficult to define because they refer to vocal color, and so can only be distinguished when they are heard. In words, *U-cho* can be roughly described as *kihae tanjôn* that is plain, mild, majestic, pure, and distant - vigorous sounds pushed from the abdomen. *Kyemyeon-cho*, comes from a variety of throat sounds, pitiful and sorrowful, soft, and beautiful. Free modulation through a palette of different tone colors [sic] continuously changes the expression. (Nosik Chông 1940, translation in Man-young Han 1991.)

Although Chông mentions only two kinds of *Cho*, a number of other scholars have claimed a much broader interpretation of the variety of melodic modes used in *Pansori*. The Pansori singer Kwangsu Chông subdivides the two *Cho*'s into six categories. *Pyeong-cho* is usually used in Pansori and *Sanjo*, which usually creates a peaceful feeling. It can be compared to the major mode in Western music. In the second category, the word U in *U-cho*, means upper, so *U-cho* refers to music that means high register. The tonal center of *U-cho* is exactly a perfect fourth higher than *Pyeong-cho* which in musical terms means *pyeongcho-Ucho*. It is a perfect fourth higher than *pyeongcho-pyeongcho*.

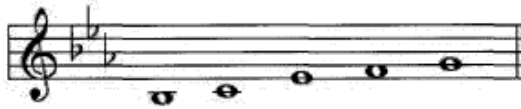
³⁷ Sukhee Lee, "An Essay on Korean Modes, Asian Music", (Korean Music Issue: 1978), 41.

³⁸ Nosik Chông, "Joseon Changkeuk-sa", *History of Pansori*, Joseon newspaper press, 1940.

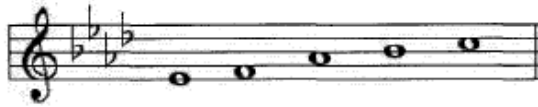
Kyemyeon-cho is used in a sorrowful situation or laments. It might be compared to a minor key in Western music. As previously mentioned, *U-cho*, *Kyemyeon-cho* has a similar structure, and the tonal centers are a perfect fourth higher than *Kyemyeon-cho* and is called *U-cho-Kyemyeoncho*. The perfect fourth lower is called *Pyeongcho-Kyemyeoncho*.



Pyeong-cho Basic pentatonic scale



Pyeongcho-pyeongcho - C mode



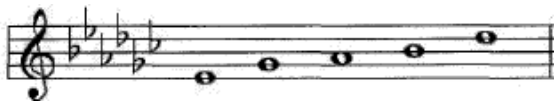
Pyeongcho-Ucho - G mode



Kyemyeon-cho pentatonic scale



Pyeongcho-Kyemyeoncho - A mode



Ucho-Kyemyeoncho - A mode

Table 15. Six Kinds of Cho

Changjak Opera *Chunhyang-jeon*

Composer *Jaemyeong Hyun*

Jaemyeong Hyun was born in Daegu in Keoungbuk Province, Korea in 1902 and studied at the Pyeongyang Sung-sil School in 1923. Afterwards, he served as a music teacher at Shinheung High School in the city of Jeonju. In 1925, he moved to Chicago, Illinois, USA to study the Bible at Moody Bible School. He then earned a Master's degree (1928), at the Gunn School of Music, which is located in the state of Indiana in 1928. After Hyun returned to Korea from the United States, he was installed as the English Professor at the Yeonhee School,³⁹ where he created an orchestra and choral program. His homecoming concert in 1929 and his out-going personality helped introduce Western music to the Korean people. By the 1930s, he was working in multiple musical fields, primarily focusing on the singing and recording of Italian canzone with the Victor and Columbia record labels.

In 1931 and 1933, Hyun composed collections of art songs which were published in Korea. In the same year, he gave his first duo composition recital with Nanpa Hong in Seoul, Korea. In 1950, he established the Kyung Sung Music School to train junior scholars. The school has now become the Music Department of Seoul National University in Korea. He served as the Dean of School of Music Department until his death in 1960. He created the Korean Composers Association and became its first Chairman. During that time, he composed Korea's first western-style opera *Chunhyang-jeon* (1948). After the opera's premiere, Hyun concentrated the most of his compositional efforts on lyric songs and opera.

³⁹ Present day Yeonsei University in Korea.

Hyun's other composition included 24 lyric songs (Korean: Gagok), 5 children songs, 3 chorus pieces, 6 Militant songs, 2 operas, and 4 composition collections. Hyun was given the nation's highest cultural honor the Order of Cultural Merit, posthumously in 1965.

Hyun's *Chunhyang Jeon* is the first Korean grand opera in five acts. Hyun offered this comment about his Tale of *Chunhyang jeon*:

우리 민족의 고유한 정서를 가진 창극이 있음은 재론할 필요가 없고 우리나라의 독특한 의상과 배경으로 세계 공통어인 음악으로 레치타티브 또는 아리아를 부르는 것으로 이에 대한 최대의 표현을 탐구코자 한 것이다. 각색이나 구성에 있어서는 오페라로서 가질 표현방법을 충분히 연구하여 누가 보든지 듣든지 곧 이해할 수 있도록 고심하였다. 그리하여 여기에 사용된 한국민요를 배경으로 한 춤과 레치타티브는 다각적인 의도가 있는 것이다. 나의 다른 원고에는 한국민요를 전혀 인용치 않기로 하였으나 이렇게 한 것은 한국민족의 풍취를 좀더 표현해 볼까 하는 의도에서이다.⁴⁰

Korean national emotions expressed in opera are reinforced by the distinctive Korean costumes and setting, in u-mak (music) which is the world's common language, and in recitative and aria. With this work, I want to show Korean singers how to understand and express opera properly. It was hard work to adapt and blend eastern and western elements into one musical structure. I adapted *Hanguk-minyo* (Korean folk song), Korean dance, and recitative in the opera to create a traditional Korean atmosphere.

