

## Transition in Performance: The Role of *Bongjangchwi* in Contemporary *Sanjo*

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### Introduction

In this article I explore the relatively unknown genre of *haegeum bongjangchwi* as an influence on the development of *sanjo*. *Bongjangchwi* is an instrumental genre composed of scattered melodies (*heoteun garak*) that was widely performed until the early twentieth century. Although it has been left behind the scenes since the emergence of *sanjo*, *bongjangchwi* has the characteristics of both *sinawi* and *sanjo*. Since the *sanjo* genre was not fully formed until the late nineteenth century, the term *bongjangchwi* was used instead of *sinawi* or *sanjo*, and subsequently melodies and rhythmic patterns (*jangdan*) of *bongjangchwi* contributed to the development of *sanjo*.<sup>1</sup> Rhythmic patterns, bird-mimicking melodic phrases, and prime tonal shifts used in *sanjo* are similar to those of *bongjangchwi*, more so than to those of *sinawi*. While *bongjangchwi* was a common part of performance practice in the 18<sup>th</sup> and 19<sup>th</sup> centuries, it has become a forgotten part of Korean musical history. Still, while *sanjo* has become the common name of reference for solo instrumental performances based on *heoteun garak*, the lines that have been constructed clearly dividing *bongjangchwi* and *sanjo* are quite spurious. For example, Hwang Byung-ki recalls, “Kim Yoon-duk told me that *sanjo* actually should be referred to as *bongjangchwi*, not as *sanjo* because the melodies of *sanjo* often includes those of *bongjangchwi*.”<sup>2</sup> The contemporary insistence on *sanjo* as the primary instrumental folk performance form obscures the reality that the performance styles, and the labels applied to them, are quite spurious.

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<sup>1</sup>See further Song 1984:464, and Kim 1987:114.

<sup>2</sup>In those days people used to perform *bongjangchwi* in a similar style to *sanjo*. Hwang contends that *bongjangchwi* played an important role in the origin of *sanjo* (cited in An 1994:11).

An examination of the musical influence of *bongjangchwi* on contemporary musical practice will allow us to rethink assumptions regarding both folk music development as well as genre divisions we now take for granted.

I argue for the significance of *bongjangchwi* in the development of modern *haegeum sanjo*. In order to do this, I will first explore the historical place of *bongjangchwi* in later Joseon era musical performance and its continued presence in the early 20<sup>th</sup> century. I will also discuss the similarities and differences between *bongjangchwi*, *sanjo*, and *sinawi* (a genre that is often confused with *bongjangchwi*). Examining the mystery of *bongjangchwi*'s disappearance and its now nearly forgotten status, I endeavor to explain my theories as to why *bongjangchwi* disappeared under *sanjo* and *sinawi*'s dominant presence.

In order to clarify my contention regarding *bongjangchwi*'s contributions, I will analyze two historic performances of *haegeum* (2-stringed fiddle) master Ji Young-Hee. I examine the King Star KSM-1105 (LP)<sup>3</sup> recording of Ji Young-Hee's *bongjangchwi* in order to study the musical features of Ji Young-Hee's *haegeum bongjangchwi* as well as to compare them with those of Ji Young-Hee's *haegeum sanjo*. Through such a comparison, musical characteristics including tones, modal changes, melodic contours, and rhythmic patterns are illuminated and help me to clearly draw the line between *bongjangchwi* and *sanjo* performance practice. The *haegeum sanjo* and *haegeum bongjangchwi* of master Ji Young-Hee are perfect vehicles through which I can illustrate some fundamental ideas about these musical forms. Through this article, I would like to increase awareness of *bongjangchwi* as a predecessor of *sanjo*, as well as to encourage contemporary Korean *sanjo* players to experiment with the potential of improvised music as implemented in the performance of *bongjangchwi*. I believe music created in such a way has an unlimited range of possibilities.

