

Message from the President:

Scholars and Friends, please accept my warm wishes to you this spring! I hope this finds you all in good spirits and robust health. As many of you prepare to go into the "field" this summer, we thought it would be nice to focus on fieldwork as a theme for this newsletter. In this regard, we are very fortunate to have received two thought-provoking, brilliant and utterly refreshing submissions from Drs. Keith Howard and Katherine Lee. In reading them, I am reminded how immersive and varied fieldwork experiences can be and am humbled by all of those who have come before me. Despite all the joys that come with fieldwork, it can also be very physically and mentally challenging. I distinctly remember how incredibly exhausted I was the day after I spent all day video-taping the Imshil P'ilbong's p'ungmul Lunar New Year ceremony on a cold day in February of 2002. I literally woke up not being able to move my body but it was one of the most rewarding experiences of my life.

Given the various personal and professional demands that we must juggle in our lives as we get older, I hope we can continue this dialogue to share more about how our own relationships to "the field" evolve over time. How do we best maintain our contacts with informants we have worked with in the

past and how do we adjust and form new relationships as our interests and family/work circumstances change? With the global movement of Korean culture, the rise of multi-cultural South Korean households, and the migration of both South and North Korean diasporas around the world, I think there is also a need to acknowledge that what constitutes "the field" for AKMR members has also evolved tremendously. Depending on whether one's topic is, for example, K-Pop fandom in Germany, Korean American hip-hop, North Korean performance troupes in China or tracking the historical development of Korean court ritual practices, the "field" is going to be radically different for each case and will subsequently pose very different challenges. I hope we can continue these conversations in the future and I am excited to meet up with an especially large Korea contingent at ICTM 2013 in Shanghai this July!

Donna Lee Kwon

Newsletter Editor's Message:

Thank you all for enduring the many emails I wrote soliciting newsletter content. I think it's a wonderful thing that the AKMR has a newsletter for sharing the diverse activities of our inspiring members. We can use this newsletter to share fun stories, ideas, and information in order to strengthen the study of Korean performance. Communicating about upcoming events will also become easier as the newsletter schedule has been set for May and October. I urge everyone to consider sending me items for the newsletter—small and large—at any time during the year. Please feel free to suggest future columns. And as always, forward this newsletter to colleagues.

I am searching for a volunteer to write a conference report about ICTM this summer. If you're interested in writing a short summary/review of the conference focused on papers pertaining to Korea, please send me an email. It is also possible to arrange to share these duties with another scholar.

Wishing you inspiration and clarity,

CedarBough Saeji

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Recent Events

Dancing the Spirit: Korean Masks, Folk Arts & Culture

Bonnie Kim

In Commemoration of the 110th anniversary of Korean immigration to Hawaii and to the U.S., Bare & Core Expression presented a special exhibit titled *Dancing the Spirit: Korean Masks, Folk Arts & Culture* curated by Dr. Kathy Foley of University of California Santa Cruz, from February 23 to February 28, 2013 at Volcano Art Center Niaulani Campus in Volcano Village on the Island of Hawaii.

The opening performance featured Halla Huhm Korean Dance Studio under the direction of Mary Jo Freshley. Halla Huhm Korean Dance Studio was founded by the late Halla Pai Huhm in 1950 in Honolulu. Since its establishment, it has been actively involved in education and preservation of Korean culture through Korean dance and music in Hawaii. The opening performance included Korean mask dance and Bongsan Lion dance, several Korean folk dances and Aloha Samulnori by youth and senior members of Halla Huhm Korean Dance Studio.

Aloha Samulnori, arranged by Mary Jo Freshley, combines Yongnam nongak, hula instruments, and Hawaiian chant, giving a "multi-cultural" flavor to the piece. In the chant, the word "kolea"(golden plover bird) when capitalized means "Korea" in the Hawaiian language.



Mary Jo Freshley playing the Hawaiian Hula Instrument "ipu" at the opening event (submitted by Bonnie Kim)

Seola Kim's Graduate Recital

Dr. Barbara Smith

Seola Kim, a fine performer of *ajaeng* and director of the Korean Music Ensemble with special interest in increasing appreciation of Korean music, presented her graduate recital for the degree MM in Music

with concentration in composition at the University of Hawai'i at Manoa on April 12, 2013. The program of seven of her works composed in 2012 and 2013 included, in order of appearance: an ensemble for Japanese *shakuhachi* and five Korean percussion instruments; a solo for piano; a duet for Chinese *guzheng* and Korean percussion; a duet for clarinet and 10-string *so-ajaeng*; a solo for 25-string *gayagum*; a vocal work (SATB) with piano; and a trio for piano, violin and 12-string *dae-ajaeng*. It was an impressive representation of composition at UH-Manoa that has a special focus on creation of new works for traditional Asian instruments as well as for those of the West.



Korean Music at the University of Washington

Peter J. Park (Ph.D. Candidate in Ethnomusicology at the University of Washington)

Over a hundred ethnomusicologists—including several Korean music specialists—gathered at the University of Washington in Seattle this February to attend the UW Ethnomusicology Program's 50th Anniversary Celebration, which was held in conjunction with the Society for Ethnomusicology's Northwest Chapter Meeting. It was a wonderful opportunity to meet people from various generations and to reflect on the

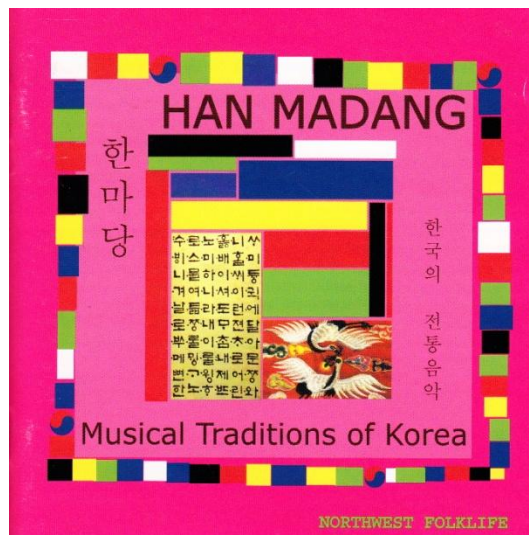
impact of the UW Ethnomusicology Program over the past half century.

Many people have studied and taught Korean music at the University of Washington, including the founder of the UW Ethnomusicology Program, Robert Garfias. In 1966, with a major grant from the John D. Rockefeller III Fund, Garfias went to Korea and recorded many master musicians. Garfias (now

a professor at UC Irvine) was assisted by Byong Won Lee, who later completed his Ph.D. in Ethnomusicology at the UW (and is now a professor at the University of Hawai'i).

Garfias's rare recordings of Korean music are now part of the UW Ethnomusicology Archives and they have been studied by

researchers from the National Gugak Center. Some of these recordings are featured on *Han Madang: Musical Traditions of Korea*, a CD produced by Northwest Folklife (for more information about the CD, please send e-mail to petepark@uw.edu).



Han Madang CD cover (front and back)



Several Korean musicians, including the world renowned Hwang Byung-ki, have taught at the UW as Visiting Artists in Ethnomusicology. (Kim Duk Soo was also going to be a Visiting Artist but he had to cancel due to scheduling conflicts with his concert tours.) Other Korean Visiting Artists at UW include Won-Kyung Cho, Heon Lin Park, Moon-jin Choi, Bora Ju, and Young Sub Lee. Musicians from the local Korean community have also given lecture-demonstrations and concerts at the UW, sharing Korean music with many people, including Joshua Pilzer, who is now an assistant professor at the University of Toronto.

In addition to Byong Won Lee, various other UW Ethnomusicology alumni have also specialized in Korean music, including Chong Gil Park, Walter Tianen, Sung-Sook Chung (a.k.a. Yoojin Chung), Andrew Killick (now a senior lecturer at University of Sheffield), and Katherine In-Young Lee (now an assistant professor at UC Davis).

Another UW alumna (and my mother), Maria K. Seo, received the Washington State Governor's Heritage Award in recognition of her work with the Korean community, which has included organizing concerts and workshops by Kim Duk Soo and members of SamulNori Hanullim at Northwest Folklife Festival and UW. Seo's dissertation was selected as an Outstanding Dissertation in Ethnomusicology and published by Routledge.

Currently there is a Ph.D. student, Youngdae Kim, who has already published numerous books and articles on Korean popular music. I am currently completing my dissertation about the significance of *p'ungmul gut* as ritual.

Personally, one of the highlights of the UW Ethnomusicology Program's 50th Anniversary Celebration was listening to Byong Won Lee and Maria Seo reminisce about their time as graduate students at Seoul National University in the early 1960s. It was also fun to

hear how, as a graduate student at UW, Lee led a *nongak* ensemble in the Seafair Parade in downtown Seattle and won an award for their performance.