⁴⁰ Chemyông Hyôn, *Ch'unhyang Chôn* (Seoul: Ŭryu Munhwasa Press, 1958), 6.

Opera Synopsis

Act 1 Synopsis

In the spring, people gather in the Gwanghan-lu, city of Namwon to celebrate Dano (Korean holiday, May 5th), which is the fifth day of the fifth month of the year in the lunar calendar. It is celebrated by playing on swings, wrestling (in Korean style), and by eating rice cakes. In preparing for the Gwageo entrance examination to become a government official, young Mongyong Lee has taken a break to enjoy Dano with his loyal servant, Bangja. In this most beautiful time of the year, Mongyong feels very lonely. He sees a young woman on a swing near a wooden tower and falls in love with her at first sight. Her name is Chunhyang Sung. With the help of his servant Bangja and the lady's servant Hyangdan, Mongyong and Chunhyang meet and begin their relationship.

Act 2 Synopsis

To ask for Chunhyang's hand in marriage, Mongyong goes to her home and proclaims his wedding vows to her in front of her mother, Walmae. After witnessing the couple's promises of love, the servants Bangja and Hyangdan share a love of their own. While spending the night together, Mongyong and Chunhyang sing a love song (Saranga). Mongyong writes 一心, a word meaning his eternal love. He writes this on the underskirt of her dress and pledges to marry her. He soon receives a message saying that his father had been transferred to Hanyang (the old name of Seoul) due to a promotion. Exchanging keepsakes (a mirror and a ring), Mongyong and Chunhyang part in tears

pledging eternal love and affection. While shedding these tears at parting, they both realize that Mongyong has no choice but to reunite with his father.

Act 3 Synopsis

Beon-Satto the newly posted governor of Namwon city, shows great interest in the well-known beauty of the city, Chunhyang. He orders all the female entertainers of the city to come to his office. He is furious to learn that Chunhyang is Mongyong's secret fiancée, not a registered local entertainer (a Gi-saeng, similar to a Japanese Geisha) who might provide services to him. He is determined to have her. In spite of being tortured, she valiantly refuses to sleep with the new Governor.

Act 4-Scene 1 Synopsis

Mongyong has become a secret royal agent and returns to Namwon. Apart from being a nobleman, he looks like a homeless man, because he is working secretly as a spy. Luckily, Mongyong meets his servant Bangja by chance on his way to Namwon. Bangja was on the way to Hanyang, the capital city, to deliver Chunhyang's letter to Mongyong. At first, Bangja doesn't recognize the man in rags, but after finding a familiar birthmark on the back of Mongyong's neck, he realizes that this is indeed his master. Given the letter to read, Mongyong becomes aware of Chunhyang's difficulties and cries out with intense anger. At this time, Bangja is happy to find that his master has become the King's secret agent. To help with his plan to capture the evil governor, Mongyong asks a favor of Bangja:

to deliver a message to Unbong Yeonggam.⁴¹ In the letter Mongyong asks Unbong to stay with the corrupt Governor until his arrival so that the Governor can be punished.

Act 4-Scene 2 Synopsis

After refusing Governor Beon Satto's threatening advances, Chunhyang is locked inside of a cell and becomes weaker day by day. Mongyong comes to see her, disguised as a homeless man. Chunhyang shows him great respect, trust and unchanging love. At this time, she asks him to bury her if she dies. Mongyong calms her down by quoting an old saying, "Never lose hope for you will never know what tomorrow will bring".

Act 5 Synopsis

During a huge birthday party for the new Governor Beon Satto, young Mongyong secretly joins the party and leaves a letter. After reading the letter, Satto makes his last attempt to change Chunhyang's mind, but his demands are met with refusal. Satto then orders his men to kill her. Just as his men are leaving to carry out the deed, the King's secret agent (Mongyong), appears with all his men ready to challenge the corrupt Governor. Mongyong, reveals his identity by showing Satto the ring given to him by Chunhyang as a memento of their love. Finally, the soloists and chorus celebrate the true love of the young couple and acknowledge the preservation of her dignity and the triumph of good over evil.

⁴¹ Yeonggam, the word has two meanings one is old man and the other is high-ranking government employee but only first meaning is used in these days.

Structure

Language – Korean (Hangeul) + Chinese (old Korean)

The opera's text is written in a combination of modern Korean and Chinese. The opera's librettist: Seogu Lee, wanted people to understand western opera, so he changed many of the words that were originally presented orally in older Chinese into a simple, easily understood Korean dialogue using Hangeul (or Korean words). There are a there are a few Chinese libretti that exist of the opera. The story may be summarized as follows: 옥인홍안, 추천, 경재절승, 여영생장, 잔드반, 전퇴유곡, 기생점고, 호남일색, 천하일색, 수청, 관상발악, 불충불고, 객피, 색향, 정조유린, 삼문출도.⁴² This quotation refers to Chunhyang's appearance and her circumstances.

Here, an improper word '하나님, *Hananim*' which means 'God', is used. At that time, the Korean people didn't know the meaning of the word because it was a religious word from the Judeo-Christian Bible used in the West by educated people and students who were studying aboard. By using the word Hananim, it seems that Seogu Lee may have been a Christian who might have introduced it into the libretto.

