

Gripped by the Drum:
The Inspiring Artistry of Master Percussionist
Kim Byeong Seop
in the Korean Tradition of *Nongak*



Edward R. Canda

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Acknowledgments

This book is dedicated with great appreciation and respect to the memory and legacy of Kim Byeong Seop, an extraordinary *nongak* (농악, Korean agricultural music) percussion performer, dancer, and teacher. He taught me with great generosity and kindness for eight months in 1976-1977 and offered encouragement and support until he passed away in 1987. He has inspired me and many other Korean and non-Korean enthusiasts of *nongak* even up to now, when he would be about 101 years old if still alive.

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¹ The title *seonsaengnim* (선생님) literally means 'respected teacher' (i.e., *seonsaeng* means teacher and *nim* is a suffix indicating respect). This title is often used as a polite way of addressing an adult, especially someone older than oneself. I refer to Kim Byeong Seop as *seonsaengnim* not merely as a matter of politeness but more deeply as an indication of my genuine respect for him as a teacher and mentor. In this book, I use the title *seonsaengnim* with an added connotation of recognizing him as an accomplished master percussionist and teacher.

² This organization is dedicated to preserve and transmit the legacy of Kim Byeong Seop, especially regarding his individual hourglass drum (*janggu*) drumming and dancing performance style, which will be discussed in this book.

Great thanks to former students of Kim *seonsaengnim* who have corresponded with me and shared stories about our teacher while I wrote this book: Robert Provine, Professor Emeritus in the School of Music at the University of Maryland, offered great encouragement, expertise, and advice that helped me to improve this book significantly. Keith Howard, Professor Emeritus of Music at SOAS University of London, provided extensive advice for refinement of this book and his numerous publications on Korean music and culture have served as wonderful resources. Mary Jo Freshley, Director of the Halla Huhm Korean Dance Studio in Hawaii and dance ethnologist Christine Loken-Kim both generously shared video recordings of Kim *seonsaengnim*'s performances and teaching.

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Preface⁴

This book presents an introduction to the Korean tradition of *nongak* (농악),⁵ which is a form of group percussion and dance performance rooted in agricultural lifestyle and shamanistic/animistic worldview.⁶ It is based on my re-

⁴ The icon at the heading of chapters is a photograph of a Korean *janggu* drumhead.

⁵ For rendering of Korean words into English, I am generally using the Korean Government's official Revised Romanization of Korean, unless a person gives their preferred name spelling. For *nongak* terms, I usually follow the rendering in *Encyclopedia of Nongak* (Lee, K. H., 2018). I add the Korean spelling (*hangeul*, 한글) after at least the first use of a Korean word. The Glossary (Appendix A) lists significant terms and meanings.

⁶ There are various opinions about the best choice of word for this tradition. Yang (2004) states “Originally, *nongak* was called *poongmul*, *durae*, *maegu*, or *poongjang*, depending on respective regions.” [Spelled as in original.] There are many local variations of *nongak* styles and repertoire, locale and context specific terms, and variations between amateur non-professional performers and semi-professional and professional performers, with more of the latter in urban settings (Hesselink, 2006; Lee, K. H., 2018). Since the 1980s, there has much debate about whether the preferred generic term should be *nongak* (meaning ‘agricultural music’ or ‘farmers’ music’) or *pungmul* (풍물, meaning ‘wind objects’. Provine [personal correspondence, 2022] explains that *pung* can have the connotation of ‘the climate of customs’). Some people claim that *nongak* is a term promulgated by the Japanese during the occupation period to denigrate this musical form. However, Kim Heon Sun identified the word already used in the 17th century (*Nongak* entry in *Encyclopedia of Korean Folk Culture*: <https://folkency.nfm.go.kr/en/topic/detail/6486>). A record made by the Confucian scholar An Yu-sin in 1657 makes a favorable observation about *nongak*: “Watching *nongak* on Yudujeol [i.e., the 15th day of the 6th lunar month]... *mudong* [i.e., young *nongak* performers] dressed in *kwaeja* [vest] dance waving this way and that as they play drums on the wide open fields... and it is only now that I have realized the great good of this nation” (quoted in Lee K. H., 2018, p. 23; brackets with ‘i.e.’ added by the author). Kim Jeong Heon (2009) reviewed historical and contemporary uses of the two terms and concluded a preference for *nongak*. Kim *seonsaengnim* usually used the term *nongak* and so I use it here in deference and respect for him. Also, this is the term that was usually used in my conversations with him, Gary Rector, my wife, and Korean friends, without any pejorative connotation. As one friend pointed out, *nong* is a term that traditionally reflected high regard for the importance of farmers, as is seen in *nongak* performance flags that proclaim, ‘farming is the foundation of the world’. *Nong* also has a wider connotation of ‘cultivation’ (Provine, personal correspondence, 2022). *Nongak* is one of the terms used to refer to the South Korean national government designated Important Intangible Cultural Asset No. 11, beginning 1966, and for

search and experience as a former student of Kim Byeong Seop (1921-1987),⁷ who was a renowned and nationally awarded expert performer, innovator, and teacher of this music tradition. He is especially esteemed for his prowess as a lead *janggu* hourglass drum performer in group percussion and dance and as an innovator in solo *janggu* performance.⁸ Hesselink (2006) described him as possibly the most highly profiled lead *janggu* (장고) drum performer of modern history (p. 222).⁹ Kim *seonsaengnim* grew up and learned *nongak* in the rural context of North Jeolla Province and later became a nationally prominent performer and teacher based in Seoul. His masterful artistry continues to inspire performers and researchers to this day.

This book presents a detailed introduction to his cultural context, life story, and teaching style plus his inspirational impact on my life.¹⁰ My primary purpose in writing this book is to honor my teacher, his legacy, and the tradition he represented. He had encouraged me to spread knowledge and appreci-

regional varieties, and for the *nongak* UNESCO Intangible Cultural Heritage, inscribed in 2014. Currently, the term *pungmul* or *pungmulgut* (풍물굿) is often used with a wider connotation than *nongak*, including for example derivative forms like *samulnori* (사물놀이), i.e., staged performances by often seated musicians, using only four instruments (i.e., ‘sa’, 4 and ‘mul’, things, in Korean). Some prefer this term, for example, Kwon (2015), prefers the term *pungmul* “...out of respect for practitioners but more importantly because it allows for a more holistic understanding of p’ungmul [her spelling] beyond its musical elements” (p. 56). For summaries of this debate, see Hesselink, 2006, pp. 15-16 & 2012; and Lee K. H., 2018, pp. 23-30.

⁷ The Korean spelling of his name is 김병섭. Note that the family name goes first in Korean nomenclature. In the McCune-Reischauer system of Romanization, commonly used in English scholarly writing, his name is rendered as Kim Pyŏngsŏp. The Korean government’s Romanization system would render his family name as ‘Gim’. However, I use ‘Kim’ as that was how his name was spelled in correspondence that I had with him and his friend Gary Rector in the 1970s. This is also how the family name is Romanized in the aforementioned *Encyclopedia of Nongak*. Please see footnote 23 for information about his birth date.

⁸ There is a YouTube video of his solo drum performance at the National Theater of Korea in April 1983 at 12:26 minutes length: <https://www.youtube.com/watch?v=3bMxedT9lls>. Although the video quality is hazy, the sound and video of his movement capture his style well.

⁹ The *janggu* is an hourglass-shaped drum featured in *nongak* and other genres of Korean traditional music. It is also called *janggo* (장고). The *hanja* (Chinese characters) for this type of drum are 杖鼓. As I recall, my conversations with Kim *seonsaengnim* and fellow students used both pronunciations. Howard’s (1983 a and b) articles on his solo style used *janggu* (i.e., *changgu* in Howard’s spelling). Provine (personal communication, 2022) recalls that our teacher always used the *janggo* pronunciation; that is Provine’s usage in his 1975 booklet that transcribes our teacher’s specialty drum performance (*Gaeinjanggunori*) to be described later. Provine said that perhaps our teacher’s pronunciation in his local dialect elided the two vowel sounds. I am using the ‘*janggu*’ spelling in this book because it matches the most common rendering in Korean writings, including the book on our teacher’s style by Bak and Cho (2019).

¹⁰ This book extensively revises, updates, corrects, and expands from a brief previous article (Canda, 1993). Material is used by permission of the publisher.

ation of *nongak*.¹¹ Accordingly, my second purpose is to make freely available information, documents, photographs, and audio and video recordings related to Kim *seonsaengnim*'s teaching and performance style in order to support the study and continuation of his musical legacy.

It is important to emphasize that I am not claiming to speak for Kim *seonsaengnim* or to represent Korean culture per se. I am presenting my experience of him and *nongak*, including what I have learned from him and how I have grown as a person influenced and inspired by him. I recognize that it can be problematic for a non-Korean to serve as an analyst or teacher about Korean culture, given my lack of indigenous enculturation and natal lived experience. So, I am deeply gratified that the support of many Korean teachers, relatives, friends, and students made this book possible, as indicated in the Acknowledgments. I take seriously current scholarly concerns about the potentially colonizing and distorting context of international relations, hegemonic globalism, and differing cultural perspective when outsiders present aspects of another culture's traditions (Canda & Yellow Bird, 1996; Canda, 2021; Fedorenko, 2018; Finchum-Sung, 2018; C. Kim, 2003/2018).¹² As such, it is helpful for the reader to know aspects of my background that shape the vantage point included in this book.