The connections between the UW Ethnomusicology Program and the broader community continue to be important. This summer I will be teaching *p'ungmul* music and dance again to music educators from around the States and beyond as part of the

Smithsonian Folkways Certification Course in World Music Pedagogy at UW, and to middle and high school students in the Edmonds School District's Summer Music School. Korean music in the UW Ethnomusicology Program has brought many people together over the years, and I am hopeful that it will continue to do so in the years ahead.

The 12th annual Korean Music Symposium was held at UCLA in February with lectures and two nights of concerts. The concert highlight was the performance of the Seonsori Santaryeong Preservation Association.

12th Annual

Korean Music Symposium

Lectures
Feb. 13, 1~5pm, UCLA Faculty Center

Concerts
Feb 13 7:00pm UCLA Jan Popper Hall (limited seating, come early)
Feb 14, 7:30pm Korean Cultural Center
Feb 15, 7:30pm Korean Cultural Center

Performances by some of Korea's most highly ranked experts



Co-sponsored by the UCLA Center for Korean Studies, the Korean Cultural Center, Los Angeles, the UCLA Herb Alpert School of Music, Department of Ethnomusicology, The Society for Traditional Korean Musicology, and The Korean Music Study Center, USA

 THE UCLA HERB ALPERT SCHOOL OF MUSIC

Association for Asian Studies
Annual Meeting Report
CedarBough Saeji

There were a handful of Korean performance specialists who attended the 2013 meeting of the Association for Asian Studies held in sunny San Diego.

The first night of the conference the panel *East Asian Cultural and Musical Intersections: Music in Hong Kong, Japan and Korea* led off the conference with an entire audience of familiar faces ready to hear the presentations. Tong Soon Lee, the chair of the panel, introduced everyone and the first presentation by Yu, Siu Wah was the only paper that was not directly concerned with performance in Korea.

Koki Fujii (Shimane University in Japan) led off the Korea-related presentations as he discussed the inclusion of the Japanese song "Sakura Sakura" in music textbooks used in Korean elementary schools in third grade. It was not until 2010 that a Japanese song was included in the school textbooks even though the ban on Japanese pop culture was overturned in 1998. Koki connected the inclusion of the Japanese song (alongside songs from China, the Philippines, and Israel) as part of a process of Asianizing Japan. Koki's points also included discussion of the meaning of the song in Japan and the way in which it is taught there (as a compulsory number learned in fourth grade).

Koo Sunhee (University of Auckland) presented a paper titled *Music and the Shaping of Refugee Experiences: Performing North Korean Arts in South Korea*. In it Sunhee analyzed presentations of the Pyeongyang Minsok Yesuldan, a group of twenty-five women and three non-performing men who present North Korean music in the south. Sunhee explained how "North Korean cultural and gender identities are commoditized by defector artists according to their experiences of the capitalist South and their understanding

of South Korean imagination of themselves." The group appears in TV programs, festivals, and performs for company and church functions. Sunhee explained the many ways that the group makes politically savvy choices—such as restricting their repertoire to songs from the early 1990s and before, thus avoiding performance of political songs that haven't already been distributed in the ROK. They draw heavily on folk songs that are familiar and nostalgic to all Koreans, reach out to their audience through adding K-Pop dance numbers, and sandwich their shows with presentations of cheerful classics "반갑습니다" and "다시 만납시다." Sunhee concluded that the Minsok Yesuldan creates a symbolic space within which the performing arts become "frames of references that reflect and navigate their notions of "home" and "displacement."

The final panelist was the precocious Kang Hyeokhweon. Hyeokhweon has been conducting historical research on the inclusion of military manual quotations within pansori in order to "show that military reform and transcultural borrowing stimulated the development of pansori." Today events such as Jeonju's Daesaseup demonstrate the connection between pansori and military skill performance, and Hyeokhweon found that old transcriptions of "Heungboga" (although not the version currently performed) included word-by-word text from military manuals. Hyeokhweon speculates that gwangdae were used as supplementary musicians and performers during military exercises (such as the Jeonju Daesaseup of the 19th century). These exercises used recitation from military manuals to coordinate the actions of the assembled force, and since the gwangdae, accustomed to memorization of performance material, listened as they accompanied the drills with music, they naturally were able to memorize and later utilize the military texts.

On Friday afternoon Lim Taehun presented on the soundscape in 1960s Korea. I was looking forward to this presentation but

due to multiple presentation issues (mouth touching microphone, speed-talking) I understood very little about a presentation that seemed very different from what was described in the abstract. I think Taehun wants to analyze what was discussed in *존파 과학* or "Radio Science Journal" issues from the 1960s by the fans of the journal (or the technology), also known as Radio Kit Boys. The boys enthusiastically participated in learning new techniques and communicated with each other through the reader's section in the journal. Lim also pointed out what was not discussed: there was an absence of discussion of "Red Noise" (broadcasts from the north) despite the fact that the west coast of Korea, in particular, was saturated by red noise, and the DPRK was able to overpower the ROK's signals with their strong broadcasts.

☺ Review by Sunhee Koo

On 22 March (Friday), AKMR Newsletter Editor, Dr. CedarBough Saeji, presented her paper, "Learning is Never Done: Age and Performance in the Korean Context," as part of the panel, *Crossing Boundaries through the Performing Arts*. Her paper was an interesting discussion and approach that looks at how the staging and performance of aged Korean

dancers can be viewed as a case of challenging the normative conceptual boundary of physical beauty and what the active dancers' ages can be. Framed with 2011 performance *Chum* at the National Gugak Center, a performance featuring dancers born in 1923 and 1928, CedarBough's paper discusses that the staging elderly dancers in South Korea is closely related with social and cultural value rooted in imagining authentic Korea from old and bygone era. She argues that, "there is a tension between skill and age that permeates the core of the traditional performing arts in Korea. . . . Elderly performers, each movement redolent with *mat*, demonstrate "authentic" Korean dance in the eyes of the audience since the presence and participation of older performers brings an imagined timeless connection crossing the boundary between pre-modern tradition and urban stage in a way that younger performers are unable to replicate." With her ethnographic data, CedarBough states that South Korean audiences' myth and romance for old heritage and culture are reinforced by the national cultural heritage laws which helped the audiences to imagine collective identity by recognizing the virtue of old Korea.





Upcoming Events:

Germany: The DFG-project group "Moving Music. Meaning, Space, Musical Transformation" at the Musicology Department of Georg-August University Göttingen announces the *"Music Moves: Exploring Musical Meaning Through Spatiality, Difference, Framing and Transformation"* workshop, to be held on June 19th & 20th, 2013 at the Georg-August University Göttingen, Germany. The *Music Moves* workshop 2013 offers a space for the critical exchange and discussion centering upon musical movement and meanings associated with this movement. It is expected that twelve participants consisting of senior and junior researchers from over eight countries will be in attendance. This workshop provides the opportunity to explore concepts such as spatiality, difference, framing and transformation while situating them musically. The panel sessions of the workshop will examine the avenues opened up by these concepts.

The *"Music Moves: Exploring Musical Meaning Through Spatiality, Difference, Framing and Transformation"* workshop will adopt a transdisciplinary use of musicological, anthropological, historical and cognitive concepts in order to develop an understanding of musical meaning grounded in, and arising from, movement. Please visit our website at <http://movingmusicconference.wordpress.com/> for further information. To register please email: charissa.granger@phil.uni-goettingen.de

Hawai'i: Outreach College and the Halla Huhm Foundation will be sponsoring the Samulgwangdae team in July. There will be 3 days of workshops at the Halla Huhm Dance Studio concentrating on sangmo and P'ankut and a concert at Kennedy Theatre (University of Hawai'i). Workshop dates are July 9-11 and the concert is July 14. Members of the Samulgwangdae team are former members of Kim Duksoo's organization and were with him for 20 years before going out on their own. The team consists of: Park Anji, Kim Han Bok, Shin Chan Sun, Jang Hyun Jin. Also coming with them is Lee Dong Ju.



A small promotional photo of the group sent by Mary Jo Freshley

Hawai'i: The Annual Korean Festival sponsored by the Korean Chamber of Commerce will be on July 13 at Kapiolani Park in Honolulu.

Seoul: Hilary Finchum-Sung would like to invite anyone in Seoul in late August to attend a performance August 31st at 7:30 p.m. at Namsan Hanok Village. The performance will feature several foreigners, including Jocelyn Clark and Hendrikje Lange. Dr. Finchum-Sung will be accompanied by percussionist Jiwon Bang.