### **Defining *Bongjangchwi* and Its Contributions**

The Chinese character for *bongjangchwi*, “鳳” (Bong) refers to the mythological bird, the phoenix, the image of which is now used as a symbol for the President of the Republic of Korea. The presence of this character substantiates the understanding that bird song serves as a predominant

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<sup>3</sup>This recording was provided by Ro Jaemyeong Director of the Korean Classical Music Record Museum located in Yangpyeong-gun, Gyeonggi-do (<http://www.hearkorea.com/>)

influence in the construction of *bongjangchwi* melodies. The origins of *bongjangchwi* are not clear, but there are two hypotheses. One has been presented by Lee Bo-Hyung, a prominent Korean music scholar, and indicates that *bongjangchwi* originated from an ancient Chinese song entitled “*Bongjangchu*” (Lee 2000). Another hypothesis contends that *bongjangchwi* originated from *sinawi*, an instrumental genre used in shaman ritual in which performers improvise on melodic themes.

*Bongjangchwi* is categorized into two groups. First is the vocal type of *bongjangchwi*. Second is an instrumental ensemble type of *bongjangchwi*, which comprises the majority of *bongjangchwi* performances. In my research on *bongjangchwi* I reviewed the existing recordings. Typical ensembles consist of two to three melodic instruments paired with *janggo* (hour-glass drum) accompaniment. *Yukjabaegi tori* is the primary form of melody used in the performance of *bongjangchwi*; and, therefore, the melodic motifs draw on *yukjabaegi tori*. The structure of *bongjangchwi* is rather simple, with one predominant mode and *jangdan* used throughout the piece. For example, on the 1935 Victor Junior KJ-1043 recording, *tungso* (vertical flute), *haegeum*, *gayageum* (12-stringed zither), and *janggo* represent the *bongjangchwi* ensemble. The melodic instruments tend to work off of the same melodic motif and, because the instruments must match each other, wide modal shifts and transitions do not appear to be typical of *bongjangchwi* performance.<sup>4</sup> Here, it is important to clarify a fundamental aspect of *bongjangchwi* performance that distinguishes it from *sanjo*. *Bongjangchwi* typically indicated an instrumental ensemble performance or a vocal performance with ensemble accompaniment. *Bongjangchwi* was never a solo performance form. Therefore, many of the melodic characteristics and the structure of a piece are geared toward ensemble performance.

Many people understand *bongjangchwi* to be strongly related to, and to contain characteristics of, both *sinawi* and *sanjo* performance. Truthfully, the lines between the now seemingly clear categories of *sanjo*, *sinawi*, and *bongjangchwi* have always been quite fuzzy and the three share

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<sup>4</sup>For a complete list of the existing recordings of *bongjangchwi* see Appendix 1. On the table in appendix 1, the reader will notice consistent characteristics in instrumentation and musical structure among the recordings listed. The one anomaly is the 1985 recording DAS-0279. Because the recording emerged twenty-five years after the last known recording of *bongjangchwi* one could surmise that this recording is a contemporary interpretation of *bongjangchwi* and heavily influenced by *sanjo* standards.

more than a few similarities in performance style, as well as origins. Many performers, in fact, would label their solo performances '*piri sinawi*' (double-reed *sinawi*) or '*haegeum sinawi*', which indicates that the divisions we now assume to be clear did not exist in the same way earlier in the 20th century and previously. Since *sanjo* was not yet a fully-formed genre until the late nineteenth century, *bongjangchwi* was the primary form of folk instrumental performance not particularly connected to a ritual context. However, as stated above, the terms *sanjo*, *sinawi*, and *bongjangchwi* were often used interchangeably to refer to a type of instrumental performance drawing on *heoteun garak*. Both *bongjangchwi* and *sanjo* started as pure instrumental music performed loosely based on a series of melodies. However, since *sanjo* has settled into a fixed form, the custom of Korean improvised music playing has not been transmitted. Recently Korean artists have experimented with *sanjo* ensembles using their own fixed *sanjo* melodies. While the ensemble performance format is reminiscent of *bongjangchwi* performance, the music remains very typical of *sanjo* performance as it has developed today. The now seemingly-clear genre types of *sanjo* and *sinawi* were solidified with the emergence of the cultural properties legislation in the mid-twentieth century.<sup>5</sup>

#### ***Disappearance of Bongjangchwi and Survival of Sanjo***

*Bongjangchwi* was widely performed until the early 20th century but gradually disappeared from the Korean musical scene with the emergence of *sanjo*. Many believe *sanjo* emerged in the late nineteenth or early twentieth century; and the genre still thrives in the Korean traditional music world of the present day.

