CHUNHYANG-GA AS PANSORI-STYLE OPERA: A GUIDE FOR PERFORMING PANSORI WITH CLASSICALLY-TRAINED SINGERS OUTSIDE OF KOREA

by

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B.Mus., The University of Manitoba, 2008
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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS

in

THE FACULTY OF GRADUATE AND POSTDOCTORAL STUDIES

(Voice)

THE UNIVERSITY OF BRITISH COLUMBIA

(Vancouver)

June 2019

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The following individuals certify that they have read, and recommend to the Faculty of Graduate and Postdoctoral Studies for acceptance, the dissertation entitled:

**CHUNHYANG-GA AS PANSORI-STYLE OPERA: A GUIDE FOR PERFORMING PANSORI WITH CLASSICALLY-TRAINED SINGERS OUTSIDE OF KOREA**

submitted by Jason Abram Klippenstein in the partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Voice

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Abstract

My love of Korean traditional vocal music stemmed from my two years of living and working near Seoul as an English teacher. Upon returning to Canada, I entered a Masters program in music which required the performance of a recital. Choosing a Korean art song cycle for this recital sparked my research into other Korean vocal art forms. From this, I discovered changgeuk, which is commonly referred to as “Korean Traditional Opera,” and subsequently pansori, a traditional form of Korean sung storytelling on which changgeuk is based. A continued curiosity in these two traditional art forms during my UBC doctoral studies inspired me to question whether there was an in-road for classically-trained singers in North America to perform them, and led to this creative-interpretive thesis project.

The purpose of this thesis, which includes a dissertation and performance project, is to provide an example of a possible guide and template for individuals or institutions interested in presenting an opera production of pansori material. It provides an overview of pansori's theory, historical background, and repertoire; the basics and history of changgeuk; details of the production process for my Lecture-Recital performance (singing Korean, transcribing a vocal score, arranging full scores, directing the drama, and presenting suitable visual aspects); and a distilling of the successes and challenges of this project into suggestions on how future productions of pansori opera may be presented effectively. A great deal of the experience I gained from this project involved navigating the adaptations necessary for performing this traditional Korean source material with the resources available to me in a non-Korean location.

I plan to expand this thesis project into a full opera production and hope that my efforts may encourage others to experiment with similar hybrids using traditional musical-theatrical material.
Ultimately, the goal is to establish such cross-cultural experiments as a more frequent source for opera productions, increasing exposure and interest in the traditions on which they are based.
Lay Summary

This thesis, which includes a dissertation and performance project, provides a guide for individuals or institutions interested in basing an opera production on material from a traditional form of Korean sung storytelling called *pansori*. It provides an overview of *pansori*'s theory, historical background, and repertoire; the basics and history of *changgeuk*; details of the production process for my Lecture-Recital performance (singing Korean, transcribing a vocal score, arranging full scores, directing the drama, and presenting suitable visual aspects); and a distilling of the successes and challenges of this project into suggestions on how future productions of pansori opera may be presented effectively. Ultimately, the goal is to establish such cross-cultural experiments as a more frequent source for opera productions, increasing exposure and interest in the traditions on which they are based.
Preface

This dissertation is an original, unpublished, independent work by the author, Jason Abram Klippenstein. All transcriptions are based on tracks from the 2011 5-CD Pansori recording of Chunhyang (Chunhyang-ga) by Shin Young-hee (신영희; 1942-) and produced by Lo-en Entertainment (Lo-en Entertainment). Of the four excerpts transcribed, buk drum transcriptions (in common buk notation) for the three chosen excerpts of the Lecture-Recital (tracks #11, 29, & 47 in a cumulative numbering of the 5-CD set) were provided by Gina Choi.
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Chosen System of Romanization

Due to my relatively recent introduction to Korean society compared to the primary scholars on this topic, I have chosen to use the Revised Romanization (RR) of Korea instituted in 2000 instead of the McCune-Reischauer system commonly used in my source material. This is the romanization system currently used for all transportation signage in South Korea. It follows the standard pronunciation of Korean and is easiest for typing as it uses only letters from the basic 26-letter English alphabet. For the Korean names of modern scholars and performers, I have followed their commonly used form for reference purposes, when applicable. In the case of historical names that appear in the literature in a mixture of forms, I have again chosen the RR system.

From the Wikipedia page on the Revised Romanization of Hangeul, the following contains tables delineating the transcription of Roman letters derived from the *hangeul* characters and their combinations in this system:

<table>
<thead>
<tr>
<th>Hangeul</th>
<th>ㅏ</th>
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<tr>
<td>Romanization</td>
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<td>ya</td>
<td>yae</td>
<td>eo</td>
<td>e</td>
<td>yeo</td>
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</table>

Table 1 RR Vowel letters

<table>
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<tr>
<th>Hangeul</th>
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<tr>
<td>Romanization</td>
<td>Initial</td>
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<td>kk</td>
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Table 2 RR Consonant letters
ㄱ, ㄷ, ㅂ, and ㄹ are usually transcribed as g, d, b, and r when appearing before a vowel, and as k, t, p, and l when followed by another consonant or when appearing at the end of a word.

<table>
<thead>
<tr>
<th>Previous ending</th>
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### Table 3 Special RR for Previous Ending-Following Initial Consonant Combinations

The revised romanization transcribes certain phonetic changes that occur with combinations of the ending consonant of a character and the initial consonant of the next like *Hanguk → Hangugeo*. These significant changes occur for the combinations highlighted in *italics* in Table 3.

Note that phonetic changes between syllables in given names are not transcribed and phonological changes are reflected where ㄱ, ㄷ, ㅂ, and ㅅ are adjacent to ㅎ. However, aspirated sounds are not reflected in case of nouns where ㅎ follows ㄱ, ㄷ, and ㅂ.
Glossary

* aak (아악) – Korean traditional court music imported from China
* ajaeng (아쟁) – a bowed zither, derived from the Chinese yazheng, originally used seven strings but modern versions may have eight or nine
* aniri (아니리) – spoken text of a pansori performance
* ballim (발림) – stock gestures employed by a pansori singer as part of their story-telling/-singing
* batang (바탕) – label for each of the works in the pansori repertoire; aka. madang (마당)
* bel canto – Italian for “beautiful singing;” common to singers of opera, especially Italian operas from the 17<sup>th</sup>-19<sup>th</sup> centuries
* boncheong (본청) – the principal tone of the Korean pentatonic modes (jo): gyemyeonjo and ujo
* buk (북) – a barrel drum played primarily as part of pansori, pungmul, and samulnori; also the generic Korean term for “drum”
* bunchang (분창) – “dialogue singing;” a precursor to changgeuk where multiple pansori singers would divide the roles of the performance but only a small amount of set pieces or costuming, like ipchechang
* changgeuk (창극) – performances of pansori and pansori-style material with multiple singers portraying the different roles; usually performed with a set, props, and costumes and on a theatre-style stage
* chuimsae (추임새) – calls of encouragement given by the drummer and audience to the singer in a pansori performance

* Commedia dell'arte – an early Italian form of professional theatre popular around Europe from 16<sup>th</sup>-18<sup>th</sup> centuries; these troupes specialized in the portrayal of archetypal characters with stock, easy-to-understand gestures
*daegeum* (대금) – a large transverse bamboo seven-hole flute with a buzzing membrane

*dang-ak* (당악) – Korean traditional court music with a mixture of Chinese and Korean influences

*deoneum* (더능) – a master *pansori* singer's singing of the melody, songwriting, and skill specializations for a specific portion of a *pansori* story; they may show mastery at more than one piece

*dochang* (도창) – the narrator of a *changgeuk* performance

*dongpyeongje* (동편재) – the Eastern school of the *pansori* educational tradition; known for specialization in the *ujo* style of singing with little elaboration of the melody

*eotcheong* (엇청) – “modulating/irregular tone;” label given to the tone above the principal tone (*boncheong*) of the *gyemyeonjo pansori* pentatonic mode (*jo*) that usually equals the sub-dominant pitch (fourth above the principal)

*eotjungmori* (엇중모리) – rhythmic *jangdan* consisting of half of a *jungmori* cycle (6/4 = 6x1); it is rarely used in *pansori* but can be when the text refers to something in the past

*eotmori* (엇모리) – rhythmic *jangdan* equivalent to 10/8 time with an alternating triple/duple meter switch; it “depicts a mysterious or uncanny scene with a heroic figure.”

*erhu* – a Chinese two-stringed, vertically-played spike fiddle with a rod-like neck and hollow soundbox; very similar to a Korean *haegeum*

*-ga* (-가) – song or tale; used for all titles of *pansori*'s five great songs and for popular individual scenes from these larger works; ex. *Sarang-ga* (love song) from *Chunhyang-ga*

*gak* (각) – standard subdivision unit common to *jangdan*

*gagok* (가곡) – long lyrical art song

*gayageum* (가야금) – twelve-stringed finger-plucked Korean zither

*gayageum pyeongchang* (가야금 평창) – a short-lived trend started by *gayageum* players who would perform *pansori* repertoire while accompanying themselves on their instrument
geomungo (거문고) – six-stringed stick-plucked Korean zither

gisaeng (기생) – female entertainers who studied and performed poetry, music, dance, and art;
originally slaves of local and central government, they were freed during the Gabo Reforms
(1894–1896) shortly after Japanese Annexation began

gisaeng johap (기생 조합) – traditional organization of female entertainers; precursors to gwonbeon
at the beginning of Japanese Annexation

gosu (고수) – pansori drummer

gugak (국악) – national music

gwangdae (광대) – folk entertainer; common label for the singing storyteller in a pansori
performance

gwangi (관기) – traditional organization of female entertainers (gisaeng) affiliated with central and
local government

gwonbeon (권번) – organizations began near the beginning of Japanese Annexation that trained and
educated gisaeng; took the place of gyobang after gisaeng were granted their freedom as part
of the Gabo Reforms (1894–1896)

gyemyeonjo (계면조) – the melodic mode associated with a feminine, sad, tragic, and elaborate
sound; commonly used to label the mi-so-la-do-re pentatonic mode with “la” as its principal
tone popular with some pansori singers

gyobang (교방) – pre-Japanese Annexation building where gisaeng would train in poetry, music,
dance, and art

haegeum (해금) – a two-stringed, vertically-played fiddle with a rod-like neck and hollow soundbox;
very similar to the Chinese erhu

hangeul (한글) – the name of the Korean alphabet created in the 15th century by King Sejong the
Great (1397-1450)
hojang (호장) – the male head of a gyobang; kept the registry of gisaeng and took efforts to prevent these women from escaping their position as slave of the government

hwimori (휘모리) – the fastest rhythmic jangdan; written as a rapid 4/4 with a duple sub-division; used for frantic or busy pieces in the story

hyangak (향악) – purely Korean-based traditional court music

imyeon (이면) – inner dimension of pansori singing, comparable to subtext in opera singing

ipchechang (임채창) – three-dimensional singing; a precursor to changgeuk where multiple pansori singers would divide the roles of the performance but only a small amount of set pieces or costuming, like bunchang

jangdan (장단) – rhythmic cycles in Korean traditional music

janggu (장구) – double-headed hourglass-shaped drum generally played with one stick and one hand

jing (징) – a large suspended gong

jinyangjo (진양조) – slowest rhythmic jangdan that usually consists of eighteen (6x3) or twenty-four (6x4) beats for each repeated pattern; it is used for sorrowful songs

jo (조) – commonly refers to the melodic framework of a pansori piece, similar to a Western mode or key; also may refer to the appropriate vocal timbre and emotion

je (제) – school of pansori; the most developed over its history have been seopyeonje (Western), dongpyeonje (Eastern), and junggoje (Central) but other more personalized sub-schools exist; examples are: dongchoje (from Jeong Jeongnyeol's pen-name Dongcho) and manjeongje (from Kim Soheui's pen-name Manjeong)

junggoje (중고제) – the Central school of the pansori educational tradition; known as a mixture of the styles from the Western and Eastern schools

jungjungmori (중중모리) – rhythmic jangdan more up-tempo than jungmori; can be notated as 12/8 but divides the twelve beats into 4x3; for more cheerful pieces
jungmori (중모리) – rhythmic jangdan at a more moderate tempo than jinyangjo; normally notated as 12/4, in a 6x2 pattern; used to accompany songs with either a peaceful or sorrowful quality

kabuki – traditional Japanese dance-drama known for its elaborate make-up and stylized acting

kkeokkneuncheong (꺾는청) – “downward-breaking tone;” label given to tones above the principal tone (boncheong) of pansori pentatonic modes (jo) that usually lead to a lower pitch in the melodic line

kkwaenggwari (깡과리) – a small gong used primarily in Korean folk music

Manjeongjae (만정제) – the name of Kim Soheui’s mixed-school version; based on her pen-name Manjeong, a portmanteau of her teacher(s) of Eastern-school heritage, Song Mangap (and Kim Sejong), and her Western-school teacher, Jeong Jeongnyeol

minyo (민요) – Korean folk music

muga (무가) – shamanistic rituals

muhyeong munhwajae gineung boyuja (무형문화재 기능보유자) – ‘an artist emblematic of intangible cultural properties’ (Um, 218)

myeongchang (명창) – master singer; traditional title given to the great pansori singers of specific eras

noreumsae (노름세) – the dramatic gestures of the pansori performer that follow the emotions of the characters being created by the gwangdae

odaega (오대가) – “five great songs;” label given to the five works in the pansori repertoire that have maintained their popularity from the pansori hey-day of the 18th century up to the modern day: Chunhyang-ga, Heungbo-ga, Sugung-ga, Simcheong-ga, and Jeokbyeok-ga.

pansori (판소리) – combination of “space or stage” and “sound or song;” current label for Korea’s dramatic storytelling/-singing tradition

piri (피리) – double-reeded cylindrical oboe with a bamboo body
pungmul (풍물) – traditional Korean percussion-based folk music with a mixture of drumming, dancing, and singing

pyeongjo (평조) – the melodic mode associated with a peaceful, placid, and calm sound; commonly used to label the sol-la-do-re-fa pentatonic mode with “do” as its principal tone; not popular with most pansori singers

samulnori (사물놀이) – a form of pungmul where performers are seated so there is no dancing; this genre name grew out of one group from 1978

sanjo (산조) – “scattered melodies;” a form of Korean folk music played at a faster tempo and without pause; usually involves a melodic instrument such as the gayageum or ajaeng matched by the rhythmic janggu

semachi (세마치) – rhythmic jangdan variation used as a faster jinyangjo for folk-songs; was popular with one singer who employed it like a 9/8 pattern in the late 18th century

sogeum (소금) – a small transverse bamboo seven-hole flute without buzzing membrane

seopyeonje (서편제) – the Western school of the pansori educational tradition; known for specialization in the gyemyeongjo style of singing with large amounts of elaboration of the melody

shinpa (신파) – Japanese-style staged popular drama; like kabuki

sori (소리) – sound; also refers to songs

taepyeongso (태평소) – a double-reed conical oboe with a metal mouthpiece, a wooden eight-holed body, and a cup-shaped metal bell

taryeong (타령) – ballads or tunes; used for all titles of the less popular pansori works from the old twelve-story lists
tteoneuncheong (떠는청) – “undulating/trembling tone;” label given to the tone below the principal tone (boncheong) of pansori pentatonic modes (jo) that usually equals the dominant pitch (fourth below the principal)

tomak sori (토막소리) – “short singing;” performing an excerpt of a pansori story

tori (토리) – regions delineated along the Korean peninsula based on their “styles of labor, ritual, and entertainment music, verbal and non-verbal”

ujo (우조) – the melodic mode associated with a masculine, noble, cheerful, bright, and direct sound; commonly used to label the sol-la-do-re-mi scale with “do” as its principal tone popular with some pansori singers

verismo – Italian for “realism;” a post-Romantic era opera trend attributed to a group of Italian composers (such as Mascagni, Leoncavallo, Cilea, and Puccini)

wanchang (완창) – “complete singing;” a full-length performance of a pansori story

yeonchang (연창) – “consecutive singing;” name given to pre-changgeuk trend of alternating solo pansori singers throughout a performance

yeoseong gukkeuk (여성국극) – a form of changgeuk involving only women playing the male and female roles

yupa (유파) – alternative name for a school of pansori
Acknowledgements

I would like to thank Professor Nancy Hermiston for her continued support of both my operatic and academic endeavors. The performing opportunities she has provided me and the financial support she has secured for me over the years of my doctoral studies allowed me to grow as a performer and be able to focus as much of my attention as I could on the vocation that I love.

Dr. Nathan Hesselink has been a wonderful academic supervisor and course professor during my time at UBC. I have never received feedback on my writing that has been as positive as what he has provided me even though it still challenges me and guides me in an effective direction. For this and his guidance throughout the development of this project and dissertation, I am deeply grateful.

I thank J. Patrick Raftery for helping me prepare for the university-level professorial position I hope to attain one day by involving me with numerous small tasks that he has been completing towards progression of his rank at UBC.

I had a wonderful time collaborating with all of the singers and instrumentalists who were willing to join me in preparation and execution of this project's Lecture-Recital performance. Thank you for all of your effort given in such a short time-frame: Ye-eun, Justin, Matt M, Luka, Matt K, Yuhui, Gina, Lyla, Shanti-Ella, Nathania, Marie, Joanna, and Abigail.

Son Hyunseung, aka “Tom,” aided me in navigating the most difficult parts of my Korean-to-English translations: the Chinese characters, the dialect, and the antiquated language. Throughout many conversations in passing, he exposed tidbits of misinformation or debated issues that I had
gained from specific sources and provided me with better direction in my research on those topics. Lastly, he connected me to a *pansori* student of Shin Young-hee's, Han Areum. This young lady, in turn, helped me, my wife, and my son gain an audience with the master on whose recordings I would base my transcriptions.

I would also like to thank Dr. Iain Taylor for his help in the formation and editing of this dissertation document.