Reviews of Recent Gugak CD Releases by Jung Changkwan (정창관)

Mr. Jung founded the Society of Korean Discology (한국고음반연구회), has frequent shows on the Korean Heritage Channel (www.heritagechannel.tv), and maintains www.gugakcd.kr

객석 국악음반 신보소개 2013 년 5 월호



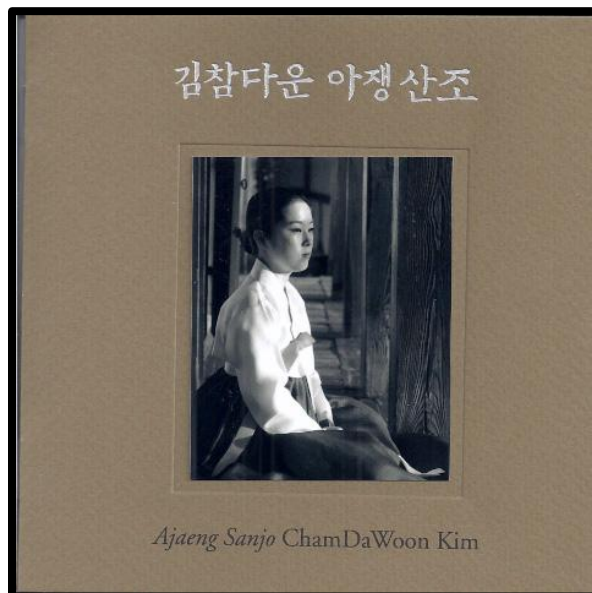
남자의 풍류

김성엽(거문고)/류재원(해금)/이영섭(대금) 외
Luova Classic 음반번호없음

‘풍류’란 속되지 않고 운치가 있는 일을 말하지만, 국악에서는 속악과 구별되는 용어로 사용되기도 하며, 민간상류층에서 향유했던 음악을

‘풍류음악’이라고 하였다. 피리연주자 김성엽의 첫 번째 음반이다. 피리연주자는 태평소도 분다. 이 음반에는 4 곡이 실려 있다. 경기 이남지방의 곳에서 연주되는 시나위 가락을 고 지영희 선생이 엮어 놓은 ‘푸살’, 경기 시나위의 독특한 성격을 피리가락으로 잘 표현하고 있다. 지영희 선생에게 피리 시나위를 배운 박범훈 선생이 짠 ‘피리산조’, 진양조에는 피리 특유의 대풍류조의 경드름 가락이, 자진모리에서는 빠꾸기 울음을 흥내 낸 가락이 들어있다. 취타부터 길군악, 길타령, 염불타령, 삼현타령, 별곡까지 여섯 곡으로 되어있는 ‘취타풍류’, 목피리(김성엽)와 결피리(임재원), 대금(이영섭), 해금(류재원), 장고.좌고(강형수) 구성의 삼현육각으로 엮어내고 있다. 서울, 경기, 충청지역 등 웃다리지역에서 풍물을 연주할 시에 힘차게 부는 ‘태평소 능계’, 창부타령, 태평가 등의 경기민요와 같이 신명나게 시작되며 강하게 농음하는 것이 특징으로 사물놀이팀 ‘광개’와 함께 한다. 피리연주자 김성엽은 국립전통예술고등학교,

추계예술대학교, 동대학 교육대학원을 졸업하고, 중앙대학교 음악학 박사과정을 수료하였다. 최경만, 이종대, 박태규, 정재국 명인을 사사하였으며, 현재 KBS 국악관현악단에 재직하고 있다. 넉넉한 몸집에서 거침없이 쏟아지는 피리소리, 태평소 소리가 가슴을 시원하게 파고든다. 그 소리가 모두 우리가락이라 더욱 좋다. '남자의 풍류'는 계속되어야 한다.



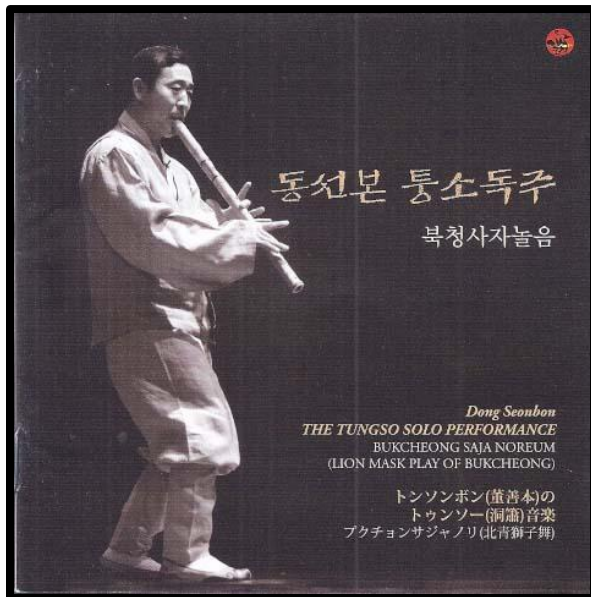
김참다운 아쟁산조

김참다운(아쟁)/김인수(장구)

악당 이반 ADSACD-282

'아쟁'이라는 악기는 궁중음악의 합주에 편성되어 저음부를 받치는 역할을 하던 악기인데, 창극이나 춤 반주를 보다 효과적으로 연주하기 위해 산조아쟁을 만들었다. 산조아쟁은 합주에 쓰이는 전통적인 아쟁보다 그 길이가 짧고 몸통 윗판에 공명을 위한 나무판을 덧대어 음량이 크고 지속적인 음을 내며 감성적이고 표현력이 강한 산조음악 연주에 유리하다. 한일섭, 정철호, 장월중선이 아쟁산조를 짠 명인으로 알려져 있다. 장월중선의 산조는 김일구 명인에게 이어지고,

김참다운은 산조를 김일구 명인에게 배웠다. 이 음반에는 '다스름-진양-중모리-중중모리-자진모리'로 이어지는 김일구류 '긴아쟁산조'(40 여분)와 '짧은아쟁산조'(7:38)가 함께 실려 있다. 배운지 10 년만의 결실이다. 마치 판소리의 한 대목처럼 흐느끼다가 조여 올리고 또 다시 풀어가는 가락으로 이루어진 진양, 어깨춤이 절로 추어지는 장단놀음의 중중모리, 물샐틈없이 달려가는 자진모리로 역인 스승의 산조를 연주자는 재미있어 한다. 김참다운 연주자는 국립국악고등학교, 이화여자대학교 한국음악과와 서울대학교 음악대학과에서 석사과정을 졸업하였다. 현재 국립국악원 정악단원으로 재직하고 있다. 필자는 한국인의 심성을 잘 표현할 수 있는 악기를 아쟁이라 생각한다. 여자의 섬세한 손길로 조근조근 풀어내는 아쟁산조 한바탕에서 카타르시스를 맛볼 수 있다. 경남 함양의 한옥 아름지기에서 순수녹음으로 담아 현존하는 최고의 음악기록방식인 SACD 로 출판하였다. 일반 CD 플레이어에도 재생되는 하이브리드음반이다.



동선본 통소독주

북청사자놀음

동선본(통소)/동선백(북)/서정훈(징)

예술기획탑 TOPCD-151

통소는 세로로 부는 관악기로 통쇠, 통애라고도 한다. 관대의 밑이 막하지 않고 통하였으므로 이런 이름이 붙여졌다 한다. 통소는 취구에서 갈라지는 바람이 갈청을 울리고 대를 공명하는 소리이다. 조선 중기 이후에 향악기화 악기로 19 세기 말과 20 세기 초에는 장이나 거리에서 풍각쟁이들이 봉장취, 니나니 가락을 연주하던 민속악기로 일반대중에게 친근한 악기 중의 하나였지만 지금은 흔히 볼 수 없을 정도로 쇠퇴하여, 북청사자놀음의 반주악기로 거의 연주되고 있다. 귀한 통소음반이 출판되었다. 동선본 선생이 연주하는 '북청사자놀음' 통소독주 음반이다. 동선본 선생은 12 세에 부친(함경도 출신)의 손에 이끌려 통소음악을 배우기 시작하여, 14 세에 중요무형문화재 제 15 호 북청사자놀음을 전수하게 된다. 2001 년에 한국통소연구회를 창립하여 중추적인 역할을 하고 있으며, 통소 전승, 보급을 위하여

노력하는 가장 열정적인 통소 연주자이다. 이번 음반에는 북청사자놀이에서 연주되던 '애원성', '연풍대', '봉샘이', '넋두리', '검무곡', '사자춤의 초장, 중장, 말장', '파연곡' 등 9 곡으로 춤음악, 행진음악, 기타 북청지역 민간축제에서 연주되던 통소음악을 망라하고 있다. 2004 년에 국립문화재연구소에서 비매품으로 출판된 '북청사자놀음'음반을 제외하면 유일한 북청사자놀음 음반이다. 통소소리는 명주실처럼 가냘픈 한의 소리, 폭풍처럼 몰아치는 도도한 소리이다. 통소의 화려한 성음과 함경도 북청지역의 통소가락의 아름다움을 감상할 수 있는 음반이다. 통소의 부활을 위한 단초가 되기를 기원한다. 자세한 해설서가 영어와 일어로 수록되어 있다. 일침을 권한다.(정창관)