One of the reasons for *sanjo*'s vitality rests in its designation as an Intangible Cultural Property of Korea.<sup>6</sup> The Cultural Properties legislation designated certain performers and performing styles as worthy of preservation, which subsequently meant an abandonment of certain performance styles or genres that were not considered to be stage-worthy, and, thus, unworthy of preservation.<sup>7</sup> The preservation system, as well, affected performance styles, solidifying certain performance practice as something that should be preserved

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<sup>5</sup>See Howard 2002; and Maliangkay 2004 and 2007.

<sup>6</sup>While *haegeum sanjo* has not been officially designated as an intangible cultural property, its form has been influenced by the officially recognized *sanjo* form typified in *gayageum*, *geomun'go* (6-stringed zither), *daegeum* (transverse bamboo flute), *ajaeng* (bowed zither), and *piri sanjo*.

<sup>7</sup>See Howard 2002 and Maliangkay 2004.

for future generations. This resulted in a serious weakening of the implementation of *heoteun garak* in performance, which had previously been the hallmark of instrumental folk performance practice and a defining feature of *bongjangchwi*. Suitable stage performance styles for the various versions of *sanjo* and *sinawi* developed. Over time, the melodic and rhythmic progressions in *sanjo* have been refined gradually, and the structure of *sanjo* performance has been set as one that begins with a slow rhythmic pattern and culminates with a fast rhythmic pattern. *Sanjo* also employs modal changes and prime tonal shifts. *Sanjo* became the perfect solo genre in which instrumentalists could demonstrate their virtuosity in a cultural context that increasingly emphasized performances designed for the concert stage. *Sinawi*, as well, usurped *bongjangchwi* as it developed into a staged version, beyond the original ritual performance context. Staged *sinawi*, like *sanjo*, had quite set melodies and predictable sectional transitions incorporated into performance, which suited a more contemporary performance style. The exciting and relatively understandable stage performance styles were designated as intangible cultural properties, but *bongchangchwi*, remaining true to its roots in a play of *heoteun garak*, was not.<sup>8</sup>

High school and university-level traditional music education also played a role in determining *bongjangchwi*'s fate as an obsolete genre in the latter half of the twentieth century (Yi Sangkyu 2008). Particularly in the case of *sanjo*, certain individuals or masters were designated as official holders of *sanjo*, as human cultural treasures. With new generations of students memorizing the *sanjo* performances of their teachers, and with *sanjo* designated as an official performance genre, *bongjangchwi* was eventually abandoned for the more attractive prospects of *sanjo* performance.<sup>9</sup> *Bongjangchwi*, an ensemble genre, did not feature a wide range of melodic movement and remained purely a type of performance in which players improvised on basic melodic ideas or *heoteun garak*. With its melodic limitations the genre had little potential for performance development, and thus

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<sup>8</sup>The mid-20<sup>th</sup> century saw the importation of a Western education system that included Western-style music education. By the mid-1960s the majority of the Korean population was out of touch with traditional performance styles, finding them difficult to understand and, therefore, uninteresting.

<sup>9</sup>See Appendix. There are no records of *bongjangchwi* performed after the 1960s. Shaman *gutgeori*, considered a form of *bongjangchwi*, was performed after this time, but it contains melodic and rhythmic features typical of *sinawi* and *sanjo*.

emphasis on such performance practice in education was deemed insignificant to the potential of students as successful performers. *Sanjo* offered an exciting performance genre that stretched the boundaries of a student's performance abilities, while *bongjangchwi*, beyond its requirement that performers creatively 'play' with *heoteun garak*, did not. In other words, *bongjangchwi* became a dysfunctional, weak link in contemporary Korean performance practice.