Lastly, I would like to thank my wife, son, and other family members for their continuing love, support, time, and patience throughout my many years of study.
Chapter 1: Introduction

1.1 Inspiration

While living and teaching English in South Korea from 2010 to 2012, I was immersed in a culture that had progressed technologically at a tremendous rate in recent decades yet was full of opportunities to showcase its rich traditional (ie. pre-Japanese annexation) heritage, especially in terms of history, architecture, and music. At the time, I did not know how pervasive the temporal dichotomy was within the national consciousness of modern-day South Korean society or that an established government mandate (“Cultural Property Preservation Act” of 1962) was behind the promotion of these traditional aspects to my specific demographic as a member of the international community. The juxtaposed displays of old and new Korean culture attracted me to the foreign world that I had entered. As a musician, the folk-song music (minyo) that accompanied most of the Cultural Heritage sites that I visited, either in live performances or via recordings, was particularly influential in sparking my first desires to create a cross-cultural connection between pansori and opera.

1.2 Purpose

My goal in this project is to create a template for opera programs and companies so that they may expand their performance repertoire to include the dramatic musical stories from Korea's cultural heritage: specifically, those from their pansori tradition and the changgeuk theatre that developed from it. A large part of this template involves showing how I have navigated the adaptations necessary for performing this traditional Korean source material with the resources available to me in a non-Korean location, so that others may be better prepared for the choices they will have to make in a similar situation.
Ideally, performances that create a hybrid of opera and pansori will aid in increasing awareness of the pansori tradition among international companies and audiences that are accustomed to presenting and consuming operatic material. The beautiful spirit of pansori stories and music has been passed down through aural traditions for hundreds of years, thus professional singers, directors, and conductors from a European classical background will need to learn how to be sensitive to the language, music, movement, and cultural norms of traditional Korea if they are to recreate this beauty effectively. The detailed framework for North American opera companies and universities that I propose should make this material more accessible. Ultimately, the goal is to establish such cross-cultural experiments as a more frequent source for opera productions, increasing exposure and interest in the traditions on which they are based.

1.3 Literature Review

The five texts that became core resources for my research have informed and influenced my approach to maintaining the pansori aspects throughout the development process of my pansori-opera hybrid Lecture-Recital performance. They are largely similar in their historical and theoretical content regarding pansori and changgeuk but each have unique, in-depth insights. Different aspects of the performance process are also explained by the authors of these texts from their specialized research and performance perspectives.

The National Center for Korean Traditional Performing Arts' Pansori (the second book in their 2008 Korean Musicology Series) is a collection of an introduction and six chapters that is designed to be an English-language overview of pansori providing an access point for those new to this genre. Each chapter is written by a different scholar in this field, three of whom are not of Korean heritage. They progress from topics of history and theory, through the more specific focal points of
myeongchang (master singers), changgeuk, and pansori's relationship to literature, and end with pansori's recording history. The Introduction and History chapters written by Lee Yong-Shik¹ and Kim Kee Hyung,² respectively, helped me greatly in cementing a framework of general knowledge on which to add more specific observations from the other scholars. In Kim Kyung-hee's chapter on the musical theory of pansori,³ the first section lays out the rhythmic patterns of Korean folk music, many of which are employed in pansori. The following section on melodic modes clearly displays the common jo (modes), ujo and gyemyeonjo, in terms of style and pentatonic framework from which early pansori likely came. It acknowledges that these frameworks do not cover all of the more complicated, personalized pansori melodic material that has developed among some lineages, especially the florid style attributed to singers from the seopyeonje western school. The remainder of Kim's chapter expands upon the numerous pansori singing techniques, expounds the necessity of subtext (imyeon – “the inner dimension”) in performance, and provides examples of how popular songs have traditionally been added into pansori works. Heather Willoughby's chapter on the master singers of pansori⁴ includes quotes of Shin Younghee gained from interviews with this recognized master. Willoughby's words expanded my understanding of pansori's oral traditions into a more vivid picture with her biographies and descriptions of every member in the line of transmission from the founder of the dongpyeongje (Eastern school), Song Heungrok (ca. 1800-1864), to a student of Shin Younghee's, Lee Ju-eum (b. 1972). Both Dr. Andrew P. Killick's chapter on changgeuk⁵ and Dr. Chan Park's on pansori's connection to literature⁶ contained information that was included in their full-length published books,

which I had accessed earlier than this one, so I have not referenced these chapters in my dissertation. The final chapter on recording *pansori* was not applicable to the scope of my project.

Killick's *In Search of Korean Traditional Opera* was the first resource I found as I began my research. At that early stage, I viewed the parameters of what I hoped to do as being most closely related to *changgeuk* instead of *pansori*, and his name was always the first to come up in any searches I did on “Korean Traditional Opera” because his material has always been written through the perspective of a *changgeuk* enthusiast. His book begins with an example of a *changgeuk* performance that he experienced during his research. It introduces *pansori* as the precursor to *changgeuk*"s history and goes through *changgeuk*-based topics for the remainder of the pages. With every other scholar on this subject, *pansori* dominates in the amount of attention it is given and *changgeuk* comes up during the discussion of *pansori* trends starting in the twentieth century. Killick"s chapters on the trends and politics of *changgeuk"s* history are much more extensive than in the other literature on this core list. These cover: *changgeuk"s* place in Japan-colonized Korea, its trend involving women-only performing troupes, its failure to gain the same “traditional” status as *pansori*, and its aspirations in the current musical climate of South Korea. All of Killick"s other articles listed in my Bibliography contain information incorporated into this 2010 book.

In Yeonok Jang"s 2014 *Korean P'ansori Singing Tradition*, she develops unique historical theories pertaining to *pansori"s* origins and its trends before the twentieth century. Her research reveals that one popular trend before the 19th century was the use of clear, open-throated, *bel canto*-like singing among *pansori* performers. This directly opposes the current iconic public characterization of all *pansori* singers; namely, a vocal production which comes from restrictive tension in the throat and

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possesses a rough, raw timbre. She also brings to light the possibility that pansori may have been a solo singing art without a drummer before circa 1843 as she did not find references to pansori drumming in texts written before this year. After five chapters on the history of pansori from its development to current-day performances, the final chapter of Jang's book provides a comparative study of different pansori singers from the dongpyeonje (eastern school) style singing the same song from Chunhyang-ga.

From Chan Park's 2003 Voices from the Straw Mat, I gained further historical and theoretical information regarding pansori. What I particularly enjoyed was the way her text flowed intertwined with personal insights gained as a pansori singer. She also included a variety of personalized notation from different stages in the development of her performance material. As a performer myself, I felt comfort in gaining this applied knowledge from her less formal, more holistic approach. Her writing embodies a balance that is held as a virtue within the pansori repertoire: her book contains just as many pansori texts and translations as tables and figures, her chapter titles fight the static nature of the written word through a sense of action with their -ing endings, and the target audience seems to include both those who are interested in experiencing pansori and those who would like to perform it. She currently teaches at the Ohio State University and performs mainly for audiences of English speakers so her insight into the dynamics of presenting this material to North Americans has been invaluable during preparations for my pansori-based project. Her explanation of the power of the straw mat in pansori will influence every performance of this material that I produce in the future.

Um Haekyung's Korean Musical Drama: P’ansori and the Making of Tradition in Modernity contains separate chapters for history, theory, and many excerpts of pansori texts with translations but highlights the different performance-based elements in a similar way to Dr. Park's book. Although the

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9 Chan E. Park, 2003, Voices from the Straw Mat (Honolulu: University of Hawai'i Press).
gayageum and gagok vocal music have been the focus of Um's research, the details in her chapters on Text and Music, Schools and Styles, and Individual Styles come close to the hands-on perspective of a pansori performer. I appreciated her numerous musical excerpts presented as transcriptions on five-lined staves. They were a feature of this book to which I could personally relate, as this style of transcribing was a difficult part of my thesis project. As a pansori researcher but vocal performer of non-pansori music, I feel that transcribing pansori into standard European classical notation and explaining what aspects I was unable to capture through this method is more effective than presenting the personalized notation of others and accompanying it with a second-hand explanation. Perhaps Um felt the same way. The final chapters of this book regarding Pansori in Diaspora and New Pansori provided more examples and explanations on these topics than is to be found in the other books.
Chapter 2: *Pansori, Changgeuk, and My Project*

The purpose of this chapter is to provide background information regarding *pansori* and *changgeuk* for the English-language intended audience of this thesis: those who are active participants in and consumers of Classical music and opera across the world, especially in North America and Europe. I am aware of the large and varied literature on these topics in Korean and the limits of my ability to thoroughly read everything that exists on this topic in its native language. My aim is not to summarize or necessarily synthesize this body of material. I am only addressing those sources that have been published in English to provide a basic context for readers unfamiliar with the tradition or what has been said about it. With the Lecture-Recital being the focus of this dissertation, an understanding of this context is needed to recognize which elements of this performance are derived from *pansori* material and which are creative additions meant to build a stronger connection between Korean traditions and an international audience.

2.1 **Overview of Pansori**

Korea's dramatic storytelling/-singing tradition in its current state involves performances of one *gwangdae* (singer) and one *gosu* (drummer) who plays the *buk* barrel drum. This musical genre has been given many names over time\(^\text{11}\) but since the late 19\(^{th}\) century/early 20\(^{th}\) century it has been referred to as *pan-sori* (space-sound/song).\(^\text{12}\) A full performance (*wanchang*) is from 3 to 8 hours long,\(^\text{13}\) and is made up of *sori* (song), *aniri* (speaking), and *ballim* (gesture), supported by the drummer through

\(^{11}\) Bongsa, taryeong, jabga, changgeukjo, chang, and sori make up a compiled list from the introductions of my two National Center for Korean Traditional Performing Arts *Pansori* sources.


\(^{13}\) Um, 17.
jangdan (rhythmic cycles) and chuimsae (calls of encouragement). Audience members are also called to be active participants in this process with their own chuimsae.

The style of singing that is currently taught as appropriate for pansori and valued by audiences is one which uses husky, raw, and pressed colours in the voice instead of being focused on the efficient use of breath and clarity of tone as in the bel canto style. In the last two-hundred years or so, the outpouring of emotions in this rough vocalism has stirred the hearts of pansori audiences, even though this singing would be considered “ugly” to the ears of those accustomed to bel canto sounds.

Melodies in pansori are sung in three common jo (modes). The three jo are ujo, gyemyeonjo, and pyeongjo. Ujo is commonly described with adjectives such as masculine, noble, cheerful, bright, and direct; gyemyeonjo with feminine, sad, tragic, and elaborate; and pyeongjo with peaceful, placid, and calm. Ujo and gyemyeonjo are used most often in pansori; pyeongjo is rarely mentioned in the most basic explanations of this music. Some theorists of pansori attribute a specific pentatonic scale to each jo: gyemyeonjo uses mi-so-la-do-re in solfege with the “la” as the boncheong (principal or mediant tone), while ujo makes a sol-la-do-re-mi scale with “do” as its boncheong.¹⁴ To the ears of European and American audiences, they have the qualities of sounding minor and major, respectively. These scales may account for the foundational aspects of singers' melodies, but throughout my listening to pansori recordings I have yet to find one that restricts him or herself to such limits. Researchers even have inconsistencies among their explanations of these modes as to which pitches are labelled as elaborative notes outside the core tones, but the labels of “trembling/undulating tone” (tteoneuncheong), “modulating/irregular tone” (eotcheong), and “downward-breaking tone” (kkeokkneuncheong) are common.

¹⁴ Pyeongjo uses the same relative tones as ujo except that it replaces “mi” with “fa” (sol-la-do-re-fa).
The seven common rhythmic cycles (jangdan) for singing the sori of pansori are: jajinmori, jungmori, jungjungmori, jinyangjo, hwimori, eotmori, and eotjungmori. The first three are the oldest and the most common for the stories of pansori's earliest stages.\(^{15}\) Jajinmori is a fast, simple 12/8 with four beats subdivided into triples; it is used for scenes with an urgent or agitated atmosphere.\(^{16}\) As with the other two early jangdan, it is thought to have come to pansori from Korea's minyo (folksong) traditions, especially from gagok (long lyric art songs).\(^{17}\) Jungmori is at a more moderate tempo than the speedy jajinmori or the languid jinyangjo. While it is predominantly notated as 12/4, it may be felt as four 3-beat gak (the standard subdivision unit for this rhythmic theory) or two 6-beat gak due to where strikes between the left and right hand occur off-beat from each other within this cycle. Gosu (drummers) may use the poetry they are accompanying to determine which division is appropriate. Scenes with either a peaceful or sorrowful quality employ jungmori. Jungjungmori is more up-tempo than jungmori and divides the beat in the same way, but is more commonly felt as four 3-beat gak; it is for more cheerful pieces. Jinyangjo is the slowest jangdan and usually consists of eighteen (three 6-beat gak) or twenty-four (four 6-beat gak) beats for each repeated pattern, depending on the text that it is matching and the preferred style of the individual singer; it is used for sorrowful songs. A variation on this called semachi is only rarely used in pansori these days but has been used as a faster jinyangjo for gagok\(^ {18}\) and was popular with one pansori singer in the late 18\(^ {th}\) century who employed it like a 9/8 pattern.\(^ {19}\) Hwimori, the fastest jangdan, is written as a rapid 4/4 with a duple sub-division, and is used for frantic or busy pieces in the story. Eotmori is more complex than the rhythms used in early pansori, as it is a 10/8 pattern with an alternating triple/duple meter switch; it “depicts a mysterious or uncanny

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16 Um, 70.
17 Jang, 50.
19 Jang, 51.
scene with a heroic figure.”

Eotjungmori is half of a jungmori cycle (6/4 = one 6-beat gak) but it is rarely used in pansori; it can be used when the text refers to something in the past. While these are the common rhythmic cycles handed down from Korea's folk-song tradition, they are often just used as guidelines for a pansori performance where the singer may have the freedom to elaborate the melody at will, add rests for breath, or cut a pattern short for dramatic emphasis. A gosu (drummer) is expected to catch these moments of freedom; a feat that no doubt becomes easier as a gwangdae/gosu relationship matures.

2.1.1 Pansori Repertoire

Chunhyang-ga is only one of five batang (“background”) works that are considered the current staples of the pansori repertoire, referred to as odaega, the “five great songs.” The other four are: Heungbo-ga (The Song of Heungbo), Simcheong-ga (The Song of Simcheong), Sugung-ga (The Song of the Underwater Palace), and Jeokbyeok-ga (The Song of Red Cliff). This rise to prominence is commonly attributed to the strong moral values within their narratives, as each can seemingly be encapsulated in one Confucian ideal: female fidelity to one's husband in Chunhyang-ga, brotherly love in Heungbo-ga, filial piety in Simcheong-ga, loyalty to the king in Sugung-ga, and faith among friends in Jeokbyeok-ga. While this belief is a popular and convenient way to define these pansori stories collectively, they are gross over-simplifications that both leave out other positive ethical codes (like Mongryong's filial piety when he follows his father back to Seoul) and gloss over character and

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21 Um, 72.
24 Um, 63.
relationship flaws within these stories (like Simcheong's father's lechery and Heungbo's seeming disinterest in his brother's greed and other negative actions prior to forgiving him).²⁵

Similar flaws are also a common reason given for the loss in popularity of the other seven stories that, along with the first five, made up the standard twelve-story repertoire established during pansori's growth in the 18th century. Lists of these seven have been made by two different scholars: Song Manjae (1788-1851) in his 1810 Gwanuhui and Jeong Noshik (?-1965) in his Joseonchanggeuksa (The History of Korean Changgeuk). They both include: Byeongangswe-taryeong (The Ballad of Byeon Gangswe), Jangkki-taryeong (The Ballad of the Cock Pheasant), Baebijang-taryeong (The Ballad of Chief Aide Bae), Onggojip-taryeong (The Ballad of Mr. Obstinancy), and Gangneungmaehwa-taryeong (The Ballad of the Apricot Blossom from Gangneung). However, they differ in their final two stories as Song Manjae includes Walja-taryeong (The Ballad of a Hussy) and Gajjasinseon-taryeong (The Ballad of the Counterfeit Immortal) while Jeong Noshik has Musugi-taryeong (The Ballad of Musugi) and Sugyeongnangja-taryeong (The Ballad of Maiden Sugyeong).²⁶ Chan Park posits that this discrepancy has arisen because there were more than twelve batang performed in the 18th and 19th centuries but the proclivity towards strengthening information through numerical symbolism drove the authors of these lists to exclude some stories.²⁷ The common logical reasoning for why these seven or more taryeong (ballads or tunes) were dropped from the list of great pansori songs is that they were too lewd for the nobility who began to join audiences more and more throughout the 19th century. Even though crude humour and the mixture of noble and vulgar characters are still common themes within all pansori stories, the protagonists of the odaega are all virtuous while those of the taryeong are not.²⁸

²⁵ Killick, 2010, 156.
²⁶ Translations from Chan Park, 2003, 59.
²⁷ Ibid.
More themes pervasive throughout the odaega (to a greater degree than the taryeong) are those of Confucianism, Buddhism, and Shamanism/folk beliefs. The moral values within each of these belief systems take the form of love, justice, order, and faith, all of which are explored in different moments of these stories. Along with Chunhyang’s fidelity towards Mongryong after eight years of him being away, Chunhyang-ga also contains a scene where Chunhyang’s mother prays to heaven through a Buddhist rite for her daughter to be rescued by Mongryong from jail and another where Chunhyang uses a fortune-teller, common in Korea’s folk beliefs, to decipher her dreams while in jail.

Within Simcheong-ga, Simcheong 1) proves her filial piety (one Confucian ideal) by giving herself up as a sacrifice to the sea in order to pay for her father’s sight; 2) is served heavenly justice in the form of her rebirth when she arrives back on Earth inside a lotus flower (a strong Buddhist image); and 3) is rewarded for her loving sacrifice by being made empress (following the folk belief of rewarding good/punishing evil). This same folk belief is presented at the end of Heungbo-ga when Heungbo is rewarded for mending an injured bird with a seed (from the bird) that produces a gourd full of riches. His brother, observing this, intentionally injures a bird in order to help it recover and receive riches himself, but is penalized with a seed that produces a gourd full of goblins.

