Changes in the Twentieth Century Korean Folksong: Centering on Gaeseong *nanbongga*

Kim Young-woon

During the first half of the twentieth century, a remarkable major change took place in traditional music. Local musics from various regions started to spread widely beyond their original geographical areas. Of course, even before the twentieth century music had been transmitted beyond its native region, and the interaction between regions had existed. But, facilitated by urbanization and industrialization, especially centering on Seoul, and accompanied by the expansion of human and cultural exchanges, the active cultural and musical exchanges that took place during this time were unprecedented.

By focusing on the result of exchanges among musics with different tori witch means a specific music style of a specific region, this article intends to examine how one indigenous Korean folksong with unique local characteristics has been transmogrified as a result of such cultural exchanges among different regions in Korea.

The subject of this study is "Gaeseong *nanbongga*", which means a "*nanbong song*" sung in Gaeseong area. The word "*nanbong*" in Chinese characters means "hard to meet". Mainly expressing the love between a man and a woman, "*nanbongga*", a folksong, was sung widely in the Hwanghae Province area, which lies in the northeast to Gaeseong. Thus, the very structure of the title "Gaeseong *nanbongga*" testifies that this folksong belongs to a type of "*nanbongga*" songs that were transmitted in Hwanghae Province region, and that the center of this specific song was the city of Gaeseong.

Since this song exhibits different modes depending on the version, it would be hard to conclude that the song only possesses musical characteristics of one specific region. Instead, such a variety seems to have come from the fact that it has been influenced by folksongs of various neighboring regions. This article intends to examine an aspect of such a variety through the analysis of modal structure of "Gaeseong *nanbongga*".

The following materials were used for the analysis of this study: scores and SP recordings from the Japanese Occupational period (1910-45), scores

The Review of Korean Studies Vol. 6, No. 2 (191-231)

published in South and North Koreas after the Korean War (1950-3), recordings produced in South Korea after the 1980s, and scores published in a part of China where Koreans who immigrated to that region during the first half of the twentieth century have formed a big Korean Diaspora. The transcription of recorded songs and the translation of the Chinese number-notation were all done by me. The following is the list of the material used in this study.

The main technique I would like to adopt for the analysis of the tonal structures of these various versions is called "the degree of importance for structural notes". My hypothesis is that a specific note may not have exactly the same functional importance in all versions. One way to demonstrate the degree of difference is through the use of objective numbers. The following is the description of such an analytical method.

The formula for the combination is:

Degree of importance for structural note (%) =
{duration for each note + frequency of appearance +
(frequency of the application of words to a note × 2) } ÷ 4

Through the analysis of modal representations in various versions of "Gaeseong *nanbongga*", I intended to trace different patterns of changes that took place in Korean folksong during the twentieth century. Starting out as an indigenous folksong of a specific region, "Gaeseong *nanbongga*" became a repertoire piece for professional musicians specializing in folksongs of other regions, and the original mode of the song was transmogrified to reflect their own musical sensibility and background. Moreover, even the influence of Western music appears in the transcription and performance of the song because of the participation of musicians with Western musical training. It seems that such a change took place throughout the whole twentieth century. Of course, a limited examination of only one song—"Gaeseong nanbongga"—would not lead to a generalization of all different types of changes that took place in the overall Korean folksong repertoire during the twentieth century. Yet, if we apply the methodology illustrated in this study—"degree of importance for structural notes"—to other folksongs in Korea, we may be able to understand partially the impact of industrialization, urbanization, and Westernization on the body of Korean folksong.

Keywords: Korean folksong, Gaeseong nanbongga, tori, the degree of importance for structural notes

1. Introduction

The twentieth century was a time of great changes in Korean music. Western music, which was introduced in earnest at the end of the nineteenth century, became a part of the official royal court music at the beginning of the twentieth century and one of the important subjects in school curricula. During the Japanese colonial period (1910-1945), Japanese music and popular music both spread throughout Korea, and a number of musicians who studied Western music performance and composition in Japan and the West returned to Korea to create and propagate Western music and to teach it in schools. As a result, Western music, which was foreign to Koreans, became the main musical content in the spheres of education, mass media, and public performances in Korea.

Meanwhile, Korean traditional music declined during the twentieth century. With the extinction of the royal dynasty, court music, which mostly consisted of ritual music, lost its performance opportunities and venues, and is now preserved only by the National Center for Korean Traditional Performing Arts. Ritual music used in shaman or Buddhist ceremonies is performed only by a small number of shamans and monks. In addition, due to the mechanization of farming, fishing, and other related industries, labor songs that were sung in various labor sites can only be remembered by an extremely small number of elderly people over eighty years old.

However, it would be premature to view the twentieth century as a time of decline for Korean traditional music. It was then that *sanjo,* born at the end of the nineteenth century, became established as a representative instrumental solo genre, and when *pansori* and *changgeuk* spread throughout the whole country with the support of the mass public. During the first half of the twentieth century, the song and dance of talented *gisaeng*-musicians, which had been confined to urban pleasure quarters in the past, disseminated among the mass public. During the second half of the twentieth century, court music and *pungryu* music became established as repertoires for large-scale performance venues. New pieces based on traditional music were composed, and performance organizations specializing in traditional music were launched. Various levels of educational institutions for traditional music were established after the middle of the twentieth century, and the traditional music now constitutes about 40 per cent of the secondary school music curricula as a result of the activities of the graduates of these schools. Meanwhile, research activities on various aspects of Korean traditional music—such as its historical changes or various musical styles in each genre—

became active. Thus, the twentieth century can be viewed as a time of drastic changes: although certain old music had disappeared, others continued to survive, while new types of music were brought forth.

During this time, another major change took place in traditional music. Local music from various regions started to spread widely beyond their original geographical areas. Of course, even before the twentieth century music had been transmitted beyond its native region and interaction between regions had existed. But, facilitated by urbanization and industrialization, especially centering on Seoul, and accompanied by the expansion of human and cultural exchanges, the active cultural and musical exchanges that took place during the first half of the twentieth century were unprecedented.

By focusing on the result of exchanges among musics with different tori, this article intends to examine how one indigenous Korean folksong with unique local characteristics has been transmogrified as a result of such cultural exchanges among different regions in Korea.

2. Subject of this Study: "Gaeseong *nanbongga*"

The subject of this study is "Gaeseong *nanbongga*", which means a "*nanbong* song" sung in the Gaeseong area. The word "*nanbong*" in Chinese characters means "hard to meet". Mainly expressing the love between a man and a woman, "*nanbongga*", a folksong, was sung widely in the Hwanghae Province area, which lies in the northeast to Gaeseong.

I would first like to focus on the title of this song. In most cases, a title of a Korean folksong comes from a refrain (e.g., "*Arirang*" or "*Nilliriya*") or from a scat phrase that appears after a refrain with the word *taryeong* (e.g., "*Eorang taryeong*" or "*Dungga taryeong*"). Sometimes a title may come from the first line of its lyric (e.g., "*Doraji taryeong*" or "*Singosan taryeong*"), and this is the case of "*Bagyeon pokpo*", the other name for "*Gaeseong nanbongga*".

But the title "Gaeseong *nanbongga*" does not follow any of the above rules. Instead it combines a name of an area "Gaeseong" with the type of the song "*nanbongga*". In such a case, the name of an area refers to a region where the song was transmitted widely. Famous folksongs, such as "Jindo *arirang*", "Miryang *arirang*", or "Jeongseon *arirang*", all reflect such a practice, despite the fact that these songs later became very popular beyond their originating regions. Thus, the very structure of the title "Gaeseong *nanbongga*" testifies that

this folksong belongs to the type of "nanbongga" songs that were transmitted in the Hwanghae Province region, and that the center of this specific song was the city of Gaeseong.

In discussing specific geographical connections to this song, Jang Sa-hun stated that "Although this song is a type of '*nanbongga*' song sung in the Hwanghae Province region, it belongs to the Kyeonggi Province folksong repertoire. But its melodic mode belongs to neither" (1961: 107). According to Yi Chang-bae, "Although this song belongs to the Kyeonggi Province folksong repertoire, it is similar to Hwanghae Province folksongs because this song was also greatly influenced by the '*nanbongga*' songs of Hwanghae Province" (1976: 811). Meanwhile, Yi Seong-cheon pointed out that "it is based on the *pyeongjo* mode, which resembles the Western-region pentatonic scale of 'sol-la-do-re-mi'" (1988: 578). The pentatonic *pyeongjo* mode ("sol" mode) is the representative mode of the Kyeonggi Province folksong repertoire. But among the various versions of "Gaeseong *nanbongga*" preserved in SP records from the first half of the twentieth century, some exhibit a mode typical of the Pyeongan Province folksong repertoire. Moreover, one version recorded at the end of the twentieth century by a tenor was arranged for a different pentatonic scale with "do" as its tonic.

Since this song exhibits different modes depending on the version, it would be hard to conclude that the song only possesses musical characteristics of one specific region. Instead, such a variety seems to have come from the fact that it has been influenced by folksongs of various neighboring regions. This article intends to examine an aspect of such a variety through the analysis of the modal

Table 1. List of Material for "Gaeseong *nanbongga*"

No.	classification	type	singer	transcriber	year	The name of record/ notation	publisher
①	Japanese Occupational period	notation		Yi Sang-jun	1913	『*Choseon Sokgokjip*』	Samsungsa (三誠社)
②	Japanese Occupational period	record	Baek Wun-seon	Kim Young-Woon	1928	<*Seodo Sori seon-jip(3)*>	Cantabile (Seoul Record, 1994,CD format)
③	Japanese Occupational period	record	Pyo Yeon-wol	Kim Young-Woon	1929	<*Gyeongseodo Sori Jeonjip*>	Cantabile (Seoul Record, 1995,CD format)
④	Japanese Occupational period	record	Kim Nan-hong	Kim Young-Woon	1938	<*Gyeongseodo Sori Myeongchang** Kim Nan-hong>	Cantabile (Seoul Record, 1993,CD format)
⑤	South Korea	notation		Son Dae-eop	1962	『*Uri Minyo Sihwa Gokjip*』	Hakgeup Mungo Ganhaenghoe
⑥	South Korea	notation	Yi Chang-bae	Kim Gi-su	1976	『*Han' guk gachang daegye*』	Hong'in Munhwasa
⑦	South Korea	record	Yi Eun-ju	Kim Young-Woon	1988	<*Hanguk Minyo Teukseon Je 1 jip*>	Meari
⑧	South Korea	record	Yi Saeng-gang	Kim Young-Woon	1991	<*Han' guk Minyo Piri Dokjujip*>	Oasis
⑨	South Korea	record	Park Seong-won	Kim Young-Woon	1993	<*Areumdaun Uri Gagok 1*>	Nises
⑩	South Korea	record	O Bok-nyeo	Kim Young-Woon	1993	<O Bok-nyeo *Seodo Sori*>	Cantabile (Seoul Record)
⑪	South Korea	record	Kim Gwang-suk	Kim Young-Woon	1995	<Kim Gwang-suk *Chang Seodo Sori* >	Sinnara (King record)
⑫	South Korea	record	Yi Chun-hi	Kim Young-Woon	1996	<Yi Chun-hi *Minyo Garak*>	Da-da Media
⑬	South Korea	record	Cho Byeong-ho	Kim Young-Woon	1997	<Paju *Minyoron CD*>	Pajusi Munhwawon (Daedo Record)
⑭	North Korea	notation	Park Wol-jeong	Han Si-hyeong	1958	『*Choseon Minyo gokjip 1*』	Choseon Eumak Chulpansa
⑮	North Korea	notation			1983	『*Minyo Yeon' gu Jaryojip 4*』	Munye Chulpansa
⑯	North Korea	notation		Cha Seung-jin	1991	『*Choseon minyo seon' gokjip*』	Munye Chulpansa
⑰	North Korea	notation		Eom Ha-jin	1992	『*Choseon minyo ui yurae 1*』	Yesul Gyoyuk Chulpansa
⑱	China	notation	Park Jeong-yeols	Li In-hi	1980	『*Minyo gokjip*』	Jungguk umakga Hyeophoe Yeonbeon Bunhoe
⑲	China	notation		Kim Seong-min	1980	『*Minyo gokjip*』	Yeonbeon Inmin Chulpansa
⑳	China	notation	Chu Ok-hi	Ko Ja-seong	1982	『*Choseonjok Minyo Gokjip*』	Yeonbeon Munhak yesul yeonguso

* "Myeongchang" is master singer.

structure of "Gaeseong *nanbongga*".