The combination of the cultural properties legislation and a modern education system led to decreased demand for *bongjangchwi* and eventually to its disappearance. This has served to create a style of folk performance acceptable by contemporary standards, but has resulted in an overall weakening of both performance skills and imagination. With emphasis on memorization and mimicking of a master performer's performance style, many performers have grown out of touch with the once-fundamental requirement of Korean folk performance practice: the ability to improvise and imprint one's own musical personality on a piece of music. In the pages below, I will detail the similarities and differences between *sanjo* and *bongjangchwi* through the examination of one master's take on both performance styles. The analysis, in addition, will highlight the malleability of *bongjangchwi* compared to *sanjo*, which will lay the groundwork for my argument that *bongjangchwi* be reintroduced in contemporary performance practice.

### ***Ji Young-Hee Haegeum Bongjangchwi and Haegeum Sanjo***

Ji Young-Hee is the creator of both the Ji Young-Hee *haegeum bongjangchwi* and the Ji Young-Hee *haegeum sanjo*, and it is these two musical forms I will examine now through musical analysis. Ji Young Hee had, earlier on, mastered the *bongjangchwi* performance style, and it is this mastery that influenced the later development of his *sanjo*. Likewise, analysis of this relatively recent recording of his *bongjangchwi* also reveals that his *bongjangchwi* performance style developed under influence of his *sanjo* style as well. The analysis below reveals that these two genres, as conceived and reconceived through performances by Ji, influenced each other and resulted in gradual modifications. While I cannot say the same for other styles of *sanjo* or *bongjangchwi*, the musical analysis of Ji's recordings reveals that neither genre existed exclusive of the other and that both genres perhaps influenced each other more than contemporary musicologists recognize.

Ji Young-Hee was born in Pyeongtaek in 1909, as the eldest son of Ji Yong-Deuk, a hereditary shaman of Gyeonggi province. He was praised as the "樂星" (Star of Korean Music) since he had mastered many aspects of

Korean music, including the instruments *piri*, *haegeum*, and *ajaeng*, as well as dance and composition. Two characteristics of his performance style are especially worthy of note. In his *haegeum* playing *sigimsae* (ornamentation) was very precise and clear; and he had a remarkable ability to improvise, which seems to have come from his experience playing the shaman music of Gyeonggi province. His composition style emphasized virtuosic melodic techniques, and he played with a vast array of *tori*, or regional stylistic variations.

Ji played an important role not only in music performance but also in education. Together with his wife (*gayageum* expert Seong Geum-Yeon), Ji founded the National Middle and High School of Traditional Arts (Gungnip Jeontong Yesul Hakgyo) in Seoul specializing in Korean traditional music.<sup>10</sup> He held a teaching position at the school. During this time, Ji Young-Hee implemented a radical development in Korean traditional music. He standardized *sanjo* melodies by writing them down for his students. Before, *sanjo* was taught orally, which made it subject to a great amount of variation. He and his wife emigrated to Hawaii in 1974 to arrange and teach folk music there, and he passed away in 1980.

The 1960 King Star KSM-1105 recording of Ji Young-Hee's *haegeum bongjangchwi* is the most recently recorded *bongjangchwi* album among other existing ones, and this may well be the reason that it appears to be closer in form to *sanjo* than the typical *bongjangchwi* of earlier times. In particular, the construction of the rhythmic patterns is more similar to *sanjo*. Ji Young-Hee's *haegeum bongjangchwi* appears to have been in a transitional stage between the typical *bongjangchwi* and the development of a personal *sanjo* style. The melody of his *jinyangjo* as well strongly suggests that Ji Young-Hee's *bongjangchwi* was the predecessor of his *sanjo*, since his *sanjo*, recorded within the same decade as the *bongjangchwi* recording, exhibits clear similarities with his *bongjangchwi*. The performers include Ji Young-Hee on the *haegeum* and Seong Geum-Yeon, his wife, on the *ajaeng*. The name of the *janggo* player is not listed in the album credits.