At the time I met Kim *seonsaengnim* in September of 1976, I was a Graduate Fellow of East Asian philosophy at Sungkyunkwan University in Seoul with a Fulbright scholarship in anthropology.¹³ My prior academic major subject was cultural anthropology with a special interest in religions of East Asia. My personal background was as a third generation Czech American, raised as

¹¹ Provine (personal correspondence, 2022) recounted that Kim *seonsaengnim* had also told him to spread knowledge of *nongak*. Provine had studied with him from 1973 to 1975. Our teacher told him that no young Koreans were interested in *nongak* at the time. Indeed, he was having difficulty making a living by teaching it. The situation improved in the 1980s, but our teacher was still concerned at the time of his death in 1987. I will explain this further in Chapters 3 and 4.

¹² The special journal issue edited by Fedorenko addresses a variety of cogent issues related to vantage points on Korean culture as insiders, outsiders, long-time resident foreigners, and marginalized or fringe insiders.

¹³ I am deeply grateful to the organizations who sponsored my study from March 1976 to May 1977: Sungkyunkwan University provided a Graduate Fellowship; The Korean-American Educational Commission provided a housing scholarship under the Fulbright Program; and Kent State University, under the advisement of anthropology Professor Gerard Kennedy (in memoriam) supported my exchange student status and study arrangements. Professor Kennedy mentored me during my undergraduate study and Fulbright graduate study in Korea. My primary mentor at SKKU was Professor Yi Dong Jun; he has continued to be my mentor in East Asian philosophy and a friend ever since then. Insights from my study with him are contained in the book, *The Way of Humanity* (Canda, 2022).

a devout Catholic. I had a keen interest in Christian mystical theology, Buddhist and Daoist philosophies, shamanism, and meditation. I went to South Korea for the purposes of academic study and seeking spiritual wisdom within Korean traditions. These leanings shaped the way I attuned especially to the philosophical, cosmological, and spiritual aspects of *nongak* and the larger cultural context. It should be said at the outset that, in my observation, Kim *seonsaengnim* did not share my philosophical and explicitly spiritual outlook. Yet studying with him gave me greatly inspiring aesthetic and spiritual experience.

There was a nearly 10-year gap between my study with him and my return to Korea to meet him for the last time before his death. During those intervening years, my graduate studies in comparative religions, ethnopsychiatry, and social work deepened my interest in diverse spiritual traditions and practices.¹⁴ I had also commenced formal practice of Korean style Zen (*seon*, 선) in the style of Zen Master Seung Sahn (founder of the international Kwan Um School of Zen), which includes use of percussion and chanting in group meditation retreats.¹⁵ Experiences with Indigenous friends and teachers in North America broadened and deepened my experience of percussion in the context of ritual and healing. Further, my wife Hwi-Ja, who I first met in March of 1976 while studying at Sungkyunkwan University, grew up with *nongak* as an aspect of her life as integrated with shamanistic/animistic worldview. *Nongak* troupes visited her town for performances and rituals. Her family occasionally consulted with shamans as needed for help with healing and resolution of crises. Together, we studied with Kim *seonsaengnim* and attended various *nongak* performances, related Korean percussion performances, and Korean shamanic rituals. All of this shaped my perspective on *nongak* and its ongoing influence upon my life.

Organization of the Book

There are five chapters in this book. Chapter 1 focuses on Kim *seonsaengnim*'s biography, repertoire, and cultural context. Chapter 2 provides a detailed recounting of a major *nongak* band performance, in the style called *udogut*, in 1977. Chapter 3 is a narrative first-person account of my experiences studying with Kim *seonsaengnim* and the beneficial influences of *nongak* on my life. Chapter 4 provides a summary of how his legacy and other *nongak* related

¹⁴ M.A. in Religious Studies at the University of Denver, 1979; MSW and PhD degrees in social work at The Ohio State University, 1982 and 1986.

¹⁵ <https://kwanumzen.org/>

activity continue in Korea and the USA. Chapter 5 describes ways that Kim *seonsaengnim*'s teachings provided insights that have pervasively inspired my life. Throughout the book, photographs, audio and video recordings, and documents illustrate aesthetic and performative aspects of *nongak* as well as Kim *seonsaengnim* himself. Links to my audio recordings of performances by Kim *seonsaengnim* and myself document the sound of his/our performances.¹⁶ Links to video recordings provide documentation of his teaching style, repertoire, and public performances.¹⁷

¹⁶ All photographs, documents, and audio recordings are from my personal records. They were recorded by me or by my wife, Hwi-Ja, and friends, unless otherwise noted.

¹⁷ These are provided by kind permission of Mary Jo Freshley and Christine Loken-Kim. They can be shared with proper attribution as indicated with the explanation of the videos in this book and on the video files. Please note the Creative Commons copyright for this book when referencing its audio and video resources.



1

**Kim Byeong Seop's Life and Teaching Repertoire
in the Cultural Context of *Nongak***



Figure 1
Kim Byeong Seop, Seoul, 1977¹⁸

¹⁸ The photographs of Kim Byeong Seop in his studio and public performance venues were taken by myself, my friend Mark Karpinski, or my wife Hwi-Ja,. We shared use of my camera. Mark generously provided many rolls of slide film and had many developed in the USA. Many other photographs were developed as slides or prints in Korea by me. My friend Tim Forcade, a professional photographer, scanned, restored, and helped to edit most of the photos used in this book.

Nongak is a group-performed music and dance tradition within the larger cultural context of *minsok* (민속), the term for Korean grass-roots culture, which contrasts with the traditional aristocratic culture of the rulers, aristocrats, and literati. The term ‘*min*’ refers to ‘the people,’ i.e., in a traditional context, the people whose lives revolved around farming and fishing and who lived intimately with nature. *Nongak* is often described as a form of agricultural grassroots (so-called folk) music (*minsok eumak*, 민속음악).¹⁹

Minsok emphasizes maintaining or restoring harmony between humans, their homes and villages, and the farmlands, mountains, and sea. Localities and the larger cosmos are filled with spirits of ancestors and of the places and beings of nature who should be respected. Accordingly, *minsok* includes and is related to the ancient and enduring indigenous spiritual tradition of *musok* (무속), commonly translated as “shamanism.”²⁰ *Musok* means “shaman culture” or, as Mills (2012, p. 39) translates, “the customs of mediumship.” It refers to the complex of religious beliefs, customs, and rituals associated with spirit-guided healers and diviners, often called *mudang* (무당), or more respectfully, *mansin* (만신, i.e., female shamans) or *baksu* (박수, male shamans). In addition to shamans, there are many other *minsok* based ritual and artistic figures. Among the most colorful and dynamic of these are the *nongak* musician dancers and other band members.

Nongak is performed to accompany many aspects of traditional life, such as farming labor, to build group cooperation, to entertain, to honor the spirits, to exorcise harmful spirits, and to celebrate the seasonal rhythms of agriculture. *Nongak* combines percussion and dance by coordinated groups of performers

¹⁹ Provine, 1975.

²⁰ Kim (2003/2018) asserts that *musok* is a term made up by folklore scholars, whereas most Koreans use the term *misin* (미신), which means ‘superstition’, and can include other practices considered unscientific. He emphasizes the stigmatization of shamans and the shame many Koreans feel when consulting them. He also claims that a common term that some shamans use to refer to themselves, *bosal* (보살), which literally means ‘Bodhisattva’ or more broadly in Korea, female Buddhist devotee, is an attempt to disguise themselves under Buddhist trappings. While the common stigmatization of shamanism is well-documented, this attitude is not universal. For example, my wife Hwi-Ja grew up in a family that did not ostracize shamanism. Her family consulted shamans as needed and regarded *musok* and *minsok* worldviews and practices as an ordinary context of life, compatible with Buddhism and Confucianism. A shaman who we knew well in the southern coast city of Chungmu regarded herself as a *bosal*, overtly incorporated Buddhist and shamanic symbols, beliefs, and practices, and collaborated with Buddhist monks in rituals. I commonly observe shamanic/Buddhist synergy and syncretism, including the presence of mountain spirit shrines at Buddhist temples. For more on Korean shamanism, see Covell, 1986; Kang & Canda, 1995; Kendall, 1985, 1988, 2009; C. Kim, 2003/2018; J. Y. Lee, 1981; Sarfati, 2021; and Yun, 2019.

who may be specialized musicians with great expertise or by non-specialist occasional practitioners. It was traditionally performed by bands of up to a few dozen musicians (*chibae*, 차배), usually male, who dance and march in complex patterns while playing drums, gongs, and other instruments, along with other actors (*japsaek*, 잡색).²¹ I will explain more about the cultural context of *nongak* and details of its performance after introducing Kim *seonsaengnim*.

Biography of Kim Byeong Seop²²

Kim Byeong Seop was born into a middle-class farming family in winter of 1921 in Jeongeup, Jeollabuk-do (North Jeolla Province).²³ His childhood family included two parents with four sons and two daughters and his paternal grandfather. His grandfather had built their house. The family was able to subsist adequately by farming. At the time, this village was a location for many *nongak* performances and seasonal rites. In fact, his house was near to the village spirit guardian tree, where many rites took place. During childhood, Kim had many opportunities to observe *nongak*.

Jeongeup has a very distinctive history related to *nongak* (Lee, K. H.,

²¹ According to Gary Rector (personal communications, 1976-77) in some regions of Korea, women traditionally played *nongak* for village rites such as water-well blessings. However, until after liberation from Japanese occupation, they did not play in the professional traveling bands. Rector noted that women's participation as *nongak* performers increased significantly after World War II. Kim *seonsaengnim* taught all-women *nongak* bands and had many women students. Now there are many women *nongak* performers.