The following materials were used for the analysis of this study: scores and SP recordings from the Japanese Occupation period (1910-45), scores published in North Korea and South after the Korean War (1950-3), recordings produced in South Korea after the 1980s, and scores published in a part of China where Koreans who immigrated to that region during the first half of the twentieth century have formed a big Korean diaspora. The transcription of recorded songs and the translation of the Chinese number-notation were all done by myself. The following is the list of the materials used in this study.

Since the above material in Table 1 exhibits very diverse characteristics, a brief explanation is necessary. For the material from the Japanese Occupation period, the table includes a score transcribed by Yi Sang-jun (1884-1948) in 1913 and three songs appearing in SP records. The score by Yi Sang-jun, using 6/8 meter in G major, is titled "Gaeseong *nanbongga*" and uses a five-staff notation as well as a number-notation frequently used for a harmonica. The three songs appearing in SP records were reissued in CD format by Seoul Record during the 1990s. A version sung by Baek Wun-seon, who appears to be from Pyeongyang, is accompanied by a woodwind instrument, the *daegeum*, and a percussion instrument, the *janggo*. A version by Pyo Yeon-wol utilizes the *janggo* with no other melodic instrument for accompaniment. Meanwhile, a version by Kim Nan-hong uses the *janggo* as well as western instruments for accompaniment. Although it is hard to verify the exact identity of the band, Kim Nan-hong's version appears to have been accompanied by an in-house band of the Victor Record Company.

The above table also includes recordings and scores produced in South Korea after liberation from Japan. First, "Gaeseung *nanbongga*", transcribed and arranged in 1962 by children's song composer Son Dae-eop (1923-80), was published under the title "*Bagyeon pokpo*". Because Yun Seok-jung, the famous poet of children's verse, supplied a new lyric, this version exhibits a completely different lyric than other traditional versions. The melody of this version appears in 6/8 meter in A-flat major, and closely resembles that of another version called "*Bagyeon pokpo*", which was recorded by tenor Park Seong-won and accompanied by a western orchestra. A version by Yi Chang-bae (1916-83) is titled "Gaeseong *nanbongga*". As a renowned singer of Gyeonggi folksong, Yi Chang-bae, born in Seoul, is the bearer of an important intangible cultural asset. His version was transcribed by Korean traditional music composer Kim Gi-su (1917-86) and appears in the supplement to Yi Chang-bae's 『Han'guk gachang

daegye (The Great Genealogy of Korean Songs)』. The following recordings are by master singers with traditional instrument accompaniment: recordings by master singers and bearers of important intangible cultural assets for Gyeonggi folksongs, Yi Eun-ju (b.1922) and Yi Chun-hi (b.1947); a recording by O Bok-nyeo (1913-2001), who was also a master singer and bearer of an important intangible cultural asset for western-region folksongs; and a recording by Kim Gwang-suk (b.1953), who was a student of O Bok-nyeo. An interesting recording among the materials from South Korea is a version by an amateur singer, Cho Byeong-ho (b.1926, a farmer). It was transcribed in Geumsan-ri of Tanhyeon-subcounty within Paju town in Gyeonggi Province, which is about the midpoint between Seoul and Gaeseong. In this region, this song, under the title "Gaeseong *nanbongga*" or "*Jajin nanbongga*", was sung frequently as a part of labor song repertoire during the weeding of rice paddies. Another recording features "Gaeseong *nanbongga*", a piri solo by renowned wind instrumentalist Yi Saeng-gang (b.1937).

As for the material produced in North Korea, I was able to procure only scores, not recordings or tapes. 『*Choseon minyo gokjip (Compilation of Folksongs in Korea)*』, published in 1958, includes a song by Park Wol-jeong transcribed by composer Han Si-hyeong (b.1925). Park Wol-jeong was a talented *gisaeng*-musician active during the 1920s-30s in Seoul. She left many recordings of *sijo,* Gyeonggi folksongs, western-region folksongs, and southern-region folksongs. 『*Minyo yeon'gu jaryojip 4 (Collection for the Study of Folksong 4)*』, published in 1983, includes a song, "Gaeseong *nanbongga*", without specifying a singer or transcriber. It seems that this version is a transcription of an indigenous folksong in the Gaeseong area because its lyric differs greatly from other versions, and its melody somewhat resembles that of the South Korean "*Jajin nanbongga*" by Cho Byeong-ho. 『*Choseon minyo seongokjip (Selected Korean Folksongs)*』, compiled in 1991 by Cha Seung-jin (b.1937, singer and composer) and Yun Su-dong (b.1948, composer and music theorist), includes "*Bagyeon pokpo*" without specifying a singer. Although this version is similar to "*Bagyeon pokpo*", included in 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』 compiled by Eom Ha-jin (b.1943, composer) in its lyric and melody, the former uses a "sol" mode, the latter a "re" mode.

Among the materials from China, the score appearing in 『*Minyo gokjip (Collection of Songs)*』, published in 1980, was a transcription of Park Jeong-yeol's song by Li In-hi (b.1924, composer). Park Jeong-yeol (b.1920 in Daejeon, South Korea) graduated from the Wonsan Gisaeng Training School, worked in

Seoul, and later taught traditional music at Yeonbyon Finearts College. The "Gaeseong *nanbongga*" transcribed by Kim Seong-min (b.1924, composer) does not identify a singer. "*Pagyeon pokpo*", sung by Chu Ok-hi, was transcribed by Ko Ja-seong (b.1922, composer). All the scores from China use number-notation.

3. Musical Characteristics of "Gaeseong *nanbongga*"

1) Lyric and Form

As in the case of most folksongs, the lyric of "Gaeseong *nanbongga*" also exhibits a strong improvisational tendency. Although the version in Yi Chang-bae's 『*Han'guk gachang daegye (The Great Genealogy of Korean Songs)*』 demonstrates twenty-eight different verses, in most cases the lyric of the first verse of this song usually begins with the words "*Pagyeon pokpo...*" In fact, the other title for the song, "*Pagyeon pokpo*", comes from this practice. Even though the content of the lyric is the same, certain parts may get changed depending on the singer.

Among the twenty versions listed in Table 1, only four versions begin their first verses with completely different contents. Even if the version transcribed by Son Dae-yeop with a new lyric supplied by Yun Seok-jung carries a pedagogical message, it also begins with the words "*Pagyeon pokpo...*" Chu Ok-hi's version from a Chinese source changes only the second half of the first verse. The content of the first verse in Cho Byeong-ho's "*Jajin nanbongga*" is very different, because it took the second verse of the version appearing in Yi Chang-bae's 『*Han'guk gachang daegye* (The Great Genealogy of Korean Songs)』. The only song that does not begin with the words "*Pagyeon pokpo...*" is "Gaeseong *nanbongga*", appearing in 『*Minyo yeon'gu jaryojip 4 (Collection for the Study of Folksong 4)*』, from North Korea. As previously stated, this version is assumed to be a transcription of an indigenous folksong from the Gaeseong region because the specific geographical identification "Gaeseong" appears on the right upper corner of the score.

According to Yi Chang-bae, a refrain section can be one of two different kinds. One that begins with "*e-eheya ehe...*" or the other with "*Pagyeon pokpo ro heulleo...*" But most versions feature the former. A refrain begins with scat singing, followed by phrases "*joku jota, irahamma diyeora, nae saranga* (good good, [meaningless syllables], my love)." Each singer may pronounce the scat

part or the "irahamma diyeora [meaningless syllables]" phrase differently.

To summarize, almost all versions begin with the words "*Pagyeon pokpo...*" for its first verse and share a commonly known refrain. Although a few versions may exhibit slightly different pronunciation in certain sections, they never deviate much from the usual overall lyrical content.

"Gaeseong *nanbongga*" mainly employs the *gutgeori* rhythmic cycle. Although some scores from North Korea or China may indicate the 6/8 meter structure, the *gutgeori* rhythmic cycle is clearly indicated in most cases. Thus when I had to transcribe certain versions, a 12/8 meter structure was used to indicate one rhythmic cycle. If we consider one rhythmic cycle as a unit, one verse of the song consists of eight units, with the first four for the main verse and the second four for the refrain. Since the main verse and the refrain employ exactly the same melody, the overall form of the piece then becomes A + A. The form can be further analyzed as A (a+b) + A (a+b), since both the main verse and the refrain are divided into two parts. As most folk music exhibits strong improvisational tendencies, each section of this song can also be modified, although it is hard to find a drastic departure from its basic formal structure.

2) Analysis of Tonal Structure: Degree of Importance for Structural Notes

The dates of the twenty versions of "Gaeseong *nanbongga*" listed in Table 1 cover the whole twentieth century. Geographically, they represent not only North and South Korea, but also a part of China that has a neighboring region to the Korean peninsula with a strong Korean cultural identity. Although the versions from North Korea and China are not recordings but scores without any means to verify the accuracy of their transcriptions, I will nevertheless rely on these scores for my analysis.

The main technique I would like to adopt for the analysis of the tonal structures of these various versions is called "the degree of importance for structural notes". My hypothesis is that a specific note may not have exactly the same functional importance in all versions. One way to demonstrate the degree of difference is through the use of objective numbers. The following is the description of such an analytical method.

First, the duration for each note is calculated. I measured the durations of all the notes appearing in all twenty versions and converted them to specific numbers. I assigned the value 1 to a sixteenth note(x) and a sixteenth rest. I did not include any ornamental notes for this calculation. Since "Gaeseong *nanbongga*"

is in 12/8 meter with eight measures as a unit, the total value would be 192. After such a calculation, each number is then represented by a percentage point.

Second, the frequency of appearance is calculated. Regardless of the length of each note, I counted the number of its appearances. If a new word appeared with the same note, I counted it as a new appearance. Again, the frequency of such appearances is represented by a percentage point.

Third, the frequency of the application of words to a note is calculated. That is, I counted how many words are being applied to a certain note, and then represented the number by a percentage point. If "Gaeseong *nanbongga*" had a regular metric structure, I would have counted the frequency of the appearance of a note that appeared on a downbeat. Yet, unlike a Western vocal piece, "Gaeseong *nanbongga*" does not exhibit a regular metric structure. Thus, I consider a note with a word more important than a note without a word.

Fourth, I combined the above three procedures and produced a table for the degree of importance for the structural note. I analyzed the degree of importance of each note within a scale structure. Although others may favor other factors as well, I counted the above three as the most important ones. The formula for the combination is:

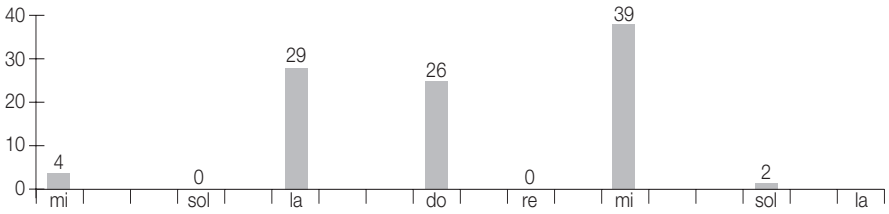
Degree of importance for structural note (%) =
{ duration for each note + frequency of appearance +
(frequency of the application of words to a note × 2) } ÷ 4

To provide an example for the above analytical techniques, the following table and graph illustrate the analysis of Cho Byeong-ho's "*Jajin nanbongga*."