Main Roles: Chunhyang Sung (Soprano) – Daughter of the Gisaeng 'Walmae'

Mongyong Lee (Tenor) – Nobleman

Hakdo Beon (Baritone) –The newly-appointed Governor called 'Satto'

Walmae (Mezzo. Soprano) – Chunhyang's Mother and a Gisaeng

Bangja (Tenor) – Servant of Mongyong

⁴² Chemyông Hyôn, *Ch'unhyang Chôn* (Seoul: Úryu Munhwasa Press, 1958), 8-10.

Hyangdan (Soprano) – Servant of Chunhyang

Minor Roles: Unbong-Younggam (Bass) – Old Nobleman

Nangcheong (Tenor) – Government official

Joll (Bass) – Soldier

Susa (Baritone) – General

Gunsu (No distinction) – The highest Administrator in the village

Gisaengs (women’s choir), famers, and solders (men’s choir).

Character	Voice Type
Chunhyang	Soprano (E4 - B ^b 5)
Mongyong	Tenor (D3 - B ^b 4)
Beon-satto	Baritone (B ^b 2 - E ^b 4)
Walmae	Mezzo Soprano (A3–E5)
Bangja	Tenor (B ^b 2 - B ^b 4)
Hyangdan	Soprano (B ^b 3-B ^b 5)
Unbong-Younggam	Bass
Nangcheong	Tenor
Joll	Bass
Susa	Baritone
Gunsu	No distinction

Table 16. Characters of the Opera *Chunhyang-jeon*

Instruments –A full size Orchestra is used with Korean traditional percussion instruments (Samul nori), which consists of the traditional percussion quartet; Kkwaenggwari (small

gong), Janggu (double-headed drum), Buk (drum), and Zing (gong) in party scene on the stage.⁴³

Duration – 2 hours 30 minutes with one intermission.

	Title	Place	Characters	Main Contents
Act 1	Meeting in the Dano	Gwanghan-lu	Mongyong, Bangja Chunhyang Hyangdan	The meeting of Mongyong and Chunhyang
Act 2	Love and parting	Chunhyang's house	Mongyong Chunhyang Walmea Bangja Hyangdan	Mongyong and Chunhyang's love and parting
Act 3	Suffering	Government Office	Mongyong Chunhyang Walmea Beon-Satto Hobang	The newly appointed Governor Beon Satto and Maintain Chunhyang's maintains integrity and her imprisonment
Act 4 Scene 1	Identification Exposure	On the way to Namwon	Mongyong Bangja	A meeting of Mongyong and Bangja on the way to Namwon
Scene 2	Reunion	Jail of government	Mongyong Bangja Walmae Chunhyang	A reunion of Mongyong in disguise and Chunhyang
Act 5	The Ben-Satto's birthday party	Square of Government office	Beon-Satto Chunhyang Mongyong Walmea Bangja	Chunhyang in trouble Appearance of the Royal Secret Inspector Beon-Satto's punishment

Table17. Structure of the Opera *Chunhyang-jeon*

⁴³ These Samul-nori instruments can check the picture 1 in Chapter 1, Introduce 'Definitions of Terms, 8.

The opera, *Chunhyang-jeon*, contains only seven arias in the entire piece. They are sung by Mongyong (Act I, II and IV/1), Chunhyang (Act IV/2), Walmae (Act II), and Beon-satto (Act III and V). Mongyong appears to lead the dramatic development of the story in his aria (Table 18). Unfortunately, the lead female character of Chunhyang has only one aria. It seems a rare occurrence when compared with Western operas. For example, Violetta has two arias: “Ah, fors' è lui...Sempre libera” and “Addio del passato,” Alfredo has one aria “De' miei bollenti spiriti” in Verdi’s opera *La Traviata*. Cio-Cio-san also has two arias: “Un bel dì vedremo” and “Tu, tu piccolo Iddio,” along with Pinkerton who also has two arias “Dovunque al mondo” and “Addio, fiorito asil” in Puccini’s opera *Madama Butterfly*. Carmen has four arias “L’amour est un oiseau rebell (Habanera),” “Près des ramparts de Séville” (Seguidilla),” “En vain pour éviter (Card Aria),” and “Les tringles des sistres tintaient” in Bizet’s opera *Carmen*.⁴⁴ Most operatic lead characters have two or three arias in Western opera productions.

	Act 1	Act 2	Act 3	Act 4 Scene 1	Act 4, Scene 2	Act 5
Chunhyang					Once you've gone away	
Mongyong	The whole world is filled with spring light	A full-grown man’s intention		Growing brighter in the eastern sky		
Beon-Satto			I am the greatest Sotto in the Village			Ah! Great! Great!
Walmae		Everything in the dream				

Table 18. Aria of the Opera *Chunhyang-jeon*

⁴⁴ The Aria Databases are from <http://www.aria-database.com>.

The opera contains three duets, a quintet, and a sextet. Except for a duet about the moon, sung by Bangja and Hyangdan in Act II, most of the solo and ensemble pieces concern the emotional state of the young couple.