²² These biographical details are gleaned from my and my wife's personal conversations with Kim *seonsaengnim* and Gary Rector plus published sources [especially Bak and Cho, 2019; Cho, 2018; Howard, 1983a and 2012; and Provine, 1975] and an online blog posting by a former student and colleague, Kim Baek Seol from 17 December, 2006 [<http://blog.daum.net/ho-3840/804624>]. I found various discrepancies between these accounts. In general, I decided to give more credence to the details repeated in multiple sources and to the account in Bak and Cho's book because they did extensive research through printed source materials and interviews with Kim *seonsaengnim*'s students, relatives, and neighbors. Some details are uncertain due to lack of records and discrepant memories of sources.

²³ The exact birthdate is uncertain. A 1967 Report of the Cultural Heritage Administration (문화재관리국 보고서, see References) gave the birthdate as December 2, 1921. Provine (1975) had given a date of January 5, 1922, but he recently indicated that this is not definitive (personal communication, 2022). Bak and Cho (2019) state that he was born in the 12th month of the traditional lunar calendar in 1921, which likely would have equated to early 1922 by the Gregorian solar calendar. Cho Mi-Yeon (personal communication, 2023) informed me that there is a consensus among Kim *seonsaengnim*'s family members and acquaintances that he was born in the winter of 1921, without knowing a specific date. Kim himself gave his birth year as 1921 (Howard, 2023). Regarding his birthplace, more specifically he was born in Sangyu village, Bolim-li, Buk-myeon, Jeongeup city. Sometimes the village is referred to as *Nodjeom* (낙점).

2018). *Nongak* in this area may be related to the festivals held in the fifth and tenth months of the lunar year in the ancient Mahan Confederacy, which was located in the area of Jeongeup.²⁴

Nongak music was used to train soldiers who were part of the Donghak Peasant Rebellion which was a social reform uprising that broke out in the Jeongeup area late in the 1800s during the Joseon kingdom period (Lee, K. H., 2018; <https://www.britannica.com/event/Tonghak-Uprising>; <http://koreanhistory.info/Tonghak.htm>). Donghak (동학, Eastern Learning) was a Korean-originated religion blending ideas from Confucianism, Buddhism, Daoism, shamanism, and Roman Catholicism and which sought righteousness and peace in the world. Followers were especially opposed to corrupt aristocrats (*yangban*, 양반). They resisted the persecution that followers received from the national government. Government battle against the rebels inadvertently contributed to incursion by Japanese and Chinese forces.

During the Japanese occupation period (1910-1945), a related native religion, Bocheongyo (보천교, Religion of the Vault of Heaven) was founded in Jeongeup in 1911. It used *nongak* as ritual music, so famous *nongak* performers gathered there (Choi, 2013). During the 1930s, *nongak* was very popular in the region. After liberation from the Japanese, Jeongeup *nongak* band participated in competitions. So, Kim *seonsaengnim* was born into a region rich in *nongak* traditions.

In 1931, Kim *seonsaengnim*'s father died (Bak and Cho, 2019). The family became very poor and could hardly afford to send children to elementary school. In order to help support the family, his older brother, Jun Seop, borrowed money from a farmer's association in order to obtain *nongak* instruments and to start a village *nongak* band. Jun Seop invited two experienced men, Kim Hak Jun and Baek Nam Gil, to teach. One day, Kim Hak Jun noticed Kim Byeong Seop's interest in his *junggu*, so he asked Kim Byeong Seop to try and play it.²⁵ The teacher was very impressed, so he asked the mother for permission for her younger son to learn more, since he was only about 10-11 years old. Kim Byeong Seop's mother encouraged Kim Byeong Seop to play *nongak* because he enjoyed it so much and because this could help support the family. So he began to study with Kim Hak Jun.

Kim Byeong Seop learned most of the drum rhythms (*garak*, 가락) within

²⁴ The Mahan confederacy of chiefdoms lasted from about 1st century BCE to the 3rd century CE. See: <https://www.newworldencyclopedia.org/entry/Samhan>.

²⁵ This teacher's name was probably Kim Hak Jun even though a government record of 1967 gave the name as Kim Hak Sun (Bak & Cho, 2019).

just 3 days.²⁶ This amazing speed of learning showed that he had genius and innate talent. However, Kim Byeong Seop's grandfather became upset about his learning *nongak* and forbade him from continuing to play. Nonetheless, the young boy continued to practice.

Jun Seop and Byeong Seop got along very well together, and they eventually became famous in the area for their performance abilities. Kim Hak Jun was Kim Byeong Seop's main teacher for *janggu* and *pansori*.²⁷ He also learned from Kim Do Sam.

Kim Byeong Seop soon became a very skillful *janggu* player. Already in 1937, when he was about 16-17 years old, he began teaching *nongak* to two young men. However, that year Kim Byeong Seop was conscripted by the Japanese colonial occupiers and sent to work in Aoji coal mine. This mine is in what is now North Hamgyeong Province of North Korea, near to the Chinese border.²⁸ Working conditions in the mine were and are very arduous and dangerous. It is unclear about what happened and whether he moved between various locations during this period.

After the liberation of Korea in 1945, he returned to his village to farm and then he expanded performing and teaching *nongak*. As his teaching increased, he withdrew from farming. In about 1947, Kim *seonsaengnim* married. In 1947-1948, he participated in various professional performance tours. In 1948, he was an official representative from Jeollabuk-do for *janggu* performance at the First National Nongak Competition in Seoul.

The Korean War (June 25, 1950-July 27, 1953) caused disastrous damage and disruptions to society. All 30 households in his home village had burned down. It was too difficult for his family to reestablish the household there, so he moved to his wife's village of Yonggok. Yonggok is surrounded by a bamboo forest. He lived there until he moved to Seoul.

According to rumor, his younger brother, Jo Seop, allegedly got involved with communist partisan activities in the mountains and then died from a serious disease, possibly typhus. This incident resulted in Kim Byeong Seop having a discriminatory red mark made against him in South Korean government identity records, which later might have prevented him from being approved to

²⁶ A *garak* is a brief rhythmic pattern. These are added together to form the percussion composition.

²⁷ Pansori is a traditional performance art that conveys stories through singing, narration, and gestures. A single singer is accompanied by a single drummer. See: <https://www.britannica.com/art/pansori>.

²⁸ Some accounts indicate that he was sent to Manchuria. This region was controlled by the Japanese at the time.

travel to the USA for performance and may also have been an obstacle for him to receive Intangible National Treasure status (Bak & Cho, 2019).

Near the end of the war, Kim *seonsaengnim* began playing *nongak* again. In 1952, he was in a national performance tour. After the war, he began farming again. He participated in more national performance tours and *janggu* solo competitions. He began teaching a women's *nongak* band. In 1956, he won a national *nongak* competition. In 1958, he formed his own band.

During the late 1950s through the 1970s, he instructed at least 5 or 6 bands, including women's bands, and earned many artistic awards. His musical prowess was recognized by several prominent awards, including winning first prize at a national *nongak* contest, as representative of the Jeollabuk-do Joengeup Nongak Band (1959); first prize in the *nongak* competition in Chungmu, South Gyeongsang Province (1963); presidential individual award in the Fifth National Folk Arts Competition (1964); first prize in the National Nongak Competition and grand prize for a Honam area Nongak Cultural Heritage performance (1967); and individual *janggu* prize in the National Nongak Competition (1970). A 1967 report of the Cultural Heritage Administration listed him as an outstanding *janggu* performer in the *udogut* tradition of North Jeolla Province, although they did not grant him recognition as an intangible national treasure holder.²⁹

Despite this success, Kim Byeong Seop was sad that general interest in preserving traditional *nongak*, rather than just simple commercial performance, was decreasing. He felt that local specialized forms were disappearing. It was difficult to make a living by teaching *nongak*. So, in 1968, encouraged by American Peace Corps member Janice McQuain, he moved to Seoul temporarily in order to teach some foreigners who wanted to learn from him. In 1972, Kim *seonsaengnim* met Gary Rector, who had earlier come to South Korea from the USA as a Peace Corps member. This began a long association and friendship until his death. Gary Rector, Janice McQuain, and Brian Berry, former American Peace Corps volunteers, assisted him and helped him recruit students. By 1973, he was teaching the ethnomusicologist Robert Provine in Seoul (personal communication, 2022).³⁰ In 1974, assisted by Gary, he and his family moved full time to Seoul and opened his first performance live-in stu-

²⁹ *Udogut* will be explained further in the next chapter. Kim *seonsaengnim* fully learned *udogut* after the Japanese occupation ended (Bak & Cho, 2019).

³⁰ Robert Provine (personal communications, 2022-2023) recounted to me that he studied with Kim *seonsaengnim* in Seoul from 1973-1975. Initially, our teacher came to Provine's apartment to teach and later established his studio. Provine also had a few 'brushing up' sessions with him in 1979 and the early 1980s.

dio in northeastern Seoul. He began directing the Kim Byeong Seop Nongak Study Association.

As of 1975, he had taught about ten Americans. He told Howard (1983a) that by 1983 he had taught about 50 foreigners. He continued to teach both Korean and foreign students throughout his life. Many of the foreign students were scholars and musicologists.



Figure 2

***From Left: Gary Rector, Mary Jo Freshley, Brian Berry,
and Kim Byeong Seop, 1983³¹***

In 1982, he moved his studio to a central district of Seoul and then in 1983 to a studio to the east of the city. By the early 1980s, he had various senior students who assisted his teaching in his studio (Howard, 1983a).

By 1985, he had taught at four universities in Seoul, gave private instructions to students from five other universities, taught at three junior high and two high schools, appeared in televised events, made a video production of his performance to nurture future students (filmed by Mary Jo Freshley), and per-

³¹ Photo courtesy of Mary Jo Freshley.

formed with his band in Seoul at various venues including the Sejong Cultural Center.³² Some of his foreign students also had won prizes for performing in foreigner's competitions.³³ Kim *seonsaengnim* worked tirelessly to promote and preserve his region's style of *nongak* and to transmit his innovative form of *jangu* drum performance.