유미영거문고썰로

<검은고산조로 노는 일은>

유미영(거문고)/윤호세(창고)/이승아(가야금) 외
신나라/다다미디어 DDSA-134C

거문고산조는 20 세기 말 거문고 연주자인 백낙준 명인에 의하여 처음 연주되기 시작했다고 한다. 순수하면서도 막힘없는 시원스러움과 인간

내면의 절제미가 돋보이는 음악으로 삶의 회로애락을 잘 표현하고 있는 인간 중심의 음악이다. 독특한 거문고산조 음반이 출판되었다. 첫곡인 '한갑득류 거문고산조'는 일반적인 산조이지만, 마지막 '자진모리' 악장은 한갑득류 자진모리 가락에 연주자가 변형가락을 덧붙였다. 둘째곡인 '성금연제 산조병주'는 거문고와 가야금(이승아) 병주인데, 마지막 '취모리' 악장은 성금연의 엇모리 가락과 신태동류 거문고산조 엇모리 가락을 더하여 연주하고 있다. 셋째곡인 '김영철제 산조병주'는 거문고와 철현금(유경화) 병주인데, '자진모리' 악장에서 김영철의 철현금 가락과 김종기, 안기옥의 거문고 가락을 덧붙여 재구성하여 연주하고 있다. 마지막 '박종선제 산조병주'는 거문고와 아쟁(김영길)의 병주인데,

박종선제 아쟁산조에는 없는 취모리 가락을 신태동류 취모리에서 차용하여 덧붙여 연주하고 있다. 거문고를 통하여 다양한 산조의 맛을 공유할 수 있어 좋다. 전통적인 틀 속에서 국악의 다양화를 위해서도 좋은 시도라고 평가하고 싶다. 유미영 거문고 연주자는 국립국악학교와 한국예술종합학교 전통예술원 예술사와 예술전문사를 졸업하였다. 현재 거문고팩토리 대표로 전통의 현대화를 위한 파격적인 실험과 거문고라는 악기의 새로운 변신을 통해 많은 작업을 해 온 젊은 연주자이다. 거문고가 가야금, 철현금, 아쟁을 만나 각각의 산조가 품고 있는 현악기의 음악적인 특징을 거문고로 잘 풀어내고 있다. 관심을 가져야 할 이색적인 음반이다.

If you have any questions about recent gugak releases, Mr. Jung Changkwan would be happy to answer your questions on his website's Q&A Board. www.gugakcd.kr

Learning Korean Performance

This section will be an ongoing and frequently updated part of the newsletter. Knowing about opportunities to learn Korean performance can help AKMR members make connections and direct students. Due to Romanization inconsistency in submissions, Korean instruments have been rendered in Korean with 꿩과리 shortened to 쇠 and 장고 standardized as 장구. Additional entries for the Fall AKMR Newsletter are welcome anytime.

School	Instructor(s)	Subjects
Global Music BoxX, Germany http://www.musikschule-gma-berlin.de/cms/courses/instrumental-and-vocal-classes/korean-music	Kim Bosung and Myunghyun Park Seyoung Kim Jungsung Kim	사물놀이 – 장구, 북, 쇠, 징 거문고 Korean dance
Halla Huhm Dance Studio, Hawai'i http://www.hawaii.edu/korea/halla_huhm/Studio/Studio.html	Mary Jo Freshley	Many Korean dances are taught in the style of Halla Huhm
SOAS, University of London www.soas.ac.uk/music	사물놀이 is being taught by Nami Morris and Keith Howard	장구, 북, 쇠, 징 Music students take for-credit courses with London-based artists in 대금, 가야금 and other instruments
University of British Columbia http://www.music.ubc.ca/student-ensembles/world-music.html	Nathan Hesselink	풍물 (dance) and 사물놀이 (seated) repertoire 장구, 북, 쇠, 징

University of California, Davis http://music.ucdavis.edu/ensembles	Katherine In-young Lee	사물놀이 장구, 북, 쇠, 징
University of California, Los Angeles	Kim Dongsuk (Donald Kim) and 3 to 4 assistants	대금, 소금, 단소, 해금, 가야금, 거문고, 장구, 북 and 한국무용
University of Hawaii http://www.hawaii.edu/uhammusic/ensembles/ensembles.htm	Seola Kim	사물놀이-- 쇠, 장구, 북, 징 단소, 아쟁, 해금, 가야금, 거문고 and 정가 (court singing)
University of Kentucky http://finearts.uky.edu/music/ensembles	Donna Lee Kwon	풍물 and 사물놀이 장구, 북, 쇠, 징
University of Maryland, School of Music http://www.music.umd.edu/ensembles/world_music#wm4	Sebastian Wang	사물놀이 장구, 북, 쇠, 징



Photos of UH students of Korean Music submitted by Kim Seola

Member News

Member news has been only mildly edited to achieve some consistency in presentation.

Hyun Kyong Chang

Presentation:

"Exiles in a Sacred Nation: Music, Politics, and Protestantism in Cold War South Korea." GWU-UCSB-LSE Graduate Student Conference on the Cold War, George Washington University. April 2013.

Jocelyn Clark

Publications:

"'Good Girls' and 'Gentlemen': The Tug of War Over 'National Music'" *Korea Magazine* (forthcoming)

"Aesthetic Epistemic Closure in the Age of New Media," Burahpa University Press (Thailand) (forthcoming)

"Branding the *Genius Loci*: Cultural Capital and Intangible Heritage in the Global Age" Korea Culture & Tourism Institute 한국문화관광연구원 (forthcoming)

"Searching for a Niche without a Genre: The Case of the Multi-National East Asian Traditional New Music Ensemble IIZ+" *World of Music* (vol. 1 (2012) 1), (pp. 103-119)

Book Review: "In Search of Korean Traditional Opera: Discourses of Ch'anggak. By Andrew Killick" *Pacific Affairs* (Vol. 85 No.1) 2012 (pp. 216~218)

Presentations:

"Listening to Korea's 'Scattered Melodies'" Sogang University (서강대학교 국제대학원 산학특강) 3/27/2013
"Horse Dancing Over the Fences of Tradition: Korea, YouTube, and the marketing of culture in the 21st Century" Alaska World Affairs Council 1.18.13 /Juneau World Affairs Council 1/21/2013
Burapha Music and Performing Arts International Performing Arts Festival: Road to ASEAN 20 Nov.~3 Dec. 2012 (Thailand) FORUM, "Aesthetic *Epistemic Closure* in the Age of New Media"
Korea Culture & Tourism Institute 10th Anniversary Conference 한국문화관광연구원 (Seoul Press Club):
"The Convergence of Culture and Tourism: Cultural Capital, National Branding, and Intangible Heritage in the Global Age 11/14/2012
Sangmyeong University 상명대학교 "글로벌 리더 특강"(Global Leader Special Lecture Series) "The Lore of the *Gayageum*" 10/12/2012
Ehwa Music Research Institute Music Curator School 이화여자대학교 음악연구소 뮤직큐레이터 Special Lecture "Presenting New and Traditional Music" 10/3/2012
Hansung University <봄날, 가야금 12 현으로 날다 > ["Spring day, flying with the 12 strings of the *gayageum*"] 5/1/12
Art & Union Interactive Design Studio (Daejeon)火曜日詩社 *Appreciating Gayageum Sanjo and Byeongchang*. 4/24/2012
Alaska State Council on the Arts Creative Communities Conference: Panel: "Unique Collaborations: Finding Partners in Unusual Places" (Anchorage, Alaska 1/12~14/ 2012)



The members of IILZ+ in a photo submitted by Jocelyn Clark

Selected Recent Concerts:

Yeongju (경북) "윤한재"(윤광준과 함께하는 한국의 재발견) "Yun Hanjae's Rediscovering Korea Series" One-hour recital: New music, *sanjo*, *byeongchang* 4/19/2013
Seoul, Seogang University. Traditional Korean music concert and lecture. 3/27/2013
Seoul, Hermes Gallery "Precious People" 귀한 사람들 Exhibit and Concert: Long *Kayagûm Sanjo* (성금연류) 3/9/2013
Berlin, Germany, Villa Elisabeth, "Soudscape East Asia," 2 full-length concerts: with IILZ+, UnitedBerlin, and AsianArt Ensemble, 2/9/2013
Nov. Burapha, Thailand Dec. Burapha Music and Performing Arts International Performing Arts Festival: Road to ASEAN 20: *Kayagûm Sanjo*, new *kayagûm* solo piece by Ken Ueno, and new wensemble work for *kayagûm*, *koto*, *zheng* and *changgu*. 11/20-12/3/2012

Izmir, Turkey Asian Composer's Festival, IIZ+ full-length concert 11/2012

Seoul United Gallery, Kim Suntae Opening Mini-concert, new works by Hwang Byung-ki, and world premiere by Michael Sydney Timpson for violin, 18-string *kayagûm* and *changgu*. 9/19/12