Characters Act	Duet Chunhyang & Mongyong	Duet Bangja & Hyangdan	Quintet Chunhyang, Mongyong, Bangja, Hayngdan, Joll	Sextet Chunhyang, Mongyong, Walmea, Bangja, Hayngdan, Susa
Act 1			The goose that flies over lake	
Act 2	You are my lover always	Moon, moon a bright moon		A great man's aim in life
Act 4 Scene 2	Longing			
Act 5	I have come a long way to meet you			

Table 19. Ensembles of the Opera *Chunhyang-jeon*

As seen in the table above, Chunhyang and Mongyong's sing three duets in addition to the ensembles in the opera: duet, quintet, sextet, and chorus. This grouping of voices into ensembles was a new experience for the Korean audiences at that time. The use of multiple voices on stage had not developed much before 1950, with the possible exception of songs by farmers and laborers sung in a theatrical setting.

The chorus played a key role in explaining the background of the story. "On the Dano day of May (The fifth day of May)" in the beginning of Act I, describes the setting.

The chorus presents the thoughts and the emotions of the crowd, in Act III: “It is unfair” and in Act VI, “The greatest Amhangeosa.” (Table 20)

Chorus Act	Women’s Choir (Sop I ,II, Alto)	Men’s Choir (Tenor I, II, Bass I, II)	All Choir (Sop, Alto, Tenor, Bass)
Act 1	On the Dano ⁴⁵ day of May		
Act 3			It is unfair!
Act 4 Scene 1		The greatest Amhangeosa A famer’s song	
Act 5			Oh! Happy Day Amhangeosa ⁴⁶ did well!

Table 20. Chorus of Opera *Chunhyang-jeon*

Meter and Tonality

As seen in the table above, the opera contains sixty-eight sung pieces which is probably not the actual number considering the various transpositions and the meter variations. Composer Hyun used compound meter only three times and simple meter sixty-five times. The time signature 4/4 was most used in 69% of the opera. Hyun’s composition used 3/4 ten times, 3/8 six times, and 2/4 two times. The ratio of simple meter to compound meter is 96%. *Chunhyang-ga* consists mainly of compound meters (6/8, 9/8,

⁴⁵ Dano day, the festival on the fifth day of the fifth month of the year according to the lunar calendar.

⁴⁶ Amhangeosa is Secret Royal Inspector, undercover Emissary of the King.

12/8, 24/8), which is at the heart of traditional music, while *Chunhyang-jeon*, uses simple meter (2/4, 3/4, 4/4).⁴⁷

Thirteen tonalities, fifty-seven major and eleven minor keys were used by the composer Hyun. In contrast to some of the melancholy aspects of the opera, the atmosphere is generally bright and cheerful. The lengthy descriptions of longing and suffering are moved along by vigorous meter variations ultimately creating an energetic, hopeful mood.

F major is the most used key (twelve times) in the opera and E^b major was utilized ten times. Both A minor and F minor were used only once. As mentioned above, 4/4 meter was the dominant time signature usually matched with the keys of E, F and A^b major.

Meter \ Tonality	$\frac{3}{8}$	$\frac{6}{8}$	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	Total
C major				2		2
D ^b major	2					2
D major		1	1	1	5	8
E ^b major		1		2	7	10
E major					3	3
F major	3			2	7	12
G major		1		1	7	9
A ^b major	1				7	8
A major				1	2	3
c minor			1		6	7
d minor					1	1
e minor				1	1	2
f minor					1	1
Total	6	3	2	10	47	68

Table 21. Beats and Tonality of the Opera *Chunhyang-jeon*

⁴⁷ Simple meter can divide one beats into two, compound meter can divide one beats into three.

CHAPTER 4

RESEARCH OF THE MUSICAL TECHNIQUES IN *CHUNHYANG-JEON*

The opera *Chunhyang-jeon* is the first modern South Korean opera to utilize both eastern and western compositional elements within one musical work. A brief description of Korean traditional idioms coupled with western materials is needed here, as well as a short discussion of the expressive and almost identical lyrical aspects of the *Chunhyang* songs. (Found in the ancient Pansori form and those found in the newer Changjak operatic form).

Korean musical features in the *Chunhyang-jeon*

As mentioned above in chapter 2, Changjak operas are characterized by three features: (1) a predominance of western style, (2) a mixture of Korean musical materials with those from the west and (3) an emphasis placed on western contemporary musical techniques. Essentially, the bulk of the opera was composed using western musical compositional techniques, with a sparing use of Korean elements: primarily, the Jangdan (traditional Korean rhythm) and the use of the Hangeul (Korean alphabet).

As seen in Example 1, the rhythm in measure 107 from the women's chorus and measure 141 of the farmer's chorus the rhythms are similar to the third score in Jajinmori-Jangdan rhythm (♩. =135) (see in the bottom of Example 1) which is Allegro tempo. This tempo creates a pleasant atmosphere. The third score is for the drummer. The upper notes are for the right hand, the lower notes are for the left hand, and when a square appears, it means one beat.

Women's Chorus song, mm 100-110

The farmer's song, Act IV, mm 141-142

Jajinmori-Jangdan

Symbol	○		○		○		○	
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Example 1. Variation of *Jajinmori-Jangdan*

Western opera musical features in the Opera *Chunhyang-jeon*

As a leader in Western music in Korean musical society, Jaemyeong Hyun declared his intention of introducing a Western musical approach to Korean singers and audiences during this early period of operatic composition in Korea (1950). Hyun constructed the opera from Western musical elements, incorporating Korean folk song to create a

traditional Korean atmosphere. After the premiere, the opera was considered the first Korean Changjak opera presented in Korea to the public at large. At the time of its premiere and probably due to the predominance of Western musical compositional techniques, the opera was criticized as an imitation of Italian opera.⁴⁸

The following is an example 2 showing operatic elements in a Western style.