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<sup>10</sup>This school is not to be confused with the National Middle and High Schools for Traditional Music (Gungnip Jung/Godeung Hakgyo). A major distinction between the two schools is the Middle and High School for Traditional Arts includes a theatre program. The website for the school is: <http://www.kugak-am.hs.kr/>

	Bongjangchwi	Sanjo
<b>Rhythmic Pattern (Jangdan)</b>	Jinyang--jungmori—jungjungmori--gutgeori--jajinmori	Jinang--jungmori—jungjungmori--gutgeori--jajinmori
<b>Mode</b>	gyemyeonjo	Gyemyeonjo-gyeongdureum--gyeonggi sinawi-ujo
<b>Prime tone</b>	c	B b , c, e b , f
<b>Range of pitch</b>	g-g'	B-f''
<b>Hand Position</b>	1 position (c)	5 positions (G, B b , c, e b , f)

**Table 1: Relationship between Ji's *Bongjangchwi* and *Sanjo***

In the pages below, I will first analyze the melodic and rhythmic particularities of Ji's *bongjangchwi*. Then I will examine the fundamental differences between his *bongjangchwi* and *sanjo*.

*Melodic and Rhythmic Analysis of Ji Young-Hee Bongjangchwi:*



**Jungjungmori jangdan 33**



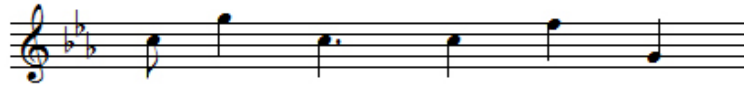
**Jungjungmori jangdan 34**





**Jungjungmori jangdan 35**

**Example 1. Bird-mimicking melodies in *jungjungmori jangdan***



**Jajinmori jangdan 50**



**Jajinmori jangdan 51**



**Jajinmori jangdan 52**



**Jajinmori jangdan 53**

**Example 2. Bird-mimicking melodies in *jajinmori jangdan***

In Ji Young-Hee's *haegeum bongjangchwi*, the *jungjungmori jangdan* represented in section 33- 35, and parts 52 and 53 of the *jajinmori jangdan* represented in section 50- 53 contain melodic phrases that mimic the song of cuckoos, and the mimicking sounds emerge from the use of melodic embellishments in melodic phrases. Bird-mimicking melodies consist of two or three tones, and melodic patterns are repeated, consisting either of a half

*jangdan* or of one full *jangdan*. One could surmise that the incorporation of these bird-mimicking melodies contributed to the development of a fluctuating rhythm, moving between duple and tertiary rhythms.

In addition to the *bongjangchwi* performed by Ji-Young-Hee, other recordings of *bongjangchwi*, such as those of Kim Duk-Jin and Ji Yong-Gu include bird-mimicking melodic embellishments.<sup>11</sup> Therefore, these melodic embellishments mimicking bird melodies seem to have developed as a central feature of *bongjangchwi*. In contemporary *sanjo*, one can hear this influence very clearly in such forms as *daegeum sanjo* or Hwang Byung-ki's version of *gayageum sanjo*. And, although *sanjo* emerged as a more sophisticated performance form in the twentieth century, such melodic characteristics can be said to be a direct influence of *bongjangchwi*.

The *bongjangchwi* from King Star KSM-1105 appears to be a typical *bongjangchwi* in style. It is played by a duo (*byeongju*) instead of a solo player, excludes modulations and prime tonal shifts, includes bird-mimicking melodic phrases, and employs *yukjabaegi tori gyemyeonjo* (mode). On the other hand, the construction of *jangdan* rhythmic patterns is more similar to *sanjo* than in typical *bongjangchwi*. In fact, *bongjangchwi* normally only consists of one fast-paced *jangdan*, either *jungjungmori* or *jajinmori*. Ji Young-Hee's *bongjangchwi* as presented in this recording, however, consists of *jinyang*, *jungmori*, *jungjungmori*, *gutgeori* and *jajinmori*; a progression of rhythmic cycles identical to *sanjo*. This appears to be a clear influence of *sanjo*, and more particularly of his *haegeum sanjo*, a relationship which I will discuss below.