The odaega stories have been preserved into the modern era as audio recordings while the others fell out of the common performance rotation before this technology was available; hence, these “five great songs” have more written texts and recordings available on them should someone wish to produce them in a style similar to my project. Also, living master singers still perform these, especially the most popular of the group, Chunhyang-ga. The National Changgeuk Company of Korea recently put on a newly-composed changgeuk called Madame Ong in 2014 and its plot was mainly derived from

30 Jang, 46-47.
31 Ibid.
32 Ibid.
the narrative *Byeongangswe-taryeong* (with Byeon Gangswe as the main male protagonist), but the text used in this production had to be created because the pansori lyrics for this taryeong (ballad) have not survived to the modern day.

### 2.1.2 Pansori's Origins

Pansori's origins are uncertain, as it has always been passed down from teacher to student by aural/oral tradition instead of being written down, but scholars all agree that the latest it could have possibly come into existence is in the 17th century and that it began among common people. The most common theories as to how pansori was first developed are: 1) parts of purely spoken pan plays of the Shilla dynasty (6th century to early 20th) were set to the folk songs common to that time; 2) muga (shamanistic rituals) of the Shilla dynasty that were meant to comfort dead spirits expanded into fuller stories; 3) it grew out of popular folk tales; and 4) gwangdae expanded written texts into a performance of spoken and sung storytelling. Another speculation is that pansori did not begin as a two-person endeavour but adopted this format later. Pinpointing when the buk drum became an addition as part of a pansori performance is also difficult; the earliest documentation mentioning this partnership states that its inclusion had become normative by 1843 at the latest. Essentially, pansori's murky beginnings have led academics to cite the earliest reference to something resembling it in historical documents and decide collectively that it originated at some point in the 17th century.

### 2.1.3 Pansori's History

Pansori's popularity grew throughout the 18th century, prospered in the 19th century, and began to wane at the beginning of the 20th century as Japan began taking control over Korea.

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33 *Um*, 14.  
34 Ibid, 50.  
Throughout the 18th century, pansori became a more established performing art as its repertoire of twelve stories was developed, musical elements increased in complexity, and the dramatic aspects of these stories were further explored by the emerging masters of the time.\(^{36}\) It was also in this era that “the first known historical reference to [pansori], Kasa Ch'unhyangga ibaekku (Two Hundred Lines of Chunhyangga), was written in 1754.”\(^ {37}\) As it gained prominence, audiences enjoying it grew to include members of the higher classes even though the newly established stories contained moments of vulgar humour and all of the gwangdae were of the lowest social class.

Korea in the 19th century saw the development of the three yupa (stylistic schools) most commonly associated with propagating the teaching of pansori throughout its history: dongpyeonje, seopyeonje, and junggoje. Dongpyeonje (eastern school) was started by Song Heungnok in the middle of this century; seopyeonje (western school) by Pak Yujeon near the end of it; and junggoje (central school) by Yeom Gyedal and Kim Seong-ok. The dongpyeonje style is described as predominantly in the ujo mode, concise, and with abrupt endings to phrases; seopyeonje uses gyemyeonjo most often, is full of description, and trails off at the end of phrases; and junggoje is a mixture of the two. Coupled with its relatively small lineage, the mixed nature of junggoje leads to its being left out of some descriptions of pansori's yupa. More yupa have existed based in some members from the Eastern or Western schools creating their own fusions of the two.\(^ {38}\) Cultural lines can also be drawn across “the Korean peninsula, [in] styles of labor, ritual, and entertainment music, verbal and non-verbal,”\(^ {39}\) to delineate five different regions (tori) for traditional Korean music in other genres. However, it is only these three middle ones (not the one that is now North Korea or the island on its south-west corner,

\(^{36}\) Kim Kee Hyung, 2008, in Pansori, 4-5.
\(^{37}\) Jang, 3.
\(^{38}\) Jang, xviii. They are gangsanje ('river and mountain' style), boseongje, and dongchoje.
\(^{39}\) Park, 2003, 51-52.
Jeju) that have been connected to Korea's *pansori* tradition. Current performers are still categorized based on their lines of lineage in relation to these educational and stylistic centres.

The 19th century was also the era of the first master singers (*myeongchang*) of *pansori*, who were deemed as such for their mastery of specific pieces from one of the five main stories. Eight singers are commonly identified as *myeongchang* of the early part of this century and eight different ones for the latter part,\(^{40}\) and while many of them belong to the main *yupa* there are some outside of this lineage. Sustained patronage from the elite class was another significant improvement for *pansori* coming out of the 18th century. With the national recognition of the eight great *pansori* singers, it became more popular for members of the elite to hire them and others for private performances or as a way to raise the morale of the commoners around them. *Pansori*'s increased popularity, status, and prospect of receiving patronage led to many new singers performing and added a ferocity to the competition between them. Dramatic performance aspects were heightened by those with gritty, husky, raw characteristics to their voice as well as beautiful folk-song style tones. A greater singing volume was also valued as outdoor crowds grew, and singers added more complexity to melodic embellishments to demonstrate their mastery.\(^{41}\) While the different schools and preferences of different audiences throughout *pansori*'s history may have included singers with simpler melodies performed in a clearer tone in the past, advocacy for the *pansori* style that is currently common seems to have begun by the late 19th century.\(^{42}\)

*Pansori* patron, story revisionist, teacher, theorist, and critic Shin Jaehyo was a major advocate in making the form more easily consumable for the Korean elite of the 19th century. As a rural official of the middle class, Shin educated himself in Chinese literature and other subjects of the elite. His revisions to six of the twelve common *pansori* stories consisted mainly of removing some vulgarity and

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41 Jang, 90-91.
class-based impropriety so that the elite could find more virtue in pansori as an art. Many aspects of his life were dedicated to connecting himself to the upper classes, most directly with the Prince Regent and father of a Joseon king, Heungseon Daewongun. He used his wealth to help fund the Daewongun's reconstruction of the royal palace (Gyeongbokgung) and composed songs for its inauguration ceremony, both of which led to him having his official rank raised.43 Late in this century, the first female gwangdae emerged when Shin decided to teach a girl named Jin Chaeseon (who had also sung the inauguration songs) and she was successfully hired by the Daewongun.

Change was commonplace on the Korean peninsula around the turn of the 20th century, and the pansori world inside it was no different. Japanese powers ended the reign of the Joseon dynasty and, through a series of lopsided treaties and agreements that began in 1876, brought about the annexation of Korea in 1910. Long-established Korean laws were abolished as Japanese ones took over, and the ending of slavery which was part of the Gabo Reforms (1894–1896) included the release of one prominent group in a social position equal to that of slaves, gisaeng. Gisaeng were female entertainers of the lowest social class during the Goryeo (918–1392) and Joseon (1392–1897) dynasties who were predominantly registered under the ownership of civic and municipal government under the term gwan-gi. Before Japanese intervention, the Korean system for gisaeng had them educated in a gyobang building where they would train in poetry, music, dance, and art, and they were headed by a male hojang, whose job it was to maintain the registry and ensure that no gisaeng ran away. After the Gabo Reforms, the newly freed gisaeng formed “gisaeng johap (organization of gisaeng) or gwonbeon (organizations that raised and managed gisaeng) which played a strong role in nurturing the talents of ... female master singers.”44 They continued study of the same subjects in these gwonbeon but were no longer watched over by a hojang. The Japanese officials stationed in Korea were important

43 Um, 45.
44 Ibid, 15.
supporters of pansori performances, especially those by gisaeng, and sought to bolster its popularity (while censoring references to the Korean monarchy and to nationalism45) as a way to relieve tensions between themselves and the people whose country they were occupying. As each gwonbeon had its own regional specialties, those in the northwest and southwest parts of Korea taught gisaeng that were best at pansori46 and would employ the established master singers to teach their students in poetry, song, pansori, and the gayageum (twelve-stringed zither).47

As the gender of gwangdae began to mix at the turn of the 20th century, so did the style of pansori singers in general. Many singers began mixing the styles of the Eastern and Western school and focused on using a version of the stories that presented the best parts of their individual talents. Song Mangap, a leading singer from the Eastern School, is said to be the first to mix the two styles for the sake of popularizing his story.48 This “mixed” style was then employed by many students of the master singers of the late 19th century, such as Kim Soheui (1917-95). She created the best-known version of Chunhyang-ga, known as Manjeongje, by combining elements from the versions of dongpyeonje master singers Song Mangap and Kim Sejong with those of Jeong Jeongnyeol from the sopyeongje tradition. Other collaborations that led to new pansori-based musical genres formed in the 20th century were gayageum pyeongchang and changgeuk. Gayageum pyeongchang was a short-lived trend started by gayageum players who would perform pansori repertoire while accompanying themselves on their instrument. Changgeuk was first performed by pansori singers, involves several singers within a performance, and expanded from a one-drum accompaniment into a small “orchestra” of traditional Korean instruments.

45 Um, 51-52.
46 Ibid, 50.
48 Jang, 107-108.
2.2 Overview of Changgeuk

Performances of pansori stories involving various singers taking the gwangdae position throughout the story (yeonchang, “consecutive singing”) or splitting the characters, including that of the narrator, among themselves in a way similar to opera (bunchang, “dialogue singing” or ipchechang, “three-dimensional singing”) have both been posthumously labelled as changgeuk, but this designation is still debated. When these trends began, the performers just wore the clothes that gwangdae usually wore to perform and there were no sets. Over time, productions employed costumes, props, and sets on a curtained stage similar to a theatre show; performances with these additions have been unanimously designated as being changgeuk.

In addition to the buk from the pansori tradition, changgeuk productions can be performed with a mixture of other traditional Korean instruments from sanjo (“scattered melodies”), minyo (folk-song), and a range of percussion instruments from Korea's pungmul and samulnori traditions. These include:

- the haegeum, a two-stringed instrument played with a bow (similar to the Chinese erhu);
- the daegeum and sogeum, transverse bamboo flutes of which the sogeum is higher pitched and lighter in timbre;
- the gayageum, a twelve-stringed\(^{49}\) lap zither plucked with the fingers;
- the geomungo, a six-stringed\(^{50}\) lap zither plucked with a stick;
- the ajaeng, an eight-stringed\(^{51}\) woodblock-propped zither plucked with a stick;
- the piri, a double-reeded bamboo woodwind with a cylindrical bore;
- the taepyeongso, a double-reed woodwind with a conical bore;
- the jing, a large suspended gong;

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49 Twelve is the traditional number of strings for the gayageum but modern versions can have up to 25.
50 Modernised geomungo have eleven strings.
51 The seven-stringed version of this is from the Korean court music tradition.
• the *kkwaenggwari*, a hand-held gong; and

• the *janggu*, an hourglass-shaped drum.

### 2.2.1 Changgeuk's Origins and History

As previously mentioned, there is still debate as to what should be regarded as the first *changgeuk* performance. The event described at the beginning of the previous section was held in 1902 at the newly-built Hyeomnyulsa Theatre in Seoul and originally was intended to celebrate both its opening and the 40th year of King Gojong's reign.

However, it was not until 1908 when the same theatre was re-opened by Yi Injik under the name of Weongaksa Theatre that a multi-singer performance with definite dramatic elements and props was first produced. Yi had revised a *pansori* story written by some others into *Silver World* (*Eunsegye*), in reference to the old world of the Joseon Dynasty.

Musical resources were centralized around the time of Japanese Annexation in the larger cities of Korea, due in some part to the migration of *gisaeng* from smaller cities and towns into the *gwonbeon* that had been established in the various metropolises. It was here that these *gisaeng* learned to sing *pansori* stories (and smaller scenes/songs from them called *tomak sori*, “part” singing) and to play instruments such as the *gayageum*. One *changgeuk* trend that blossomed from this was all-female troupes called *yeoseong-gukkeuk*, which were especially popular with the Japanese military members occupying Korea. The popularity of *changgeuk* came and went throughout the period of Japanese Annexation; productions by several different organizations have been cited by academics as being performed during this time but no group had any staying power. Newly composed *changgeuk* works

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52 Um, 48.
53 Ibid, 49.
were just as commonly performed as the standard pansori repertoire. Also, a desire to please those in charge (Japanese officials) dictated the settings of the new compositions and censorship of material from the traditional pansori-based stories made some productions unrecognizable.

Pansori as a genre became a beacon of pre-Annexation Korea and carried nationalist sentiment throughout the later years of Japanese rule. Some popular new pansori were even written at this time on the theme of patriotism. However, after the end of World War II when Korea gained its freedom, changgeuk and yeoseong-gukkeuk took over as the more popular genres. This held true for the 1950s and 1960s, although musical purists looked down upon these offspring of pansori because of the diminished quality of singing and acting within them. With large performance groups, many of the individual performers had little or no training, in complete opposition to the often lifetime dedication of a master pansori singer. When the Cultural Property Preservation Act of 1962 began examining cultural properties, pansori was a more attractive choice for designation as its myeongchang were viewed as more talented than changgeuk performers and it was a tradition that predated Japanese, European, and American influence and all the hardships Koreans associated with the Japanese occupation of Korea.

Changgeuk's common issue throughout its existence is that every different production has been conceptualized by whoever is producing it. In opera, the composer's wishes based on their score (be they real or imagined, written by the composer or added by a score editor) become the canonized version. Pansori performers follow the ways of their teacher, but changgeuk productions have no set rules for choices such as: 1) whether or not there is a narrator, 2) what makes up an appropriate instrumental section, or 3) what, how often, and when each instrumentalist should sound. This lack of specificity amid a practice that is still continuing after more than 100 years, especially through the

55 Jang, 126.
56 However, there was a lot of cross-over.
National Changgeuk Company of Korea, is why Killick, the main English-language researcher on this topic, believes that changgeuk's status as traditional is still under debate. He instead provides the term “traditionesque” as a categorization of its place between the labels of “traditional” and “modern.”

2.3 Current Trends in Pansori and Changgeuk

Since pansori's designation as National Intangible Cultural Asset No. 5 in 1964, it and changgeuk have both had a place in Korea's world of traditional music and music dramas. Some master pansori singers who have been deemed as preservers of one of the main five stories or one or two songs from those five have been given the title “Artist Emblematic of Intangible Cultural Properties” (muhyeong munhwajaegineung boyuja). Those given this designation perform government-mandated preservative repertoire at least once a year and some join the casts of changgeuk productions. Although changgeuk has never been given the “Intangible” label, funding was given at the time of pansori's designation to start what is now the National Changgeuk Company of Korea.

Part of the process to include pansori as one of these assets was to specify exactly what constitutes pansori in order to preserve it. Most scholars who have written about this process have pointed out a significant disadvantage of this system: how it has tried to take a musical tradition that has grown, adapted, and changed throughout its history and frozen it in time for the sake of preservation. Changgeuk, in contrast, has more freedom to maintain a vibrancy in its progressive nature. Nevertheless, both traditions have followed similar trends since 1964. They each have performers who revere the full-length (wanchang) performances as authentic, even though tomak sori (“part/excerpt singing”) has been much more common and more easily consumed by audiences ever before.

58 Ibid, 53.
59 Um, 53.
60 Killick, In Search of Korean Traditional Opera, 127.
   It was known as the Gungnip Gukkeuktan (National Stage-Drama Company) at the time.
since recordings of them have been made. Indoor performances of both are now much more common than outdoor presentations. Singing in the Seopyeonje (western school) style singing is predominant among singers in both genres, although many of them also use aspects of the dongpyeonje (eastern school) style.

For modern adaptations of pansori performances for thechanggeuk realm, there are a few common choices that are made which include the use of: unison singing, chuimsae, narration, and performance space. While not an element of pansori for obvious reasons, unison singing is now a common occurrence in changgeuk performances. In pansori storytelling, Sarang-ga (love song), perhaps the most popular piece from Chunhyang-ga, consists of a dialogue in both aniri and sori between the main characters, Chunhyang and Lee Mongryong, interspersed with only a few short observations by the narrator. On YouTube, many of the most popular (most viewed) concert and fully-staged performances of this duet include portions ranging from a half-phrase to a repeat of eight bars of the melody that is sung by more than one person. In the concert versions, it is more common for the singers to alternate parts of the melody regardless of the dramatic proceedings (yeonchang) so the unison singing is for shorter portions. With the fully-staged productions, however, they follow the drama-conscience bunchang/ipchechang style except when certain melodic material is repeated by everyone on stage as if these scenes followed a verse-chorus style of composition common to today's pop music.

Chuimsae has been used by every gosu drummer that I have heard and seen in modern recordings, but the popularity of it being called out from the audience is declining as people these days are more used to European classical recital and concert settings where the audience is expected to remain silent during the performance. A separate performer cast as narrator is unnecessary in the

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61 Jang, 151-155.
“consecutive singing”) or tomak sori (“part/excerpt singing”) style common to concert settings of the Sarang-ga duet, but for fully-staged productions it is an aspect that has remained through the pansori-to-changgeuk process. There is inconsistency as to how the narrator is integrated into the drama. In the changgeuk performances that I have experienced, the narrator acts similarly to a Greek Chorus: detailing the atmosphere of the scene, reiterating the morals of the story, and staying on stage to observe the action on which they comment. As a narrator, one moves around the stage to different vantage points so as to not block any sight-lines or interfere with the characters' freedom of movement. In pansori, a bulk of the phrases that are performed from the perspective of the narrator have a simple transitionary function: announcing who is the speaker/singer of the following words. These are the lines whose message becomes unnecessary as the text is transferred into a changgeuk setting; a director should be able to easily and effectively display who is singing the text after a transition such as this. Current changgeuk productions seem to follow the logic of this way of thinking.

Lastly, for performance space, both pansori and changgeuk are predominantly performed indoors on a stage like most performing arts around the world and they follow a standard distribution of stage types (proscenium, thrust, etc.) when compared to other vocal performance genres. The annual Namwon Chunhyang Festival is one common exception to this as the pansori performances and competitions during this event are often performed in outdoor spaces around the city, especially under the roofs of its numerous traditional pavilions.