Table 2. Numbers for the Degree of Importance for Structural Notes in Cho Byeong-ho's Version

		mi	**sol**	**la**	**do'**	**re'**	**mi'**	**sol'**	**rest**	**total**
the duration for each note	x=1	8	1	51	40	1	85	2	4	192
	%	4.3	0.5	27.1	21.3	0.5	45.2	1.1		73
the frequency of appearance	%	3	1	23	22	1	22	1		50
		4.1	1.4	31.5	30.1	1.4	30.1	1.4		
the frequency of the application of words to a note	%	2		14	13		20	1		
		4		28	26		40	2		
the degree of importance (%)		4	0	29	26	0	39	2		

Graph 1. Graph for the Degree of Importance for Structural Note in Cho Byeong-ho's Version



As the above graph indicates, "la", "do", and "mi" appear very frequently; "mi" sometimes; "sol", "re", and "sol" rarely; and "la" never in Cho Byeong-ho's version. Incidentally, Cho Byeong-ho indicates "mi" as a vibrating tone. A

Table 3. Degree of Importance for Structural Notes for All Twenty Versions of "Gaeseong *nanbongga*"

function / classification	lowest note					cadential note						vibrational note					
	mi			sol		la			do'		re'		mi'			sol'		la'
Cho Byeong-ho	4			0		29			26		0		39			2		
Kim Gwang-suk	3			2		38			16		5		33			8		
Yi Chang-bae	3			1		32			24		7		30			4		
Yi Eun-ju	3			2		36			18		3		35			8		
Yi Chun-hi	3			1		34			18		6		32			9		
Yi Saeng-gang	2			3		22			20		14		30			9		2
	la			do		re		mi			sol		la		si	do'		
Pyo Yeon-wol	3			1		34		17			2		38			5		
O Bok-nyeo	3			1		24		21			1		40			16		
Baek Un-seon	3			1		34		22					40					
Kim Nan-hong	3			1		32		27					36		4			
China-Chu Ok-hi	1			1		29		24			2		39		5			
N · K-Choseon minyo ui yurae 1	3			1		21		23			3		48		2			
	sol		la			do'		re'		mi'	fa'		sol'		la'			
Park Seong-won	3		4			20		33					43		4			
Yi Sang-jun	2					23		28		6	1		37		4			
Son Dae-eop	3		4			21		31					38		3			
China-Kim Seong-min	2		1			23		26		5			40		2			
	re		mi	fa		sol		la		si	do'		re'		mi'	fa'		
N · K-Park Wol-jeong	3		1			25		26		1	1		41		3			
N · K-Minyo yeon'gu jaryojip 4						24		21					54		2			
N · K-Choseon minyo seon'gokjip	3			1		21		23			3		48		2			
China-Park Jeong-yeol	3			1		24		29			3		38			5		

cadential note in this version is "la".

Table 3 illustrates the degree of importance for structural notes for all twenty versions of "Gaeseong *nanbongga*". Further analytical data for each version appear in the Appendix.

According to Table 3, the transcription of the twenty versions of "Gaeseong nanbongga" uses four modes. The following versions use "la" mode, and I identify them together as the first group: versions by Cho Byeong-ho, Kim Gwang-suk, Yi Chang-bae, Yi Eun-ju, Yi Chun-hi, and Yi Saeng-gang. The second group uses "re" mode: Versions by Pyo Yeon-wol, O Bok-nyeo, Baek Un-seon, Kim Nan-hong, and Chu Ok-hi of China, and the version appearing in 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』, from North Korea. However, structural notes in the versions by Kim Nan-hong and Chu Ok-hi and the version appearing in 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』 differ from the other three in this group. Despite the fact that each version has different structural notes, all the versions in the third group use "sol" mode: The version by Park Wol-jeong of North Korea, Park Jeong-yeol of China, and versions appearing in 『*Minyo yeon'gu jaryojip 4 (Collection for the Study of Folksong 4)*』 and in 『*Choseon minyo seongokjip (Selected Korean Folksongs)*』. The fourth group uses a "do" mode: Versions by Park Seong-won, Yi Sang-jun, Son Dae-eop, and Kim Seong-min of China.

Some versions do not seem to be "natural" or "normal" in their representation of structural notes, since they break away from a typical practice of having a pentatonic mode. Indeed, some versions use "fa" or "si", as if to use a hexatonic or a heptatonic mode. I was not able to examine further the accuracy of the transcription of these versions because it was impossible to procure original recordings of these versions. I presume these unnatural or abnormal representations to be the result of an error in transcription.

The versions appearing in 『*Choseon minyo seon'gokjip (Selected Korean Folksongs)*』 and 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』 are identical even to the detailed execution of ornamental notes and unusual lyrics. These two publications seemed to have relied on a transcription done by the same person. The only difference between them is that the version appearing in 『*Choseon minyo seon'gokjip (Selection Songs of Korean Folksong)*』 indicates C major on the score with a "sol" mode, whereas that in 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』 indicates F major on the score with a "re" mode. As a result, the actual notes appearing in these two versions are identical. In such a case, it may not be necessary to interject too much mean-

ing into the adaptation of a specific mode. Yet, in order to maintain a consistency in comparing and analyzing modes, I took the following measure. If a pentatonic mode—which should not contain any semitone—was to be used, I interpreted that the presence of neither "fa" nor "si" is accurate. In other words, between the versions with the "re" mode (re-mi-sol-la-do') and the sol mode (sol-la-do-re-mi), I discredited the accuracy of the modal representation in the version with the "sol" mode, since this version also employs "fa", which cannot appear in a conventional pentatonic mode.

Table 4. Re-categorization of Degree of Importance for Structural Notes for All Twenty Versions of "Gaeseong *nanbongga*"

		lowest note					cadential note						vibrational note					
		mi			sol		la			do		re		mi			sol		la
type 1	Cho Byeong-ho	4			0		29			26		0		39			2		
	Kim Gwang-suk	3			2		38			16		5		33			8		
	Yi Chang-bae	3			1		32			24		7		30			4		
	Yi Eun-ju	3			2		36			18		3		35			8		
	Yi Chun-hi	3			1		34			18		6		32			9		
	Yi Saeng-gang	2			3		22			20		14		30			9		2
		la			do		re		mi			sol		la			do		
type 2-1	Pyo Yeon-wol	3			1		34		17			2		38			5		
	O Bok-nyeo	3			1		24		21			1		40			16		
	China-Park Jeong-yeol	3			1		24		29			3		38			5		
	Baek Un-seon	3			1		34		22					40					
		la			do		re		mi			sol		la		si			
type 2-2	Kim Nan-hong	3			1		32		27			2		36		4			
	China-Chu Ok-hi	1			1		29		24			3		39		5			
	N · K-Choseon minyo ui yurae 1	3			1		21		23					48		2			
		re			fa		sol		la			do		re		mi			
type 3-1	N · K-Choseon minyo seon'gokjip	3			1		21		23			3		48		2			
	N · K-Minyo yeon'gu jaryojip 4						24		21					54		2			
type 3-2		re		mi			sol		la		si	do		re		mi			
	N · K-Park Wol-jeong	3		1			25		26		1	1		41		3			
		sol		la			do		re		mi	fa		sol		la			
type 4	Park Seong-won	3		4			20		33					43		4			
	Son Dae-eop	3		4			21		31					38		3			
	China-Kim Seong-min	2		1			23		26		5	1		40		2			
	Yi Sang-jun	2					23		28		6			37		4			

This version is not the only one with such a problem. In fact, some versions listed in Table 3 do have notational errors in their transcriptions. Therefore I re-categorized all twenty versions by employing the method of adjustments described above, and produced new groupings in Table 4. For example, the versions that are now grouped into Type 2-1 utilize "true" "re" mode, whereas versions in Type 2-2 should be interpreted as using not "re" mode but "sol" mode. By the same token, Type 3-1 is "true" "sol" mode, but Type 3-2 should be understood as "re" mode.

Type 1 in Table 4 uses "la" mode with "la" as a cadential note. Among the six versions in Type 1, that by Cho Byeong-ho uses all five notes, with "la", "do", and "mi" as the main tones. The other five versions—including those by master singers of Kyeonggi folksong Yi Chang-bae, Yi Eun-ju, and Yi Chun-hi—use five notes evenly. These master singers perform "Gaeseong *nanbongga*" with an emphasis on a step-wise motion within five notes to illustrate an important characteristic of Gyeonggi folksongs. Although Kim Gwang-suk is primarily known for her performance of Western-region folksongs, the treatment of notes in her version of "Gaeseong nanbongga" is the same as that by master singers of Gyeonggi folksongs. Therefore, Type 1 can be considered "Gyeonggi folksong style". The tonal structure of this type belongs to the so-called "*ban kyeong tori*," which is also known as a "secondary *kyeong tori*". One notable example of this type is a version by Yi Saeng-gang. His *piri* solo performance treats the fourth above a cadential note as an important one. As pointed out in Table 4, 14 per cent is assigned to this note, which is a much bigger percentage than that for this note in other versions in this type. Indeed, rather than adopting characteristics of western-region folksongs, which frequently omit the fourth above a cadential note (Kim Young-woon 2000), Yi Saeng-gang's performance of "Gaeseong *nanbongga*", following a typical practice in Gyeonggi folksong style, utilizes all five notes in a step-wise motion. Incidentally, he employs heavy vibration for many notes despite the fact that vibration rarely stands out in the performance of Gyeonggi folksongs. Such a practice may be due to his strength as a performer in the daegeum sanjo repertoire of the southern region.

Type 2 in Table 4 uses "re" mode with "re" as a cadential note. Among the seven versions that belong to this type, the four versions (Type 2-1) by Pyo Yeon-wol, Baek Wun-seon, O Bok-nyeo, and Park Jeong-yeol use a "re" mode with emphasis on three notes ("re", "mi", and "la"), which is identical to "*susimga tori*". Among these four performers, Pyo Yeon-wol and Paek Wun-seon were

active during the Japanese Occupation period as master singers of Gyeonggi and western-region folksongs, and O Bok-nyeo, until her recent death, was a considered a human cultural asset of Western-region folksongs. Park Jeong-yeol studied at the Wonsan *Gisaeng* Training School and was active as a talented *gisaeng*-musician. We can therefore conclude that, in singing "Gaeseong *nanbongga*", professional performers specializing in Western-region folksongs tend to use "*susimga tori*". On the other hand, the three versions (Type 2-2)—two by Kim Nan-hong and Chu Ok-hi and one in 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』—use "si" as the highest note, unlike "do" in Type 2-1. It is not clear whether the score reflects the actual performance of a singer or an error on the part of a transcriber. If we consider this "si" as a mistake (accidentally lowering "do" by a semitone), then this type is the same as Type 2-1. However, if this "si" is indeed correct, then it is same as Type 3-1.

Versions that belong to Type 3 all use the "sol" mode with emphasis on the three notes "sol", "la", and "re". Although "si" appears once in Park Jeong-wol's version, it seems to be a result of a transcriptional error. The version in 『*Minyo yeon'gu jaryojip 4 (Collection for the Study of Folksong 4)*』 does not use any note that goes down below a cadential note. "Fa" appears once in the version appearing in 『*Choseon minyo gokjip (Compilation of Folksongs in Korea)*』, which seems to be a transcriptional error for "mi". Although the version by Park Wol-jeong—classified as Type 3-2—has "si" once, it again seems to be an error for "do". Despite the fact that the inaccessibility of actual recordings of these performances prevents me from coming to an indisputable and definitive conclusion, the scores for these versions nevertheless seem to imply that transcribers made errors by nonchalantly interpreting a "re-mi-sol-la-(do')-re'-mi'" tonal structure. I have already mentioned that Type 3-1 is in actuality the same as Type 2-2. In fact, this point is further illustrated by the fact that the version in 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』—classified as Type 2-2—and the version in 『*Choseon minyo gokjip (Compilation of Folksongs in Korea)*』—classified as Type 3-1—are exactly same, only in different keys.

Type 4 in Table 4 uses the "do" mode with "do", "re", and "sol" as central notes. The mode in the version by Park Seong-won, Son Dae-eop, and Kim Seong-min consists of "sol-la-do'-re'-(mi')-sol'-la'", whereas the version by Yi Sang-jun uses "mi" and "fa'". It is hard to believe that a semitone is used in "Gaeseong *nanbongga*". Since there is no academic study reporting the use of a semitone in Gyeonggi or western-region folksongs, I believe Yi Sang-jun made

a mistake while transcribing the song. Therefore, I conclude that the "fa" that appears twice in Yi Sang-jun's version is actually mi, which has already been accounted for six times.

Table 5 summarizes the results of the above discussion by re-categorizing the twenty versions of "Gaeseong *nanbongga*" into four types.