The musical score for Example 2, Act II, mm 421-426, is presented in two systems. The first system features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part is marked *fff* and consists of a driving, rhythmic accompaniment. The vocal line is marked *fff* and is labeled 'Susa'. The lyrics are '야 반자야'. The second system features a piano accompaniment in the left hand and two vocal lines in the right hand. The piano part is marked *fff* and consists of a driving, rhythmic accompaniment. The vocal lines are marked *fff* and are labeled 'Bangja'. The lyrics are '큰일났다어서가자 사 또님이 큰일났다어서가자 자 외 왜'.

Example 2. Act II, mm 421-426

As seen here in this example at the end of Act II, (when the Duty Officer encounters Mongyong and orders him to Hanyang, the former name of Seoul), the tone of the music becomes tense and presses forward in tempo. The 3/8 meter which was used in the love song changes to a 4/4. The dynamics change to *fff* with a *crescendo*, and the action of the

⁴⁸ Chômdôk Kim, *Han-guk Kagok-sa* (The History of Korean Art Song) Press Kwahaksa, Seoul 1989, 23.

duty officer running is underscored by 16th notes.⁴⁹ The sixteen notes might be seen as word painting in Western music technique. This kind of musical writing was a new approach by Hyun and the Korean audiences took notice.

Below is an example of Hyun’s recitative. The text describes the time when Mongyong must go to Hanyang and he is conflicted because he cannot leave without Chunhyang. Chunhyang’s mother, Walmae, angrily suggests that Chunhyang should follow him. The young girl asks her mother not to blame him for leaving. The accompaniment plays a pentachord while Chunhyang's vocal line is composed in a Western recitative style.

Recitativo, Chunhyang

A:

Example 3. Act II, mm 534-537

Mongyong sings the aria “Growing Brighter in the Eastern Sky (Dongpyeon Haneul Balgaonda)” in Act IV, scene 1, which is heard after he becomes a special government agent. The aria is repeated in Act V as a recurring motive to call attention to Mongyong’s dramatic importance.

⁴⁹ Chungyoung Park, “A Studies of Creative Opera: Based on Chunhyangjeon.” Master’s thesis. Suk - myeong Women’s University, 1991.

Allegretto
oboe

두 권자를 봐야 온다 모 든 희망가져

온다 만 날임을 그리 면서

G:

Example 4. Act IV Scene 1, mm 82-89

두 권자를 봐야 온다 모 든 희망가져

자꾸드러라

G:

모 며 만 날임을 그리 면서 여 기 왔 구

사유

아 마 무슨 리는

무엇

저 거 무슨 리요

Example 5. Act V, mm 136-143

When Bangja meets Mongyong on the way to Namwon in Act IV scene 1, Mongyong's melody is again used in the accompaniment.

The musical score is presented in three systems. Each system includes a vocal line and a piano accompaniment. The first system shows the vocal line with lyrics '보 고 운 다' and the piano accompaniment. The second system shows the piano accompaniment. The third system shows the vocal line with lyrics '아이 고 이게 도령남이 아니세 요 이 게 웬말이세 요 비슬도' and the piano accompaniment. A 'G:' chord marking is present in the first system's piano part.

Example 6. Act IV scene 1, mm 245-256

This musical practice is often referred to as “leitmotiv”. A leitmotiv (leitmotif), is a short, constantly recurring musical phrase" associated with a particular person, place, or idea. It is closely related to the musical concepts of *idée fixe* and motto-theme.⁵⁰ Such a motif should be "clearly identified so as to retain its identity if modified on subsequent

⁵⁰ Michael Kennedy, *The Concise Oxford Dictionary of Music*, Press Oxford, 1987, 366.

composed in the C major until measure 9 and from measure 10, it is written in a C minor. This modulation describes a change in Chunhyang's mind between her dreams and her reality. When Chunhyang sees Mongyong in her dream, the major key is used to describe her happy state of mind. When she realizes that it was a dream after waking up, the minor key is used to describe the sadness in her heart.

C :

/c

Chunhyang

꿈 자리가 이상하다 잠 이라면 잠 주겠다 아

Example 8. Chunhyang's Aria, Act IV Scene 2, mm 1-17

Many Western Bel Canto opera arias have a pattern which begins with a Cavatina in a slow tempo, followed by a Recitative or a Cadenza and ending with a Cabaletta in a fast tempo. In the opera excerpt from *Chunhyang-jeon* below, this pattern change can be seen.

Cadenza

Musical score for a Cadenza section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (E-flat). The tempo is marked 'Cadenza'. The lyrics are '아' and '니'.

Allegro

Musical score for an Allegro section. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (E-flat). The tempo is marked 'Allegro'. The lyrics are '관 뵈나가던 후 소 의 손필하음' and '고 이리고생 저리고생 큰칼소고'.

Example 9. Act IV Scene 2, mm 41-48

Chunhyang's aria in the Act IV Scene 2, mm 88-97 includes a melisma (which is the singing of a single syllable of text while moving between several different notes in succession).

Korean traditional music has a similar musical technique called *Sigimsae* and consists of *Ddeo-neun mok* (trembling voice), *Pyeong mok* (a sound that is produced flatly

[voice without vibrato]), and *kkeonk-neun mok* (breaking voice [western music: appoggiatura]). The latter is similar to a grace note in Western music. Sung on one syllable (usually, on vowel 'a') melismas often include technical challenges for the singer. They can show off a brilliant vocal line with daring ornamentation, making the piece more colorful, elegant and memorable. Here is a melismatic passage” from the soprano aria from the opera *Chunhyang-jeon*.