2.4 My Project

While browsing through both pansori and changgeuk productions of Chunhyang-ga and some of the other main stories on YouTube to aid me in my instrumental arrangements, I noticed differences between the musical version that one of them had chosen as well as some tendencies in the ways their
Korean traditional instrumentalists interact with the melodies of the pansori singers. In regard to the first of these issues, in many of the iconic moments (such as the ones I have chosen for this performance), some of the melodies from the most popular changgeuk and pansori performances on YouTube are similar to those of Shin Younghee's version but with one major difference: the distinguishing feature of the YouTube melodies is a I-V-I sequence while she gives more prominence to the submediant (vi). A strong dominant-tonic focus gives both the ujo (major-sounding) and gyemyeonjo (minor-sounding) melodies a very early European classical feel. Within Shin's melody, however, the consistent thirds created by accentuating the submediant pitch and avoiding the dominant allows listeners (especially non-Koreans) to maintain their immersion in a foreign musical atmosphere. Another choice that was made in the online changgeuk version is to keep each scene in the same key and basically the same rhythm so that many pieces sound as if they are a folk song, not just the ones that were originally based on farmers planting rice. Another trend I have noticed across different videos of modern changgeuk is the addition of tutti singing where everyone on stage sings certain lines or an entire section is repeated by all singers. On the instrumental side, the gayageum seems to be the most common traditional instrument used for the purpose of maintaining the prime tone of each song in changgeuk. Again, this is usually established with a very strong I-V-I sounding and any section that does transition away from the tonic is almost always to the dominant. For the other melodic instruments, echoing or anticipating the strong melodic figures of the singer is common, especially in the slow laments.

The choice that I have made for the melodies is to follow the pansori version of Shin Younghee, which much more commonly plays with the I-vi-I relationship instead of I-V-I and includes a shifting of the tonal centre to pitches other than the dominant in many of her pieces. Both of these melodic tendencies follow the style of Kim Soheui's version but differ from the common practice of
most modern *changgeuk* and some *pansori* performers, including Ahn Sukseon, another student of this master. While transcribing the melodies from Shin Younghee's *Chunhyangga* recording for the few scenes I selected for my Lecture-Recital, I attempted to follow where I felt (with my classically-trained sensibilities) that she was going with the “tonality” of her melodies. From this *pansori* basis, though, my arranging of European classical instruments to play with the singers takes aural sensations of the audience to a very different world than that of modern *changgeuk*. As I explain what went into putting on the November 24, 2018 performance, I will go through how I came to the decisions I made regarding both these aural aspects of *Chunhyang-ga* and the visual ones.
Chapter 3: Producing the Lecture-Recital Performance

Aiming to approach the organization and execution of my Lecture-Recital performance the same way that the artistic director of an opera company or program would with any opera from the standard repertoire, I categorized the different audio and visual parts of a production into five areas: 1) singing the Korean language, 2) producing a vocal score, 3) expanding that into a full score that is separable into part scores, 4) developing the dramatic aspects, and 5) supplementing the drama with visual elements.

3.1 Singing Korean

Non-Korean speakers, including myself, were the majority of the performers available for my project and such is likely to be the case if this were to be repeated in a North American or European university or opera company setting. As with the preparation for opera productions with performers who are not native speakers of the language they are singing, fluency of the sung language is always encouraged but not necessary. Pronunciation of the performance's text, though, must be developed to the point that a native speaker of the language in the audience can understand it. The International Phonetic Alphabet (IPA) can be a useful tool for an easy-to-follow, approximated representation of linguistic sounds that can be written into the score for the beginning stages of learning the text of an opera, and so this section will: 1) detail how to read hangeul characters, 2) provide a breakdown of the different Korean vowel and consonant sounds that a potential performer will encounter while learning pansori texts, and 3) specify how accurately each sound is represented by the IPA. Only a few of these sounds are captured nearly perfectly. Some others require more fine-tuning that is difficult to
generalize. I include suggestions for some slight pronunciation modifications that will help with the transition from speech to singing while maintaining a Korean audience's understanding.

3.1.1 Syllabic Element Building

*Hangeul* characters and their separate elements are read left-to-right, top-to-bottom in Korean. They consist of a minimum of: one beginning consonant (or silent consonant replacement “ㅇ”), one vowel element, and zero ending consonants. In this minimum case, the beginning consonant is either to the left of the vowel, as with more vertical vowels 아, 아, 어, 여, and 이 or above the vowel, as with 우, 유, 오, 요, and 오. They have maxima of: one beginning consonant, three vowel part-elements, and two ending consonants. In this case, the beginning consonant is in the top-left; the three vowel elements are below the beginning consonant (for the one horizontal part-element) and to the right of both the beginning consonant and horizontal part-element (for the one or two vertical part-elements); and the ending one or two consonants are below these first two elements.

3.1.2 Vowels

There are both simple and mixed vowels in Korean. The simple ones are: 아, 야, 우, 유, 여, 오, 요, イ, and 이. These are approximately equal to [a], [ja], [u], [ju], [ɔ], [jɔ], [o], [jɔ], [œː], and [iː], respectively. The mixed ones are: 애, 야, 에, 와, 왜, 외, 웨, 웸, and イ. They are approximately equal to [e], [je], [ɛ], [je], [wa], [we], [w(e/ɛ)], [wɔ], [we], and [œi] (or the Russian [i]), respectively.

The first two simple vowel pairs, 아 & 야 (≈ [a] & [ja]) and 우 & 유 (≈ [u] & [ju]), are the closest to their IPA counterparts as they are both produced in a pure, Italianate way. As with all of the following vowel elements, the second small line set perpendicular to the long line indicates that the
glide [j] is pronounced prior to the vowel. The second two pairs, 어 & 여 (≈ [ɛ] & [je]) and 오 & 요 (≈ [o] & [jo]), are not articulated with the large difference of the English back-and-open [ɔ] and forward-and-closed [o]. While this pair is articulated very close to each other in the middle of the mouth in sung Italian, Korean differentiates them a bit more. The English schwa [œ:] is produced neutrally in the mid-mouth but the Korean オ is articulated more towards the back of the mouth around where glottal consonants are produced. The Korean 오 is also produced more in the back of the mouth, while the English [i:] is closer to the front (teeth). For a more balanced projection and fuller sound, an Italianate [i/L] mixture may be sung and it still should be understood by Korean audiences.

With the Korean vowels that are a mixture of two or three simple ones, 애 & 애 (≈ [e] & [je]) and 에 & 예 (≈ [ɛ] & [je]) have a similar relationship to that of 어/여 and 오/요. Their difference is not as extreme as English, but not as minuscule as sung Italian. The オ part-element of 와, 웡, & 외 (≈ [wa], [we], & [w(ɛ/ɛ)]) and the ウ part-element of 워, 웨, & 위 (≈ [wɔ], [we], & [wi]) give these mixed vowels their beginning [w] glide sound and the only exceptional vertical part-element of these is the イ in 외, as it falls between 애 & 에 on the [e/ɛ] spectrum. 오 (≈ [œi]) is most easily likened to a Russian [i], another notoriously difficult sound for English speakers to make and singers to project. Projection may be made easier by using the [œ] as more of a glottal glide and sustaining the more Italianate [i]; this can be heard by some Russian singers who sing in a more Italianate way with both their Russian opera and art song repertoire.

3.1.3 Consonants

As they are the intended audience for this information, I have ordered and distributed the Korean consonants by places-of-articulation groups normally taught in diction classes for English—

62 Due to the fact that 위 already produces the [wi] sound.

63 The late Dmitri Hvorostovsky is one example of such a singer.
speaking voice majors. Double consonants in this language lack the “:” between them of their Italian counterparts as they are not sustained as long in Korean. For consistency, each consonant here is ended with the ㅏ vowel ([a]), except where the nature of the vowel changes the pronunciation of the consonant.

As mentioned earlier, “ㅇ” is a silent consonant-replacement when used in the beginning-consonant element of a hangeul character. Bilabials 바, 빠, & 파 (≈ [ba], [bba] & [pa]) are the first group in this list where the three sounds all lie within the spectrum from their purely voiced English equivalent and the unvoiced equivalent. The first has a slightly more unvoiced quality than a purely voiced [b], the last has a slightly more voiced quality than purely unvoiced [p], and the double-consonant [bb] is somewhere in-between these two but sounded for a bit longer. 뱄 & 뱌 are also used in place of labiodentals [v] & [f], respectively, for English-based words because these consonant sounds are not part of Korean. 마 (≈ [ma]) is the last bilabial and can be sung the same as its counterparts in other operatic languages. For alveolar consonants, 나 (≈ [na]) and 사 & 쌈 (≈ [sa] & [ssa]) are also standard with their IPA (the double consonant again sounded for a bit longer); 다, 떨, & 타 (≈ [da], [dda], & [ta]) follow the same voiced/unvoiced-spectrum relationship to their English equivalents as the bilabial group; and 앞 (≈ [(l/v)a]), the ending-consonant version of 락, falls slightly towards the [l] on the [l/ɾ] spectrum. The retroflex version of 락, as it falls slightly towards the [ɾ] on the [l/ɾ] spectrum, is used when it is in the beginning-consonant position: 락 (≈ [(l/v)a]). Velars with the voiced/unvoiced-spectrum relationship to English are 가 (≈ [ga]), 까 (≈ [gga]), 카 (≈ [ka]), and the “ㅇ” in the ending-consonant position, 앙 (≈ [aŋ]). Postalveolar 자, 쫀, & 차 (≈ [dʒa], [ddʒa], & [tʃa]) are the last group with a spectrum-based relationship to their English versions and the ㅅ/ㅆ pair use their postalveolar sound when before 오, as in 시 & 써 (≈ [ʃ i] & [ʃʃ i]), or before any vowel with an added
short line indicating the glide [j] before it. Lastly, *hangeul*’s glottal ʰha (~ [ha]) matches its IPA equally to that of its English equivalent.

### 3.1.4 Common Speech-to-Singing Modifications

One difficulty that modern *pansori* audiences have with connecting to the *gwangdae*’s (singer’s) story is the differences between their understanding of their native (contemporary) language and the version of Korean that is being sung. In addition to some scenes containing a large amount of antiquated Chinese poetry, the Western and Eastern schools that have propagated the oral *pansori* tradition each have their own regional dialects. Also, the swapping of vowels for one that matches the emotion of a moment or allows a *gwangdae* to amplify/soften their voice in a difficult range has been a common singing tactic in *pansori*. With a project such as mine, the intended performers, opera singers, have trained to project their voices more-or-less equally across their full vocal range while making only slight modifications to the resonance and articulation of vowels when necessary. Therefore, these singers have the option of updating the text to the modern standardized version of Korean or emulating the dialect from the transcribed recording, and they might even experiment with vowel swapping for the sake of sound symbolism like *pansori* singers.⁶⁴ As a non-native singer of Korean becomes more comfortable with the texts that they will be performing, guidance from a Korean-speaking vocal pedagogue will help improve the effectiveness of communicating sounds that require a balance between efficient vocal production and accuracy with regards to how it is spoken. Using these

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⁶⁴ Here is an explanation of this using simple examples:

Dark vowels such as [u] & [ɔ] match words with darker, more negative, and slower meanings; light vowels such as [o] and [a] match words with lighter, positive, and faster meanings; and the neutral vowel sounds are [i] and Korean’s [œː] equivalent. Mixed vowels follow the same symbolism as the simple vowels within them. Consonants may be exaggerated by producing an unvoiced or more forcefully aspirated equivalent (with place-of-articulation pairs) to match a faster, sharper, or more aggressive word. Conversely, words describing something slower, softer, or calmer can be modified to use the voiced place-of-articulation equivalent for word-painting.
techniques, opera singers should be able to conform to an updated text if the choice is made to replace those in current oral-tradition circulation.

For the Lecture-Recital performance, my decision to maintain the integrity of the melody that I made from Shin Younghee's CD dictated that we perform the same amount of syllables as found in her performed texts. The result of this was that, with my wife's help, I modified vowels to what would be consistent with the modern pronunciation and modernized/standardized the Korean text from the Jeolla dialect when my wife found it glaringly awkward to hear. However, there were some possible changes from the dialect that would have resulted in adding or removing notes from the melody and others that may have been missed, as the changes from dialect to standard Korean were made during the stage of score development when we were focusing on translations more than pronunciation. As my approach resulted in a mixture of dialect and standard Korean pronunciations, I will be sure to choose only one of these options for future performances. The translations were a mixture of my independent work and work aided by my wife, Yu Jiyeon, for some sections and my colleague, Son Hyunseung, for others.

3.2 Vocal Scores – Choosing a Version, Transcribing, and Translating

Prior to May of 2018, I made my first attempts to pull together all of the musical resources that I had gathered throughout my DMA studies:

- a score notated on common five-line staff for me and the other singers
- a recording for my Korean instrumentalists to follow
- a series of books that contained both the Korean script and English translations for four different versions of Chunhyang-ga\(^{65}\)

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I assumed that when I put them together I would only need to clarify a few transitional moments in the music before I sent the material to the instrumentalists to practice for a couple of months before the Lecture-Recital performance.

The first issue was that my contact in the Vancouver traditional Korean instrument world was always very busy and she was unavailable during the proposed time (March 2018). She gave me contact information for another woman near Vancouver but after a couple of emails with this second woman, I discovered that she sings Chunhyang-ga but does not play any traditional instruments. After I informed her that I already had singers and was looking for instrumentalists, she stopped responding. The unusual nature of my project may have seemed like a daunting task. While starting to organize my musical resources into one score for the Lecture-Recital production, I discovered that the recording of Shin Younghee on which I wanted to base my performance, the transcription that I had, and all four of the Korean scripts/translations were of different versions. Therefore, I decided that I would make my own transcriptions of the recording to make it more attractive to prospective collaborators. Out of the many recordings of Chunhyang-ga available, I chose Shin Younghee's because I had been introduced to her in April of 2017 through a personal connection and was able to briefly speak to her about my project. Also, before I had researched the history of the different versions of each pansori story, I had been told that she followed the Manjeongjae version of Chunhyang-ga due to the heritage of her development and that this version is the most popular in the ears of Koreans. These personal reasons, combined with her recognition as ingan munhwajae (Human Cultural Asset) for the preservation of Chunhyang-ga (given March 2013), made her recording an ideal choice for my project.

Transcribing pansori and preparing it to fit to a five-line score was a step I followed to help the classically trained singers with whom I planned to work (and any future ones) in learning the repertoire.

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in a much shorter amount of time than by oral/aural transmission. This process was slow and arduous, but necessary. It involved making a lot of choices as to how “irregular” aspects will fit in the score. Transcription of music has imperfections whether you take the prescriptive notation approach, that “facilitates the reproduction of music in the future and may leave out some less perceivable details that may confuse a performer”67 rather than help them achieve the desired effect, or the descriptive approach, that “aims to capture as much musical detail as possible no matter how impossible it may be for a performer to read, interpret, and relay the desired sound in the heat of the moment.”68 Both of these definitions are from a paper I wrote for a seminar in ethnomusicology which ends with a recommendation that people should follow the prescriptive approach for functionality but include a preface (or equivalent) to describe how the original performance might differ. This is what I have done for this document's project.

Part of the difficulty in choosing the details to lay out in my score for future readers was the moments and sections in which the toll of a non-stop several-hour singing performance with no outside melodic support was affecting Shin Younghee's intonation and inner pulse. I tried to be sensitive to where I believed her to be taking the pitches and rhythms, but ultimately the notation process was deeply biased towards my personal musicality and the tonal underpinnings that I felt while doing it. On average, it took me about an hour to transcribe every minute of this music to a workable first version of the score, which has gone through many changes since.

Once these working copies of my transcriptions were finished and I had sent them to the one singer who had committed to my project, I attempted to translate the pieces word-for-word with the help of my wife. Initially, I assumed that this first singer, Lee Ye-eun, would be able to do this for herself and my version would be for the benefit of me and the other non-Korean singers. My wife made

68 Klippenstein, 2016.
me immediately aware that the vocabulary in Shin Younghee's recording is predominantly from a dialect, but the texts also contain words from an older form of Korean. As an example of this, she pointed out that many of Mongryong and Chunhyang's lines use Chinese characters for poetry and references to Chinese literature and history, a common practice of the highly Confucian nobility of the time. Luckily, once I focused on trying to use the different script/translations from the available book series, I finally made the mental connection that Manjeongjae is the name of Kim Soheui's mixed-school version of Chunhyangga. She was both Shin Younghee's teacher and one of the people whose version was included in this book series. This helped greatly in my translation efforts and they were sped up even more by the assistance I received from my friend and colleague, Son Hyunseung, who helped me to work through a large portion of my chosen texts.

3.3 Full Scores – Instrumentalists and Arranging

After sending a copy of the transcriptions to my Chunhyang, Ye-eun, I knew the next task would be to transpose the melodies into a suitable range for her and me before adding instrumentation. As a pansori singer, the lack of tonal accompaniment allows you to follow your body and brain's long-term pitch retention from hours, days, and years of repeating the repertoire to determining your starting notes for each piece, phrase, melodic figure, etc. The pitch that is actually produced each time will become more consistent as you progress in your experience level and the number of repetitions, but other factors like health, vocal stamina, and the barometric readings of your environment may lead to slight inconsistencies that may not be noticeable unless someone has a control variable to aid in perception, like a piano or any other tuned instrument. That freedom is lost once the decision is made to perform with instruments that have specifically tuned pitches. Ye-eun has quite a low mezzo voice, but the notes that Shin Younghee attempted on the low end of her range and those that she chose as the
primary tone for each piece left us with no choice but to transpose every piece up at least a little. For
the Mongryong/Wolmae duet that we prepared earlier in this process but did not perform at the
Lecture-Recital, I wanted to choose a soprano for the character of Wolmae to differentiate her more
from her daughter. The transposition from Shin Younghee's contralto-like range up to soprano was
quite substantial.

Once I had the vocal scores transposed up to the desired performance pitches, all that remained
was distributing this information to the Korean traditional instrumentalists I was trying to contact and
providing them with a recording of me singing the vocal lines. This would give them something to
which they could refer in their practice. After that, I could focus on preparing my singing performers
for this Lecture-Recital. Unfortunately, this was not the case. Both my wife and I were unable to
communicate our circumstances and desired collaboration with the musicians whom we contacted.
Under the constraints of personnel and performance space availability, I made the decision to try to
find European classical instrumentalists whose instruments could somewhat emulate the function and
sound of the most common melodic Korean instruments:

- oboe – in imitation of the piri (a double-reeded bamboo woodwind)
- flute/bass flute – in imitation of the sogeum/daegeum (transverse wooden "flutes")
- harp – in imitation of the gayageum (12-stringed finger-plucked lap "zither")
- cello – in imitation of the geomungeo (6-stringed stick-plucked lap "zither")
- violin/viola – in imitation of the haegeum (two-stringed, played with a bow, similar to the
  Chinese erhu)

Those were the descriptions I sent out to my prospective instrumentalists. I managed to fill out my
“shopping list” and recruited an instrumentalist for each of these classifications. Upon meeting with all
of them for initial sell of the project, it became apparent that I was going to have to arrange parts as
many European classical instrumentalists do not have a lot of experience with improvising, especially at the university level.