Figure 3
Brian Berry in a Nongak Parade, about 1985³⁴

³² Mary Jo Freshley generously made these video recordings available as resources for this book. See Video Recordings 2 and 3.

³³ For example, Keith Howard won a grand prize in 1981 and Mary Jo Freshley won a grand prize in 1985 (personal communications, 2022).


³⁴ Photo courtesy of Christine Loken-Kim.

Kim *seonsaengnim* is especially esteemed for his *gaeinjanggunori* (개인장구놀이, individual *janggu* performance) based on what he had learned in North Jeolla province.³⁵ He developed his solo performance into a long elaborate composition usually lasting about 8-15 minutes. It can be performed as a solo piece within the context of *pangut* (판굿) group performance, but it is also commonly performed as an independent piece. He played it by himself solo and also together with people whom he trained. His performance does not repeat rhythms as often or for as long as typical (Howard, 1983a). He would settle on a specific composition and maintain that for periods of time, teaching it to his students. But he also made variations over time (Howard, 1983b; Provine, 1985).

I studied with him from September 1976 to May 1977. In the last month of my study with him, Kim *seonsaengnim* established an organization for the preservation of *nongak*. (See Figure 4.) He emphasized to me that he hoped traditional *nongak* would continue in Korea and become well known abroad. According to Cho Mi-Yeon (personal communication, 2023), this organization was likely established in order to add support for consideration of Kim to obtain recognition as an intangible cultural asset. The invitees included three groups. The list of Advisers included famous musicians, scholars, and administrators. The list of Board Members included renowned *nongak* performers, including some who performed with him in the 1977 *udogut* event, to be discussed. The list of Professional Researchers included foreign students, demonstrating his international reputation. See Appendix B for a transcribed and translated list of names with descriptions.³⁶

³⁵ This is also referred to as *seoljanggunori* (설장구놀이), i.e., solo or individual *janggu* performance.

³⁶ The transcription with descriptions was graciously provided by Cho Mi-Yeon and amended by the author.



금번 제1차 모임의 취지는 날로 쇠져가는 우리 전통
 의 농악 판굿원형을 보존하기 위하여 토론 고쳐 회합
 여러분들께 동지 하오니 꼭 참석하여 주시기를 바
 랍니다.

회의. 명칭은 "전국 농악 원형 보존 위원회"라. 명을
 하여 몇 조상들의 가르쳐 주신것을 우선 할가
 합니다. 회칙의 취지와 부서는 정관 감시 하겠습
 니다만. 임시 안은 다음 헌원으로 초안을 계획합니다

다 음

(고문) = 김천홍, 오재경, 리어영, 예용래, 장경상
 홍성철, 서광선, 이석기, 황재성, 박병기
 이상일 (11명)

(이사) = 전사중, 전사섭, 이정범, 김병섭, 김재섭
 전경석, 황재기, 임광식, 이수업, 최중석
 진명환, 지문하, 김득수, 이성진, 이보령
 한득희 (16명)

(전문연구원) = 제리, 마미리미스, 부라션, 바바라
 캐이만, 크리스노케, 여로컨트 (7명)

일시: 1977년 5월 ~~11~~일 토요일 (오후 2시)
 장소: 삼부구 서소문동, 농악분과 사무소.

1977. 5. 10

法社
 人國
 農樂分科委員會事務
 全
 四

濟州特別市城北區東小門洞六街七의二
 三韓號五番




Figure 4
*Document Establishing a Group for the Preservation of Nongak*³⁷

³⁷ The date is given as May 10, 1977, Saturday afternoon, though May 10 was a Tuesday. This invitation was given to me by Kim *seonsaengnim*. I met with him and some of these *nongak* musicians several times that week. However, I did not attend this organizational meeting. Translation by Hwi-Ja Canda.

Table 1
***Translation of Document Establishing a Group for the
Preservation of Nongak***

I would like to invite you to attend this meeting. The purpose of the first meeting is to discuss about the decline of traditional *nongak* and the original form of *pangut*. I am notifying each of the members with a request to attend this meeting. This meeting group is called The Committee to Preserve the Entire Original Form of Korean *Nongak*.

The mission is to preserve our ancestors' teachings.

Regulations, rules, official paperwork, and [information about] where there will be office space will come later.

This is a temporary effort to invite members to formulate the initial idea.

(Advisors) = [11 Korean names are listed]

(Board Members) = [16 Korean names are listed, including Kim Byeong Seop]

(Professional Researchers) = [7 'foreigner' names are listed]

Date: May 10, 1977, Saturday Afternoon 2 p.m.

Place: Seong-buk-gu, Seo-so-mun-dong, *Nongak* Division Office.
1977, May 10

A 1977 magazine article is an example of publicity that Kim *seonsaengnim*'s expertise and teaching garnered. (See Figures 5 and 6.) Although the author uses hyperbole, the article conveys the enthusiasm of some of Kim *seonsaengnim*'s foreign students (including me) and the appreciation of the magazine article's author for their promotion of Korean culture. Note that these photos of Kim *seonsaengnim*'s studio show that there are large mirrors on the wall, enabling students to observe their movements while drumming and dancing.³⁸

³⁸ These two photos with embedded text (in Figures 5 and 6) appeared in a January 1977 issue of *Dong A Magazine*, Seoul. The photos were taken in December 1976. (Exact reference information is unavailable.) In the first photo, the performers shown are (left to right): the author, Barbara Mintz (likely), unknown, and Christine Loken (later named Loken-Kim). In the second photo, performers next to Kim Byeong Seop are the author and Christine Loken. These identifications were made from recollections of myself, my wife, Mary Jo Freshley, and Christine Loken-Kim through my personal correspondence. The following translation of the article text is by Hwi-Ja Canda. These figures are scanned images of the original magazine pages from my records.



김병섭의 장구 연주를 찍은 사진. 그는 1977년 1월 1일 서울에서 열린 '김병섭의 장구 연주회'에서 장구를 연주하고 있다. (출처: 1977년 1월 1일 *조선일보* 보도) 김병섭은 1977년 1월 1일 서울에서 열린 '김병섭의 장구 연주회'에서 장구를 연주하고 있다. 그는 1977년 1월 1일 서울에서 열린 '김병섭의 장구 연주회'에서 장구를 연주하고 있다.

Figure 5
Magazine Article on Kim Byeong Seop and Foreign Students p. 1, 1977



Figure 6
Magazine Article on Kim Byeong Seop and Foreign Students, p. 2, 1977

Table 2
Translation of Magazine Article on Kim Byeong Seop
and Foreign Students

Article Title, First Page: “Foreigners Passionate about Nongak”

Second Page:

“Korean *nongak* is world renowned because of its rhythm and movement. ‘There is no other country in the world whose *eumak* [음악, music] is as great as this’. This is high praise from the people who are students of *gugak* [국악, national music] and who have blue eyes. Kim Byeong Seop has taught foreigners for 11 years. He guides students in playing drums and gongs. He is a member of the *nongak* division of the Korean National Music organization. His teaching is very interesting. The devotion and energy of his foreign students is almost like they are possessed. The energy is so hot it will melt ice. Gary Rector (age 34) came to Korea 7 years ago. He was very enthralled with *nongak*, so he decided to stay in Korea. He is very proud that he studies with Kim Byeong Seop and mastered theory and practice. Among people who went through his teaching, some went back to their homelands and introduced Korean music. So indirectly, they are ambassadors for Korean culture.”

Kim *seonsaengnim* had some influence on the members of SamulNori, the internationally famous quartet founded by Kim Dok Su. According to Howard (2015), for example, they consulted with him in 1979 as they developed their composition for a stage performance, Honam Nongak. He also taught *janggu* to one of the members. Kim Dok Su is listed on the Document Announcing the Formation of the *Nongak* Preservation Organization (see Appendix B).

Kim Byeong Seop died on September 11, 1987, at Severance Hospital in Seoul, after a struggle with cancer. His advanced student and colleague teacher, Kim Baek Seol, recounted that Kim Byeong Seop was so dedicated to teaching that he did not miss classes, even when his health was declining.³⁹ However, a few days before his death, he called Kim Baek Seol and asked him to take over teaching a class. This was surprising to him. He thinks this indicated that his teacher sensed the approach of death. Kim Baek Seol reflected that his teacher had transmitted an important legacy and that he would continue alive in people’s memory. He fondly remembers his teacher’s innocent

³⁹ Blog posting by Kim Baek Seol, 2006, in the online café Woori Culture and Arts Gulim.

childlike smile.

Kim *seonsaengnim* served as an innovative bridging figure between the strictly traditional rural based *nongak* and urban, professional, staged performance.

Kim's Worldview and Artistic Spirit

Kim *seonsaengnim* did not discuss with me or my wife shamanism, per se, or any formal religious tradition or practice.⁴⁰ We did not discern any interest in formal religion on his part. However, he did make comments and engage in behaviors consistent with traditional *minsok* and *nongak* related worldview, and we were very inspired by his perspective and artistic spirit. As described in his biography, Kim's upbringing in Jongeup and nearby was imbued with the cultural milieu of *nongak* and *minsok*. This milieu will be explained further later in this chapter. After his death, his eldest son performed ancestral honoring ceremonies (*jaesa*) for him, as is expected in traditional customs influenced by Confucianism.