Seoul Maria Callas Hall, two-hour recital concert, 9/2012

Seoul Yeongsan Art Hall 영산 아트홀 (여의도) "Cross-cultural Collisions, Reinventions, and Fertilizations" with the Taiwan Chai Foud Music Workshop (world premiere for *kayagûm* and *erhu* by Michael Sydney Timpson). 6/2012

Daejeon Center for the Arts "Creation Modern Music for the Piano" (world premiere of new work for *kayagûm* and piano by Chihchun Chi-sun Lee) 대전문화예술의전당 <피아노음악을 위한 창작 현대음악>. 6/2012

Seoul Hansung University. Traditional Korean music concert and lecture. 5/1/12

Seoul Maria Callas Hall. Traditional Korean music concert and lecture. 4/16/12



Jocelyn Clark and 이은희 (Yi Eunhee) perform 가야금 병창 (Gayageum Byeongchang) at Maria Callas Hall in Seoul (photo submitted by J. Clark)

Recent World Premiers:

2013:

Oliver Schneller *Transience* for IIZ+ (commissioned by ernst von siemens musikstiftung)

Sandeep Bhagwati *Warnings written on the Wind*, for taegûm, sheng, koto, changgu, kayagûm, zheng, clarinet, trumpet, trombone, percussion, viola, cello and double bass

2012:

Michael Timpson *Glow* for violin, 18-string *kayagûm*, and *changgu*

Chihchun Chi-sun Lee *GP* for piano and *kayagûm*

Michael Timpson *Symbiogenesis* for *erhu* and *kayagûm*

Additional Activities:

Yonsei University 연세대학교, Assistant Professor, Yonsei International Summer School 연세국제하계대학
2012, teaching "Understanding Contemporary Korean Culture & the Korean Culture Wave
(Hallyu)"

Appointed by the Mayor of Daejeon as "Foreign Councilor of Daejeon Metropolitan City" 9/2011-5/2013

Mic Dover

Mic, a lecturer at Wonkwang University, wrote to the KS List Serve to share his excellent site on "Korean music on vinyl records and 78 rpms, both past popular artists and traditional music." This site may be of interest to many AKMR members <http://koreanvinyl.wordpress.com/>

Hilary Finchum-Sung

Activities:

Promoted to Associate Professor, Theory/Ethnomusicology, Department of Korean Music, College of Music, Seoul National University

Appointed Chair of the Music Education Major (전공 주임), College of Education, SNU, 2013- 2015

Advisory Committee, National Theater, Korean Music Program for Foreigners, 2013

Jury, Korea Arts Council Traditional Performing Arts Division Domestic and International Programs, 2013-2014



Hilary Finchum-Sung in a public lecture at Yanghwajin Institute (photo by Yanghwajin staff)

Presentations:

"미국에서의 아리랑의 의미와 역할 [The function and meaning of "Arirang" in the American context],"
International Conference on "Jindo Arirang," The "Jindo Arirang" Preservation Society, Jindo
Island, 3/28/2013

"Understanding Korean Traditional Music and Aesthetics," special lecture, Korean Traditional
Performing Arts Program for Foreign Residents, National Theater of Korea, Seoul, 4/2/2013

"국악의 매력 [The appeal of Korean traditional music]," special lecture, Hallyu Academy, Korea Arts
Management Service, Ministry of Culture, Sports, and Tourism, Seoul, 4/12/2013

"국악의 매력에 반해 버린 나/An American's Journey into Korean Music," special lecture, Yanghwajin
Institute, Seoul, 4/18/2013

"인류음악학에서 바라본 국악의 이슈들," 정가악회's lecture series 정가악회 상설음악학교 <경청>, 4/25/ 2013

"The Way of Pungnyu: The Historic and Social Contexts of Pungnyu Music." Yeol Foundation Lecture

Series, Seminar Room (2nd floor), Seoul Museum of History, Tuesday, 5/7/2013 10:30 to noon.
"Introduction to Korean Music" and "New Compositions and Fusion in the World of Gugak" for the
National Gugak Center's workshop for international scholars, 6/17 and 26/2013.
"It's Easy, Right?": The Struggle to Teach Gugak through Traditional Instruments in the ROK's Public
School System." ICTM Shanghai, 7/12/2013.

Publications:

"To One's Heart's Content: Baramgot and Reclaiming Creative Space in Gugak." In *The Apro2012: Rediscovering Traditional Korean Performing Arts*, edited by Haekyung Um and Hyunjoon Lee, 80-87. Seoul: Korea Arts Management Service, December 2012

Tim Gitzen

Publications:

"Affective Resistance: Objects of Korean Popular Music." *International Journal of Asia-Pacific Studies* 9 (1): 5-36. 2013.

Okon Hwang

Okon Hwang offered a samul class as part of her effort to volunteer for her local weekend Korean language school. The class was comprised of nine students whose ages ranged from the 2nd to the 6th grades. None of them had any previous experience with Korean traditional music. The class was held nine times on Saturday mornings from 8:30 a.m. for thirty minutes during the months of January through April, 2013 so that they could learn to play a 5-part piece she arranged for the class: introduction-gilgunak-byeoldalgeori-ssangjinpuri-ending. (The final version of the

piece did not emerge until the end of the 7th class since the arrangement of the piece was an organic process in order to reflect the skill level of the students.) Loosely based on "Youngnam Nongak," the length of the piece turned out to be about 7 minutes. The students performed the piece during the Korean Cultural Day festival held at University of Hartford on April 6 and the Korean school's commencement ceremony on April 20. They will also make a special appearance on April 29 during an event called "Hello West Hartford," a town-wide initiative to build bridges between community members of West Hartford, Connecticut.

Youngdae Kim

Presentation:

"K-Pop Goes Global," EMP Pop Conference, Seattle, 4/20/13

Publication:

Youngdae welcomes us to read his latest article on Psy for the Hankyoreh. Available at
<http://www.hani.co.kr/arti/culture/music/583519.html> 4/18/13

Donna Lee Kwon

At the University of Kentucky, we typically organize two world music concerts per year. This past December of 2012, we had the privilege of working with several talented guests artists from Korea: Lee Hyekyung (komungo), Nam Eunhye (Kyonggi minyo) and Kang Hyangan and Moon Gyoungsook (court

dance). They performed in our World Music concert in the Singletary Recital Hall on Dec. 5 at 7:30pm and Ms. Lee led a lecture/demonstration on Korean music earlier that day. I also wrote an encyclopedia entry on "*p'ungmul*" for *The Grove Dictionary of American Music* so that should be available soon. I was also fortunate to be asked to give

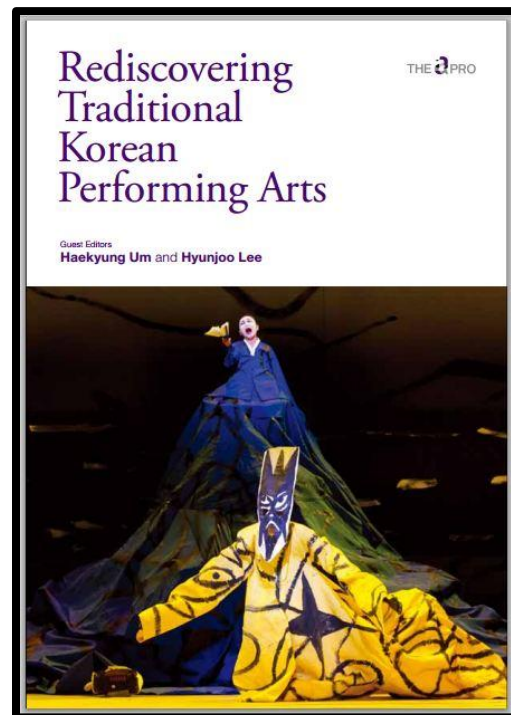
several invited talks this past year. In September of 2012, I participated in a Hip-hop Teach-in at Wittenberg University and gave a presentation on Korean hip-hop entitled "Exploring Global Tensions and Compatibilities in Korean Hip-hop: From Seo Taiji to PSY." In January 2013, I was invited by Prof. Jonathan Kramer to speak at North Carolina State University to give a talk entitled "From Parody to Humanity: Reconsidering the DPRK in the American Imagination" although it was cancelled at the last minute due to an ice storm. I was later able to give this presentation again

Byongwon Lee

Published:

"Korean Traditional Music: A Bird's-Eye View." In *Rediscovering Traditional Korean Performing Arts*, co-edited by Haekyung Um and Hyunjoo Lee. Seoul: Korean Arts Management Service, Ministry of Culture, Sports and Tourism, 2013.

at my alma mater, Oberlin College, in April of 2013. I was so thrilled to be invited by the Oberlin Korean Student Association (of which I was an early member) that I tailored an additional talk for them entitled "Art, Politics, and Creativity in the Lives of Korean Americans." This summer, I am looking forward to presenting a paper at ICTM 2013 in Shanghai. I will also teach a distance learning course called *World Music for Teachers* (MUS 693 220) and will devote the rest of my time to writing and spending time with family.