Originally, I intended to send the instrumentalists for my project the transcribed-and-transposed melodic material and let them play in unison with the singer until they felt comfortable improvising their own deviations and developing these into their part. The first melodic instrumentalist I spoke to was Marie, my oboist for this project. During our conversation, she informed me that she would require a part score. At the end of our conversation, she explained that oboists cannot play continuously for ten minutes and that they usually have a break of about two measures after playing for eight (or some ratio close to that).

As I had never before experimented with arranging music, I felt simplicity would be my most effective approach. My baby steps into arranging began as a simple splitting of the vocal melody into phrases and putting different combinations of the three melodic instruments (oboe, violin, and alto flute) in unison with the singer for each of these. I determined what those phrase combinations would be based on the momentary mood of the piece: a mixture of my interpretation of the translation and of the melody. The next step was to provide the harmonic and rhythmic foundation for the melodies from the other two instruments, the harp and cello, as this was done by the gayageum and geomungo in the changgeuk productions that I had viewed on YouTube. I provided the harp and cello with a similar amount of activity to that of the gayageum and geomungo from the YouTube productions for the three scenes that I chose for my project: a lot of material in Sarang-ga, a bit less in Shipchang-ga, and a very sparse amount in Chunhyang's ‘last will and testament.’ The harmonic material that I gave them, however, is where I feel I created the greatest difference between my North American-sounding version and the current norm for changgeuk, which always sounds like traditional Korean music but not always like pansori. As a non-Korean realizing that the legitimacy of my experimental application of
pansori material is likely to be questioned, I have formulated a justification for my methods which, like those of changgeuk, aim to propagate the spirit of pansori.

Pansori melodies have evolved over time through the nature of their oral transmission, the interpretation that comes with that, and the personal touches each performer adds as they transition in their identity-ratio from more student-dominant to more master-dominant. The musical atmosphere influencing these stylistic changes would definitely have included court music (a-ak, hyang-ak, and dang-ak) and folk-song (minyo) performed by instrumentalists and singers of their eras, the same repertoire that is now propagated by traditional Korean instrumentalists. So when changgeuk began, this was the musical language to which the instruments collaborating with pansori singers were accustomed. When the Korean government hoped to freeze pansori (and other National Intangible Cultural Assets) in a specific time, they were referring to a point before Korea was strongly influenced by Japan and the West. This has been a common argument among the English-language scholars in my bibliography who have written about changgeuk. The human beings who they have designated as these Assets since 1962, though, have still lived through times of Japanese, European, and American influence, so their melodies have evolved inside a body and mind accustomed to a broadened sound spectrum when compared to pansori singers from the 19th century (pansquii's heyday). While transcribing, I listened repeatedly to the melodies of only these four pieces from Shin Younghee's 5-CD-long performance of Chunhyangga. During this time, I noticed that the majority of her phrases followed the pentatonic ways of traditional Korean court and folk-song music. Occasionally, however, the melodic figures and tonal transitions struck my ear as closer to North American classical and pop material. Therefore, the arrangement I made went through the same process as changgeuk productions at the beginning of the 20th century: matching the pansori with my own personal interpretation, full of harmonic preferences that I have developed over my own history of musical exposure.
3.4 Drama – Acting and Gestures

Performers of pansori use their body language – often with the addition of a hand-fan or handkerchief – to supplement the vocal accentuations of the words they sing or provide a visualization of objects used in their story. According to previous researchers on this topic, the timing and execution of these gestures have traditionally been up to the discretion of performers but attempts at a standardized aesthetic for timing and style of execution became desirable around the 1962 adoption of the Cultural Properties Protection Act. Ballim is the name of the stock gestures that became common tools of pansori singers. Many of them involve the brandishing of a hand-fan in an opening or closing gesture, and they often punctuate a word or phrase beginning/ending with elongation of the limbs to create lines somewhat like a ballet dancer would. Noreumsae are the dramatic gestures of the pansori performer that follow the emotions of the characters being created by the gwangdae. These are up to the discretion of the performer, and may entail exaggerating emotions to give them clarity or portraying objects and locations with charades-like hand/fan/handkerchief movements. In European opera terms, the former would be close to the style of Commedia dell'Arte whereas the latter would be closer to something you would see from a Verismo opera performer.

During the preparations for my Lecture-Recital production, the staging process was very concentrated. Because of this, we kept to noreumsae instead of risking a beginner's display of ballim that take years to learn and embody properly. The other vocal performers and I have become accustomed to stage acting in this manner from participating in the productions of the UBC Opera Ensemble. We provided a small nod towards the ballim tradition when our narrator held a fan and brandished it to some effect for a few of his sung lines.
3.5 Visuals – Sets, Props, and Costumes

Producing a performance of this kind is limited by the availability of resources. This is especially true for the visual aspects of an opera production, including the sets, props, and costumes.

With our set, I tried to make use of the basic set piece used for a pansori performance, a mat. Both gwangdae (singer) and gosu (drummer) would sit on these for the duration of their storytelling whether out in public or for private functions, and this tradition has been carried down into modern day full-length or recital-style performances. The chair and sticks that we used for Chunhyang's torture scene is a common way to portray this punishment. I first saw it on the YouTube changgeuk production I have referenced earlier but have learned that it is also used commonly in K-drama TV shows set in the Joseon Dynasty time period.

Traditionally, pansori performers were of the working class and would be dressed accordingly. The basic outfit is set in plain colours like white, brown, and grey; simple jackets (jeogori) are worn by both men and women; and a plain set of pants (paji) is worn by men, and a skirt (chima) for women. For modern performances, the performers usually wear modern hanbok (traditional outfit) suitable to their current status in society instead of hearkening back to the origins of their art.

We used my own and my wife's hanbok from our wedding for the clothes of Mongryong and Chunhyang in the Lecture-Recital. In the normal configuration of clothing that makes up a hanbok, undergarments (sokgot) are included. Ye-eun was wearing the sokgotpaji from my wife's hanbok under her chima, but the modern hanbok for men only includes pants, a jacket, and a vest (jokki). I chose to leave our characters balanced in their degree of undress in the bedroom scene. “Beggar” Mongryong and our narrator have just the jacket and pants, and magistrate Byeon and his guards all have jackets, pants, and vests from those worn by the UBC pungmul drumming group for their annual performance. Byeon's hat in our case is meant to portray a jeonrip, which was worn by military personnel, but in its
stead we used a *sangmo*: a smaller and stylized hat in basically the same shape that uses ribbons to enhance the theatrics of *pungmul* drumming and dancing.
Chapter 4: Potential Future Performances

I hope my presentation of this *pansori* and *changgeuk* material will be deemed interesting enough for other opera programs and companies to be willing to experiment with it in the future. To aid them, this chapter will contain a guide to highlight the successes of my project and lends advice on how to learn from my failures so that future first attempts to display the musical storytelling of Korea in a non-Korean atmosphere may benefit those producing them and their audiences. By examining the learning moments throughout the process of my Lecture-Recital project, *Chunhyang-ga*, I will identify what to maintain, what to change, and how to expand into a full production. I have then listed and reviewed *pansori* repertoire other than *Chunhyang-ga* in an effort to give prospective organizations more choice as to the type of plot they can present. Similar themes repeat among all of the different stories, and I will present these. Lastly, significant topics that were beyond the scope of my situation will be explored: choices that will need to be made in the planning stages of future projects, difficulties that will likely arise and require proper navigation, and the significance behind an endeavour such as the one I have outlined.

4.1 Editing and Expanding my *Chunhyang-ga*

Similar to the situation of many small opera programs and companies, my limited amount of time and finances trickled down to restrict the human resources to which I had access and the amount of visual materials I could display on stage. Concurrently, I was gaining more knowledge along every step of the musical drama production process as I realized the extent of some of these limitations, especially when I failed in my attempt to find Korean instrumentalists willing to be involved in my experiment and when one of our singers fell ill a week before the presentation. Fortunately, these
events led to the discovery of further possibilities when fusing Korean *pansori* and *changgeuk* story and music with operatic vocal and instrumental capabilities. As the narrative of how I came to these realizations has already been laid out in the previous chapter, I will use the same headings in this section to provide advice on moving forward from those experiences.

### 4.1.1 Singing Korean

The singers who joined me in this collaboration did a wonderful job of communicating the Korean text of this story to the best of their abilities within the time that we had to work on it. Most of them had never spoken or sung in Korean before this project but still managed to be understood by the few Korean audience members and instrumentalists to whom I spoke after the show. Assumptions that problem sounds, such as 〇, would be less clear than the rest with this short amount of preparation were correct. However, with more time, these singers could become more comfortable with ridding their Korean of momentary Anglicization and attuning their resonance balance and points of articulation to the subtleties of Korean. This is something that takes singers years to do with the standard German, Italian, and French opera repertoire, and Korean is no different. Even our native Korean-speaking Chunhyang, Ye-eun, made strides in re-balancing the more unbalanced spoken sounds in Korean so that they projected clearly and more loudly to the theatre-seated audience.

One issue that we worked on specifically was becoming more comfortable with slowing down and exaggerating Ye-eun's Korean diction for a theatre space but, again, that is a skill that all vocal performers must develop with their native language. I, as Mongryong, was on the opposite side of the stage-pronunciation spectrum during the performance; my Korean was clearly heard but it required more polish before it could be considered equal to those who are fluent. These two extremes will
probably be tendencies that performers will need to work on to balance for future projects, especially if
the cast is a mix of native and non-native speakers.

4.1.2 Vocal Scores

Throughout the process of creating the vocal scores for this performance, the greatest
inefficiency was assuming that the musical, textual, and audio resources I had acquired would
correspond with each other. I chose the Manjeongjae version because it was recommended by several
Korean vocalists and composers who professed that it is commonly thought of as the most popular
version and should be the easiest for finding material. Even realizing that some of my materials did
match\textsuperscript{69} was a confusing process due to incongruent labelling and sparsity of written material in
general. I was unable to find and access with any amount of ease any written compilations of pansori
or changgeuk material throughout my research. Therefore, my advice for anyone producing a
performance of this nature would be to choose a recording and then transcribe it, no matter how
arduous or subjective this approach seems. Personalisation of the material is a necessary and desirable
practice when building upon the pansori and changgeuk traditions. As Shin Young-hee said in her 2006
interview with Heather Willoughby, “As everyone has his or her appearance and personalities, pansori
performances should have their own style. This is the feature of traditional music.”\textsuperscript{70} Of course, the
audio source and its performers should be referenced when such a work is presented but so should
those who provide the fusion qualities such as transcribers and instrumental arrangers.

\textsuperscript{69} Kim Soheui is Manjeong and, therefore, the text-and-translations of her version from the series of translation books I
found at the beginning of my research match with my chosen audio recording.
\textsuperscript{70} Willoughby, 2008, in Pansori, 91.
4.1.3 Full Scores

It was unfortunate that the Korean instrumentalists with whom I had made contact were not able to join my collaborative project, as I could have included more details in this guide regarding their involvement. Also, had I received noticed of their non-availability sooner, I could have arranged more rehearsal time for my European classical players to become comfortable with their scores.

Despite this compact rehearsal schedule, the instrumentalists that participated in my European classical-Korean traditional fusion experiment with pansori material did so valiantly and adapted extremely well to the mixture of traditional melodies in my arrangements. Among these players, there were varying levels of ease in performing the score and collaborating with the singers. Some showed more interest and obviously practised more than others. They were all at different levels in experience and in their university studies (undergraduate to doctoral). The final performance included a couple of pitch inaccuracies. Regardless of these issues, they all grew in their willingness to listen to each other and communicate with me about their needs for re-arranging and clarifying their individual parts. They also became increasingly intrigued by this cross-cultural experiment.

There were quite a few learning moments for me as I realized the limits of my orchestration skills and knowledge. My greatest inefficiencies arose when I based the function of each European classical instrument on their equivalent Korean instruments, because the capabilities of two instruments based on essentially the same elements can be quite different. I was listening to recordings and watching videos for inspiration and guidance before I added the instruments on top of the vocal melody, and their functions seemed quite clear: the strongest instruments in changgeuk performances for providing a harmonic basis and rhythmic downbeats are the gayageum and geomungo lap zithers. Their low-pitch octave leaps and the twang behind these finger- or stick-plucks can give the vocalists stability in their pitch and aid the buk in affirming the rhythmic connection between orchestra and
singer despite having no conductor to lead. As the European classical instrument most closely resembling these zithers is obviously the harp, I assumed that the harpist who joined our group could provide the same function. Unfortunately, the attack of our harpist plucking the strings of her harp (a Chinese Konghue Harp in our case) was not loud enough to be heard by the singers on stage or in the audience, especially with the clarity necessary to provide a harmonic and rhythmic basis. Luckily, I also assigned our cellist to fulfill the gayageum/geomungo role in some parts of the score and these moments proved to be more successful at providing the desired effect.

Another issue with incompatibility occurred with the downward glissandi that I originally wrote for all of my melody-doubling instruments. As this effect was something I heard commonly in changgeuk performances where the haegeum (the two-stringed bowed one) would intermittently confirm the melancholy/sad mood of the scene with a short melodic figure that often ended with a falling glissando, I decided to add similar moments to the melodic instruments I was arranging (the oboe, violin, and flute) in the last two scenes of my presentation: Mongryong's duet with Chunhyang's mother, Wolmae, and Chunhyang's “last will and testament” song. The violinist had no problem performing these figures, that I placed in moments when these instruments were not doubling the vocal melody, and the oboist had more years of experience learning how to fill such a gap in a way that sounds like a slide, but I had confused my less-experienced flautist and made the decision to keep the pitch intervals that I had written but remove the glissando marking. This could have been solved beforehand by someone with more experience and knowledge as a composer and orchestrator. With our buk drummer, there was no emulation to be attempted so everything ran smoothly after she transcribed the drum part from Shin Young-hee's recordings for herself and became comfortable with the level of sound that she could make in conjunction with the singers.
To future producers of this repertoire of music in a setting outside of Korea, I would suggest finding a composer who is comfortable immersing themselves in the music of Korea's history and then arranging parts for the number of vocal and instrumental performers at their disposal. Even in a situation where Korean traditional instrumentalists are available and they make up the entire “orchestra,” coordinating everyone will be streamlined by having one knowledgeable person making executive decisions.

4.1.4 Drama

As mentioned in the previous chapter, both stock gestures (*ballim*) and more naturalistic *noreumsae* are important in representing the tradition of *pansori* to audiences that may not be familiar with this genre. Although my project was a fusion of *pansori* and operatic styles, becoming adept at the standard *ballim* of opening and closing a hand-fan to accentuate a point is one of my future goals. It will be a worthwhile endeavour both for my own presentations and to more adequately help fellow performers with this skill. Immediate visual recognition of this musical genre will be an effective promotional tool during the process of displaying it to the world outside Korea, and this one stock gesture can exhibit one of the unique qualities of *pansori/changgeuk* in a simple way. Hopefully, when performers in cross-cultural *pansori*-style opera productions are able to display *ballim* on the stage with equal grace, beauty, and fluidity to today's *pansori* performers in Korea, international audiences will be able to clearly identify this traditional Korean musical drama through amateur displays of these gestures to each other.
4.1.5 Visuals

Each performance space has its own dimensions, features, and quirks so the possibilities regarding how to integrate them into a performance of this style are plentiful. We were fortunate that Professor Nancy Hermiston granted us the use of the Old Auditorium Stage on the UBC campus for my Lecture-Recital presentation as it gave us options for the visual set-up for our Chunhyang-ga. We were able to use the standard black curtain borders and legs to alleviate distractions behind our stage business. Also, the design of the orchestra pit there allows its floor to be set at three different levels: flush with the rest of the stage, flush with the audience floor, and farther below for when a full opera orchestra is accompanying one of our fully-staged operas. Without a conductor, the pit's lowest position (opera standard) would have made it difficult for our buk drummer in the conductor position to connect with our singing performers and impossible for the rest of the instrumentalists to do so. The highest position (flush) would have dictated that the instruments play on-stage but to one side of the singers' drama; this is one common practice for modern changgeuk as it is simply an expansion of the pansori setup where the gwangdae (singer) faces the audience and the gosu (drummer) sits perpendicular to the audience while they watch the singer. Similar to the configuration of the National Changgeuk Company of Korea's stage at the National Theater of Korea in Seoul, the “half-pit” allowed all our instrumentalists to orient themselves in a way that they could follow the drummer or singers in the moments that they needed to connect to either one. Overall, I feel that this made the collaborative communication of our performance successful without the need of a conductor even though the instrumentalists were still in the beginning stages of developing the confidence and level of comfort to do this.

Our set and props were minimal and clear in their function in my Lecture-Recital. Chunhyang's torture scene demanded the majority of what we used as it took a chair, two large poles, and a bundle of
sticks to create the iconic leg-beating image that has become popular in today's K-dramas. The historical importance of our most prominent set-piece can be proven by the title of Dr. Chan-E Park's 2003 book *Voices from the Straw Mat*. The prominent advocate for performing *pansori* abroad (as a professor at the Ohio State University), she supports the strength of the visual association to *pansori* made by Koreans when they see a straw mat in a public area. While I was not able to find a traditional straw mat for our performance, I was able to find a small carpet and to integrate it into each of our scenes: a place for Chunhyang and Mongryong to cuddle during the duet, a seat of power for Byeon Hak-do during the torture scene, and the floor of Chunhyang's prison cell during her “last will and testament.” With a fully-funded production, minimalism would not be necessary and each scene could have a full facade of the proper location: Gwanghal-lu garden and the swing for the opening scene, Mongryong's father's home, Wolmae's home (outside and inside), the magistrate's residence and pavilion, and Chunhyang's prison cell.