Cho Mi-Yeon (personal communication, 2023) conveyed to me that Kim *seonsaengnim* often attended shaman rituals and performed together with musicians there. He enjoyed participating in shamanic music performance and was influenced by it, but he was not a believer in shamanism per se.⁴¹

Once we met at the culmination of a shamanic ceremony (*gut*, 굿) dedicated to the principal guiding spirit of a sixty-eight-year-old female shaman. I had told him about our plan to attend and he agreed to meet us there. On the third day of a three-day ceremony, the shaman climbed to the top of a six-foot tower, surmounted by fodder-chopping blades (*jakdu*, 잭두). She danced upon the blades with bare feet while communing with the spirit world for about an hour. Some people were awed at the sight, and many bowed and prayed. But Kim *seonsaengnim* turned to me and said nonchalantly, "Oh, I've seen that many times."⁴²

⁴⁰ Provine (1975, p. 2) said that Kim "...scorned all forms of religion..." Provine (personal communication, 2022) recounted that he and a group, including Kim *seonsaengnim* and Kim's wife, went sightseeing on Naejang mountain near Kim's birthplace. While at a Buddhist temple, his wife entered to say some prayers. When Provine asked our teacher if he would also go in, he dismissed it with a wave of his hand.

⁴¹ This information is based on stories told by Gary Rector and by brothers and nephews of Kim *seonsaengnim*.

⁴² This event was on May 11, the same week as the meeting to establish a group for the preservation of *nongak*. A detailed description of the complete ritual can be found at King (1977). The author, Eleanor King (lived 1906-1991), was an American modern dancer, choreographer, and teacher. In 1977, she was studying Korean dance as a Fulbright grantee.

Kim *seonsaengnim* once told Gary Rector, “Mountains like it when you dance on them.”⁴³ Within *nongak* events, he sometimes performed *gosa* (고사) rites to honor spirits, and he performed for blessings of homes and other sites. He believed that *nongak* could be efficacious in healing. Once, when he was sick, he asked Gary to play the *jangu* drum for him, to help him get well. Later he remarked jokingly to Gary, who was not quite proficient yet, “With

that kind of playing, you’re not likely to drive away the harmful spirits!”⁴⁴

Hwi-Ja grew up with *nongak* as a familiar part of her local culture, in the city of Jinhae, on the south coast of South Gyeongsang Province.⁴⁵ Her family engaged in rites related to *musok* within the context of blending Buddhist, Confucian, and animistic beliefs and customs in family life. *Nongak* groups sometimes visited for entertainment and seasonal rites to bless the homes and town. *Nongak* was also intermingled with practices of shamanic *gut* rituals. Hwi-Ja felt an affinity with Kim *seonsaengnim*’s upbringing and worldview. She said that it was not necessary for her to discuss with him explicitly the elements of *nongak* related worldview as they had



Figure 7
Shaman’s Blade-riding Dance (Jakdu Nori,
작두놀이), *Seoul, 1977*

⁴³ Gary told me this and many other stories about Kim *seonsaengnim*. I share them to the best of my recollection with appreciation for Gary. I feel that this sharing is appropriate given that Gary shared stories of a similar nature publicly in a biographical interview for *BeLight, The Newsletter of Kalamazoo College*, in September 2014.

⁴⁴ The contemporary *pungmul* performer, Kim Hyeongsun, recounts how he observed healing in shamanic rituals performed with *jangu* and *kkwaengwari*. See Hesselink, 2006, pp. 210-212.

⁴⁵ Jinhae is now absorbed within a larger city, Changwon. It is famous for its springtime cherry blossom festival.

an implicitly shared understanding.

Kim *seonsaengnim* exhibited a beautiful artistic spirit through *nongak* performance. Hwi-Ja, who was also his student, describes Kim *seonsaengnim* as a *janggu jaebi* (장구잡이), which she translates as “one who is gripped by the drum (i.e., *janggu*).” When he put on his *janggu* drum, he appeared to us transformed and at-one with the drum. She recalls his description of first personally encountering the *janggu* in his youth. He told her that when he touched the drumstick (*chae*) he felt immediately connected and he knew that playing the *janggu* is what he should do. *Jaebi* literally means a person who holds and plays a musical instrument (Lee, K. H., 2018, p. 301). Hwi-Ja’s connotation adds a nuanced meaning that a person who is an inspired performer can be said to be gripped by the instrument. Both meanings apply to Kim *seonsaengnim*.

Kim *seonsaengnim* was not only extremely proficient technically; his music and dance displayed a spirit of wonderful grace and joy (*heung*, 흥) and vibrant gusto (*mat*, 맛). His movements were often lightning fast, but they were fluid and at ease. Sometimes, during his drum solo, his supple shoulders and outstretched arms would move in waves, like the wings of a white crane in flight. In the midst of performance, his face was often lit with a radiant, joyful smile.

Yi Seung-Ha wrote a poem about Kim *seonsaengnim*’s solo *janggu* performance, inspired by what she learned about him, though never having met him in person.⁴⁶ In part, she wrote: “...You became very light. You played the drum because you are lifted up... The whole world comes into harmony with the sound of the drum. So the world becomes better.”



Figure 8
Kim Byeong-Seop at His Studio in Seoul, 1976

⁴⁶ This information is based on her social media posting on January 8, 2013, and on personal email communication with Hwi-Ja in 2020. The translation of lines from her poem is by Hwi-Ja.



Figure 9
Kim Byeong Seop at an Udogut Performance, Seoul, 1977

Cultural Origins and Influences on *Nongak*

As previously mentioned, *nongak* traditionally was embedded within the animistic worldview of *minsok*. Many *nongak* performance pieces are called *gut*, a term also used to denote shamanic rituals. *Nongak* may be used explicitly for purposes of bringing spiritual blessings and warding off spiritual harm, such as blessing a village water well, honoring or exorcising spirits, blessing new homes or businesses, invoking good fortune at the New Year, praying for good weather to support farming, offering thanks and celebration for a good harvest, celebrating seasonal village rites, and dedicating *jangseung* (장승), the male and female spirit-general poles that traditionally guarded village entrances.



Figure 10
*Male Jangseung (Village Guardian Post)*⁴⁷

Because *nongak* originated in a non-literate agricultural context, there is little written history explaining its origins. Most traditional histories of Korea were written by scholars who were strongly influenced by Confucianism and Chinese and Korean aristocratic values and who consequently tended to disregard indigenous shamanism and *minsok*.⁴⁸ However, archaeological evidence suggests that early forms of drumming and dancing, perhaps related to *nongak*, may have accompanied sacrificial rites for spirits as many as two thousand years ago.

According to oral teachings given by Kim *seonsaengnim* and written scholarly accounts, *nongak* incorporates five major influences that have interacted with each other and agricultural traditions for centuries (Chang, 1975; Hahn,

⁴⁷ Located at a wood carving shop, Gyeongsang Bukdo, 1999.

⁴⁸ During the Joseon dynasty, Confucian scholars tended to be critical, derisive, and even oppressive toward shamanistic practices and customs of commoners, including *nongak* (Kendall, 1988; Yun, 2019). Yet my mentor and teacher of Confucian philosophy, Professor Yi Dong Jun, encouraged my study of *nongak* and shamanism in the 1970s to deepen my understanding of Korean culture. Since then, he participated in several of my percussion related events with appreciation.

1985; Howard, 1983a & 1989; Y. K. Kim, 1967; Shin, 1985).

First, *nongak* shares much in common with shamanism. Both *nongak* and shamanic ritual music utilize the same four primary instruments (Covell, 1986; Koudela & Yoo, 2016; J. Y. Lee, 1981): the *janggu* (hourglass-shaped drum), the *kkwaenggwari* (꽝과리, small high-pitched gong), the *buk* (북, barrel drum), and the *jing* (징, deep-toned gong).⁴⁹ In *nongak*, these and other instruments are played by bands while dancing and marching. In possession-type shamanic healing rituals, it is common for several seated musicians to play the four instruments, often along with string and wind instruments, as accompaniment to the shaman's trance dancing, singing, divination, and healing work. Shamans may play a gong or drum while sitting in prayer, to foster possession trance and to conduct divination.

Nongak traditionally is integrated with various shamanistic rituals and customs, such as a village blessing ritual that includes honoring the tutelary guardian spirit of a village, blessing a water well, blessing each home, and spiritually cleansing the village (Howard, 1989). Some traditional shamanistic rites were included in the 1977 *udogut* (우도굿) *nongak* performance that I observed, to be discussed later (e.g., *gosa* offerings to commence a performance, and, sections of *udogut* performed in honor of the mountain spirit, sun, moon, and stars and for home blessings). As Hahn (1985) put it, “Shaman music and *nongak* are therefore of the ‘same flesh’” (p. 21).

Nongak and shamanic ritual music share many of the same rhythms;



Figure 11
*Shaman Chanting Under a Bridge*⁵⁰

⁴⁹ These instruments are used differently depending on context. For example, in shamanic rituals for possession-type shamans (강신무, *gangsinmu*), commonly musicians accompany the shaman's chanting, trance communication with spirits, and possession trance dancing. In *nongak*, the musicians commonly perform in a large group independent of a shaman, including entertainment and various rites. Also, the instruments may vary in detail. For example, in my observation, the shamanic *jing* is usually smaller than the *nongak jing* (농악징) and has a higher pitch. It is often used along with other instruments to build tempo and volume in order to facilitate trance-induction and the dynamic flow of the ritual.

⁵⁰ Playing a barrel drum (*buk*) and a shaman's style gong (*jing*), Gyeongju, 1977.

however, typically in spirit-possession type shamanic rituals, where percussion plays a supportive role, less emphasis is placed on complex rhythms and musical virtuosity. Rather, the music accompanies the shaman's chanting and provides pacing and catalyst for intense dancing and embodying the guiding spirits.