Table 5. Final Categorization of Degree of Importance for Structural Notes for All Twenty Versions of "Gaeseong *nanbongga*"

type 1	la mode:	mi	sol	la	do'	(re')	mi'	sol'	(type 1 of the table 4)
type 2	re mode:	la	do	re	mi'	(sol)	la	do'	(type 2-1 of the table 4)
type 3	sol mode:	re	mi	sol	la'	(do')	re'	mi'	(type 2-2, type 3 of the table 4)
type 4	do mode:	sol	la	do'	le'	(mi')	sol'	la'	(type 4 of the table 4)

la : cadential note, mi : vibrational note

4. Conclusion: Changes in "Gaeseong *nanbongga*"

The following is the summary of the changes that took place in "Gaeseong *nanbongga*". Based on "*Jajin nanbongba*" sung by Cho Byeong-ho (1997), or on the version in 『*Minyo yeon'gu jaryojip 4 (Collection for the Study of Folksong 4)*』 of North Korea, it seems that "Gaeseong *nanbongga*" was an indigenous folksong of the northwestern region of Kyeonggi Province centering on Gaeseong. As the title suggests, this song belongs to a type of "*nanbongga*" songs, and must have had a tonal structure consisting of "mi-sol-la-do'-(re')-mi'-sol'", which is commonly called "*nanbongga tori*". One characteristic of "*nanbongga tori*" is that the fourth above a candential note hardly appears. In Cho Byeong-ho's version, the degree of importance for "re" is limited to 1 per cent only.

But "Gaeseong *nanbongga*" became a repertoire piece for many master singers of Gyeonggi folksongs, who utilized five notes evenly with a step-wise motion. In fact, the degree of importance for the fourth above a cadential note is raised to 3 to 8 percent in versions sung by such singers as Kim Gwang-suk(5%), Yi Chang-bae(7%), Yi Eun-ju(3%), and Yi Chun-hi(6%), thus demonstrating a tonal structure of "mi-sol-la-do'-re'-mi'-sol". This tonal structure is identical to the "la" pentatonic mode, which is one of the two representing modes of Gyeonggi folksongs. Nevertheless, these versions still display a distinctive characteristic of the indigenous folksongs of Gaeseong region by pre-

serving the fifth above a cadential note as a vibrating tone, and this fact testifies that the characteristic of folksongs in Gaeseong and the neighboring Hwanghae Province region is still strongly retained in "Gaeseong *nanbongga*".

As this song entered the repertoire of master singers of *Seodo* folksongs who were born in the Pyeongyang area, it was influenced by that regional practice, and frequently sung with the tonal structure of "la-do-re-mi-(sol)-la-do". This tonal structure, known as *susimga tori* (re mode), is a characteristic of the music of Pyeongyang region.

"Gaeseong *nanbongga*" was sometimes transcribed or sung by musicians who studied Western art & music. The tonal structure of the 1938 version by Kim Nan-hong can be interpreted as a "sol" mode with "re-mi(fa?)-sol-la-re'-mi'", thus reflecting a characteristic of "*nanbongga tori*" or "*susimga tori*" on the "sol" pentatonic mode known as the "*jin kyeong tori*" (also known as the "primary *kyeong tori*"). In other words, such a change in the tonal structure is a result of the western-region and Gyeonggi folksongs influencing each other. Many examples of "Gaeseong *nanbongga*" with such a use of the "sol" mode can be found in scores published in North Korea. The versions in 『*Choseon minyo gokjip (Compilation of Folksongs in Korea)*』 (1958), 『*Minyo yeon'gu jaryojip 4 (Collection for the Study of Folksong 4)*』 (1983), 『*Choseon minyo seon'gokjip (Selected Korean Folksongs)*』 (1991), and 『*Choseon minyo ui yurae 1 (The Genesis of Korean Folksong 1)*』 were all transcribed in the "sol" mode, as was the version in 『*Choseon jok minyo gokjip (Collection of Songs of Korean People)*』 (1983) from China.

But in the case of "Gaeseong *nanbongga*" transcribed or sung by musicians who studied Western art and music produced in South Korea, all versions, without exception, have been transcribed in the "do" mode. For example, the 1913 transcription by Yi Sang-jun and the 1962 one by Son Dae-eop both use the "do" mode. "*Pagyeon pokpo*", sung by tenor Park Seong-won in 1993, is almost identical to the score by Son Dae-eop, and displays characteristics of western-region folksongs by emphasizing "do", "re", and "mi" as important notes and by lacking the fourth above a cadential note. But the fact that it is treated as the "do" mode (sol-la-do'-re'-[mi']-sol'-la') seems to testify to the influence of the major scale of western music, because the use of such a mode can never be found in versions sung by master singers of Gyeonggi folksongs or other indigenous folksingers who went through traditional musical training.

The final discussion of this article is the "*kyeong tori-zation*" of "Gaeseong *nanbongga*" in Yi Saeng-gang's version. In the case of "Gaeseong *nanbongga*"

sung in "*nanbongga tori*" or "*susimga tori*", the use of the fourth above a cadential note is extremely limited. This note occupies only a 3 to 7 percent degree of importance in "*nanbongga tori*", which is in the "la" pentatonic mode, and only 1-3 per cent in "*susimga tori*", which is in the "re" pentatonic mode. Yi Saeng-gang's performance, however, demonstrates that the degree of importance is fairly evenly distributed throughout all five notes: la (22 %) - do' (20 %) - re' (14 %) - mi' (30 %) - sol' (9 %). Yi Saeng-gang, a human cultural asset of *daegum sanjo* from the Jeolla Province region, has performed a lot of dance accompaniment music in the style of Gyeonggi folksongs, which is characterized by the use of all five notes of a pentatonic mode in a step-wise motion. Moreover, he was born in Pusan (a part of the Gyeongsang region), and is also an expert of "*menari tori*" music of Gyeongsang and Gangwon regions. Despite the fact that the "Gaeseong *nanbongga*" was originally from the western-region and strongly bore the characteristics of western-region folksongs, I believe that Yis own musical background infiltrated his interpretation and performance of the song. In fact, one cannot find any trace of unique musical characteristics of the Gaeseong region at all in Yi Saeng-gang's performance of "Gaeseong *nanbongga*".

Through the analysis of modal representations in various versions of "Gaeseong *nanbongga*", I intended to trace different patterns of changes that took place in Korean folksongs during the twentieth century. Starting out as an indigenous folksong of a specific region, "Gaeseong *nanbongga*" became a repertoire piece for professional musicians specializing in folksongs of other regions, and the original mode of the song was transmogrified to reflect their own musical sensibility and background. Moreover, even the influence of Western music appears in the transcription and performance of the song because of the participation of musicians with Western musical training. It seems that such a change took place throughout the whole twentieth century. Of course, a limited examination of only one song—"Gaeseong *nanbongga*"—would not lead to a generalization of all different types of changes that took place in the overall Korean folksong repertoire during the twentieth century. Yet, if we apply the methodology illustrated in this study—"degree of importance for structural notes"—to other folksongs in Korea, we may be able to partially understand the impact of industrialization, urbanization, and westernization on the body of Korean folksong. (2001. 1.15.)

Lyric:

* Version by Cho Byeong-ho

No matter how deep the Bagyeon Waterfall is, it would not be as deep as the love between me and my lover.

* Version by Kim Gwang-suk and others

The flowing water of the Bagyeon Waterfall turns around and into Beomsa-jeong.

* Version by Chu Ok-hi

The flowing water of the Bagyeon Waterfall is the place where Songdo's Hwang Jin-i made merry.

* Version by Yun Seok-jung(Son Dae-eop)

Even if the Bagyeon Waterfall rolls down to fall, it gets up right away and find its way.

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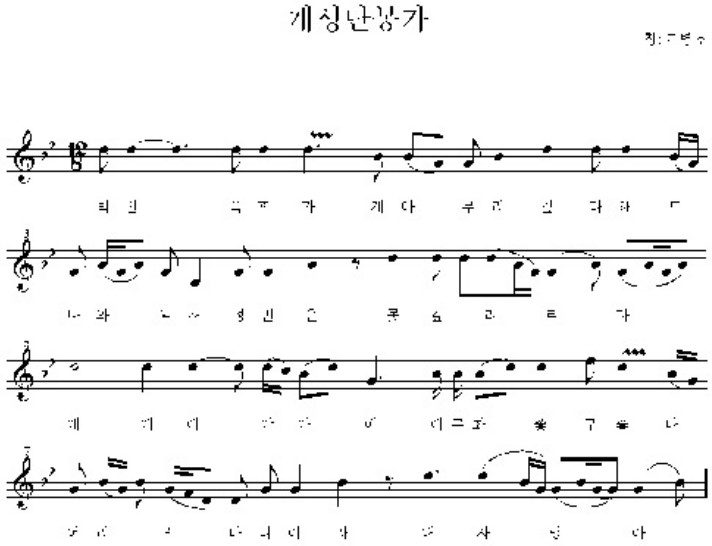
Reference

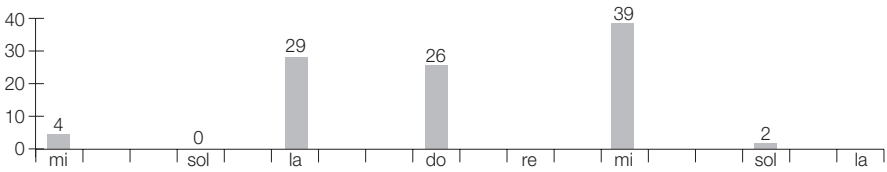
The score of "Gaeseong *nanbongga*", the numbers for the Degree of Importance for Structural Note, and the Graphs

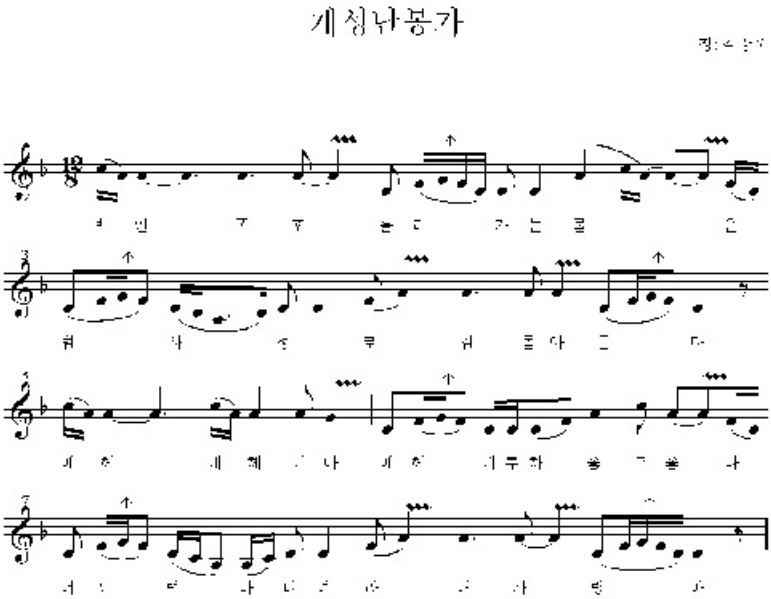


Reference Table 1. Numbers showing the Degree of Importance for Structural Notes in Cho Byeong-ho's Version

		mi	sol	la	do	re	mi	sol	rest	total
the duration of each note	x=1	8	1	51	40	1	85	2	4	192
	%	4.3	0.5	27.1	21.3	0.5	45.2	1.1		
the frequency of appearance	%	3	1	23	22	1	22	1		73
		4.1	1.4	31.5	30.1	1.4	30.1	1.4		
the frequency of the application of words to a note	%	2		14	13		20	1		50
		4		28	26		40	2		
the degree of importance (%)		4	0	29	26	0	39	2		

Reference Graph 1. Graph showing the Degree of Importance for Structural Notes in Cho Byeong-ho's Version