#### *Comparing Ji Young-Hee's Bongjangchwi with Ji Young-Hee's Haegeum Sanjo*<sup>12</sup>

Analysis of the Kingstar-1105 recording reveals the musical features of Ji Young-Hee *haegeum bongjangchwi*, permitting comparison with the features of Ji Young-Hee's *haegeum sanjo* as recorded by Choi Tae-Hyun (track 1, Ji Young-Hee *haegeum sanjo*, Ene media, 2003), which includes various *jangdan*, modal changes, melodic contours, and different hand positions. I believe that the years of performing *haegeum bongjangchwi*

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<sup>11</sup> See Appendix

<sup>12</sup> *Bongjangchwi* KSM-1105 (LP) transcribed by Lyuh Soo-yeon; *Sanjo* recorded by Choi Tae-Hyun transcribed by Lyuh Soo-yeon

influenced Ji Young-Hee's creation of his *haegeum sanjo*. In order to explain this, I will discuss the characteristics of *bongjangchwi* and demonstrate how these characteristics subtly influenced the melodic and rhythmic elements of Ji Young-Hee's *haegeum sanjo*.

From the outset, however, it should be noted that features like modulations and prime tonal shifts that are essential to *sanjo* are excluded in *bongjangchwi*. *Bongjangchwi* is normally executed in one playing position (for the hand). Particularly, because this recording features a duo of *haegeum* and *ajaeng*, if the *haegeum* performer were to make tonal shifts, the *ajaeng* player would have a very difficult time keeping up. Typically, because this is ensemble music, such shifts were not common. In other words, there are no shifts in hand position that normally indicate a tonal shift as in *sanjo*, which is usually played in five different positions. Therefore the pitch range of *sanjo* tends to be wider than that of *bongjangchwi*.

When comparing the Ji Young-Hee *bongjangchwi* melody with that of his *sanjo*, we find that the *sanjo* demonstrates a similar basic framework, in the *jinyangjo gyemyeonjo* section, to his *bongjangchwi*. Yet, beginning with the *jungmori* section—i.e., the next section of the *sanjo*—there is no discernible similarity in the melodic lines, and the *sanjo* sounds more sophisticated and delicate.

**Bongjangchwi jangdan 2**  
**Sanjo jangdan 30**

**Example 3. *Bongjangchwi Jangdan 2 & Sanjo Jangdan 30***

The 2<sup>nd</sup> *jangdan* in Ji's *bongjangchwi* contains the exact same melody as the 30<sup>th</sup> *jangdan* of his *sanjo*, aside from very minor differences in the notes on the 2<sup>nd</sup> beat of the rhythmic unit. A quick look at Example 3 reveals almost identical melodies aside from slight diversions on the second beat. The 2<sup>nd</sup> beat

of *bongjangchwi* and 30<sup>th</sup> *jangdan* of the *sanjo* share the same tonal progression of c-d-g and are just slightly different in rhythmic expression.



**Bongjangchwi jangdan 5  
Sanjo jangdan 31**

**Example 4. *Bongjangchwi jangdan 5 & sanjo jangdan 31***

In Example 4, although the 5<sup>th</sup> *jangdan* of *bongjangchwi* and the 31<sup>st</sup> *jangdan* of *sanjo* are different in the opening gesture, on the first beat, the difference is just a slight one. And, in the 5th beat of *bongjangchwi* the G is presented as an additional tone or ornamental elaboration of the melody in the *sanjo* passage.



**Bongjangchwi jangdan 14  
Sanjo jangdan 33**

**Example 5. *Bongjangchwi jangdan 14 & sanjo jangdan 33***

Example 5 shows that the melodies of the 14<sup>th</sup> *jangdan* of the *bongjangchwi* and the 33<sup>rd</sup> *jangdan* of the *sanjo* are almost identical. And even though they have different melodic gestures on the first beat, the tone D

is the prime tone in both. The triplet in the first beat of the *sanjo* appears to be derived from the first beat in *bongjangchwi*.

The image displays four staves of musical notation. The first four beats are identical across all staves, featuring a triplet in the first beat. The fifth and sixth beats differ between the staves, with the bottom staff showing a long note with a slur.