Figure 12
Five Instruments at a Shamanic Gut, Chungmu, 1993
 (From left: *kkwangwari*, *buk*, *jing*, *janggu* & *hojeok*)⁵¹

The second influence is military. *Nongak* bands typically play their instruments while dancing and marching in complex geometric patterns; some of these patterns appear to have derived from traditional military movements (Bak and Cho, 2019). Sometimes military-style command flags are used during performances. In *panmul gut*, the band splits into two teams which perform in a competitive manner, akin to military conflict. *Kkwaenggwari* players wear hats with streamers that can be rotated; this might have been influenced by signaling of military maneuvers (Howard, 1983a). However, according to How-

⁵¹ These performers accompanied the shaman's dance and chanting at a ghost marriage ritual (*yeonghon gyeolhon gut*, 영혼결혼굿), which involved resolving the distress of an unmarried deceased woman's ghost through a ritual for marrying her to her still-living partner. The performer at left was a monk who also presided at the ghost-marriage. See Kang & Canda, 1995. These five instruments will be described in the following discussions of *nongak* music.

ard, Kim *seonsaengnim* commented that the claim about military origins was invented by musicians to tell Japanese scholars during the occupation period, though he did include this in his accounts of history, especially “... to satisfy scholars” (p. 19). Conversely, it is also possible that military drills adopted aspects of *nongak*.

Nongak's third influence is *dure* (두레), the organization of communal cooperation in agricultural work (Shin, 1985). *Nongak* and rice farming songs were performed during planting, rice seedling transplanting, weeding, and harvest activities to set work rhythms, coordinating individual efforts into group work (Hahn, 1978). The *nongak* performances also joined village community members together for celebrations of seasonal changes and fruitful harvests. Some villages had non-professional *nongak* bands consisting of local farmers, who served as an integral part of the *dure* system; other villages hired outside groups as needed. For example, Hahn (p. 21) recounts: “Before the spring comes, under the full moon of the 15th of January by the lunar calendar, farmers pray to the Earth Spirit to render a good harvest, singing to the accompaniment of the farmer's band, which parades through the village, and entertaining their neighbors.”

The fourth influence is entertainment, as traditional *nongak* bands often traveled through the countryside, putting on performances. Some professional *nongak* bands traveled by themselves, entertaining people during village festivals or during village blessing ceremonies conducted by their group. Other *nongak* bands traveled as a part of all-male entertainment troupes, known in some areas as *namsadang* (남사당). These troupes included many other types of performers, such as singers, acrobats, bowl spinners, mask dancers, puppeteers, and tightrope walkers (Sim, 2006). These performers, who earned their livelihood this way, might be paid with food, drink, supplies, or money. In some villages, local people who were non-professional performers played for rites and community entertainment events.

The fifth influence is Buddhism (Heyman, 1982; Howard, 1983a; Lee, K. H., 2018; Son, 2017). For example, the *gokkal* (고깔) peaked hat with paper flowers may be Buddhist in origin. Buddhist *nongak* bands performed to raise funds for building a temple and for blessing rites. During part of the Joseon dynasty, professional traveling troupes (*namsadangpae*) that included *nongak* used to affiliate with Buddhist temples and they shared proceeds with the sponsoring temples (Cheon, 2010). During the late Joseon dynasty, Buddhist monks' *pungmul* (i.e., *nongak*) performances were widespread in the country. *Nongak* has also been performed to bless new temples.

These five influences have become interwoven together in *nongak*, and performances integrate the qualities of military precision, enthusiastic entertainment, group cooperation, and spiritual intention in a wholistic cultural tradition. Thus, *nongak*—like other forms of Korean *minsok*—promotes enjoyment, harmony, and blessings by maintaining proper human relations with the natural world and spirit powers. However, in the past 50 years, there has been a general trend toward transforming *nongak* into an urban-based art form that emphasizes technical prowess, aesthetic refinement, entertainment, and staged or theatrical venues. Many performances currently are brief and detached from rural lifeways and religious purposes.⁵²

The Harmonic Nature of *Nongak*

As mentioned before, *nongak* traditionally supported people to live in harmony with nature and the spiritual realm through seasonal rites, and rites to honor village guardian spirits and to bless homes and water wells. It also supported group solidarity and coordination of agricultural work within the value of *dure* (community cooperation).

Further, during truly inspired and inspiring *nongak* performance, performers and audience members can feel connected and synergized, with the audience inwardly moved and literally moved to dance or call out in enthusiastic exclamations.

The integrating, harmonizing, and unifying experiences of *nongak* performance are reflected in its symbolism. For example, male performers wear brightly colored costumes and flowered hats which are considered feminine in design. Some ethnomusicologists believe that use of the costumes derives from the shamanistic concept of androgyny, a union of male and female qualities. Likewise, the subtle shading of drum rhythms in *nongak* is called *eumyang* (음양; i.e., yin and yang), a term suggesting the creative interaction of yin and yang complementary vital energies (i.e., 음 and 양 qualities of 기, *gi*) within the unitary Great Ultimate (i.e., *taegeuk*, 태극).⁵³

The integration of the cosmos is symbolized in the movements of *obangjin* (오방진), the five-directions formation dance. In both *minsok* and the literary aspects of Korean traditional culture, five-directions symbolism is prevalent,

⁵² The trend of transforming traditional performances to fit contemporary urban, theatrical, artistic, commercial, and even internet contexts applies to many Korean artforms, including those based in shamanic rituals (Howard, 2015; Sarfati, 2021; Yun, 2019). Chapter 5 will discuss this in more detail.

⁵³ For example, see Howard's description of yin and yang sounds related to his study of SamulNori (2015, pp. 123-124).

for example, philosophical/cosmological conceptions of *yin/yang*/five-elements theory (*eumyang ohaeng*, 음양오행), five colors, five bodily organs, and other sets of five (Hesselink & Petty, 2004). In Korean shamanism, each of the five directions is guarded by a spirit general (*obang sinjang*, 오방신장), who can be summoned to assist in healing or to ward off misfortune coming from that direction (Covell, 1986). Hesselink and Petty quote from a North Jeolla Province ritual chant, “We perform this ritual for the deities of the five directions in order to drive out the host of evil spirits and ensure long life and happiness” (p. 276).⁵⁴

The performers dance in parade formations, spiraling in and out of circles at each cardinal point and weaving the four directions into a spiral at the center. The design formed in each of the five directions is shaped like the Daoist and Confucian symbol for the Great Ultimate reality which represents both the original unity of the cosmos and its complementary forces of *eum* and *yang*.⁵⁵



Figure 13
Taegeuk Symbol

This theory is reflected in other aspects of *nongak* as well (Hesselink, 2012; Mun & Lee, 2013). For example, the metal instruments are *yang*, which is associated with sky/heaven, while the leather/wood instruments are *yin*, which is associated with earth. Human beings as performers interacting with these cosmological energies complete the traditional East Asian concept of the trinity of heaven/earth/humanity (Canda, 2022; Hesselink, 2012). The interaction and synergy of the instruments’ complementary and contrasting sounds, along with the dancing and enthusiasm of the performers, give dynamic energy to the performance. Group dance formations that are circular are *yang*; those with straight lines are *yin*. *Obangjin* integrates both formations.

⁵⁴ This is the province where Kim Byeong Seop grew up and learned *nongak*. However, contemporary performers might present the five-directions dance primarily within an entertainment function.

⁵⁵ For a Neo-Confucian explanation of this cosmology, see Canda (2022).

The Four Primary Instruments of Nongak

Table 3
*The Four Primary Nongak Instruments*⁵⁶

<ul style="list-style-type: none"> • <i>janggu</i>, hourglass shaped drum also pronounced <i>janggo</i> 	장고
<ul style="list-style-type: none"> • <i>kkwaenggwari</i>, small gong also called <i>soe</i> 	쇠
<ul style="list-style-type: none"> • <i>jing</i>, large gong 	징
<ul style="list-style-type: none"> • <i>buk</i>, barrel drum 	북

The *janggu* drum body (*tong*, 통) typically is made from paulownia wood, carved into an hourglass shape, and is hollow inside.⁵⁷ The left bowl of the hourglass shaped body can be slightly larger to make for a lower pitch than the right side. The two heads typically are made from cow hide stretched over round metal frames, though my drum originally had dog hide drumheads.⁵⁸ The left drumhead (*bukpyeon*, 북편 or *gungpyeon*, 궁편) has a lower (*yin*) sound and a thicker hide. The right drumhead (*chaepyeon*, 채편) has a higher (*yang*) sound, so the two drumheads complement each other. Thus, the *janggu* itself includes qualities of yang/heaven and yin/earth, with the human performer completing the cosmic trinity of heaven/earth/humanity in creative interaction (Howard, 2023).

⁵⁶ These descriptions are based on my experience and descriptions in Howard (1983 a & b; 1989).

⁵⁷ Howard (1983a) recounted Kim's explanation that these drums in his area used to be made by hollowing out a tree trunk, but the method changed to turning wood on a lathe.

⁵⁸ When I bought my *janggu* in 1976, the drumheads were made from dog hide. When I bought replacement drumheads from the late 1980s onward, they were usually made from cow hide. A blog post from 2009 (author unknown) stated that the drumheads used to be made of cowhide (presumably on the left side) and horse hide (presumably on the right side): <https://blog.daum.net/ho-3840/11468168>.