Likewise, the costumes we used were simple and effective. By presenting each character in different configurations of the traditional *hanbok*, from single-layered jacket and pants on the guards to Chunhyang's full double-layered display when she presents herself to Byeon Hak-do, the place and time of the cultural setting was efficiently established. For someone with financial means wanting to put on this repertoire, there are numerous Korean blog websites in English detailing all of the clothing, hairstyles, furniture, and architecture of the Joseon dynasty. This time period is a very popular setting for modern K-Drama TV shows. Although I was unable to use much of the information due to my budget restraints, I found “A Guide to Joseon Hairstyles and Headgear” from *thetalkingcupboard.com* to be very thorough in its descriptions for everything head/hair related.
4.2 Choices

Because no standards have been set for performing *changgeuk* or *pansori*-style opera in the setting of a production by an opera program or company outside of Korea, the planning stage of such a project is open to numerous possibilities but also requires making a few large-scale choices. Even after picking a story from the *pansori* repertoire to present, one must still decide how much of that story will be displayed, how intimate and economical or grand and spectacular the production will be, which configuration of instruments (Korean, European classical, or some mixture of both) will make up the orchestra, whether they will be led by a conductor or not, if efforts will be made to emulate the current *changgeuk* trends or adapt *pansori* in a similar way to my project, and whether or not a narrator will be one of the performing characters. Each choice in these different areas will affect the others to some degree and require a number of smaller choices to be made in the production stage, but this wider focus should help prospective program directors get started.

Full-length performances (*wanchang*) of the “Five Great Songs” repertoire can have a much longer duration than would be considered acceptable for an opera program or company to present to their regular paying audience, especially with its current obscurity. For example, the recording of Shin Younghee's *Chunghyang-ga* on which I based my transcriptions has been distributed as a five-CD set and contains 5 hours and 22 minutes of speaking and singing with only six of those minutes considered as “bonus” material. Until *pansori*-style opera becomes a recognized staple, at least to a niche market of the international opera world, and likely even after that, audiences will likely prefer truncated versions of these stories.

One way of going about this is to follow the path of small, not-yet-fully-established opera companies and choose specific scenes that follow the specific narrative that the director wants to tell. Another method, one which is common to *changgeuk* productions inside Korea, is to perform the “hits”
of the story and add whichever scenes are necessary to connect the plot between these popular tunes. To determine which songs and scenes are recognized as being the most popular, those new to pansori can research which performers throughout history were considered myeongchang (master singers) and the list of these could describe which specific songs they had been judged to have mastered. Current myeongchang, labelled as ingan munhwajae (Human Cultural Assets), are now considered to be preservers of one entire work.71 Before this system was made in 1962, performers were given their designation as being masters of deoneum, denoting their singing of the melody, songwriting, and skill specializations for a specific portion and they may show mastery at more than one piece. Scenes from Chunhyang-ga make up around half of these in the list given in Kim Kee Hyung's first chapter of the pansori book from the Korean Musicology Series, as different singers are masters of: Mongryong's reading of the thousand-character text, Chunhyang and Mongryong's love song, their song of parting/farewell, the song of Chunhyang's torture, her prison lament, her “Song of Going to the Royal Tomb,” and the “Song of East Wind.”72 The melodic material has been developed by gwangdae the most over time for these popular scenes so including all of them will likely lead to the strongest impression on audiences who are new to pansori-style opera.

Moments lending themselves to a more intimate setting and to a grand spectacle exist in all pansori stories, so programs/companies wishing to expand the visual aspects of prospective pansori-style opera productions from their “one singer standing in one place” roots have plenty of material with which to work. However, even the larger ceremonial scenes, such as Byeon Hak-do's arrival at Namweon in Chunhyang-ga and the Rabbit's scenes with the Dragon King in Sugung-ga (Song of the Underwater Palace), have a clear hierarchy delineating those characters who are necessary for the plot

71 For example, Shin Younghee earned recognition as a national preserver of Chunhyang-ga in March 2013.
to function and those who act to fill out the atmosphere of the moment. If economy of resources is a
desire, these stories can also maintain a smaller scale and still be performed effectively.

Collaborating with different types of instrumentation for a pansori-style opera project (Korean,
European classical, or a mixture of both) has distinct idiosyncrasies needing attention in each
configuration. With Korean instrumentalists, oral-tradition is still the predominant mode of learning
music so players likely will not be able to follow notation on a five-line staff; they may prefer not using
a score at all. The challenge with this is only that these players will probably need extra time to
prepare. When mixing Korean and European classical instruments, an issue that I did not have to deal
with in my project, matching pitch tuning systems will not be impossible but the Korean
instrumentalists will need to take it into account and find moments within the music to make
adjustments, such as re-positioning the movable bridges on a gayageum (12-string zither).

The composition and size of the orchestra will help dictate the preference for another option,
namely, hiring a conductor. A small group of Korean instrumentalists should be able to follow the
rhythmic impetus of the gosu (drummer) matching the buk to the singer's melody and integrate
themselves, but European classical instrumentalists are much less comfortable with this jazz-style
leadership in performance: a fact that I learned first-hand with the small group of musicians assembled
for my Lecture-Recital. Again, this process may just require a bit more time for preparation. In the
week between the first group rehearsal with instruments-only and the first full ensemble rehearsal, my
European instrumentalists went from politely demanding a conductor to finding their own ways of
basing their rhythmic impulses on the singer and buk. A confident buk player can make a big difference
in aiding this transition. As the size of the orchestra grows, though, so does the likelihood that a
conductor will be needed to keep all of the moving parts together.
Perceived authenticity and ease of development are the two main factors in the choice of whether to emulate changgeuk productions or adapt pansori into this pansori-style opera form. I selected the latter for my project and based that decision partially on the advice of Dr. Killick from his book *In Search of Korean Traditional Opera* where he concludes that international audiences desire cultural performances foreign to them to maintain a semblance of authenticity and tradition whether the materials match those descriptions well or not in the minds of those native to the culture. He posits that changgeuk would be transmitted more effectively to these completely non-Korean audiences by emphasizing qualities that delineate it as foreign to the aesthetics of North American and European classical audiences rather than to bolster its authenticity in the eyes of Koreans by hearkening back to the glory days of pansori.

It was from this viewpoint that I began this project, but my focus gradually altered as I realized that a significant part of prospective audiences for this niche art form will be made up of Koreans taking their non-Korean friends to see an example of their culture. A seemingly authentic experience will require very expensive logistical costs in transporting all human, musical, and theatrical resources from the Republic of Korea to the prospective performance location, and Korean changgeuk enthusiasts may still turn to their friend to explain which aspects of a changgeuk performance are too influenced by European, American, or Japanese colonial powers to be considered “authentic.” To showcase both pansori and changgeuk in my attempt to spark interest in them among opera goers, I thought I would need to highlight the most authentic primary source available (as recognized by Korean enthusiasts) to balance out all of the operatic resources I was planning to propose for my fusion project. Transcriptions of the Chunhyang-ga melodies from a designated Human Cultural Asset of that batang, Shin Younghee, filled that prerequisite. If one takes the less composition- and arrangement-heavy (but more

transcription-heavy) route of choosing a *changgeuk* production to recreate abroad with North American or European resources, it will be important to note the production's musical arranger and the source of each scene's *deoneum* if a mixture of different singers' melodies is used.

The last large-scale choice, the use of a *dochang* (narrator), is worth mentioning because there was a trend in *changgeuk*'s history of omitting this role in order to alleviate the halts in dramatic energy caused by omniscient interjections in the story. As pointed out by Dr. Killick in his discourse regarding this phenomenon, the decision made by the head of the National Changgeuk Company of Korea in the 1990s to change their style in this way was directly North American/European/Japanese-influenced and is more detrimental than helpful. The *dochang* functions as a connective symbol to the *pansori* tradition and the otherness of the culture from which it comes. Such a performer is also able to build a rapport with the audience, invite them directly into the story, and encourage them to express *chuimsae* at moments that ignite their passion to do so. Finally, the omniscient commentary provided by the *dochang* fills the role normally played by the composer of an opera who can evoke a physical or emotional atmosphere through the medium of the orchestra. The orchestral tradition of *changgeuk* and other genres that expanded out of their parent, *pansori*, is that “the orchestra is hardly omniscient, […] it follows the singers and does not seem to know more than the characters do, except perhaps when instrumental introductions set the mood for a coming scene.”

### 4.3 Difficulties – Old as New

Opera production projects based on foreign and traditional material face many of the same challenges as newly-composed operas because they are both fresh to the eyes and ears of a prospective European-style opera-loving audience. Credibility is always a factor when presenting new musical

75 Killick, *In Search of Korean Traditional Opera*, 219-220.
76 Ibid, 219.
productions or re-surfacing traditional ones, as quality may be promised to prospective associations or investors but one cannot provide proof of success based on past performances. Risk management by these entities would most likely determine the likelihood for success based on the integrity and reputation of the person pitching the idea. For a doctoral student about to join the “real world” such as myself, time is necessary to grow my reputation before I will be granted a significant amount of resources in all areas of a production. Therefore, I will continue using the more economical approach when I begin expanding my pansori-style opera version of Chunhyang-ga towards a full-length performance.

While this emic approach to creating demand for pansori-style opera projects serves directly as a way to build its audience, my long-term goal is for my etic perspective on the world of pansori to be given context in these fusion performances and encourage other outsiders to gain interest in the authentic traditional art form by proxy. Every scholar on pansori and changgeuk laments the continued decline in their popularity and, in concurrence with the concluding chapter of Dr. Killick's book on changgeuk,77 I believe that the best hope for increasing the national audience for these art forms is to spark international recognition.

### 4.4 Significance

Although my project was the first performance of pansori material in a changgeuk-like setting by non-Koreans outside of Korea,78 that milestone was not the goal of my research. I created this guide to demonstrate possibilities for non-Korean individuals, programs, and companies which are looking to display the musical-theatrical traditions of Korea outside its native land, using the resources most likely to be available to them. Hopefully, this will lead to an increased international exposure and subsequent

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77 Killick, In Search of Korean Traditional Opera, 215-223.
78 Andrew P. Killick, 2014. Email correspondence with Jason Klippenstein, 22 September 2014.
interest in Korea's traditional performing arts, especially pansori. Recent historical and cultural events such as the ongoing nuclear threat of North Korea, the boom of K-Pop worldwide, and the 2018 Pyeongchang Winter Olympics have already brought more attention to South Korea on a global scale. It is “prime time” to capture the eyes and ears of those who would like to experience a bit of the traditional world that existed prior to these events without requiring them to travel to Korea, though that may become their desire once they have fallen in love with the culture like I have.

Numerous other musical-theatrical genres with pansori as their root have been developed in South Korea, although none as fully as changgeuk. The changjak pansori (newly composed pansori works) trend began around the same time as changgeuk, 1904, and has occasionally crossed over into the realm of “western” opera, musicals, and ballet in order to appeal to an international audience and to Koreans whose tastes have shifted towards Westernized culture. Material from the great five batang of pansori such as the general form of their plots and excerpts of popular melodies have been integrated into parts of these new compositions but the purpose of this practice has been to make new productions, not to follow the ways of past myeongchang (master singers) by creating new deoneum for the different parts of their stories. Although it did not receive a very positive reception, the first public instance of experimenting with singing pansori accompanied by a European classical orchestra was in 1987 at the Sejong Cultural Center. Closer to the dimensions of my project, pansori-style opera is a performing art form that has recently emerged among Koreans in South Korea as a fusion genre that mixes Korean and European classical instruments but employs pansori singers. Perhaps due to the proximity to authentic pansori, productions of this type usually focus on re-imagining and re-ordering
the plot and musical material, as in 2018's “Chunhyang is Dead” produced at the National Gugak Center, instead of just expanding around the deoneum of past myeongchang.

In prioritizing my future directing/producing projects, finding an opportunity to create a full opera-length performance of my pansori-style opera version of Chunhyang-ga is at the top. Both the experience I gained in the formation of this dissertation and the guidelines in it will aid me as I expand from the few scenes that we performed in my Lecture-Recital into this larger scale. In that regard, the lessons I have learned here can also be applied to similar traditional music-based productions. Whether these prospective cultures have their singing and storytelling traditions wrapped up into one performance style like pansori or they have notable foundations in those two entities separately, one should be able to relate their musical and dramatic material to the different operatic elements I have outlined. As a Canadian, the cultural group most prominent in my mind for such a project is that of the Indigenous peoples in Canada. Musical-theatrical performances telling the rich and often tragic history of the different communities, collectively and individually, that make up our First Nations, Inuit, and Métis peoples are becoming more common among members of the Canadian operatic community. Newly-composed operas, such as Missing (2017) by Marie Clements and Brian Current, and endeavours that display traditional music within a modern setting, like operatically-trained singer Jeremy Dutcher's 2017 Polaris Prize-winning album Wolastoqiyik Lintuwakonawa, are examples of the projects currently “setting the stage” for a production such as mine to flourish.


83 Based on transcriptions of traditional Wolastoq songs recorded on wax phonograph cylinders.

Musical storytelling, whether Korean or Indigenous Canadian, is not just important for its historical significance but also from the perspective of singers in terms of vocal pedagogy, the art of teaching singing. This may be confusing to read in the same dissertation where I have specifically chosen to base my project guidelines around performing with classically-trained bel canto style singers instead of traditionally-trained pansori ones. However, I made this decision due to the fact that my target audience, current opera programs and companies, will have bel canto singers at their disposal and developing one's voice into the current publicly-accepted form deemed suitable for pansori singing (husky, raw, and pressed) would take many years and very careful technical transitions. I have never come across a singer holding the abilities necessary for each of these very different techniques simultaneously in my research. I believe, though, that opera singers who have developed their personal technique to a mature, healthy, sustainable level should be open to learning, playing around with, and integrating some of the more expressive and characterful sounds from pansori into their general performance choices. A guttural or husky sound in the right moment of an opera could be the difference between audiences finding a performance generically beautiful and chillingly powerful. In my experience, some who have striven for bel canto vocal perfection throughout their studies have a tendency to enter the professional realm with bland, colourless voices. It may take them years to realize or be shown that colour and character are something that audiences find to be desirable traits in both singing actors and acting singers. For those who are not yet technically sound, though, focusing on adding colours to their sound or practising alternative vocal techniques may inhibit their long-term growth and limit the longevity of their instrument. As opera-going audiences learn to accept the effectiveness of “ugly” sounds, on occasion, pansori-loving audiences should also learn to appreciate the same impact of clear, open-throated sounds when mixed with the often restricted and pressed voices common to their national traditional genre. After all, it has been shown that pansori audiences
throughout its history have trended towards finding both styles in this dichotomy to be in fashion during different time periods.\textsuperscript{84}

Essentially, a project such as mine is not a drastic leap from the trends that have come before it but rather another step along the path towards global awareness of the positive impact that traditional musical forms can have on modern performances. I can only hope that my suggestions for creating pansori-style opera outside of Korea will lead it in a successful direction.

\textsuperscript{84} Jang, 52.
Bibliography


_____ 2014. Email correspondence with Jason Klippenstein, 22 September 2014.


*Korean Arts & Lifestyle 4: The Beauty of Traditional Korean Arts*. 2006. DVD. Arirang TV under the sponsorship of Korea Foundation.


Appendices

The first of these two appendices contains all of the musical and intermittent spoken material (*aniri*) for the four excerpts of *Chunhyang-ga* that were prepared for my Lecture-Recital, three of which were performed at that event. They are split up into four different score types: the transcriptions of Shin Young-hee's melodies from her recording; the transpositions of those melodies set to the *buk* drum accompaniment transcribed by my drummer, Gina Choi; mini versions of the full-scores created by arranging melodic and harmonic content for my non-drumming instrumentalists; and Choi's *buk* transcriptions in *buk* notation. These scores are numbered based on their cumulative track position from the recording (11, 29, 42, & 47). Because the decision to cut #42 was made before Choi decided to develop her *buk* transcriptions, this scene has no *buk* accompaniment in the voice-*buk* and mini full scores and it has been excluded from the charts of *buk* notation.

The second appendix is a synopsis of the *Chunhyang* story based on the translations of Kim Soheui's Version of *Chunhyang-ga* in *Ch'unhyangga: yŏngyŏkpon ch'unhyangga*.  

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Appendix A  Scores

A.1  Transcription Scores

#11 - 사랑가

As performed by Shin Young-hee
Transcribed by Jason Klippenstein

이몽룡: "애 출향아 엽고도 한번 놀아보자, 장단도 하(허)고."

춘향: "도련님 어찌 엽고 놀아요, 건년방 어머님이 아시면 어찌실려 그러시오."

이몽룡: "애 출향아 그런소리마라, 너희 어머님은 소싯적에 우리보다 더 하셨다고 하더라"

이몽룡:

이 - 리 - 오 - 너 - 라 엽 - 고 - 놀 - 자  이 - 리 - 오 - 너 - 라 엽 - 고 - 놀 - 자
사 - 량 사 - 량 사 - 량 내 사 - 량 이 - 양

사 - 량 이 - 로 - 구 - 나... 내 사 - 량 이 - 양
이... 내 사 - 량 이 - 로 - 다

애 - 마 - 도 내 사 - 량 아  내 - 가 무 - 엇 - 을 먹 - 으 - 라 - 느 - 나?

동 - 골 동 - 골 수박  옥 - 붕 - 지 뒤파리고, 감 - 농 백 - 정 - 을 다르르르르르르르르루 - 여,

써 - 량 발 - 라 - 바 라고 빛 - 은 점 홀 - 백 땅 반간 - 진 - 수 - 로 먹 - 으 - 라 - 느 - 나?"

춘향:

이몽룡:

"아 - 드 그 - 것 - 도 나는 심 - 소." "그 - 럼 무 - 엇 - 을 먹 - 을 - 라 - 느 - 나?"

당 - 도 - 지 지 루 - 지 허니 외 가 - 지 단 - 잡의 먹 - 으 - 라 - 느 - 나?"

춘향:

"아 - 드 그 - 것 - 도 나는 실 - 형. 애 - 마 - 도 내 사 - 량 - 아."
이몽룡: "이애 춘향아, 나도 너를 엄 الخي너도 날 좀 업어 다고."