**Bongjangchwi jangdan 6**  
**Bongjangchwi jangdan 16**  
**Sanjo jangdan 46**  
**Sanjo jangdan 58**

**Example 6. *Bongjangchwi jangdan 6 and 16, sanjo jangdan 46 and 58***

The 6<sup>th</sup> and 16<sup>th</sup> *jangdan* of the *bongjangchwi* and the 46<sup>th</sup> and 58<sup>th</sup> *jangdan* of the *sanjo* all contain the same melody within the first four beats. The differences among the four *jangdan* shown in Example 6 are in the 5<sup>th</sup> and 6<sup>th</sup> beats, which contain transitional melodies.



**Bongjangchwi jangdan 13**

**Sanjo jangdan 59**

**Sanjo jangdan 48**

**Example 7. *Bongjangchwi jangdan 13 & sanjo jangdan 59,***

**48**

The 3<sup>rd</sup> beat of the melody in the 13<sup>th</sup> *jangdan* of his *bongjangchwi* is identical to the melody in the 4<sup>th</sup> beat of the 59<sup>th</sup> *jangdan* of his *sanjo*. These two melodies share the same motif, and vary simply as a result of reorganization of melodies within the *jangdan*. Except for the 3<sup>rd</sup> beat of the melody, the other beats of the melody are identical in the 13<sup>th</sup> *jangdan* of the *bongjangchwi* and the 48<sup>th</sup> *jangdan* of the *sanjo*. This melody of the 3<sup>rd</sup> beat is repeated in the 59<sup>th</sup> *jangdan* of *sanjo*.

Analysis of the five examples above reveal that Ji Young-Hee's *sanjo* and *bongjangchwi* share similar melodic patterns that differ only slightly in

rhythmic expression and ornamentation. In addition, both contain transitional melodies that draw the listener to the next melody, and melodies, while similar, are often found in different positions due to reorganization of a melody within a *jangdan*.

Over time, a variety of melodic forms were developed within the *jinyangjo jangdan* of *bongjangchwi*, comprising the core of *bongjangchwi* melodies. These very *bongjangchwi* melodies directly influenced those of *sanjo*. In addition similarities in rhythmic structure, melody, and melodic ornamentation are quite striking. My theory is that Ji Young-Hee borrowed the *gyemyeonjo* section of *bongjangchwi* and added it to his *sanjo*, and then composed additional new melodies using *ujo* and *gyeongdureum*, *gyeonggi sinawi* to make the *jinyang* we recognize today as part of the Ji Young-Hee School of *haegeum sanjo*.

Because *sanjo* was not fully formed until the late nineteenth century, it is logical to conclude that the melodies and rhythmic patterns (*jangdan*) of the once-predominant instrumental form expressing *heoteun garak*, *bongjangchwi*, contributed to the development of *sanjo*. The most striking feature of the melody in *bongjangchwi* is the emergence of bird-mimicking sounds, such as one can hear in the *jungjungmori* and *jajinmori jangdan* sections. I think it is natural for us to witness the same melodies used in both genres since, at the time of *sanjo*'s formation, they were played by the same performers. Ji Young-Hee's *haegeum bongjangchwi* ([King Star KSM-1105](#)) appears to be in the transitional stage between the typical *bongjangchwi* and *sanjo*. Moreover, the melody of *jinyangjo* demonstrates that Ji Young-Hee's *bongjangchwi* is the predecessor of his *sanjo*; it consequently influenced the composition style of Ji Young-Hee's *haegeum sanjo*.

### **Concluding Thoughts: Significance of Bongjangchwi**

In this paper, I argued for the significance of *bongjangchwi* in contemporary folk music instrumental performance. *Bongjangchwi* stands apart as a defining instrumental performance genre, and characteristics such as bird-mimicking melodic ornamentations and rhythmic stability distinguish *bongjangchwi* from the more recent instrumental forms of *sinawi* and *sanjo*. Yet the analysis of Ji Young-Hee's *bongjangchwi* and *sanjo* recordings reveal remarkable similarities between the two performance styles. While this initial research suggests the need for more in-depth analysis and comparison of

*bongchangchwi* and *sanjo* styles for other instruments and performers, the analysis presented here draws a clear line between these two instrumental performance forms. More significantly, from the evidence presented above, one could initially conclude that *bongjangchwi* presented a significant influence on the development of Ji's *sanjo* melodies and ornamentation styles.