Figure 14
The Author's *Janggu*, 2021⁵⁹

The left drumhead's center is struck by a flexible bamboo stalk mallet with a round hard ball tip (*gunggulchae*, 궁굴채, at far right in Figure 14),⁶⁰ which is usually made of wood or plastic, with the top and bottom sometimes decorated by tufts. It produces a slightly lower pitch when struck than the right head. Sometimes this stick passes back and forth between the left and right drumheads, waved by the left arm over the top of the drum body, often rapidly. The *gunggulchae* sets the beats. The right drumhead is played with a thin less flexible bamboo stick (*yeolchae*, 열채), with a flat striking side and a slightly curved other side. It is manipulated with rapid strikes and flicks, tip on the flat center or the stick hitting across the drum body rim edge and the center of the

⁵⁹ Dimensions: body: 18 ½" long, 10" diameter ends; drumheads: 17" diameter. The drum body is the original obtained for me by Kim *seonsaengnim* in 1976. Over the many years since then, I have had to replace other components, purchased at shops in Seoul specializing in *nongak* and other percussion and shamanism related items. The following descriptions of instruments are based on my experience playing the *janggu* as a right-handed person, oral explanations from Gary Rector, and descriptions by Provine (1975) and Lee, H. K. (2018).

⁶⁰ Aka *gungchae* (궁채). I recently replaced the *yeolchae* handgrip with a brown deer hide covering.

head, to produce more complex shadings of rhythm complementing the thunks of the *gunggulchae*. Occasionally, this stick strikes the flat edge of the drumhead between the drum body circumference and the outer hoop, producing a sharp cracking sound.

Both sticks usually strike with quick rebounds, so that sound vibration is not dampened. The hollow body allows vibration to move freely through the drum. Therefore, the two sticks never strike simultaneously to avoid dampening the sound. When the *chae* (채) strikes very slightly before the *gunggulchae*, the sound seems to be simultaneous.

The two drumheads are held onto the drum body by one long rope (*sutba*, 숯바) tied tightly crisscross between them. Eight tighteners (*garakji*, 가락지) can be slid up or down the rope in order to set the desired pitch and resonance for a clear sharp sound, which is especially helpful since the drumheads' sounds are affected by humidity. For my current drum design, I use alternating red and blue tighteners over a red rope, to signify the harmony of *yin* and *yang* (as in the colors of the *taegeuk* symbol on the South Korean flag). The drum is strapped firmly to the performer's body by two long cloth sashes (*tta*, 띠), one reaching around the waist and one around the right shoulder. As a result, dance and marching movements cause some shift of tension on the drumheads resulting in a wavering sound.



Figure 15
*Kkwaenggwari Player, 1977*⁶¹

The *kkwaenggwari* is a small brass gong with a cord or cloth strip attached to two holes in the top, allowing for the hand to fit through and grasp the cord. In the technique I learned, the thumb and index fingers hold the strip while the other fingers stay behind the body of the gong, though different players can use other techniques for holding the gong. The fingers can variously grip and release the top of the gong and touch or release the back of the middle of the gong, creating variations of bright unrestricted sounds and dampened or truncated sounds as well as changes in reverberation. The gong is commonly struck with a bamboo mallet similar to the *janggu's gunggul chae*

⁶¹ This type of gong is commonly around 9" diameter.

in construction, but with a round, thin wooden bead at top.⁶² In *nongak* bands, this gong rings out in loudness and sharpness above the collective music. The lead *kkwaenggwari* player (*sangsoe*, 상쇠) leads the *nongak* troupe, marking musical transitions and coordinating marching/parading group movements.



Figure 16
*The Author's Jing with Mallet, 2021*⁶³

The *jing* is a larger brass gong that produces a lower pitch sonorous boom that can be relatively short or can be prolonged with a swelling and subsiding resonance, depending on how and where the gong is struck with a large mallet. The gong is held by a rope cord attached to two holes in the top. The mallet has a solid hard core and a softer but usually firm woven cloth outside. The resonant gong beats provide a pulse for musical integration and group coordination and unity. The *jing* player must coordinate exactly with and often stand next to the *kkwaenggwari* player.

⁶² When I learned to play this originally, I used a plain wooden stick with rounded ends.

⁶³ I purchased this *jing* in 1987 with the advice of Kim *seonsaengnim*. It is 15 3/4" diameter.



Figure 17
Buk player, 1977⁶⁴

The *buk* is a barrel drum with a body of wood and with cow hide drumheads. The hide may be tied head-to-head across the body by a long leather strip or sometimes the leather drumheads are nailed into the body. Sometimes there are rope ties between the heads with wooden tensors placed under them. It is played by a plain wooden stick. Generally, the barrel drum features the main beats. Variations in rhythm are produced by striking both the center of the drumhead and the side edge where the hide overlaps the wood.

Other *nongak* percussion instruments include: *jaesang sogo* (재상소고), hand-held small drums played by dancing performers who wear hats made for twirling long paper streamers; and *gokkal sogo* (고깔소고), small hand-held drums, by dancers wearing peaked hats (Lee, K H., 2018).

⁶⁴ This type of drum is commonly about 15” diameter.

Repertoire Taught by Kim *Seonsaengnim*

In Chapter Three, I will describe my personal experiences of Kim *seonsaengnim*'s teaching style and mentorship. Here I will describe the repertoire of *nongak* that he typically taught students, depending on how long they studied with him, based on written accounts and my own observation.

Kim *seonsaengnim* adjusted the content of what he taught according to the degree of interest of the student. He began a course of teaching for each student based on his individual drum dance composition (*gaeinjanggalunori*, 개인장구놀이), including the rhythms and dance movements. In public performances, his students might perform the drum dance solo or together with Kim and sometimes others all in synchrony. For students who were most serious, he taught the entire composition, which usually lasted about 10 to 15 minutes, depending on speed, the version as modified over time, and adjustment to different performance situations. Some students wished to learn only a briefer 3–5-minute simplified version for commercial stage performances.

For students who wanted to expand their repertoire, once they mastered the full version, he taught the *janggu* rhythms and dance movements for a series of *pangut* multi-instrumented group dances, *udogut* style.⁶⁵ (See the following video box for Video Recording 1.⁶⁶) The *janggu* drum dance can be performed on its own or as the part of *pangut* when various percussion instrument players demonstrate their virtuosity. Kim *seonsaengnim* often referred to these *pangut* related performance pieces as *hapdong nongak* (합동농악), which means coordinated group *nongak* performance.

⁶⁵ The word *pan* refers to the communal meeting space in a village. *Pangut* is the portion of *nongak* played primarily for entertainment purposes in this open space (Hesselink, 2012).

⁶⁶ Great thanks to Christine Loken-Kim (previously, Christine Loken) for her generosity in providing a video recording of her performance with Kim Byeong Seop as a resource for this book. Christine is a dance ethnologist who specializes in Korean and Japanese dance. She recently retired as administrator of the Boston University Center for the Humanities.

Video Recording 1

Gaeinjanggunori and Pangut (Hapdong Nongak) at Namsan Mountain Park, Seoul, May 14, 1976

Performance by Kim Byeong Seop and Christine Loken on *janggu*

-Gaeinjanggunori-

duration 11 minutes, 35 seconds

-Pangut (Hapdong Nongak)-

duration 9 minutes

Available at

<https://hdl.handle.net/1808/34564>

Recorded by Christine Loken (later named Loken-Kim)

Used by Permission

For students who wished to extend their skill to other instruments, Kim *seonsaengnim* would then teach the *kkwaenggwari* rhythms that accompany and lead *janggu* and other instruments in *udogut*. Kim *seonsaengnim* could also teach students how to play the *jing*, which is struck on downbeats to accompany the group's music. (See Audio Recording 2 of our Fulbright House performance.)

Kim *seonsaengnim* helped students to buy their instruments, their *nongak* clothes⁶⁷ and other accoutrements, and taught them how to wear the clothes. He would recommend that the student choose from a few available sizes for *janggu* suited for the player to be able to move the arm with *gunggul chae* easily from head-to-head (Howard, 1983a).

In 1985, Kim *seonsaengnim* collaborated with his student, Mary Jo Freshley, to make two sets of video recordings of his teaching and performances. He did this to support preservation of his style, instruction of students, and documentation for researchers. Mary Jo recorded and produced two videocassettes and later converted them to dvd format. She generously agreed to make

⁶⁷ I learned to call *nongak* clothes as *nongak bok*, which is a literal expression. Lee (2018) says that *nongak* costumes are referred to as *soebok* (쇠복), a name derived from terms for *kkwaenggwari* (aka *soe*, 쇠) and clothes (*bok*, 복). The clothes pictured in Figures 18 and 19 are in the style used by my teacher for the *udogut* performance described later. The photos of the performance in Chapter 2 illustrate the clothing of other performers as well. *Nongak* clothing styles vary by region and band.

them available to the public as online resources for this book and other venues through the University of Kansas libraries. I converted them to mp4 files. See the following two boxes for Video Recordings 2 and 3 with information about their contents and how to access them. Mary Jo and her long commitment to Korean dance are featured in Chapter 4.

Video Recording 2

***Kim Byeong Seop Sol Janggu Instructional Videos
Recorded in His Studio, Seoul:
October and November, 1985[^]***

Performances by Kim Byeong Seop and his Students

Available at

<https://hdl.handle.net/1808/34564>

Recorded by Mary Jo Freshley

Used by Permission

1. Kim Pyong Sop (KPS) playing *sol janggu*, standing; 17 minutes, 7 seconds
2. KPS playing *Pan Kut*, standing; 6 minutes, 52 seconds
3. Background narration about KPS and entire Changgu Nori (Sol Janggu) sequence, moving; 18 minutes, 24 seconds
4. KPS playing *Pan Kut*, moving; 11 minutes, 46 seconds
5. KPS playing *Pan Kut*, ae-i part [i.e. *hohogut*]; 4 minutes, 52 seconds
6. KPS playing *Sol Changgo*, standing; 27 minutes, 39 seconds
7. KPS' explanation of various rhythms while playing standing; 27 minutes, 37 seconds
8. KPS playing *Pan Kut* with Keith Howard, moving; 11 minutes, 53 seconds^{^^}
9. KPS playing *Pan Kut*, moving; 11 minutes, 57 seconds

[^] Note: This and the next box reproduce all the files that are included on Mary Jo Freshley's original dvds. I named the mp4 files nearly the same as how they were labeled on the dvds, with the original spellings retained. Kim Byeong Seop's name spelling is rendered as Kim Pyong Sop. The files in this box come from dvd numbered 309 in her archives.