춘향: "도련은 나를 가벼워 엄치지만, 나는 도련님이 무거워 어찌 업어요?"

이몽룡: "내가 너를 무겁게 업어 달라느냐? 내 양팔을 네 어깨에 업고 징검검검 결여 다니면 그 가운데 좋은 일이 있지야."

Narrator: 춘향이도 아주 파급(破怯)이 되어, 낭군짜로 업고 노난디...
동・동・동・동 오호 동・동 내 남군. 도련 남이 좋아라.

이용룡:

"이에 춘향 아말 들여라. 나와 나와 유정 하니. 정 자 노래를 들여라! 담 -

담장 강수 유원격정 하교불상 송헌 강수 원함정,

송군 남포불송정. 무인 불건 송아정. 하남 태수 의구정.

삼태육경의 백관 조정 주어 안정 포집 사방정 일정 신정 완눈정하니,

내 마음 일편단정 내 마음 원형 아정. 양인심정이탁정. 타가

만일 파정이퇴 거드면 북통절정 격정이 되니 진정으로 완정하전.

그 정자 노래 다."
#29 - 집장사령

As performed by Shin Young-hee
Transcribed by Jason Klippenstein

\[ J = 35 \]

Narrator:

집장사령! 거동을 보아라! 형장한아름을

감수안여다가 동률밀에다 좌형로르로르로르로르로르로르

펼쳐놓고 형장을 앉아서고 루다 이놈골라아리놓고

지놈골라지리 놀다니마는 그중의 동심좋고손잡이좋은골라

취다니마는, "고두아뢰오." "각별히 매우치라!"

사또보시는데는 임령이지극하고

집장사령(to 춘향)

춘향을보 면서 속말로 말을한다. "여보라춘향아말듣거라"

어칠수가바이없다 한두날만건이어라 섯째날부터

변학도:

-는안세를들며 "콤짝콤짝마라. 빼부러질라. "매우"

Torturer:

Narrator: "우아" 막! 짬근피르로 부러진
행장개비는 삼동으로동동날라가서

상방แถว 앞에가별어지고준항이닝정신

이아별운음에소름이적끼쳐서어푼매를먹지

춘항: 로침느라고고개만빙빙두루면서응

소녀가무슨죄요국곳투식허었소부모불효하였소음양작죄진일없이이행쥐가원일이요

일개행장치읍시니"일자로아뢰리다"

일편단심먹은마음일시일각에변하리까

가망없고무가요"돌째날을부쳐노니""이자로아뢰리라"

이부불경이내심사이도령만생각현디
여서 목을 베여주오! 형정으로 질것이소

질때마다 동감이요. 아들이 날을 부쳐 노니.

"필도감사 수령님 네 치민하러 보내셨지 무력 공사 원일이 이?" 아홉 날을 막치니, "구곡간 장호로난 눈을

구년 지수 되오 리다." 열째날을 부쳐 노니, "십생구사 하울 망정십 분인들 변하 리까." 열다섯을 막치니, "십오 아동근

d-이 때 구름 속에 가들 엿 구나."
어사또님이 이모양을 보시더니어,

이몽룡: (aside) "내가 어사되기는 선명릭으로 알았더라니
이 곳에 와보니 우리 장모의 정성릭이 반 이상이로구나. 이 모양 이끌로
들어갔다가는 저 늦은이 성질 나를 위여 톡톱데 니 잠시 속여 볼 수 밖에."

이몽룡: "이리오너라! 안에 아무도 없느냐 일 오너라!"

춘향모 빌다 잡짝 놀래,

월매: "항단아 전에는 이런 일이 없도니 너희야씨가 죽게되니 성조조왕이
발동을 했는데가 어떤 사람이 술 많이 먹고 오뉴월 장마에 토담무너지는
소리가 날다 내다짜바라!"

항단: "밖에 누가 왔소? 누구를 찾으시오?"

이몽룡: "오 너의 마님을 잡간 보러 왔으니 좀 나오시라고 여쭈어라!"
항단: "마님 어떤 거지같은 분이 마님을 빼지고 합니다."

월매: "이 정황없는 사람을 누가 보자고 한다냐? 없다고 따 보내라!"

항단: "우리 마님이 어디가고 안 계신디라우"

이몽룡: "며 그렇게 딸 것 있느냐 여기서 비는 것 다 듣고 보았다. 너희
마님이 안계시다고 헛거른 아가 그 삼청동 이 몽룡이 잘되라고 빌든
그 분 좀 나오라고 여쭈어라."

항단이 들어와

항단: "마님, 여기서 비는 것 다 듣고 보았슬데다. 여기 좀 나가보시지요."

월매: "그 어떤 사람이와서 오너라 가거라 성가시게 한다냐!"

춘향모친이 떠들고 나오남디

Narrator:
가닥 - 가닥 - 이 놀 - 어 - 지고 꼼 - 부 - 라 - 진 헤 - 리순 - 들고

절매:

없 - 고 이정 - 거 - 리고 나 - 오 - 다 - 니. "어 - 헤 저 겨울 yal-

물 섭 - 모로 나는 저 겨울 알 싸는 절 - 인 날 - 원 사 - 싸 - 필 - 면 중에.__


금옥 길 - 이 길 - 려내 여 옥 - 종 - 의 들 - 었 - 는 - 디. 무손 - 정 - 황 - 이 - 있다 고

말 찾 아 왔 - 어."

월매: 날 찾을 사람 없네, 어서 가소...

Narrator:

어 - 사 - 또 이른 말 - 사. "내가 왔 - 네. (어)"

월매:

자네 가나 - 물 - 라?" "나라니 누구야. 말 - 을 - 하여 - 야. 내 가 - 알 - 지

해는 저 - 물 - 이지고 성 - 부지 - 명 - 부지 - 현 - 디 내 가 - 나 - 네 - 물 - 어 - 지 - 말 - 여!"

이용료:

"허허 높은 - 이 빛 - 형여 나 - 를 모르나. (어 - 헤) 자네 가나 - 루 - 물 - 라"
너희 마음 들이 시원 하야 인사 한 마디는 전히 없고 네 집 문전을 다니 면서

성 병 병 병 바로으며 여보게 장모 장모라면 환장 혀 줄 말고?

이 לנו면 이길린다 들기살네 어서 가소! 여허 장모 망정여

우리 장모가 망정여 장모가 진정 모른다고 하니 거 주성명을 일러 준세.

서울 성정 동사 는 준항 남군 이 동릉 그래도 자녀가 나를 돌려

순항모천이 말 둘이나 어안이 병 병 혀고 홍조이 담달 두눈이 침침

한참 말을 못 하더니 만은 어서도 돌 무두 두루 미

바라 보더니.

월매: "자네가 참으로 이몽룡인가?"

이몽룡: "어이 내가 이몽룡일세"

"아이고 이사람 아 (아) (아)"
이용룡: "오냐 협 말이 있거든 어서 말하여라."

As performed by Shin Young-hee
Transcribed by Jason Klippenstein
53. 나도 한 걸 걸었소 / 여사 또 이 말을 들고

54. 이동룡:

"오냐 춤창 아우지마라 오늘 밤이 새보고 연

55. 상여를 타른지 가마를 타른지 그 속이야 누가 아겠느냐

56. 천봉 우출이라 하날이 무너져도

57. 소살여날 공기 가 있는 법이니라 오늘 밤

58. 만 죽지 말고 내일 달로 상봉허자"
A.2 Voice-Buk Scores

#11 - 사랑가

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Translations by Jason Klippenstein, Yu Jiyeon, & Son Hyunseung

이몽룡: “애 충항아 입고도 한번 놀아보자, 장단도 하(하)고.”

Mongryeong: “Hey Chunhyang piggy-back one-time let’s-play, long-again do.”

춘향: “도련님 어찌 입고 놀아요, 건넌방 어머님이 아시면 어찌하실 그리시요.”

Chunhyang: “Master how piggy-back play? Next-room mother knows-if we-will-do-it.”

이몽룡: “애 충항아 그런소리마라, 너희 어머님은 소싯적에 우리보다 더
Mongryeong: “Hey Chunhyang don’t-speak-that, our mother in-company us-than more

has-done said”

Voice

Buk

“이 - 리_ 오-너-라 업-고 놀-자 이 - 리_ 오-너-라 업-고 놀-자
He - re come-to-me pig-gy-back play He - re come-to-me pig-gy-back play”

Vo.

Buk

Love love love my love-you-are Love it is, my love

Vo.

Buk

이 - 내 사-랑-이-로-다 야 - 마 - 도 내 사-랑-이
my love you are. May - be my love

80
내가 무엇을 먹으러느냐? 동글동글 수박 웃痈지 때 다리고,
You what eat want? Round round watermelon stem cut off

강능백정을 다르르르르르르르 부여,
Gangneung white honey poured over,

씨람말라버리고 붉은점 흡백 떠
seeds spit out red bit soaked floating

춘향:
fresh cut juice eat you want to?  “아니 그것도 나는 싸소.”

이몽룡:
“그러면 무엇을 먹으러느냐? 당도지지루지허니 와
“Then what eat you want? Stubby long therefore egg-
준함:
plant sweet melon eat you want? "No that ei-ther I don't wa-nt.

이동풍:
아 - 마 - 도 내 사 - 랑 - 아." "포 - 도 - 를 주라? 엽 - 도 - 물 주 - 라? 곧 -
May - be my lo - ve." "Gr-apes gi-ve I? Ch-er-ries gi-ve I? Or -

병사탕의 외화당을 주라? 아 - 마 - 도 내 사 - 랑.
ange ca-ndy co-at-ed gi-ve I? May-be my lo-ve.

시금 - 털 - 털 개-살-구 작은 이 도 - 펄 스 느 - 디 먹으 - 라 - 느 - 나?
Sour bit - ter ap - ri - cot sma - ll Lee Master fr - esh fal - len eat you wa - nt?

저 - (으)리 가 - 거 - 라 뒷 - 대를 보 - 자 이 - 리 오 - 니 - 라 앞 - 태를 보 - 자
Over the - re go buck sha - pe see let's, he - re co - me front sha - pe see let's,
이몽룡: "이제 춘향야, 나도 너를 엿었으니 너도 날 좀 엿어 다고."  
생현: "Hey Chunhyang, I-too you carried-and you-too must a-little carry do."

춘향: "도련은 나를 가버리 엿었지만, 나는 도련님이 무거워 어찌 엿어요?"
생현: "Master I light was-to-carry-but, I master heavy how carry?"

이몽룡: "내가 너를 무겁게 엿어 달라느냐? 내 양팔을 네 어깨에 엿고"
생현: "I you heavily carry ask? My arms your shouldres on-top-put  
징길징길 걸어 다니면 그 가운데 좋은 일이 지지야.
walking around do-if this thing well work will-be."

나레이터: 춘향이도 아주 파급이 되어, 남군재로 엿고 노난디...
나레이터: Chunhyang-also very no-longer-shy becomes, "dear husband"-lifting carries to play...
니-와 나-와 유-정- 허-니, "정" 자 노-레를 들-어라! 담-
You & I de-ep lo-ve in a-re, 'je-ong' po-em li-st-en! Rip-

담-장 감-수 유-원-객-정,
pling lo-ng ri-ver sad rov-er en-dless thinks,

하-교-불-상 송-히-니 강-수 -원-함-정,
Has-su bri-dge ran un-till sa-d fe lt riv-er’s trees sym-pa-thi-zed,

송-군-남-포 불-송-정, 무-인-불-견 송-아-정,
Sent to Nam-po sti ll loves, Go-ne can’t see feel-ings will send,

하-남-태-수 의-구-정, 삼-태-육-경-의 백-관-조-정,
Ki-ng’s Tru-st hea rt str-on-g is, Three top six min-ist-ers fi ll th-e cou-rt,
#29 - 집장사령

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Translations by Jason Klippenstein, Yu Jiyeon, & Son Hyunseung

Narrator:

집장 - 사령!
거동 - 을 보아 - 라!
형 - 장한 - 아 -

Execution - er!
Movement let's see!
Gallows ar - ms

Voice

 elementos

감 - 수 안 - 어
다 - 가

full coiled around holding

Buk

동 - 들 - 일 - 에 - 다
작 - 르 - 르 - 르 - 르 - 르 - 르 - 르 - 르

Cross - piece under she is

Buk

별 - 쳐 놓고
형 - 장 - 을 않 - 어 - 서 고 - 른 - 다

Un - fold put + gall - lows sit - tin - g cho - os - e.

Buk

농 - 고
저 놓 골 - 라 져 - 리 놓 - 더 - 니 - 마 - 는 그 중 - 의 등 - 심 -

p - ut That guy pi - cking over there up and then of them th - ick -
93
Narrator:

94

Vo.

Buk

지 - 니, "오 - 장 - 석 - 이, 피 - 가 - 된 - 들,"
hi - ts, "Gu - ts in - si - de blo - od co - mes,"

Vo.

Buk

오 - 루 - 으 -로, 생 - 긴 인 - 생, 오 - 상 - 을 생 - 각 - 하 - 면 -
5 du - ti - es un - bro - ken rema - in 5 du - ties think of if

Vo.

Buk

Day - nig - ht no forget my hus - band for - get cha - n - c - e at a - ll
Vo.

"6 nat, coax-ing be-st paci-fists also me (gi rl) can't con-

Narrator:

Buk

Vo.

Narrator:

Buk

Vo.

Narrator:

Buk

Vo.

Narrator:

Buk
Vo.

노 - 니,  "팔 - 도 - 감 - 시"  수 - 령 - 니 - 네
up,  "prom. insp. - ecion - go - v - er -ors"

Buk

Vo.

치 - 민 - 하 - 리  보내 - 석 - 지
reign - do - ing  se - nd fo - r
Nin-th  sti - ck  Tiak!

Buk

Narrator:

여 - 흙 - 날 - 은  막
9-layered  sad - ness  fl - o - w

Buk

Vo.

눈 - 물  구 - 년  지 - 수
of  te - ars  9-year  fl - oo - d

Buk

Narrator:

다."  ыр - 짤 - 날 - 을  부 - 져 - 노 - 니,

Buk
#42 - 춘향 모친 나 온다

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Translations by Jason Klippenstein, Yu Jiyeon, & Son Hyunseung

이몽룡: "이리오너라! 안에 아무도 없느냐! 일 오너라!"
Lee Mongryong: "Come out here! In-there maybe isn’t-anyone! Come here!"

월매: "그 어떤 사람이 와서 오너라 가거라 성가시게 한다나!"
Wolmae: "That some person comes coming going annoying is-getting!"

\[
\begin{align*}
\text{Voice} & \quad \text{Chunhyang's mother comes out} \\
\text{Buk} & \quad \text{Chun-hyang's mother comes out}
\end{align*}
\]

\[
\begin{align*}
\text{B} & \quad \text{white hair scallion as strands strands un-ke-mpt}
\end{align*}
\]

\[
\begin{align*}
\text{B} & \quad \text{crook-ed spine hands clasped on top around comes out}
\end{align*}
\]

\[
\begin{align*}
\text{B} & \quad \text{o-ho that beggar anything not knows that beg-gar consci-}
\end{align*}
\]
Null
Narrator:

어-사-또 이른-말-써, "내-가 왔-네" (어) __

Insp-ec-tor sp-o-ke, "I came back (어) __

절대:

자-네-가 나-돌-물-라? you I don't know?"

"나-라-니 누-구-야?"

"You said 'I' who-are you!

말-을 허-여-야 내-가 알-지 해-는 저-물-어 지-고

Speak you must then I'll know you Sun sets does as

성-부-지 명-부-지 전-디 내-가 자-네-를 어-찌-앞-여"

Family don't know name don't know I you how know?"

이몽룡:

"허-허 눌-은 이 망-령-여 나는 모르-나나 (어-히)"

"Ho-ho ol-d one se-ni-le I how come know not"
You don't recognize My family name

Lee's then, I recognize you still don't?

"Lee" family? wh-i-ch 'Lee' fam-il-y?

Songan surnames ma-ny 'Lee' family

which 'Lee' family know can be?

Rig ht rig ht rig ht I kn ow!

Yo-u Y - o-u dis-gui-si-ng well do

Change mind often pref it well lend ing on
재 넘어서 이 혼명 자제 이
hill over, Lee, prose-cut-or's son is

자만 은 올레만은 영방 자가 아니로 구민
if this time if never court servant never can be"

"어른을 모르나 (여) 자녀가 나를 물리?
"Superior know not? you I why know not?

경세 우경년 하니 자녀 본지가 오래여
Time goes has long years been you seen you long time haven't.

세 거인 두백 허여 백발이 완연히 되었으니
Time as goes changes white hair did hair full-white completely became
자 - 네 일이 모두 말 아 - 날 - 세, 나 - 롤 모 - 르나 (이)
You situa-tion al - l words sor-ry hear. I know no-t?

장 - 모 자 - 네가 망 - 령 - 여*"
Mother in-law you senile are' Chunhyang's mot - her these words lis - ten

“아니 무엇이 어찌 여? 장모 라니 장모 라니
"No what talk abou - ut? "Mi - L" sa - id? 'Mi - L' sa - id?

남 - 원 - 음 - 내 오 - 입 - 쟁 - 이 들
Nam - weon to - wn play - boys no - t tar - get ea - sy am I

내 딸 여 - 린 주 - 향 - 이 가 외인 상 대를 아 - 니 허 - 고
My dur yo - an - g Chunhyang str - ranger me - e - t not did
Noble class has had his, it is in vain he hates her so danger, become has.

Your feelings are happy, greet a word nothing gives.

My house door-front passing by smiling big laughing at me.

He-y, Mi-L! Mi-L if very glad be did know? Lee's family if teeth gritting I do.

Listen, just go! "Oh, Mi-L so silly our M-i-L se-ni-le.

드-가실-네 어-서 가소! "어-허, 장-모망-정-여 우리 장-모가 망-령-여

이동통-
장 - 모가 진 - 정모 - 론 - 다고 - 허 - 니
Mi - L really rec - ogn - i - ze does - n't
가 - 주성 - 멜 - 을 일 - 려 줄 - 세.
Ad - dress full name let know give you.