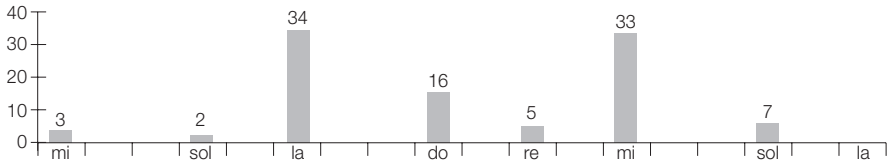


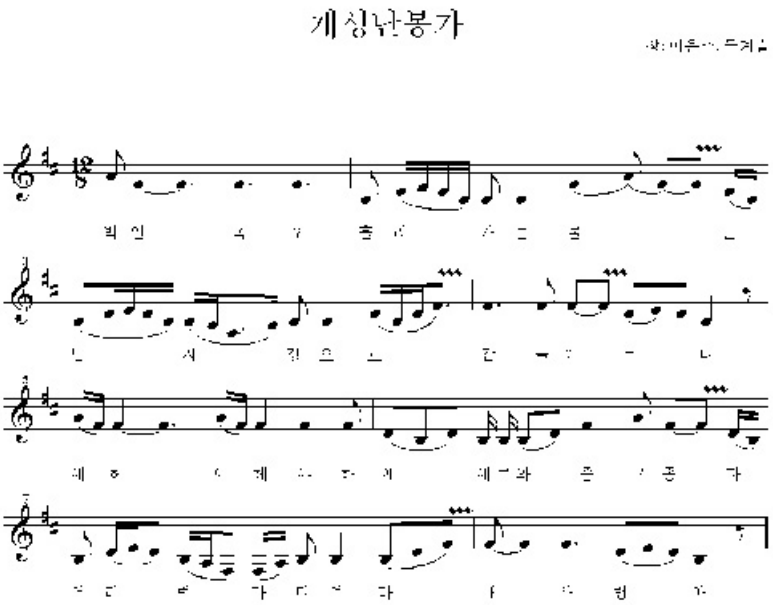


Reference Table 2. Numbers showing the Degree of Importance for Structural Notes in Kim Kwang-suk's Version

		mi	**sol**	**la**	**do**	**re**	**mi**	**sol**	**rest**	**total**
the duration of each note	x=1	6	4	48	24	10	90	6	4	192
	%	3.2	2.1	25.5	12.8	5.3	47.9	3.2		
the frequency of appearance	%	3	4	23	17	7	20	5		79
		3.8	5.1	29.1	21.5	8.9	25.3	6.3		
the frequency of the application of words to a note	%	1		19	7	1	14	4		46
		2.2		41.3	15.2	2.2	30.4	8.7		
the degree of importance (%)		3	2	34	16	5	33	7		

Reference Graph 2. Graph showing the Degree of Importance for Structural Notes in Kim Gwang-suk's Version

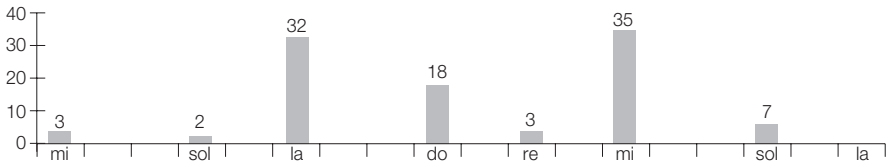


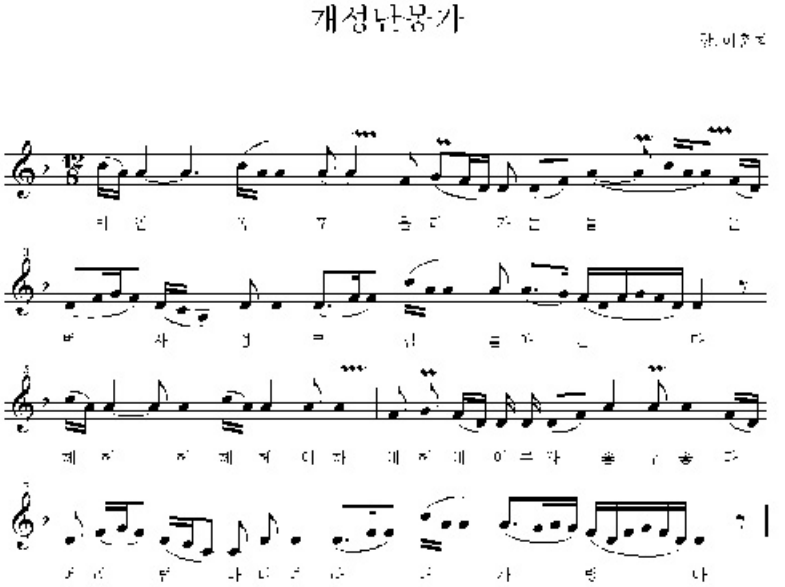


Reference Table 3. Numbers showing the Degree of Importance for Structural Notes in Yi Eun-ju's Version

		mi	sol	la	do	re	mi	sol	rest	total
the duration of each note	x=1	6	4	47	27	7	89	8	4	192
	%	3.2	2.1	25.0	14.4	3.7	47.3	4.3		
the frequency of appearance	%	3	4	23	18	5	20	5		78
		3.8	5.1	29.5	23.1	6.4	25.6	6.4		
the frequency of the application of words to a note	%	1		17	8		15	4		45
		2.2		37.8	17.8		33.3	8.9		
the degree of importance (%)		3	2	32	18	3	35	7		

Reference Graph 3. Graph showing the Degree of Importance for Structural Notes in Yi Eun-ju's Version

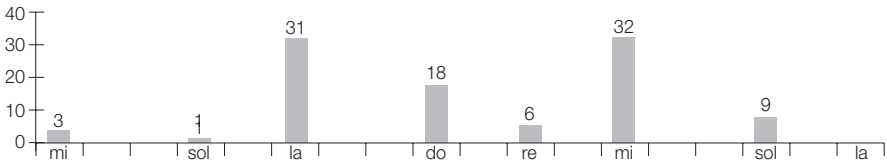


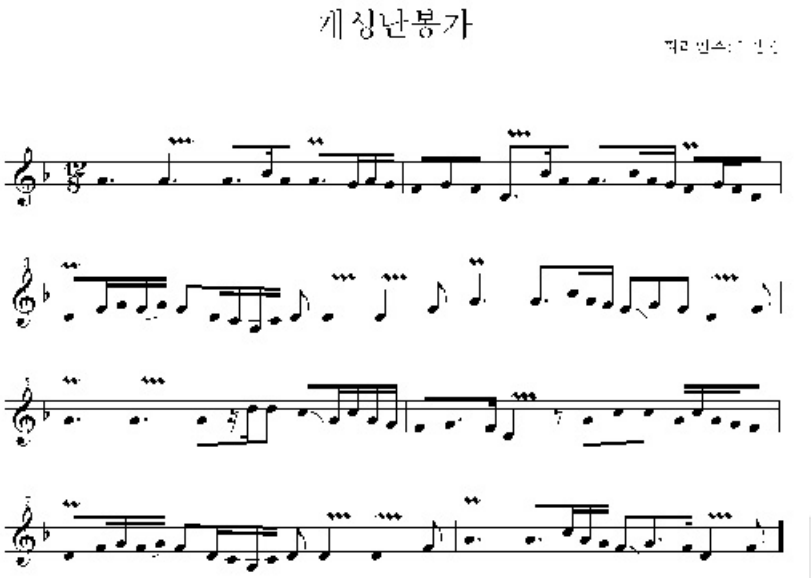


Reference Table 4. Numbers showing the Degree of Importance for Structural Notes in Yi Chun-hi's Version

		mi	sol	la	do	re	mi	sol	rest	total
the duration of each note	x=1	8	2	48	30	11	82	7	4	192
	%	4.3	1.1	25.5	15.9	5.9	43.6	3.7		
the frequency of appearance	%	3	2	25	20	9	22	7		88
		3.4	2.3	28.4	22.7	10.2	25.0	8.0		
the frequency of the application of words to a note	%	1		17	8	2	14	6		48
		2.1		35.4	16.7	4.2	29.2	12.5		
the degree of importance (%)		3	1	31	18	6	32	9		

Reference Graph 4. Graph showing the Degree of Importance for Structural Notes in Yi Chun-hi's Version

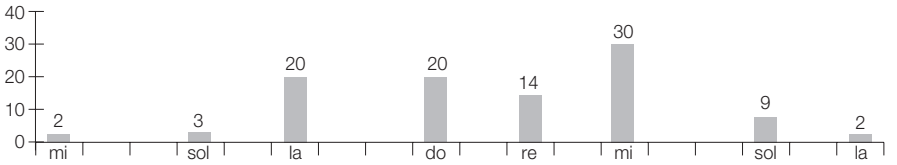


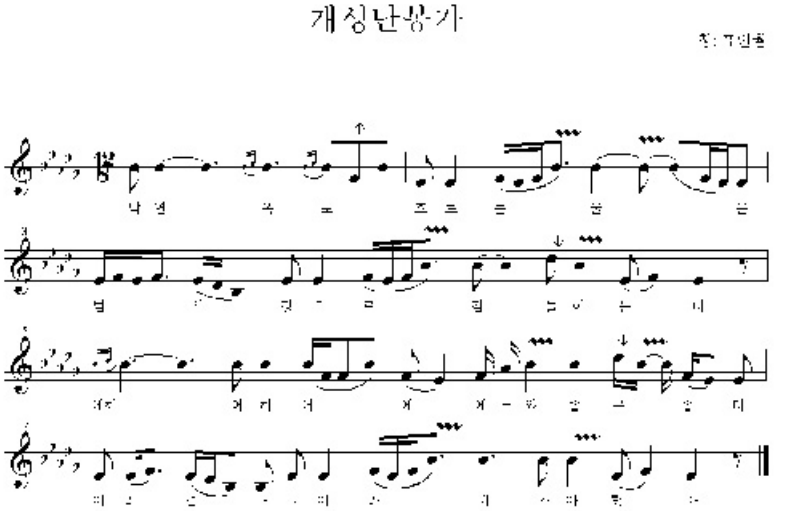


Reference Table 5. Numbers showing the Degree of Importance for Structural Notes in Yi Saeng-gang's Version

		mi	**sol**	**la**	**do**	**re**	**mi**	**sol**	**la**	**rest**	**total**
the duration of each note	x=1	2	4	43	35	22	67	13	3	3	192
	%	1.1	2.1	22.8	18.5	11.6	35.4	6.9	1.6		
the frequency of appearance	%	2	4	15	21	16	23	10	2		93
		2.2	4.3	16.1	22.6	17.2	24.7	10.8	2.2		
the frequency of the application of words to a note	%										
the degree of importance (%)		2	3	20	20	14	30	9	2		

Reference Graph 5. Graph showing the Degree of Importance for Structural Notes in Yi Saeng-gang's Version

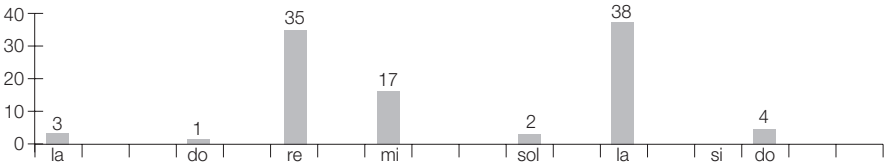


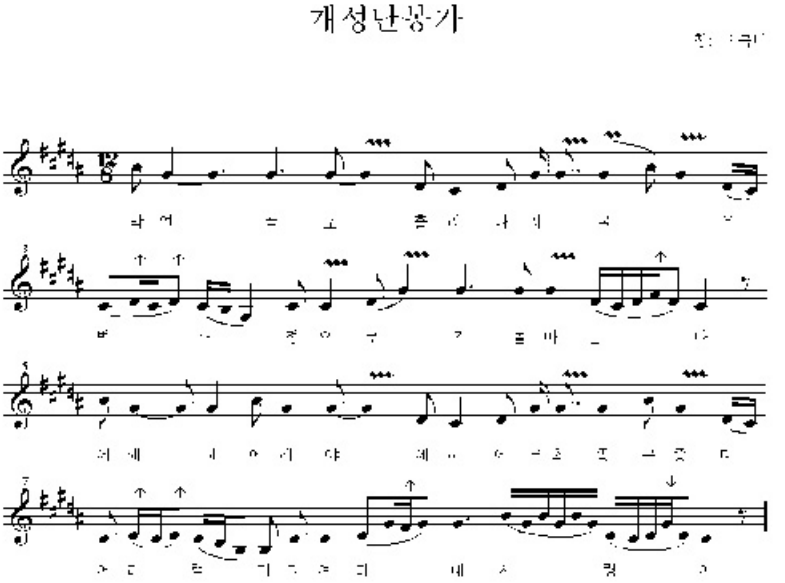


Reference Table 6. Numbers showing the Degree of Importance for Structural Notes in Pyo Yeon-wol's Version

		la	do	re	mi	sol	la	do	rest	total
the duration of each note	x=1	8	2	51	31	1	92	3	4	192
	%	4.3	1.1	27.1	16.5	0.5	48.9	1.6		
the frequency of appearance	%	3	2	24	17	1	21	2		70
		4.3	2.9	34.3	24.3	1.4	30.0	2.9		
the frequency of the application of words to a note	%	1		17	6	1	16	2		43
		2.3		39.5	13.9	2.3	37.2	4.7		
the degree of importance (%)		3	1	35	17	2	38	4		