The image displays a musical score for a soprano aria. The top system features a vocal line with lyrics: "Na - hol - lo - Chan - yang Hano ra - -". The word "Melisma" is written above the final notes of the vocal line. Below the vocal line is a piano accompaniment. The key signature is E-flat major, indicated by "E b:". The second system continues the melismatic passage with a more complex, ornamented vocal line and piano accompaniment.

Example 10. Act IV Scene 2, mm 88-97

Below are the beginning measures of “Longing” which is the most and famous duet in the opera. The song’s accompaniment (rhythm and harmony), is remotely similar to the duet “Parigi, O cara” for Violetta and Alfredo in Act III of Verdi’s of *La Traviata*. This excerpt might give a clue to the reader as to how Hyun’s creative process was influenced

by Verdi. To the Korean audience, for which the opera was composed, Hyun's duet is heart-felt and emotional, both harmonically and rhythmically. It reveals Chunhyang's feelings during the time of separation and reveals Mongyong's thoughts about his grueling long journey back to her.

Andante

A b

Chunhyang

그 리 워 그 리 워 사 람그 리 워 해 지고 밤 된 면
 풀 아 풀 이 날 을 기 다렸나 니 꿈 같 이 봄 만 사

Mongyong

보 송편 만 서 마음-보 레 요
 먼 리길 이 봄 다 러 냈

소 울 건너고 산 넘 어 관 양 인 타 그 리 운

Example 11: Duet the beginning of “Longing,” Act IV Scene 2

The following is another excerpt from the duet “Longing”, Act IV Scene 2, mm 209-220. This section uses similar rhythms and chords from Example 12.

A b:

Example 12. The Duet “Longing,” Act IV Scene 2, mm 209-220

Act V uses the following key centers: G – C – G – D – C – D – Eb⁵² Act V starts with the villainous Beon-Satto’s birthday banquet attended by high government officials. In the example shown below, the piano part gives a waltz rhythm. Generally Jajinmori-

⁵² Myung-kyu, Kwak. “A study of the opera *Chunhyang-jeon* by Jaemyeong Hyun: A comparative Analysis between the Original Musical Notes and it its Arrangement.” Master’s thesis. Keimyung University, 2009.

Jangdan (See Chapter 2) or Gutkery-Jandan ($\text{♩} = 60\text{-}70$), rhythms are used in celebratory feasts when shown in Korean traditional music.



Example 13. Beon-Satto's Birthday Party, Act V, mm 1-10

⊙		○	⋮	○		○	⋮
Deong	Gideok	Kung	Deoreoreoreo	Kung	Gideok	Kung	Deoreoreoreo

Example 14. Gutkery- Jangdan

Composer Hyun used a waltz rhythm for the birthday party scene instead of Gutkery-Jandan. Using a waltz-rhythm was strange at the time because Koreans were unfamiliar with this musical style. It might be interesting to mention here that 3/4 rhythms

(using triplets) had been frequently employed in traditional Korean music. The waltz concept, however, was new. The traditional melody is endearing to Korean listeners and when hearing it they would probably be surprised and attracted to its comfortable familiarity.

In the opera's final scene, the full cast and chorus are all on stage. Beon-Satto is purged of his sins and receives his punishment. It is now revealed that Mongyong was a secret agent (Amhangeosa). The final ensemble is in a March tempo as Mongyong and Chunhyang are blessed and celebrated by the crowd. Several opera composers have written triumphal marches, with perhaps the best known by Giuseppe Verdi for his 1871 grand opera *Aida* (Act 2 Scene 2. The Victory over the Ethiopians). The triumphal scene gave stage-directors the opportunity to stage elaborate spectacles typical of grand opera in the nineteenth century. Hyun's opera *Chunhyang-jeon* is not about victory in war, but about how the victorious Mongyong and Chunhyang strike a blow against an evil corrupt officials. Composer Hyun uses a very similar rhythmic pattern and same the key of E flat major in the accompaniment part. When looked at as a whole, the composer created a bright, colorful and positive musical scene.



Example 15. The Triumphal Chorus

(Measures 25-28 from Act II, Scene II from Verdi's *Aida*)

Chunhyang, Mongyong

Waimae

Chorus

위 대 화 도 다 불의한 것 모두 물리쳐서

위 대 화 도 다 불의한 것 모두 물리쳐서

E^b:

Example 16. Act V mm.476-479

Techniques of Expression of Identical Lyrics in the Chunhyang Songs

Pansori *Chunhyang-ga* and opera *Chunhyang-jeon* are written in Korea's own language, Hangeul. This section briefly compares the expressive content in both versions of a song for the lead female character, Chunhyang.

Ojakkyo-yo

Pansori



Oh jak - kyo yo Oh jak kyo - - ga

Opera



O Jak kyo yo

Example 17. Ojakkyo-yo (Bridge of Birds)

Ojakkyo refers to a bridge in Korean traditional fairy tales where birds (the magpie and the crow), come once a year to magically inspire the main male and female characters in the Chunhyang story. Chunhyang and Mongyong first meet on a stone bridge in the city of Kwanganru, Namwon at the beginning of the story. The Bridge of Birds song (Ojakkyo), is sung by the servant Bangja in the Pansori version. This is significant because Bangja is the only person who helps to connect Mongyong and Chunhyang by delivering their secret letters. The melody is repeated in an ascending and descending pattern, as if to musically describe the shape of a real bridge.