서 - 울 삼 - 청 - 동 - 사 - 는
Seo - ul Samcheong - do - ng li - ve
춘 - 항 - 남 - 군 이 - 움 - 린
Chun - hya - ng's de - ar Lee
Mong - ryong

그 - 래 - 도자 - 네가 나 - 를 몰라"
Ev - enth - ough you I know not"
춘 - 향 - 모 - 진 이 말 듣 - 더 - 니
Chunhyang's moth - er these words lis - tens then

여 - 안 이 병 - 병 - 려 고
dumb - fo - un - ded face
흡 - 중 이 답 - 담 두 눈 - 이 칼 - 칼
in - sa - cer makes hear - rt on pres - ses 2 ey - es blank out

한 - 참 말 - 을 못 - 하 - 더 - 니 - 만 - 은
longtime wor - ds could not - spe - ak after
여 - 사 - 도를 무 - 투 - 루 - 미
In - spe - ct - or Staring to bore a ho - le
월매: "자네가 참으로 이몽룡인가?"

이몽룡: "어이 내가 이몽룡일세"

Came back our Silca-me! Where we went you this time came too late?

"we-le-o-m-e back" (sa-re,) my Si-L! Sky from (thank) fell you?

Ground from erupted you? Cloud of summer strange hills from
구름 속에 보이여 왔나? 중설 이 선란 터니
Middle of around in floated here?
Snow storm atmosphere change feel

바람 결에 날려 왔나? 준수 만사 택 이라 허더니
Wind big came flying came?
Spring pond full of water what people say

물이 길어 서 이 제온가? 우정하고 야 속허데
Water deep too much is that's why came you? Heartless cold heart feel I

한번 가더니 마는 여영히고 일장 수서가 돈절 허니
One time went away forever gone?

어쩌그리도 무정 헌가? 아속하다고 일렀더니
How are you that heartless said I
Cold hearted though said I
어디를 갔다가 이제 온가?  
Where have you come from?

들어가세이 사람야
Let's inside go this person.

Last night I thought  
Didn't come in & front door at come in hes-i-tate do you?

들어가 세둘어 가서 내 방으 로들어가세
Come in Come in my room to come in.
#47 - 내일 본관 사또 생신끄네

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Translations by Jason Klippenstein, Yu Jiyeon, & Son Hyunseung

이몽룡: "오냐 혀 말이 있거든 어서 말하여야라."
Lee Mongryong: "Okay do words have-if quickly speak."

모든 멜로디는 오디오에서 제공할 것입니다.

Buk

B

V
I call (to) go-low-s

I ord-er give

hold to carry please.

I die if act-ion from

oth-er pe-op-le touch me befor-e

I carry on back away from the-re
우리돌이인연멧돈 부용당 뇌이고
of us two destiny make (ho-u-s-e name) lay down

내숙적삼뱃겨 내여 세벌돌러초혼허고
my und-er-wear take-ing off 3 lay-ers of clothes to call soul pray

서방님숙적삼뱃어 나의가삼을덮어주고
husband's und-er-wear ta-ke off my dea-th sh-roud cov-er ple-as

지상여를곱게꾸미여 나를매고나갈적의
he-ar-se pre-ty de-co-rate I li-ft up go wh-en
심산구산 다 버리고
deep mount 9-mountain put away

한양울래가서 선태감 제절하의
Han-yang up go F-i-L near

온근히 묻어주고 무덤앞에 비를 세워
warmly bury please tomb front of grave st-and up

골을지어 새겨 쓰되 고결원사 춘항지묘라
sent ence make engrave write 'fidelity died keeping Chunhyang's tomb'
"green grass"
"increase"
"will sit or lay"

I come give wine
spit don't eat'

one or two words
with comfort me if

so soul
resentment gone
will be"
이몽룡:

어-사-또 이 말-을들-고
"오-나 춘-항-아___ 우-지마라

In - spector these wo-nds lis-ten
"Ok-ay Chun hya-ng cry don't

오-늘 밤-이 새-고 보-면
상-여-를 탈-룬-지 가-마-를 탈-룬-지

To-day ni-ght bre-aks look if
bi-er ride you pa-la-qu-in ride you

그 속-이야 누-가 알-겠느냐?
‘전- 봉 - 우 - 출’ - 이-라

this he - a-rt in who knows?
'Sky fall cattle get out' is there

하 - 늘 - 이___
우-너 - 젤-도

He - a-ve - ns fa-ll if ev - en
소실어 날 공 기 가 있는 법이 니라.
cows live on keeping with law is
오늘 밤 만 죽지 말고
Today night only die don't &
내일 날로 상봉 허 자
tomorrow day reunited we'll be
#11 - 사랑가

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Transliterations by Jason Klippenstein

이용률: "내 중앙에 앉고도 한번 놀아보자, 장단도 하(하)고."
Mongryeong: "Yae Chunhyang-a, eopgo do hanbon noraboja, jangdando hago."

춘향: "도련님 어휘 업고 놀아요, 관념방 어머님을 아시면 어찌할라 그러시요."
Chunhyang: "Dorey-on-nim eoiji ego do norayo, geon-neon-bang eomeonimi ashimyeon eogieohsilyeo geureoshio."

이용률: "내 중앙에 그림소리마라, 너희 어머님은 소심적에 우리보다 더
Mongryeong: "Yae Chunhyang-a geureon-sori-mara, neo-heui eomeonimeum sosshiteoge
하셨다고 하다라"

uriboda deo hashyeot-dago hadora"
이용용: "이에 춘향야, 나도 너를 엿었으니 너도 널 좀 앓아 니다."
Mongryeong: "Iyaee Chunhyang-a, nado neoreul eoboeosseuni neodo nal jom eoboe dago."

춘향: "도련은 나를 가벼워 엿었지만, 나는 도련님이 무거워 어찌 엿어요?"
Chunhyang: "Doryeoneun nareul gabyeoweo eobeotjiman, naneun Doryeon-nimi mugyeweo eojji eobeoyo?"

이용용: "내가 너를 무겁게 엿어 달라나니? 내 영광을 네 여개에 없고"
Mongryeong: "Naega neoreul mugyepge eoboe dallaneunya? Nae yangpaleul ne eokae-e eongo jingguggum dae daeun-eo guhun deu yin-eui jategori."
#29 - 집장사령

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Transliterations by Jason Klippenstein
#42 - 춘향 모친 나 온다

이중용: "이리오너라! 안에 아무도 없다! 일 오너라!"

Lee Mongryong: "tri-oneora! Ane amado eopneunyajil oneora!"

월매: "그 어떤 사람이 와서 오너라 가거라 생각하게 한다니!"

Weolmae: "Geu eotteon sarami waseo oneora gageora seonggashige heondanyajil"

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Transliterated by Jason Klippenstein
월매: "날 찾을 사람 없네, 여서 가소..."

Weolmae: "Nal chajeul saram eopne, eoseo gaseo..."
월매: "자네가 참으로 이몽룡인가?"
Weolmae: "Janega chameuro i-mong-ryong-inga?"

이몽룡: "어이 내가 이몽룡일세"
Mongryong Lee: "Eo-i naega i-mong-ryong-ilse"
물 - 야기 - 서 물 - 야 - 기 - 레 내 맑 - 도 - 포 물 - 야기 - 네

des - lev-go - se des - lev - go - se neu-kong - eu - so des - lev-go-ne
#47 - 내일 본관 사도 생신걸에

As performed by Shin Young-hee
Transcribed/Arranged by Jason Klippenstein
Transliterations by Jason Klippenstein

이용룡: “오늘 혼 일이 있거든 어서 말하려.”
Lee Mongryong: “Onya heol mari ilgeodeun eoseo malhayeora.”
### A.4  *Buk Transcriptions in Buk Notation*

#### 11 - 사랑가

이몽룡: 애 춤향아 업고도 한번 놀아보자, 장단도 하고.
춘향: 도련님 어찌 업고 놀아요, 건넌방 어머님이 아시면 어찌할라 그러시요.
이몽룡: 애 춤향아, 그런소리마라. 너희 어머님은 소심적에 우리보다 하더라.

<table>
<thead>
<tr>
<th>이 리 오 너 라 없 고 놀 자</th>
<th>이 리 오 너 라 업 고 놀 자</th>
</tr>
</thead>
<tbody>
<tr>
<td>사 람 사 람 사 람 내 사 람 이 야</td>
<td>사 람 이 로 구 나 내 사 람 이 야</td>
</tr>
<tr>
<td>이 이 이</td>
<td>이 이 이</td>
</tr>
<tr>
<td>내 사 람 이로 다 이</td>
<td>마 도 내 사 람 이</td>
</tr>
<tr>
<td>데 가 부 옷 올 먹 으 라 는 나 동 글 동 글 수 막 옷 물 치 때 바리 고</td>
<td></td>
</tr>
<tr>
<td>망 능 백 창 물 머 프 프로 프로 부 여 써 람 백 라 바리 고 불 은 저 흘 빴 다</td>
<td></td>
</tr>
<tr>
<td>만 간 진 수 로 먹 으 라 는 나</td>
<td></td>
</tr>
</tbody>
</table>

아 니 그 것 도 나는 심 소

| 그 라 면 부 옷 올 먹 으 라 는 나 당 도 저 지 둘 지 하 니 외 |
| 가 치 단 참 외 먹 으 라 는 나 |

<table>
<thead>
<tr>
<th>아 니 그 것 도 나는 심 형</th>
<th>아</th>
<th>마 도 내 사 방 이</th>
</tr>
</thead>
<tbody>
<tr>
<td>포 도를 주리 영 도를 주리 병 사 람 의 외 화 단 을 주리</td>
<td></td>
<td></td>
</tr>
<tr>
<td>아 마</td>
<td>도 내 사 람</td>
<td>사 금</td>
</tr>
<tr>
<td>작 은 이도 영 스는 다 먹 으 라 는 나 저 리 가 거 라 틴 텔 비 자 이</td>
<td></td>
<td></td>
</tr>
<tr>
<td>리 오 너 라 앞 텔 블 보 자 하 장 아 장 끝 려 아 견 냉 텔 블 보 자</td>
<td></td>
<td></td>
</tr>
<tr>
<td>빗 곳 못 어 래 떨 숙목 보 자</td>
<td>아</td>
<td>마 도 내 사 방 이</td>
</tr>
</tbody>
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이몽룡: 이께 존경고, 나도 너를 업었으니 너도 날 좀 업어 다고.
춘향: 도련은 나를 가벼워 업었지만, 나는 도련님이 무거워 어찌 업어요?
이몽룡: 내가 너를 무겁게 업아 일라느냐? 내 양팔을 네 어깨에 없고 점점 점점 걸어 다니면 그 가운데 좋은 일이 있지야.

Narrator: 춘향이도 아주 파급이 되어, 남군찌로 업고 노난디...

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Appendix B  Synopsis Of Chunhyang-ga

Setting: Namweon, in the southwest part of Korea, at the end of the 17th Century

One day during the Dano Festival (fifth day of fifth moon) Lee Mongryong, son of Namweon's magistrate, and his servant Banja are discussing the scenery and main attractions of Namweon when the former decides he would like to visit one, the pavilion at Gwanghal-lu garden. Once there, Mongryong's eye is caught by the most beautiful young lady on a swing and tells his servant to bring the girl to him. Bangja warns that Chunhyang (her name) is too proud to follow when summoned but Mongryong insists he try. As expected, Chunhyang refuses to follow Bangja and, after a bit of banter between the two, Chunhyang says she must go home, but leaves Bangja with a cryptic message for Master Lee. Bangja relays the message thinking it is an insult, but Mongryong recognizes it as an invitation to her home.

For the next couple of days, Mongryong tries to focus on his studies but his mind keeps going back to Chunhyang. Eventually, he decides to go and visit her at night. When he arrives at the house, he meets Chunhyang's mother, a retired gisaeng named Wolmae. Immediately, Mongryong describes his love-at-first-sight moment and asks Wolmae for Chunhyang's hand in marriage. She is reluctant at first due to her experience with Chunhyang's father, a nobleman who returned to Seoul and died just after Chunhyang was born, but agrees as long as the young master signs an informal certificate. As Mongryong does so, Wolmae sneakily indicates to her servant Hyangdan to ready the bedroom. After spending most of a week together in and around the bedroom, Mongryong and Chunhyang become more comfortable and playful with each other and show this in a Sarang-ga (love song), which concludes with “이리 오너라 엽고 놀자” – “Come here for a piggy-back.”
Unfortunately, it is only a short time of this happiness before Mongryong receives the news that his father (and by extension, their family) has been recalled to Seoul to occupy a different leadership position. Mongryong must follow and Chunhyang cannot because she would distract him from studying for his exams with the desired intensity and her low social status would embarrass the family. They lament their impending farewell together, and before Mongryong leaves they exchange tokens: Mongryong giving Chunhyang a turtleskin-backed mirror and Chunhyang giving Mongryong a jade ring.

After about eight years of being apart, Chunhyang is still weeping over her separation from Mongryong and pining for his return. Meanwhile in Namweon, a new magistrate has been assigned: Byeon Hakdo. He is a greedy man who has turned down numerous other positions in other areas because he has heard about the beauty of Chunhyang. His welcoming parade flows through the town to his gated home. Before beginning the usual duties that start a tenure as magistrate, Byeon calls for an inventory of his new city's gisaeng, female entertainers similar to (but different from) Japanese geisha. Many women introduce themselves and the meaning of their given names but Chunhyang is not among them, and Byeon notices. Guards are sent to capture her so she convinces them to take a bribe, but the head gisaeng follows after them and guilts Chunhyang into presenting herself to Byeon using the negative consequences that will come to other members of the town if she continues to refuse. Although Chunhyang goes to Byeon's residence to answer his call she denies his commands to attend on him like a proper gisaeng, citing that she cannot serve him because she already has a master: her husband.

For this insolence, Byeon orders her to be beaten in a fashion that is usually effective as an execution. His calling for the executioner, “집장사령!” – “Executioner!”, begins what is labeled as Shipchang-ga (the Song of Ten Lashes). In it, Chunhyang defiantly answers each
numbered strike on her legs with a poetic integration of that number's Sino-Korean character into messages that insist upon her fidelity to Mongryong or attack Byeon's justification for ordering her beating. In total, she is beaten thirty times and comes very close to death. The people of the town are shocked and appalled at the extremity of her punishment, and Wolmae wails and weeps by her daughter's side when finding her being dragged from Byeon's residence to prison. In prison, Chunhyang sings of the inconsolable grief she feels at her situation.

While all of this is happening, Mongryong has finally passed his examinations and been raised to the position of Royal Inspector over the Honam region, in which Namweon is located. He is tasked with taking care of the citizens of this area, so he sends out his scribes, agents, and postmen. Before starting his journey towards his jurisdiction, he disguises himself as a beggar so that he may better judge the feeling of the common people there. A short way into his travels, he runs into his former servant, Bangja, teases him, and tricks him into handing over the purpose of his journey: a letter to Mongryong from Chunhyang. Bangja only recognizes his old master after Mongryong becomes emotional from reading the letter. Through a slip of Mongryong's tongue, Bangja also discerns his old master's new position despite his beggarly clothes so Mongryong sends him to Unbong with the letter and they part ways. Between that meeting and Namweon in Mongryong's travels, he sees and hears farmers singing a song while they plant rice.

Once in Namweon, Mongryong goes immediately to Wolmae's residence but sees that it has become dilapidated since he was last there. As he arrives, he glimpses Wolmae praying in the garden for her son-in-law's triumphant return to save Chunhyang. He catches her attention, but, seeing him as some strange beggar, she snaps at him for bothering her. Back-and-forth, Wolmae dismisses the beggar and Mongryong chides her for not recognizing him until he loses patience and tells her his name and address directly. After the initial shock, she both celebrates his return and chastises him for coming back in such a humble state. From there, they both head
to the jail to visit Chunhyang. Dishevelled and with her legs still broken, Chunhyang still beams at Mongryong when they are reunited and rebukes her mother's complaints about his current low status. Not wanting his love to expend too much energy, Mongryong urges Chunhyang to speak with haste if she has anything to say before he leaves. Her response, “내일 본관사또 생신잔치 끝에” – “Tomorrow when the magistrate's birthday ends,” is her submission to the high probability of her imminent death, as well as a list of the ways in which she would like to be memorialized after she dies: as if they had married legally and she was his late wife. He encourages her to stay alive one more day and assures her tomorrow will prove there is always a glimmer of hope when all seems lost.

Arriving the next day at the magistrate's birthday, Mongryong is refused entry (and is about to be beaten by) the guards when the commandant of Unbong catches how he is being treated. Noticing an air of stateliness about this strange beggar, he admits Mongryong himself. Mongryong sits among the nobility and asks for the same food, drink, and entertainment, which greatly angers the magistrate. To get rid of this pest, the magistrate announces a poetry contest in which the loser will be expelled from the pavilion and beaten. Mongryong quickly whips up a poem regarding how the nobility lives well off of the flesh and blood of the common people, and has just shown it to the commandant from Unbong when a scribe rushes in with the message that the Royal Inspector's arrival is imminent. The commandant and several others hastily make excuses for their quick departure and Mongryong slips out to discard his beggar costume and assume his true role.

Promptly, Mongryong's scribes, agents, and postmen surround the pavilion and assert their power over Byeon and his men. Citing innumerable abuses of Byeon's power and unjust accusations, Mongryong releases most of the city's prisoners and calls for Chunhyang to be brought to him. She is hauled into the pavilion but keeps her eyes downcast because she expects
to be killed for not following the magistrate's orders. Mongryong asks her to tend to him as a gisaeng would; she refuses. He asks why she will not follow his or the last magistrate's orders, and she professes her fidelity to her husband, Lee Mongryong, and repeats her words from Shipchang-ga: “I cannot serve two husbands.” In response, he calls for the head gisaeng to carry something from him to Chunhyang and to tell her to raise her head to look at him. Seeing the jade ring in her hands, Chunhyang looks all around the room for her love in beggar's clothes and asks why he's come so late. She finally looks up at the Royal Inspector and is overcome with joy when she sees the face of her Mongryong. Outside, Wolmae has just heard the wonderful news but is ashamed of her previous attitude towards her son-in-law. At the calling of her daughter, though, she enters the pavilion singing and dancing.