Reference Graph 6. Graph showing the Degree of Importance for Structural Notes in Pyo Yeon-wol's Version

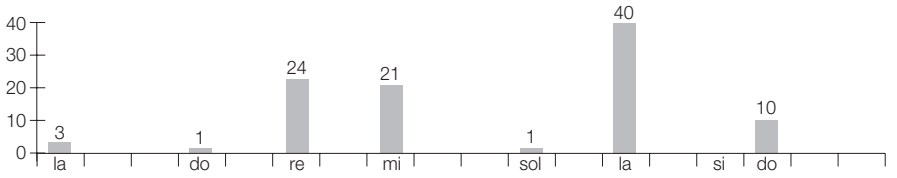


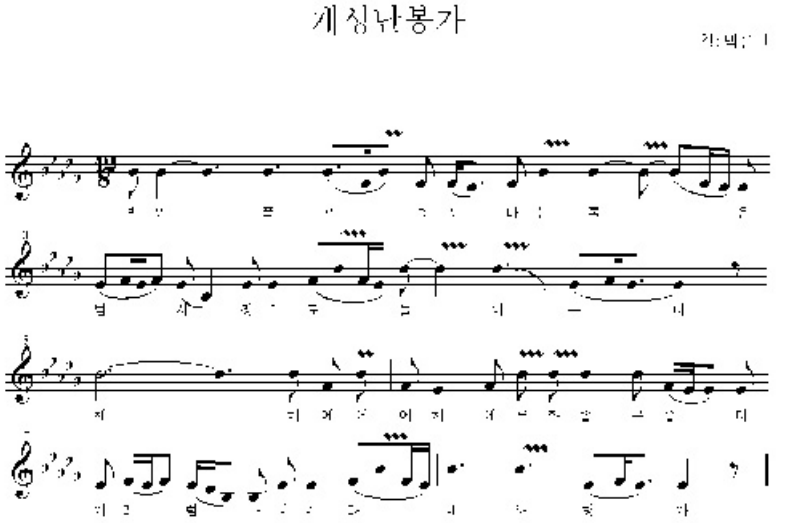


Reference Table 7. Numbers showing the Degree of Importance for Structural Notes in O Bok-nyeo's Version

		la	do	re	mi	sol	la	do	rest	total
the duration of each note	x=1	8	2	40	28	2	95	13	4	192
	%	4.3	1.1	21.3	14.9	1.1	50.5	6.9		
the frequency of appearance	%	3	2	18	18	2	26	8		77
		3.9	2.6	23.4	23.4	2.6	33.8	10.4		
the frequency of the application of words to a note	%	1		12	11		18	5		47
		2.1		25.5	23.4		38.3	10.6		
the degree of importance (%)		3	1	24	21	1	40	10		

Reference Graph 7. Graph showing the Degree of Importance for Structural Notes in O Bok-nyeo's Version

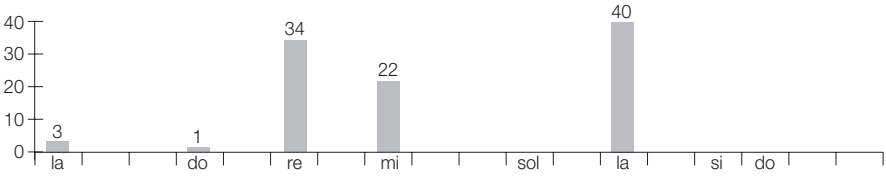


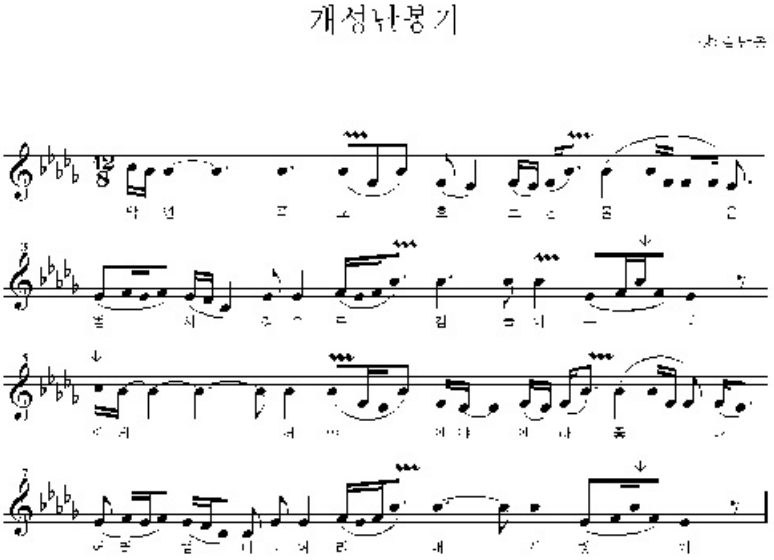


Reference Table 8. Numbers showing the Degree of Importance for Structural Notes in Baek Un-seon's Version

		la	**do**	**re**	**mi**	**sol**	**la**	**rest**	**total**
the duration of each note	x=1	8	1	56	28		95	4	192
	%	4.3	0.5	29.8	14.9		50.5		
the frequency of appearance	%	3	1	24	19		20		67
		4.5	1.5	35.8	28.3		29.9		
the frequency of the application of words to a note	%	1		15	16		17		43
		2.3		34.9	23.3		39.5		
the degree of importance (%)		3	1	34	22		40		

Reference Graph 8. Graph showing the Degree of Importance for Structural Notes in Baek Un-seon's Version

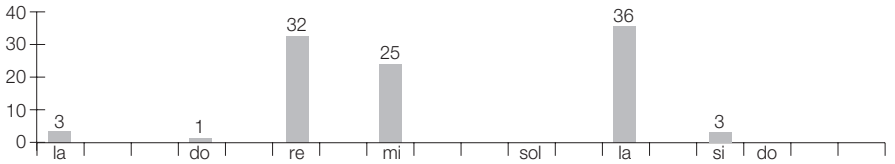


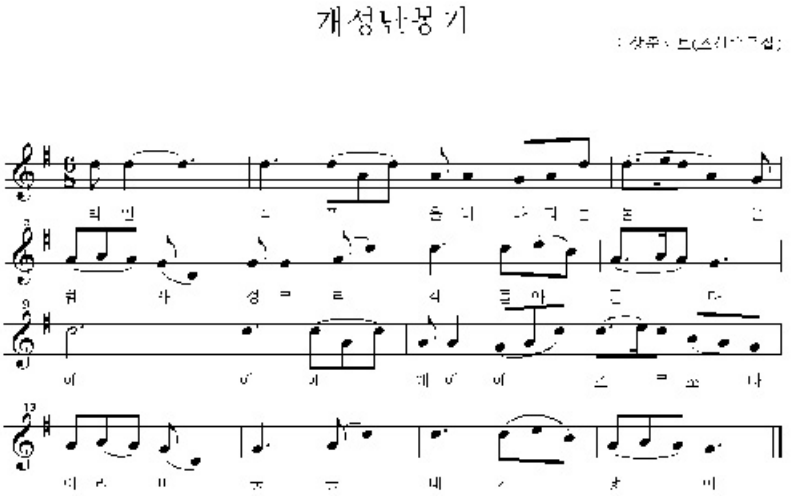


Reference Table 9. Numbers showing the Degree of Importance for Structural Notes in Kim Nan-hong's Version

		la	do	re	mi	sol	la	si	rest	total
the duration of each note	x=1	8	2	52	34		90	2	4	192
	%	4.3	1.1	27.7	18.1		47.9	1.1		
the frequency of appearance	%	3	2	23	23		22	2		75
		4.0	2.7	30.7	30.7		29.3	2.7		
the frequency of the application of words to a note	%	1	0	14	10		13	2		40
		2.4	0	35.0	25.0		32.5	5.0		
the degree of importance (%)		3	1	32	25		36	3		

Reference Graph 9. Graph showing the Degree of Importance for Structural Notes in Kim Nan-hong's Version

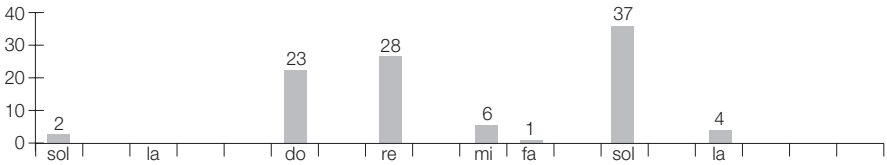


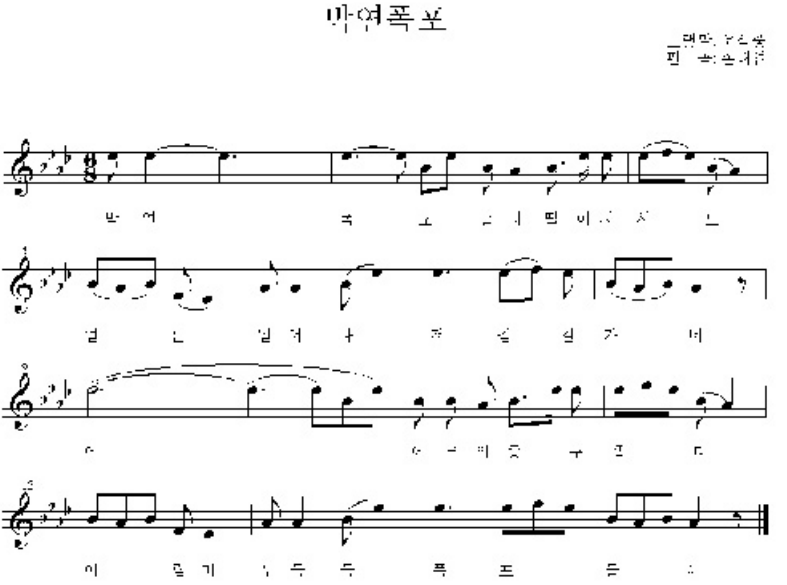


Reference Table 10. Numbers showing the Degree of Importance for Structural Notes in Yi Sang-jun's Version

		sol	do	re	mi	pa	sol	la	rest	total
the duration of each note	x=1	8	36	47	9	4	82	6		192
	%	4.2	18.8	24.5	4.7	2.1	42.7	3.1		
the frequency of appearance	%	2	11	20	5	2	21	4		65
		3.1	16.9	30.8	7.7	3.1	32.3	6.2		
the frequency of the application of words to a note	%		11	11	2		15	1		40
			27.5	27.5	5		37.5	2.5		
the degree of importance (%)		2	23	28	6	1	37	4		

Reference Graph 10. Graph showing the Degree of Importance for Structural Notes in Yi Sang-jun's Version

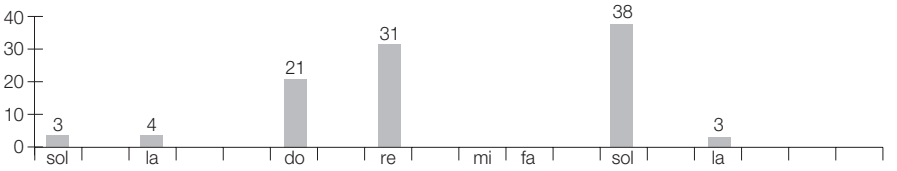


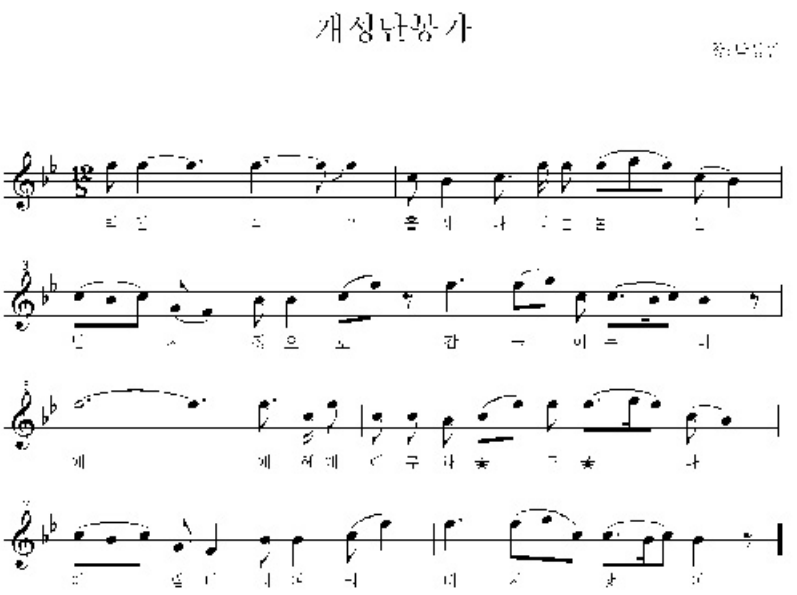


Reference Table 11. Numbers showing the Degree of Importance for Structural Notes in Son Dae-eop's Version

		sol	la	do	re	sol	la	rest	total
the duration of each note	x=1	8	4	42	40	86	8	4	192
	%	4.3	2.1	22.3	21.3	45.7	4.3		
the frequency of appearance	%	2	2	14	19	22	4		63
		3.2	3.2	22.2	30.2	34.9	6.3		
the frequency of the application of words to a note	%	1	2	8	14	14			39
		2.6	5.1	20.5	35.9	35.9			
the degree of importance (%)		3	4	21	31	38	3		