Roald Maliangkay

Invited talk:

"Collecting Social Credit: Pop Culture's Impact on Cultural Capital", University of Hong Kong, 13/3/2013.

Presentations:

"Fancy Sleeves and Jackets: Tracing the History of Idol K-pop", Binghamton University, SUNY, 12/4/2013.

"True Beauty is Superficial: Comparing the Ideal of Male Beauty in China and Korea", *Situations* conference, Yonsei University, 7-8/12/12.

"How the West Was Won: Reflections on the Consumption of K-pop Overseas", *New Zealand, Korea and Asia-Pacific: From Distance to Closeness* conference, Auckland University, 16-17/11/12.

Publications:

"There is No Amen in Shaman: Traditional Music Preservation and Christianity in South Korea", *Asian Music* 45:1 (January 2014, forthcoming).

Moon Hyun

Moon Hyun wrote to tell us about his recent concert and workshop with Lee Joo-eun March 12th and 13th at the concert hall of Durham University. The events were part of the MUSICON festival of East Asian Music. Mr. Moon shared jeongga while Ms. Lee sang pansori for the audience. The workshop, led by Mr. Moon, was on sijochang singing technique.



Promotional photos of Lee Joo-eun and Moon Hyun.

CedarBough Saeji

Publications:

"Drumming, Dancing and Drinking Makgeolli: Liminal Time-Travel through Intensive Camps Teaching Traditional Performing Arts." *Journal of Korean Studies* 19, no. 1 (Spring 2013): 61-88.

"Book Review: 'Wind Bands and Cultural Identity in Japanese Schools' by David G. Hebert."

Ethnomusicology Review. Available online at

<http://ethnomusicologyreview.ucla.edu/content/two-reviews-wind-bands-and-cultural-identity-japanese-schools>

Presentations:

"The Construction of the Feminine in Korean Popular Music: A Performance Analysis of 'I AM: SMTown Live' and Multi-Artist Musical Variety Shows," International Association for the Study of Popular Music, Austin. 3/1/2013

"Learning Is Never Done: Age and Performance in the Korean Context," Association for Asian Studies, San Diego. 3/22/2013

Six presentations on Korea for the 2013 National Consortium for Teaching Asia Seminar (a program of the Freeman Foundation), held at LaGrange College, Georgia—including one titled "Protecting Tradition: Nostalgia for the Past in an Era of Globalization" and one on Korean Popular Music. 5/30/2013

R. Anderson Sutton

I am planning 3-4 weeks of field work in Indonesia this summer on Korean pop culture fandom, with primary emphasis on K-Pop. Korean TV dramas have been very popular in Indonesia for nearly a decade, and there are now a number of fansites for K-Pop, and some major K-Pop stars have performed in Indonesia. I am planning to work through the Internet to contact fans in Jakarta and also in smaller cities and towns in Java. I am also planning on visiting the Korean ex-pat community in Kelapa Gading (outside Jakarta) to get a sense of their take on the Korean Wave in Indonesia. I don't have much more to report at this point; I hope to go in late July and stay until the latter part of August.

Judy Van Zile

In January, at the East-West Center in Honolulu, Hawai'i, Judy Van Zile presented a lecture titled "But Is It *Korean* Dance?," in conjunction with an exhibit of masks from various forms of masked dance drama of Korea. Her lecture addressed issues relating to the boundaries for what constitutes Korean dance, and differences—addressing key concepts related to "Korean dance" and "dance in Korea." Van Zile also presented lectures on several aspects of her research on Korean dance while in Clermont-Ferrand, France in March. She was in France as a guest instructor with the new Choreomundus multi-university MA program in ethnochoreology (see <http://www.ntnu.edu/studies/choreomundus> for details of the program).

Reflections from Fieldwork

Following the success of our November 2012 special focus on Gangnam Style, I solicited fieldwork reflections from AKMR members. I received two that represent vastly different experiences. Katherine Lee writes of the modern research environment and some of the special challenges faced by a Korean American—expected to be Korean. Keith Howard describes a vastly different research environment, arriving in Seoul speaking no Korean, lugging the bulky and heavy equipment ethnomusicologists once could not research without. I hope you enjoy these essays as much as I did. I have included a few photos from my own fieldwork between the two. ~CedarBough Saeji

Katherine In-Young Lee, University of California, Davis

During my field research period (2008-2009) in South Korea, I kept a personal blog for friends and family back home in the United States. The blog was my alternative to mass e-mail updates—serving as an informal repository for musings, photos, videos, and commentary on life in Korea. The blog was never intended for scholarly consumption, but rather a window into a world that seemed very distant to close friends who had never traveled to Korea, or for that matter, Asia.

CedarBough asked me if I would consider submitting a fieldwork vignette for the AKMR newsletter. After some thought, I have decided to share a post from this blog, dated September 23, 2009. The post was written rather tongue-in-cheek, and was meant to be playful. At the same time, the episode chronicled provides some insight into the complex negotiations of conducting ethnographic work in Korea as a second-generation Korean American female. It suggests the shifting positionalities and the cultural “betwixt and between” spaces self-perceived by the ethnographer whose “native” looks belie an undeniable foreignness.

I include the blog post entry here—unedited for consistent Romanization of terms.

Wednesday, September 23, 2009

Ethnography of a Subway Ride

11:30. *Shoot!* Running late, as usual. Not egregiously, mind you - just a touch. Still, it'll be enough to warrant a quick text message closer to the destination. The weather has cooled considerably these days, so the walk from the house to the subway station is a pleasant one. Just a few weeks ago, I'd have been fanning myself, wondering if the damp spot in the small of my back bled through my shirt, and blotting my face with those blue slips that become grotesquely transparent. During this late morning, however, a superficial appreciation of the balmy temps will have to suffice.

I conduct my quick survey of indie boutique eye-candy and then count one more Family Mart that has cropped up on our street. This will make giving directions to newcomers much more complicated.

Rounding the corner, it appears that the weekend has taken its toll. The *galbi* restaurants are all deserted and the cartons full of green *soju* bottles await pick-up. No one is on this side of the street, which is unusual even for this time of day.

Time to check the cell phone...it is 11:35. I turn now at the *other* Family Mart and then pick up

the pace. The sidewalk cramps in, due to the *pojang macha* that align the side of the street, gearing up for lunch hour. I'd like to get on a train by 11:40, but this will require some skill and luck.

Exit 4. Hongik University Station. Line 2. This is like the Yamanote Sen of Tokyo – which makes a loop around the city. I tap along the handrail and descend quickly with caution. When I reach the station concourse, my hand searches automatically in my purse for my subway card. A train has just arrived and a flood of people rush towards me. I head straight into the bodies. Turnstiles clunk awkwardly out of rhythm. I see a small opening in space and time and deftly navigate in between the crowds of people – young and old, but mostly young.

My T Money card recently replenished, gives passage to another subterranean level. At the top of the stairs, the muted whirrs of a distant train can be heard, yet it is unclear whether the train is for *my* side or not. By now I know that left is bound for Sindorim and Seoul National; right is bound for City Hall and the Line 3 transfer. *But WHY are those people walking up on the right side of the stairs now? Don't they know that this is...like, gauche? Hello? Annyeong HASEYO?! I cross-cut my way down some 23 odd steps (not that I'm counting or anything) so that I end up on the left side of the platform.*

The announcement confirms that the train is indeed approaching. And, fortunately, it is the one that will take me to my appointment in the next 25 minutes or so. I mark my space behind the yellow line and wonder, who will enter the train first, after the doors open? Will it be the girl in stilettos and baroquely femme dress, the non-descript teenage boy in his school uniform who must surely be playing hooky, the *ajumma* with her wrapped bundle of something that will make its identity known within the train, or the ethnomusicologist with her deceptively cavernous black purse and plastic zip-up briefcase from Morning Glory? (*You thought I'd be number one, now didn't you?*)

The train winds down and after what seems to be an eternity and two full seconds, the doors slide open. Before people even disembark, the *ajumma* has already claimed the one empty seat on the train. The aroma of *kimchi* is an olfactory accoutrement. Just for the record, I take silver medal. I scan quickly for middle-schoolers seated, who might, just might give up their seat to an older person in the name of a Neo-Confucian societal order that remains extant in 21st century South Korea. Tough luck. People are fast “asleep” or watching comedy programs on their cell phone TVs.

I settle for my favorite standing nook in the train – which is right in front of the doors, propped up against the side of the seats. There's no need to grab onto any poles or handrings – which is good, considering the fear of swine flu that has gripped the nation recently. I might as well take my precautions. Up until Hapjeong, I can check my reflection in the train “mirror.” I do some minor bang adjusting and just before we reach Dongsan, the mirror gives way to a window illuminating the Han River. It's the best sight on Line 2.