The cultural and social climate of the 20<sup>th</sup> century ushered in changes that meant the end of *bongjangchwi* as a widely-practiced instrumental performance form: *sanjo*'s designation as an Intangible Cultural Property of Korea and the adoption of *sanjo* in the curriculum of high school and university-level traditional music education. Yet the style by which *sanjo* has been adopted as the primary form of solo instrumental folk performance has meant an emphasis on rendering master performances in a style similar to one's teacher. With this, a fundamental creative aspect of instrumental performance has been abandoned, one that some current music specialists are attempting to revive. In contemporary Korea, new creative music is in constant demand, yet most Korean music specialists have not been trained adequately in this aspect of performance. A reincorporation of *bongjangchwi* practice in education and standard performance, perhaps, would revive the creative side of *gugak* that has long lain dormant. *Bongjangchwi*, an improvisational music implemented differently by different performers, should be performed as often as *sanjo* and *sinawi*. Musicians should try not only to create new musical styles but also to revitalize and, likewise, conserve disappearing Korean musical forms and practices including *bongjangchwi*.



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**Discography**

*Namdo-danga of ajaeng and haegeum*, vol. 1. “Bongjangchwi of the Ajaeng & the Haegeum (*ajaeng*: Seong Geum-Yeon; *haegeum*: Ji Young-Hee)” 1959-1960. KINGSTAR. KSM-1105(LP).

*Haegeum sanjo* by Choi Tae-Hyun, track 1, Ji Young-Hee *haegeum sanjo*, Ene media, 2003.

**Appendix**

Recording	Title	Year	Instruments & Performers	recording time	Jangdan/mode
Victor Junior KJ-1043 (1106)	Ensemble bonghwanggok	1935	Tungso: Jeong Hae-Si Haegeum: Kim Duk-Jin Gayageum: Shim Sang-Gun Janggo: Han Seong-Joon	3'08''	Jajinmori 71 jangdan/ gyemyeonjo
Korai CM809-A	Instrumental bongjangchwi (上)	1936	Daegeum: Park Jong-Gi Gayageum: Gang Tae-Hong	3'18''	Utmori 72 jangdan/ gyemyeonjo
Korai CM809-B	Instrumental bongjangchwi (下)	1936	Daegeum: Park Jong - Gi Gayageum: Gang Tae-Hong Janggo: Choi Gye-Ran	3'18''	Jajinmori 80 jangdan/ gyemyeonjo
Victor Star KS-2007 (KRE186)	Tungso solo	1937	Tungso: Yu Dong-Cho	3'11''	Jajinmori 88 jangdan/ gyemyeonjo
Okeh 12209 (K755)	Haegeum sanjo bongjangchwi	1937	Haegeum: Ji Yong-Goo Daegeum: Park Jong-Gi	3'00''	Jungmori27jangdan/ gyemyeonjo

			Janggo: Jeong Won-Seop		
Columbia C2028 (1 22866)	Goak bongjangchu	1940	(Columbia goakdan) Daegeum: Jeong Hae-Si Haegeum: Kim Duk-Jin Janggo: Han Seong-Joon	3' 00''	Jungmori32jangdan/ gyemyeonjo
Columbia C2028 (2 22867)	Goak saetaryeong	1940	(Columbia goakdan) Daegeum: Jeong Hae-Si Haegeum: Kim Duk-Jin Janggo: Han Seong-Joon	3' 00''	Jajinmori 32 jangdan/ gyemyeonjo
SLN- 10635 Min 1217(1LP)	Bongjangchwi gutgeori	1960s	(Haegyeong akhoi) Daegeum: unknown Piri: unknown Haegeum: unknown Gayageum: unknown Janggo: unknown	3' 28''	Jajingutgeori 85 jangdan/ gyemyeonjo
DAS-0279 (1MC)	Shaman gutgeori (bongjangchwi)	Recorded on June 10, 1985. - Released on May 20, 1992.			Semachi, Gutgeori, Jajinmori , Salpuri jangdan, Deotbaegi jangdan , Jajindeotbaegi jangdan