The second line below is a recitative excerpt from Act I of the operatic version, which is sung by Bangja in three-quarter time. Hyun describes part of introducing Ojakkyo to Mongyong by using descending and ascending patterns with triplets only once. Ojakkyo is presented in both musical versions by the Bangja character, but the melody and rhythm are differently expressed. At this point in the drama, the older Pansori form appears to exhibit more word painting than the opera.”



Figure 11. Kwanghanru and Ojakkyo


Kwanghanru

Pansori

Kwanghanru is a well-known palace used for ornamental as well as ceremonial purposes. The Chunhyang legend begins here. As the above picture indicates, Kwanghanru is very ancient, quiet and picturesque, but very remote. The first line of the example is from Pansori *Chunhyang-ga*, sung by Mongyong with Jinyang-Jangdan (The slowest tempo Jangdan ♩. = 30~45, See Chapter 2, figure 1). Mongyong describes the gentle Kwanghanru environment when singing the rising and falling melodic line in a leisurely tempo. The second line of the example is Bangja's recitativo from the opera *Chunhyang-jeon*. It is composed using four rapid descending eighth notes. The lyrics here are vague and have no particular meaning when compared to the opera. The lyrics express the ancient flavor of Kwanghanru, which is more descriptive in the Pansori version.


Deuleo-boara

Pansori



Deul eo rul - Bo a ra Gye gib I - yee

Opera



Deul eo Bo a ra Gye gib I yee ga

Example 19. Deuleo-boara (Listen up)

The words Deuleo-boara mean “listen up” and are used in Bangja’s scene to call our heroine Chunhyang. They are designed simply in the Pansori with minimal instrumental underscoring. In the older musical practice, this line is composed in Aniri or Korean recitativo style. In the opera, however, the words of Deuleo-Boara are set using a

descending line to F# and rising to the fourth. This reinforces that Chunhyang is speaking in a lyrical, humorous way. The word, Gyejib-Iyee, is a term describing a lower-class female child. When Bangja calls Chunhyang, he uses the word Gyejib-Iyee in both versions. Except for the identical lyrics, the melody and rhythm differ widely here.

Gisaeng –ina (Gisaeng-Korean Geisha)

The image shows two musical staves. The top staff is labeled 'Pansori' and features a melody with a mix of eighth and sixteenth notes. The bottom staff is labeled 'Opera' and features a more melodic line with longer note values. Both staves have Korean lyrics written below them.

Pansori
 Eo mi neun Gi - saeng i na Geun - bon i Yang - ban i ra

Opera
 Chun hyang mo neun - Gi - sa sen i na - Chunhyangeun eoyeom sangjing i ra

Example 20. Gisaeng –ina (Gisaeng-Korean Geisha)


The first line of Example 20 shows a short part of Bangja’s song in the Pansori version. The title, “Seolbu-hwayong”, signifies a beautiful appearance, which in Chinese also translates to “skin as white as snow and a face as beautiful as a flower.” After this brief encounter with Chunhyang, Bangja speaks to Mongyong about her beauty and her family. The bottom line of Example 20 is the recitative sung by Bangja in Act I of the opera where Bangja describes Chunhyang’s clan to Mongyong. Bangja uses the word “Eomi” and “Chungyang-mo” referring to Chunhyang’s mother. This can be seen in the first line of Example 20.

A suffix that is used often in Pansori is “-ira.” This word ending is used in a traditional linguistic style, but is not a typical Korean conversational word (as seen at the last measure of Example 20). Using old word forms brings an elegant linguistic beauty from the ancient times of Pansori to the newer time of the modern opera. The melody is composed in compound time which is a very distinctive feature of Korean traditional music. By using compound time, the two melodies seem to share the same dramatic mood. The operatic version is not quoted from the Pansori *Chunhyang-ga*.

Jeolsaek-iyo


Jeolsaek-iyo meaning “she is strikingly beautiful”, is from a short part of Seolbu-hwayong.⁵³ Bangja sings a detailed description of Chunhyang’s beauty for Mongyong. It is composed in twelve-eight time with the melody line parallel to the accompaniment, which then skips down a fourth to lower-pitched tones.

Pansori



Keum - chun ha ji Jeol saek i yo

Opera



In mul yee Jeol saek i yo

Example 21. Jeolsaek-iyo (She is Strikingly Beautiful)

⁵³ It is a Chinese word White skin as snow and beautiful face as flower which is a term for beautiful appearance.

The melody of second system from the opera in Act I first descends and then leaps up a fifth and then a fourth using expressive notes of striking beauty. Both versions present compound time signatures. While the Pansori emphasizes the one word Jeolsaek (Beauty), the opera excerpt emphasizes the whole line leading to Jeolsaek-iyoo.

Yibeol (Parting)


Pansori



Yi - beol-


Opera

Mongyong




Yi beol Seoreoun Yi beol

Chunhyang



Yi beol Seoreoun Yi beol

Hyangdan Walmae



Yi beol- yi o Yi beol-- yi o Yi - - - beol ye Seoreoun Yi beol

Bangja Susa




Yi beol Seoreoun Yi beol

Mongyong




Yi - beol, Yi - beol, Yi beol, Yi beol, Yi beol

Chunhyang



Yi - beol, Yi - beol, Yi beol, Yi beol, Yi beol

Hyangdan Walmae



Yi - beol, Yi - beol, Yi beol, Yi beol, Yi beol

Bangja Susa



Example 22. Yibeol (Parting)

Example 22 shows a brief portion of Mongyong's song "A Longing for Chunhyang" which uses Jungmori Jangdan (rhythm patterns). This song is an expression of a heart filled with sorrow and is composed in a simple mournful way. "Yibeol" (which means parting) is strongly written in the opera by using a repetition of the word. Mongyong, Chunhyang, Bangja (Mongyong's servant), Walmae (Chunhyang's mother), Hyangdan (Chunhyang's servant), and Susa (Officer) all sing of the sorrow of parting. It is the largest ensemble and demonstrates the sorrow they feel for the two young people who, sadly, must part. The limited expressions of emotion and the muted statements of sadness shown in this multi-voiced piece were familiar attitudes shown by Korean men at that time. It might be said that the music and words in the Pansori score well match the virtues of ancient Korean culture.