Reference Graph 11. Graph showing the Degree of Importance for Structural Notes in Son Dae-eop's Version

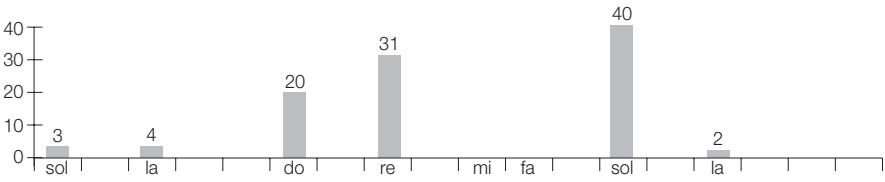


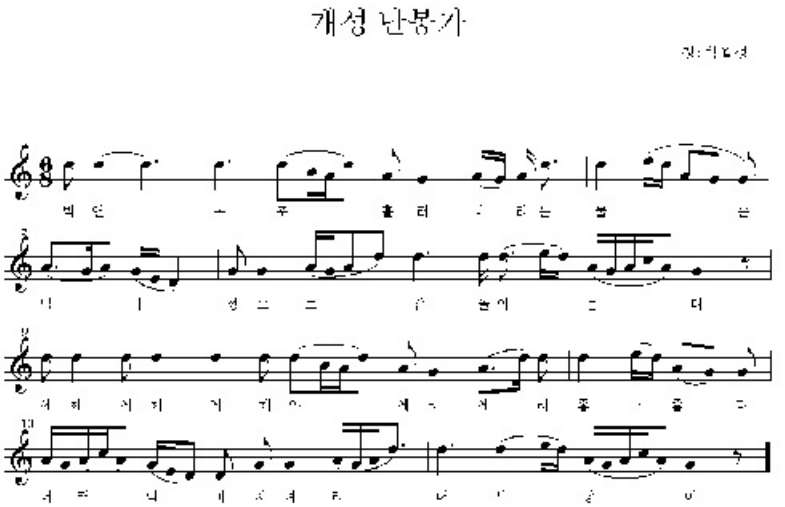


Reference Table 12. Numbers showing the Degree of Importance for Structural Notes in Park Seong-won's Version

		sol	la	do	re	mi	sol	la	rest	total
the duration of each note	x=1	8	4	40	42		95	7	6	192
	%	4.3	2.2	21.5	22.6		51.1	3.8		
the frequency of appearance	%	2	2	14	20		21	4		63
		3.2	3.2	22.2	31.7		33.3	6.3		
the frequency of the application of words to a note	%	1	2	8	15		16			42
		2.4	4.8	19.0	35.7		38.1			
the degree of importance (%)		3	4	20	31		40	2		

Reference Graph 12. Graph showing the Degree of Importance for Structural Notes in Park Seong-won's Version

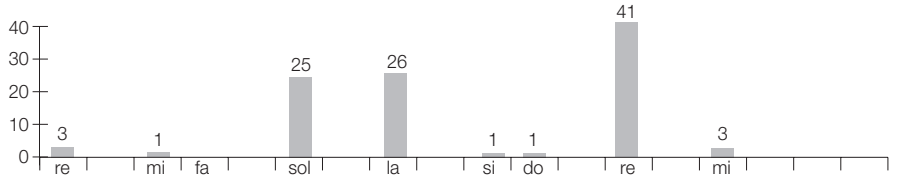


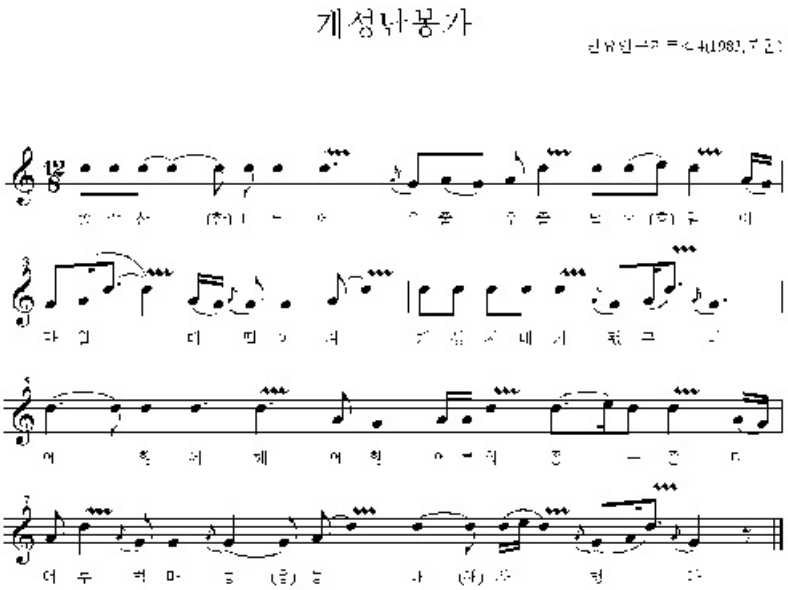


Reference Table 13. Numbers showing the Degree of Importance for Structural Notes in Park Wol-jeong's Version

		re	mi	sol	la	si	do	re	mi	rest	total
the duration of each note	x=1	8	2	45	37	2	3	87	4	4	192
	%	4.3	1.1	23.9	19.7	1.1	1.6	46.3	2.1		
the frequency of appearance	%	3	2	21	24	2	3	29	4		88
		3.4	2.3	23.9	27.3	2.3	3.4	32.9	4.5		
the frequency of the application of words to a note	%	1		12	13			20	1		47
		2.1		25.5	27.7			42.6	2.1		
the degree of importance (%)		3	1	25	26	1	1	41	3		

Reference Graph 13. Graph showing the Degree of Importance for Structural Notes in Park Wol-jeong's Version

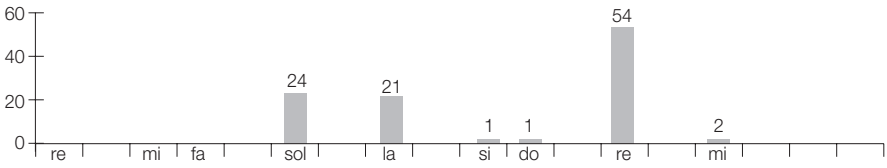


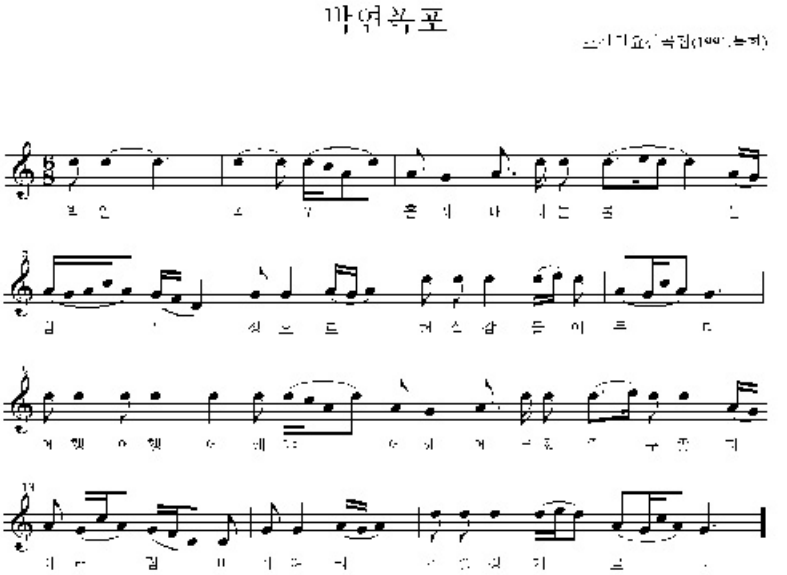


Reference Table 14. Numbers showing the Degree of Importance for Structural Notes in North Korea - 『*Minyo yeon' gu jayojip*』(1983)'s Version

		sol	la	re	mi	rest	total
the duration of each note	x=1	45	20	121	4	2	192
	%	23.7	10.5	63.7	2.1		
the frequency of appearance	%	16	14	32	3		65
		24.6	21.5	49.2	4.6		
the frequency of the application of words to a note	%	12	13	26			51
		23.5	25.5	50.9			
the degree of importance (%)		24	21	54	2		

Reference Graph 14. Graph showing the Degree of Importance for Structural Notes in North Korea - 『*Minyo yeon' gu jayojip*』(1983)'s

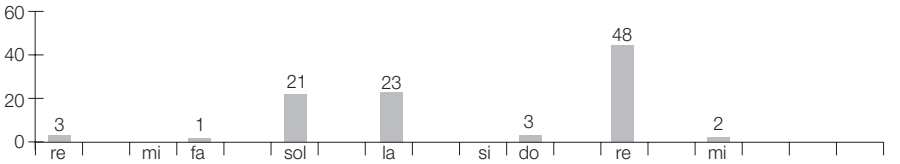


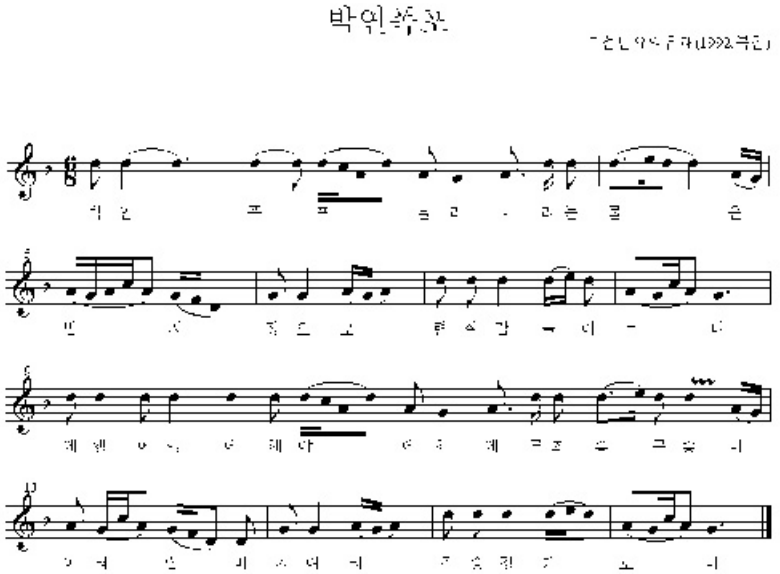


Reference Table 15. Numbers showing the Degree of Importance for Structural Notes in North Korea - 『*Choseon minyo seon' gokjip*』(1991)'s Version

		re	pa	sol	la	do	re	mi	rest	total
the duration of each note	x=1	8	2	42	42	6	88	4		192
	%	4.2	1.0	21.9	21.9	3.1	45.8	2.1		
the frequency of appearance	%	3	2	18	21	6	33	4		87
		3.4	2.3	20.7	24.1	6.9	37.9	4.6		
the frequency of the application of words to a note	%	1		11	12		28			52
		1.9		21.2	23.1		53.8			
the degree of importance (%)		3	1	21	23	3	48	2		

Reference Graph 15. Graph showing the Degree of Importance for Structural Notes in North Korea - 『*Choseon minyo seon' gokjip*』(1991)'s