After spacing out for a few moments, I notice the familiar sounds of *changjak kugak* before the bilingual announcement of the next transfer point. “*This stop is Sindorim. Sindorim. You may exit on the left. You may transfer to the dark*

blue line, Line Number 1. Please make sure you have all your belongings with you when you leave the train.” Five years ago, the transfer MUZAK was of Vivaldi or Boccherini. Nationalism is slowly encroaching upon the Seoul Metro System. *Daehan Minguk MANSE!!!*

I see several people adjusting their bags. They're getting ready to stand up. I set my target and move towards it. I can sit for at least 6 stops, which is better than nothing. After the Sindorim shuffle, the empty seats fill up within seconds. People continue to file in, as this is a major transfer point. By necessity, my downward gaze affixes onto the shoes directly in front of my own. Grungy Converse. I'm good for at least the next stop.

I open my purse and pull out my subway book. This week, it's *Fieldnotes: The Makings of Anthropology*. I normally have lite fiction for subway reading, but lately I've taken comfort in rediscovering the nuts and bolts of ethnography and its toolkit. The essay entitled, “I Am a Fieldnote” proves vastly engrossing. I'd like to highlight a few passages, but at the moment that seems too nerdy even for me. Instead, I settle for a simulated dog-earring of pages. The *process* that has enveloped and overwhelmed me during fieldwork in recent weeks suddenly finds empathy and validation.

Despite my attention towards the text, my stubborn ears refuse to filter out the competing soundscapes. K-pop ringtones, girls affecting *aegyo* with their boyfriends on their cell phones, the subway announcements, the verbose peddler of long pieces of serrated plastic that clear the quagmire out of your sink in one expert swoop, and the recordings of hymnals that wax and wane with the blind beggar slowly progressing from one carriage to the next. I also hear two *ajummas* in conversation crescendo in proximity. Wait...*Uh-oh*.

I hold up my book higher so that they might be able to notice the complete absence of *Hangul* on the cover. Maybe that's not obvious enough,

though. Tilt the book ever so slightly so that they can see the actual text. *Yeah, that's it.* This is not an "Introduction to English Grammar" workbook – but a bona fide academic text. In *English*. Used in American institutions of higher education. Written expressly for a small group of professionals that go by the name, Ethnographer. I desperately want to pull out the "Can't you see that I'm really a foreigner?" index card inscribed with a black Sharpie that I keep in the inner sanctum of my purse. I consider suddenly falling into a deep sleep when I feel an "accidental" bump of a Ferragamo handbag on my knee. I'm being summoned.

11:57. Check of the cell phone accompanies a mental sigh of exasperation. *I need to send that text message anyway.* I promptly stand up. "*No, no, agasshi, sit down...it's okay.*" I reply that *I have to get off at the next stop anyway*, and the stylishly coiffed *ajumma* responds, "*Oh really? Well, thanks, then.*"

I resume my standing position near the door, send the text message, and get off of Line 2 after three more stops.

12:07. Arrival at Seoul National University station. Not bad for the first appointment of the day.



Who is watching? Why? How is tradition being presented to them? A collage of a disappearing audience at a full-length performance by Songpa Sandae Noli, Seoul Noli Madang, 5.15.2011.



Catch them while they're young: Songpa Sandae Noli performers lead a short workshop in how to execute their distinctive motions at the 2010 Andong International Mask Dance Festival.

Recording Chindo Music: Fieldwork Challenges Keith Howard, SOAS

I was teetotal during much of my PhD fieldwork. It is well known that alcohol flows freely at Korean parties, and I readily admit to a secret taste for Chindo *makkŏlli* rice wine (sweet on Chindo island's west and slightly sour to the east) even if I have always been less partial to what was still, following a prohibition on using precious grain brought in by Syngman Rhee following the Korean war, chemical-laden distilled *sŏju*. For pragmatic reasons, though, I learnt during fieldwork how to avoid alcoholic spirits while trying not dampening party spirits. The reason was because I wanted to record folksongs, excerpts of *p'ansori* and *p'ungmul* percussion band music. Why? Well, music, of course, worked best at parties, but, the quality of a performance declined rapidly as alcohol was consumed. If I, as a guest, could avoid taking my part in the circulation of *sŏju* glasses,

then the countdown to inebriation would be extended. And, if I remained stone cold sober, I could continue to concentrate on engineering the best possible recording...

It used often to be said that the professional ethnomusicologist should prioritize making clean, high quality recordings over all other activities. The goal was to 'ensure the best presentation of material for colleagues and students, facilitate transcription and analysis and preserve the most faithful version of the music for posterity' (Myers 1992: 50). The task had once been arduous: in the 1940s, Lomax transported his equipment in the trunk of a car, while Klaus Wachsmann in Uganda mounted his heavy equipment on a truck. Mantle Hood may have had something of an excuse for suggesting local helpers might have to be hired to carry equipment (1971), since he had taken a full-sized reel tape deck and multiple truck batteries to power it to Indonesia in 1957. But, as I prepared for my own fieldwork, the

recommended lists of equipment needed remained ambitious, particularly for poverty stricken doctoral students. Helen Myers, after telling us that professional ethnomusicologists should pack two reel recorders, a spool adapter, two cassette recorders, an SLR camera, and expect to use 150 reel tapes and up to 75 cassette tapes and 75 rolls of film for each two months in the field, helpfully adds that any ethnomusicologist feeling 'this short list is already too long should give serious thought to choosing another vocation' (1992: 80–4).

In our digital age, such a list might seem like a throwback to a long forgotten distant age of the David Lowenthal/L. P. Hartley 'they did things differently there' variety, but when I commenced PhD fieldwork in Korea in 1982 I occupied a territory half-way between the early post-War years and today, where iPhones and Zooms were not even a glimmer on the horizon of technological wizards. I took a UHER 5-inch reel tape deck, a Walkman cassette recorder, two mono microphones for the UHER with industrial-strength cabling and large stand (complete with a brace to allow the microphones to be mounted cross-wise), plus a small stereo microphone for the Walkman. When I arrived at Kimpo, a long standoff ensued when the Korean customs officer demanded massive import duties on the reel tapes I had been given by the British Institute of Recorded Sound (now part of the British Library, where my field recordings have since been archived). Thereafter, I realized, supplies would need to be found in Seoul. Knowing that mains electricity would be a rare luxury in Chindo's villages (although the island officially joined the national grid in 1978), I had to cart not just mains power cables but boxes of batteries everywhere – the UHER got through five U2/R20 cells for every 20 minutes of recording. The UHER was temperamental, so a couple of screwdrivers were also essential. My recording equipment weighed down one shoulder and a backpack. My other shoulder balanced things out with an SLR camera complete with multiple lenses (much as Myers would later recommend), so that I could walk between villages on mud

and stone roads or on paths threaded between rice paddies.

Still, I found myself challenging conventions from the start. With each reel tape lasting just 15 minutes when recorded at professional stereo level, and despite the familiar homilies about ensuring all one's recordings were of top archival quality, my limited budget forced a relapse – to reduced quality mono and slow speed takes for all-night shaman ritual recordings, and to cassettes for every interview and rehearsal. From the start, I was puzzled by why so few ethnomusicologists seemed to take good photographs. Those of an anthropological bent might put the lack of quality (if, indeed, it was such) down to the need to collect so much information on other matters, but I always reckoned a good photograph would sell an article. My hunch proved correct when, as my funds dwindled under the cost of buying tapes, batteries and other supplies, my photos clinched a series of deals to begin writing articles (under my own name and, when I wrote too many within a short period of time, under a pseudonym) for *Korea Times*, *Korea Herald* and *Morning Calm*.

Back in 1982, video recording was new, and still far too expensive for a student like me. My PhD supervisor, John Blacking, remained a staunch advocate of 8mm film, but the equipment for that would have required me growing a third shoulder (Blacking tended to record sound separately, and archivists are still searching for ways to match sound to image). There was also other equipment to take 'into the field'. I needed a typewriter (to studiously keep records, and to compose a daily diary – Blacking required his students to type everything in duplicate, sending copies back to him every month for safe keeping). I needed two notebooks, one full of detailed questions that allowed me to conduct detailed interviews with relative fluency, one to jot down key information and to cross-reference recordings. And so on.

It always struck me that I should not be competing with Korean scholars, given the distant/local compromise we face in fieldwork.

It was, surely, easier for Koreans to conduct fieldwork, and to spend time making extensive recordings. And yet, a glance at the venerable 1970s oral history series from the Academy of Korean Studies, *Han'guk kubi munhak taegye* and its later (incomplete) folksong companion series, *Han'guk ūi minsok ūmak* (1984, 1985, 1988, 1993), reveals a tendency for scholars to conduct extremely short but intense data collection trips. This was not what I was expected to do; indeed, Blacking as an ethnomusicologist established his career as a reaction to the short recording trips made by his mentor, Hugh Tracey, for what became the International Library of African Music (Howard 1991: 57–8). As I documented some years ago (1999) in the pages of *Asian Music*, Korean musicologists were oftentimes content with recordings (and performers) available to them in Seoul or encountered at festivals, and the prevailing musicological methodology concentrated on transcribing and theorizing folksong style. This to some extent explains how three largely twentieth-century urban folksong styles came to be amongst the seven folksong genres appointed as Intangible Cultural Properties (*Muhyŏng munhwajae*) by the early 1980s. The methodology seemed to me not far removed from practices we now label as 'comparative musicology' rather than ethnomusicology, although I readily admit that there is no reason why Korean musicology should match Euro-American understandings of ethnomusicology.