CHAPTER 5

CONCLUSION

One of the objectives of this study was to research selected excerpts from the traditional Korean epic poem (Pansori *Chunhyang-ga* as was presented by singer Manjeong So-he Kim), to find possible similarities with the opera *Chunhyang-jeon*, composed by Jaemyeong Hyun.

The interest for the present study was motivated by the writer's intention to clarify the types of music that are used to express some of the emotions found in Korean traditional drama and to build a better understanding of Korean theatrical music by briefly reviewing the features of these two distinctive forms of Pansori and Changjak Opera (Western style).

Traditional music for Pansori may be roughly classified into Chang (aria), Aniri (recitative), and Ballim (dramatic gestures). When seen from an audience perspective, Pansori certainly precedes opera, while from the staged, perspective, opera dominates the pansori. It appears evident that *Chunhyang-jeon* has dramatically evolved having been orally passed down and sung through Pansori.

Pansori remains one of Korea's most important cultural art forms, having endured without going extinct for centuries. These stories have been grounded in a strong oral tradition which composer Hyun took full advantage of in his operatic version set using a Western musical perspective. It may be said that he transformed the more traditional idiom and extended its popularity.

This study discussed the Pansori and its subsequent operatic treatment by commenting on them from a historical, textual, and compositional perspective. Some similarities and differences were noted with regard to cultural sensitivities. While

Chunhyang-ga and *Chunhyang-jeon* have some musical similarities, the latter was not composed based on the former. *Chunhyang-ga* consists mainly of compound meters (6/8, 9/8, 12/8, 24/8), which is at the heart of traditional music, while *Chunhyang-jeon*, of simple meter (2/4, 3/4, 4/4).

Identical libretti are not often used in the two works. Inasmuch as they are of a vocal musical genre, the contents of the libretti are of much significance. *Chunhyang-ga* had been traditionally handed down with Chinese characters, whereas *Chunhyang-jeon* constituted its libretto with more modern Korean words which were more easily understood.

Pansori have been sung using traditional singing techniques showing the flow of the melodic line in the images of the words (as interpreted and improvised by the solo performer), while in the opera, music flows primarily based on a fixed melody and its harmonic treatment.

The present study is also aimed at enhancing our Korean cultural self-image and hopefully, to play a role in preserving a national cultural inheritance for our descendants.

It is they who will become the heroes and heroines of our country in the future. This study of Pansori music and literature is essential to the Korean cultural soul.

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BIOGRAPHICAL SKETCH

Jinhee Shin received her Doctorate of Musical Arts degree in Vocal Performance in 2017 and her the second Master of Music in Vocal Performance in 2012 from The Arizona State University, Herberger Institute for Design and the Arts and studied with Professor David Britton. A mezzo soprano, Jinhee Shin is a native of South Korea, where she completed her the first Master of Music degree in Vocal Performance in 2008 and her Bachelor of Music degree in Vocal Performance at Jeonbuk National University in 2004 and studied with Professor Eunhee Lee. Jinhee Shin also studied as a vocal talent student at Yeong-Gwang (Glory) Girls High School with Dr. Chung Kim.

Jinhee Shin joined an internship and performed in the opera *Die Zauberflöte* in Radebeul, Landesbuehnen Sachsen in Germany (2016), and performed role of Orlofsky from *Die Fledermaus* in Mid-Saxony Opera Company of Freiberg and Döbeln also in Germany. She was a featured performer at the Mozart Opera Music Camp Los Angeles 2013. Her past performances include Countess from *Le nozze di Figaro*, Valencienne form *Die Lustige Witwe*, Cherubino *Le nozze di Figaro* and the Nun from the musical *Paper Bird* in South Korea.

Jinhee Shin Performed Alto solo in the Matthew Passion in the Dom St. Marien of Freiberg, Saxony, Germany, Messiah Alto solo in Scottsdale 2014, Vivaldi's Gloria Alto solo in Scottsdale, Arizona (USA) 2013, Benjamin Britten Project Concert in Scottsdale 2013, Bach Festival Motet Alto Soloist in Phoenix 2013, Stravinsky Mass soloist in Las Vegas, Reno and Denver 2012, Veteran's day celebration Concert in Phoenix 2012, Bach Cantata No 80 Alto Soloist in Tempe 2011, Korean Independence celebration Concert in 2009, 2011,2012, and 2015. She also performed with Iksan city Philharmonic Orchestra 2005, Jeongeup city Philharmonic Orchestra 2005, and Jeonbuk Wind Orchestra 2004.

She received an invitation to sing as special guest soloist from the Arizona Hopi Indian Tribe to sing in a Missionary Invitational Concert by the American Baptist Church in 2011 and from the Korean Purun-mirae (Green Future) Music Festival 2006. She also was invited to sing at the Presentation of New Compositions from the Composer's Association of Jeonbuk in 2006.