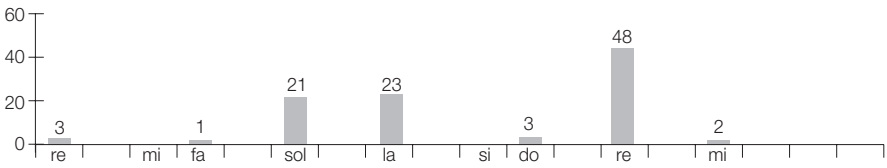


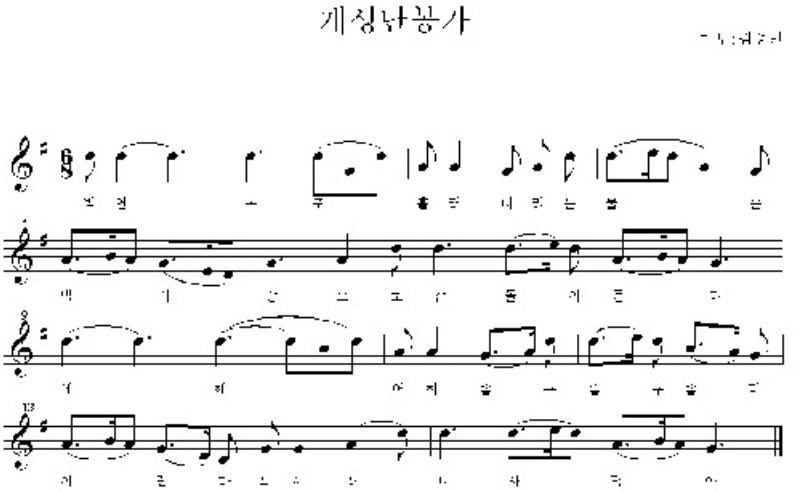


Reference Table 16. Numbers showing the Degree of Importance for Structural Notes in North Korea - 『*Choseon minyo ui yurae 1*』(1992)s Version

		la	do	re	mi	sol	la	si	rest	total
the duration of each note	x=1	8	2	42	42	6	88	4		192
	%	4.2	1.0	21.9	21.9	3.1	45.8	2.1		
the frequency of appearance	%	3	2	18	21	6	32	4		86
		3.5	2.3	20.9	24.4	6.9	37.2	4.7		
the frequency of the application of words to a note	%	1		11	12		28			52
		1.9		21.2	23.1		53.8			
the degree of importance (%)		3	1	21	23	3	48	2		

Reference Graph 16. Graph showing the Degree of Importance for Structural Notes in North Korea - 『*Choseon minyo ui yurae 1*』(1992)s Version

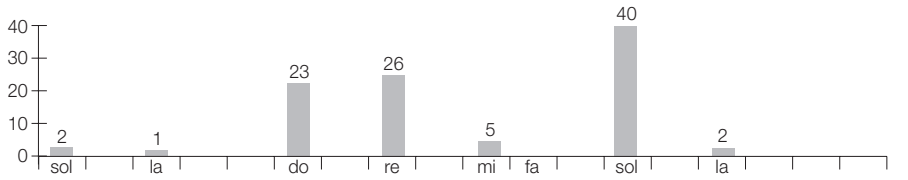


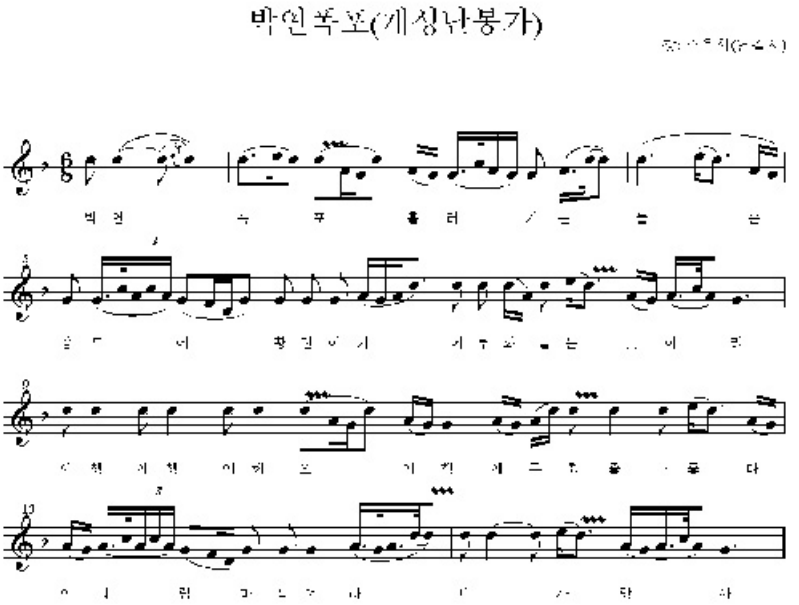


Reference Table 17. Numbers showing the Degree of Importance for Structural Notes in Kim Seong-min(in China)'s Version

		sol	**la**	**do**	**re**	**mi**	**sol**	**la**	**rest**	**total**
the duration of each note	x=1	4	2	41	48	9	84	4		192
	%	2.1	1.0	21.4	25.0	4.7	43.7	2.1		
the frequency of appearance	%	2	2	12	18	6	22	4		66
		3.0	3.0	18.1	27.3	9.1	33.3	6.1		
the frequency of the application of words to a note	%	1		11	11	1	17			41
		2.4		26.8	26.8	2.4	41.5			
the degree of importance (%)		2	1	23	26	5	40	2		

Reference Graph 17. Graph showing the Degree of Importance for Structural Notes in Kim Seong-min(in China)'s Version

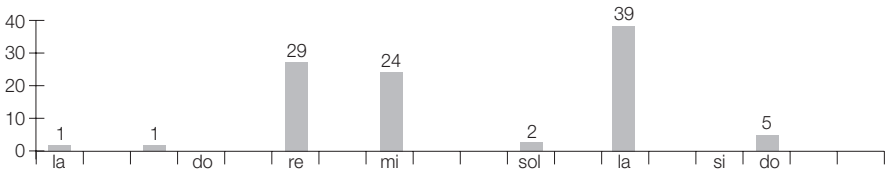


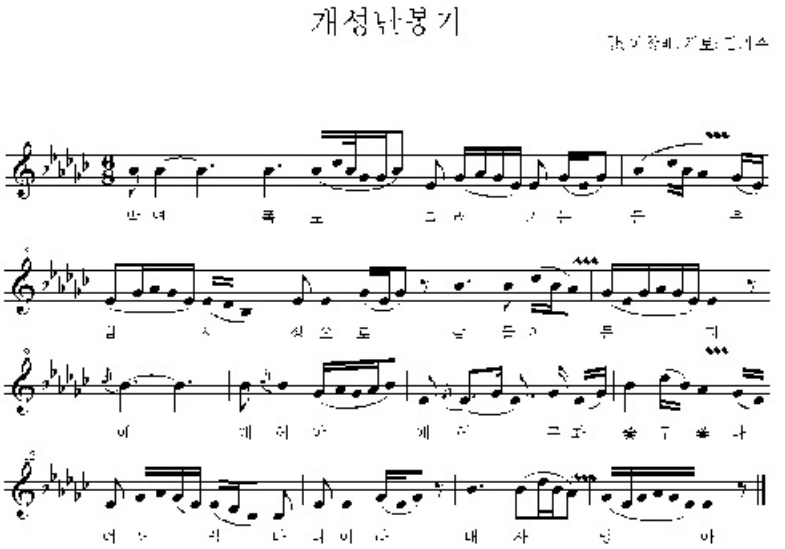


Reference Table 18. Numbers showing the Degree of Importance for Structural Notes in Chu Ok-hi(in China)'s Version

		la	do	re	mi	sol	la	si	rest	total
the duration of each note	x=1	2	2	55.5	30.6	3.9	93	5		192
	%	1.0	1.0	28.9	15.9	2.0	48.4	2.6		
the frequency of appearance	%	2	2	29	27	7	32	5		104
		1.9	1.9	27.9	25.9	6.7	30.8	4.8		
the frequency of the application of words to a note	%			15	14		20	3		52
				28.8	26.9		38.5	5.8		
the degree of importance (%)		1	1	29	24	2	39	5		

Reference Graph 18. Graph showing the Degree of Importance for Structural Notes in Chu Ok-hi(in China)'s Version

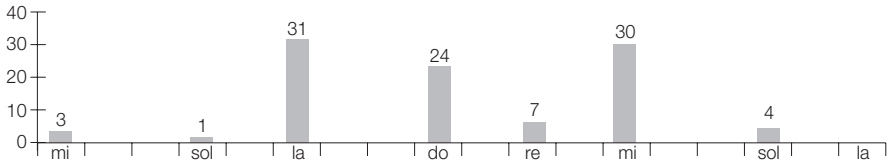


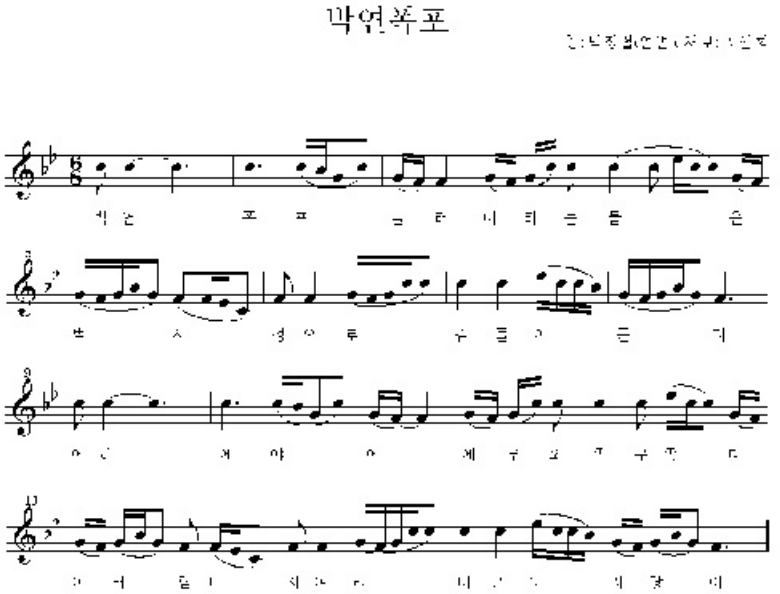


Reference Table 19. Numbers showing the Degree of Importance for Structural Notes in Yi Chang-bae's Version

		mi	sol	la	do	re	mi	sol	rest	total
the duration of each note	x=1	8	2	51	30	19	69.5	4.5	8	192
	%	4.3	1.1	27.7	16.3	10.3	37.8	2.4		
the frequency of appearance	%	3	2	28	26	11	20	5		95
		3.2	2,1	29.5	27.4	11.6	21.1	5.3		
the frequency of the application of words to a note	%	1		15	11	1	13	2		43
		2.3		34.9	25.6	2.3	30.2	4.7		
the degree of importance (%)		3	1	32	24	7	30	4		

Reference Graph 19. Graph showing the Degree of Importance for Structural Notes in Yi Chang-bae's Version

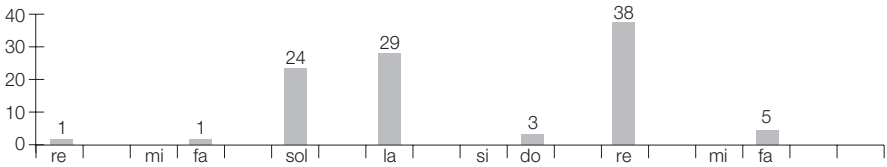




Reference Table 20. Numbers showing the Degree of Importance for Structural Notes in Park Jeong-yeol(China)'s Version

		re	fa	sol	la	do	re	fa	rest	total
the duration of each note	x=1	4	2	50	32	8	92	4		192
	%	2.1	1.0	26.0	16.7	4.2	47.9	2.1		
the frequency of appearance	%	2	2	22	26	8	27	4		91
		2.2	2.2	24.2	28.6	8.8	29.7	4.4		
the frequency of the application of words to a note	%			10	16		17	3		46
				22	35		37	7		
the degree of importance (%)		1	1	24	29	3	38	5		

Reference Graph 20. Graph showing the Degree of Importance for Structural Notes in Park Jeong-yeol(China)'s Version



Kim, Young-woon is a Professor at the Academy of Korean Studies. His main interest include Korean tradition fork music, musical theory and ethnomusicology. He studied at the College of Music, Seoul National University and has been a PD at KBS (Korea Broadcast System) and a Professor at Gangnung National University. He currently serves as a vice-president for *The Society of Korean Folk song,* a director for *Korean Musicological Society* and a supervisor for *The Music association of Korea*.