There were, of course, exceptions to this rather simplistic overview, and amongst musicologists Han Manyŏng and Kwŏn Osŏng while working at KBS, and Yi Pohyŏng during his many years working on Cultural Property issues, and amongst folklorists Im Sŏkchae, had all made extensive field recordings of somewhat varying quality. There was an audio and video library, largely recordings of semi-staged performances of Intangible Cultural Properties' individuals and groups, at the Korean Cultural and Arts Foundation, then occupying one of the Japanese colonial-era buildings in Tŏksu Palace. Also, regional scholars or journalists were often

corralled into providing assistance with data collection, as they were for the excellent 1983 multi-volume human geography compendium from The Deep-Rooted Tree/Ppuri kip'ŭn namu, *Han'guk ūi palgyŏn*. And, journalists had joined the many folklorists trawling the country for disappearing local traditions, amongst them (who later published valuable books) being Kim Myŏnggon, Ko Hyegyŏng, Na Sŭngman, Shin Kyŏngnim and Yu Iksŏ.

Chindo islanders were to an extent familiar with the visits of Korean scholars, not least since Chindo cultural life was celebrated by the 1980s (*Tŭllorae* rice planting songs, the shaman *Ssikkim kut* ritual and the women's circle dance, *Kanggangsullae*, were all well established Intangible Cultural Properties). But they had never experienced a European trying to be what the anthropological tradition calls a 'participant observer'. Why should they be, though? How essential in a modernizing Korea was it that I should immerse myself in local life, living there for, say, a year, and observing the annual life cycle? Even though Chindo remained relatively remote – five hours from Seoul to Kwangju, three hours bus from Kwangju to Haenam, a ferry and bus to Chindo township, one hour more by bus to Inji village where I was based – it was closer to Seoul in terms of media and communication than ever before, and far closer than, say, Vincent Brandt's 1960s fieldwork site some 60 miles south of Inch'ŏn had been (1971: 2). My first stay in the Chindo village of Inji proved unsatisfactory. There was little comprehension of why I would want to observe village life – to paraphrase, slightly out-of-context, W. H. Auden, 'still worse is the person who sits in the corner, saying nothing, and then goes home and writes it all up... He is a spy and should be treated as such!' (1938, cited from Barnes 1979: 128).

I soon came to a compromise that moved part-way towards the Korean practice of short visits, in which I alternated three week periods in Chindo with one to two weeks in Seoul. Had this undermined the model of 'participant observation'? Well, what, exactly, decades after Malinowski's fieldwork diaries

entered the public domain, is the ideal of 'participant observation' for an ethnomusicologist far removed in race and background from active local scholars? What additional detail and nuancing can a foreign ethnomusicologist hope to achieve beyond that documented by local scholars? For those of us working in Korea these are surely relevant questions. Again, if an ethnomusicologist is required to concentrate his/her efforts making high quality recordings, then participant observation can easily become nonsensical. And, I have to admit that being teetotal – or simply being different – made participation in parties where music featured challenging.

I conducted fieldwork on Chindo through to 1984. I never managed – nor could I afford – to get through Myers' rule-of-thumb 150 reel tapes, 75 cassette tapes and 75 rolls of film every two months, but I did record around 300 hours of cassette interviews and rehearsals and roughly 40 hours of reel tapes. The reel tapes were deposited with the British Library (one, of a local shaman ritual, features in a BBC radio programme last week, in a series titled 'Noise: A Human History'), with copies left with the Korean Culture and Arts Foundation. Would a Korean consider my recordings representative? No, for they record what I found important,

with multiple local versions rather than archetypal songs, the Deleuzian 'crowded solitude' forcing me to decide what was important while acknowledging that an ethnomusicologist with a tape recorder cannot be everywhere at once, and chooses from the multitude of sounds available. Unlike collections of African and Southeast Asian musics in the British Library, I therefore still refuse to provide a detailed catalogue that would effectively privilege my archived tapes over commercial Korean resources (as the British Library puts more of its archives online, this has recently become glaringly apparent). And, not surprisingly, my tapes seem to have disappeared from the Korean archive. This is surely as it must be, because Korean scholars and broadcasters soon enough proved the folly of imagining I could ever compete with home-grown talent. Consider, as but one example, how my paltry efforts fade into insignificance alongside the monumental 103 CDs and eight books of local folksongs masterminded by Ch'oe Sangil at MBC, *Han'guk minyo taejŏn* (1989–1996), itself a selection from 14,300 songs recorded in 904 villages across the peninsula. Why would any foreign ethnomusicologist try to compete?

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Korean Association of Hallyu Studies (WAHS)

This is to announce and spread the word about the newly inaugurated, Korean Association of Hallyu Studies (WAHS), which several of us have been working to establish for the past few years, led by Prof. Ingyu Oh. As of this year, WAHS is a fully established and recognized entity, and an inaugural gathering with presentations on the Korean Wave in various parts of the world (Japan, Canada, the US, and the Middle East) was held in Seoul on January 28, 2013 to mark the establishment of WAHS. This organization will hopefully serve as a research and networking organization for those doing research on topics related to the Korean Wave. This includes music, of course. Since the WAHS charter understands the Korean Wave in a broad sense, relevant music topics could include such things as more traditional Korean music in terms of its popularity or influence outside Korea as a representative of Korean culture, and, of course, anything related to Korean popular music, K Pop, popular music stars, etc. As indicated above, Prof. Ingyu Oh was a prime mover behind getting WAHS established and running. Other WAHS officers include; the overall President, Prof. Gil-sung Park of Korea University, and regional presidents. The regional Presidents by area are:

US East - Prof. Soon Hee Kim of Syracuse University,
US West - Prof. Russell Ahn of UC Berkeley,
Canada - Prof. Millie Creighton of the University of British Columbia,
Latin America - Prof. Maria del Valle Guerra of Alcala University
Europe Northwest - Prof. Tobias Hubinette of the Swedish Multicultural Center
Europe Central/East - Prof. Sang-Yeon Sung of the University of Vienna
Japan - Prof. Seong-Bin Hwang of Rikkyo University
Greater China - Prof. Fang-Chih Yang of National Cheng Kung University
Indonesia - Prof. Fitria Mayasar of University of Pelita Harapan
Malaysia and Thailand - Prof. Mary Jane Ainslie of Nottingham University
Middle East - Prof. Nissim Otmazgin of Hebrew University
Australasia - Prof. Stephen Epstein of Wellington University

WAHS also announces its first open conference, and first student essay and article/paper prizes. The First Congress of the World Association of Hallyu Studies, is slated for Seoul in Oct (17-19). The theme is: "Hallyu and Global Popular Culture--Theorizing the 21st Century Cultural Discourse". Anyone involved in Korean Wave studies, conceptualized very broadly, can consider sending in proposals for papers and panels for this conference.

WAHS also announces the initiation of a series of student essay and article prizes. Up to five prizes will be awarded for student essays or articles. These prizes will consist of economy air travel to the conference in October along with accommodations. The prize categories are: 1) Student Essay, open to both undergraduate and graduate students, for an essay on the conference theme topic up to 3,000 words, and 2) Student article/paper, open to graduate students, for an article/paper on the conference topic between 5,000-7,000 words. The deadline for this is noon, August 31, 2013 (Korean standard time). Entries can be emailed as attachments to admin@iwahs.org.



This photo shows several of those who gathered for the inaugural symposium meeting of the new NGO, WAHS or Korean Association of Hallyu Studies, held in Seoul, Korea on January 28, 2013. WAHS President, Prof. Gil-Sung Park is pictured in the first row, third from left. Prof. Ingyu Oh is pictured standing behind him, and next to Prof. Oh is Prof. Sang-Yeon Sung the Regional President of Europe Central/East. Three of the WAHS Regional Presidents or other representatives gave presentations as part of the symposium. These included Prof. Millie Creighton (pictured first row, second from left), as the Regional President for Canada, Christine Yoo (pictured first row, second from right), CEO of US based GoGoGo Entertainment and Director of award winning movie, 'Wedding Palace', and Prof. Nissim Otmazgin (pictured first row, far right), of Hebrew University, Regional President for the Middle-East. Attendees included international scholars, representatives of government ministries, and those from embassies and businesses in Seoul.

AKMR

The Association for Korean Music Research (AKMR), founded in 1995, is an international community of scholars and performers devoted to promoting, exchanging, and advancing in-depth study of Korean performance (music, dance, drama) as a distinctive cluster of traditions.

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