^{^^} Note: Keith Howard's extensive ethnomusicological publications are often cited in this book. Thanks to Keith Howard for consenting to include the videos of him and Kim Byeong Seop performing together.

Video Recording 3

***Kim Byeong Seop and Group
Performing in Sannae, Byeonsan Myeon:
November 23 and 24, 1985[^]***

Performances by Kim Byeong Seop, His Students and Nongak Troupe

Available at

<https://hdl.handle.net/1808/34564>

Recorded by Mary Jo Freshley

Used by Permission

1. Outside the building, then inside; 18 minutes, 3 seconds (11/23)
2. Kim O Taek [possibly] and Kim Pyong Sop (KPS) [*gaeinjanggunori*]; 6 minutes, 25 seconds (11/23)
3. *Pan Kut* with whole group; 10 minutes, 40 seconds (11/23)
4. Continuation of *Pan Kut*; 9 minutes, 4 seconds (11/23)
5. *Sangmo* and *kkwaenggwari* performance; 4 minutes, 52 seconds (11/23)
6. KPS performing Sol Changgo with Keith Howard and two others; 12 minutes, 48 seconds (11/23)
7. Kim O Taek [possibly] performing Sol Changgo; 6 minutes, 51 seconds (11/23)
8. Continuation of Kim O Taek [possibly] and entire group; 8 minutes, 58 seconds (11/24)
9. Troupe plays throughout Sannae; 20 minutes, 46 seconds

[^] Note: The files in this box come from a DVD numbered 310 in her archives.



Figure 18 (left)
Kim Byeong Seop in Nongak Costume, Front View, 1977



Figure 19 (right)
Kim Byeong Seop in Nongak Costume, Rear View, 1977⁶⁸

⁶⁸ Dressed for the *udogut* performance to be described in the next chapter.

Table 4
***Nongak Bok* (농악복, *nongak clothes*) for a *Janggu* Player**

Peaked hard paper hat with paper flowers	<i>gokkal</i> , 고깔
White pants	<i>baji</i> , 바지
White long sleeve jacket	<i>jeogori</i> , 저고리
Half-sleeved red outer jacket	<i>soeot</i> , 쇄옷
Vest underneath	<i>jjokki</i> , 조끼
Colored sashes, usually red/orange, green/blue and yellow	<i>saektti</i> , 색띠
Korean style white socks	<i>beoseon</i> , 버선
Straw shoes	<i>jipsin</i> , 짚신

Students could also learn how to name the various musical sections and rhythms, and how to vocalize the rhythms, that is, how to produce sounds vocally that equate with the percussed sounds. (See Table 5.)

Students, including foreign students, sometimes had the opportunity to perform publicly with Kim *seonsaengnim* to demonstrate his *gaeinjanggunori* form, as a duet (and sometimes with additional partners), and also to perform with *nongak* bands. Some of his foreign students were encouraged to perform in public competitions, which further incentivized their learning.⁶⁹

Kim *seonsaengnim* was meticulous and patient. He expected students to exert sincere effort, to attend lessons consistently, and to pay careful attention to instruction and to model his example.⁷⁰ He named and demonstrated rhythmic sections, had the student repeat, and then they performed the sections together. He then added accompanying dance movements. He continued adding sections like this until the composition was complete and mastered, as evidenced by accuracy and synchronization when performing together. During lessons, he usually did not talk extensively, rather he relied on direct demonstration and repetition with brief explanations and verbal and nonverbal cues.

⁶⁹ For example, see the previous box, Video Recording of Kim Byeong Seop and Group Performing in Sannae, Byeonsan Myeon in celebration of the opening of the Byeonsan Saemaul Welfare Center.

⁷⁰ This style is evident in the video recordings of his teaching for both international and Korean students that are available as online resources for this book. See the boxes that mention these videos. Accounts by Provine (1975, 1985) and Howard (1983a & b, 1991/92, 2015) also reflect this.

Table 5
Pronouncing/Vocalizing the Rhythms⁷¹

<p>Vocalizing the Rhythms (요장단)</p> <p><i>ddak</i> (딱)</p> <ul style="list-style-type: none"> • hitting the right side drumhead of the janggu, incl. the edge, with the right stick (i.e., <i>chae</i>) <p><i>da</i> (다)</p> <ul style="list-style-type: none"> • hitting the right side with only the tip of the right stick <p><i>kung</i> (쿵)</p> <ul style="list-style-type: none"> • hitting the left side drumhead with the mallet (i.e. <i>gunggulchae</i>) <p><i>gideok</i> (기덕) or <i>ddarak</i> (따락)</p> <ul style="list-style-type: none"> • double stroke with right stick on the right side <p><i>ddeuriddak</i> (뜨릴닥)</p> <ul style="list-style-type: none"> • triple stroke with right stick on the right side <p><i>deong</i> (땡) or <i>hap</i> (합)</p> <ul style="list-style-type: none"> • hitting both drumheads at the same time <p><i>gideong</i> (기땡) or <i>hap</i> (합)</p> <ul style="list-style-type: none"> • double stroke on right drumhead plus hit on left side <p><i>kugung</i> (쿠궁)</p> <ul style="list-style-type: none"> • double stroke on the left side with left stick <p>Verbs Describing Stroke Techniques</p> <p><i>ddeudeoyo</i> (뜯어요)</p> <ul style="list-style-type: none"> • to play a double stroke with right hand (i.e., with the <i>chae</i>) <p><i>dollyeoddwieoyo</i> (돌려떡어요)</p> <ul style="list-style-type: none"> • to play a triple stroke with right hand <p><i>gunggullyeoyo</i> (궁굴려요)</p> <ul style="list-style-type: none"> • to play a double stroke with left hand (i.e., with the <i>gunggulchae</i>)

He would supplement this as needed by briefly answering questions, engaging in detailed research interviews, and joining informal social conversations. His way of teaching and explaining to students can be observed in Video Recordings 1, 2, and 3 that were previously described.

⁷¹ Great thanks to Gary Rector for providing this information.



2

An Udogut Performance



Figure 20

Nongak Band in Spiraling Formation

Kim *seonsaengnim*'s particular style of *nongak* is called *udo* (우도), which comes from the region of North Jeolla province on the western side of the Korean peninsula (Haworth, 1987; Im, 2019; Lee, 2003; Lee, K. H., 2018). *Nongak* in western South Korea is often divided into two contrasting styles: *udo*, meaning "to one's right," or west, when looking south from Seoul, an area of plains; and *jwado* (좌도) meaning "to one's left," or east, when looking south from Seoul, an area of mountains. The *udo nongak* region includes the towns of Jeongeup (Kim *seonsaengnim*'s home area), Gimje, Iri,⁷² Buan, Gochang, and Yeonggwang. This style emphasizes sophisticated and intricate rhythms, often highlighting the virtuosity of individual performers by includ-

⁷² Iri is now named Iksan.

ing solo performances. *Jwado* style, which emphasizes group coordination and acrobatics, tends to prefer faster but less intricate rhythms.⁷³

According to Lee K. H. (2018), *udogut* generally includes two main sections. The first is *apgut*, focused on complex rhythmic patterns and group line formations. The second is *dwigut*, emphasizing dramatic performances and skits.⁷⁴ *Udo nongak* shares *minsok* tradition roots with *pansori* (narrative song sung solo, accompanied by a barrel drum player), *sinawi* (music for shamanic rites), and *sanjo* (instrumental music performed on a single stringed or wind instrument, accompanied by a *janggung*). The elaboration of entertainment focused *pangut* was influenced by support from the previously mentioned Bocheongyo religion during Japanese colonial rule and women's *nongak* groups that became popular after liberation in 1945.

The composition of the troupe generally includes several types of members. Flag bearers often carry four types of flags: for the dragon; for praising farming as the foundation of the world; for commanding entrance of the troupe to the performance site; and for representing a band or village. Wind instrument players commonly include performers of the *nabal* (나발), a long straight trumpet with conical funnel used to signal the beginning and end of the event or a significant transition; and *hojeok* (호적), a double reed shawm for melodic accompaniment. Percussionists include players of the four main instruments as described already and *sogo* (small drum) players who strike a quiet hand drum mainly as a complement to enthusiastic dancing. Actors often include the hunter, comical itinerant monk, nobleman, granny, bride, dancing boy, and thief; and others (Lee, K. H., 2018).

The contents of an *udogut* performance, which I witnessed in Seoul in 1977, illustrates the interconnection of the five influences described above. Although this performance was a condensed presentation of the entire *udo* repertoire, it took a few hours each of three days to complete. This was a simulation in the sense that the traditional repertoire was performed in an urban outdoor space rather than in a rural village context. However, it was intended (and advertised) to be an authentic representation of the original form of *udogut*. The performance was sponsored by the Association of the National Music Committee for the Division of *Nongak* and by Ewha Womans University. (See poster, next page.)

⁷³ Lee (2003) adds nuance and complication to this common regional distinction based on study of local *nongak* bands in the Honam *Jwado* region.

⁷⁴ In this performance of *udogut*, these skits were mainly in part 6.h regarding catching of a thief. See Table 7. The details of contents and organization of this performance had significant differences from the description of *Jeongeup Nongak* (the contemporary *nongak* form derived from Kim *seonsaengnim*'s home region) in Lee K. H., 2018.

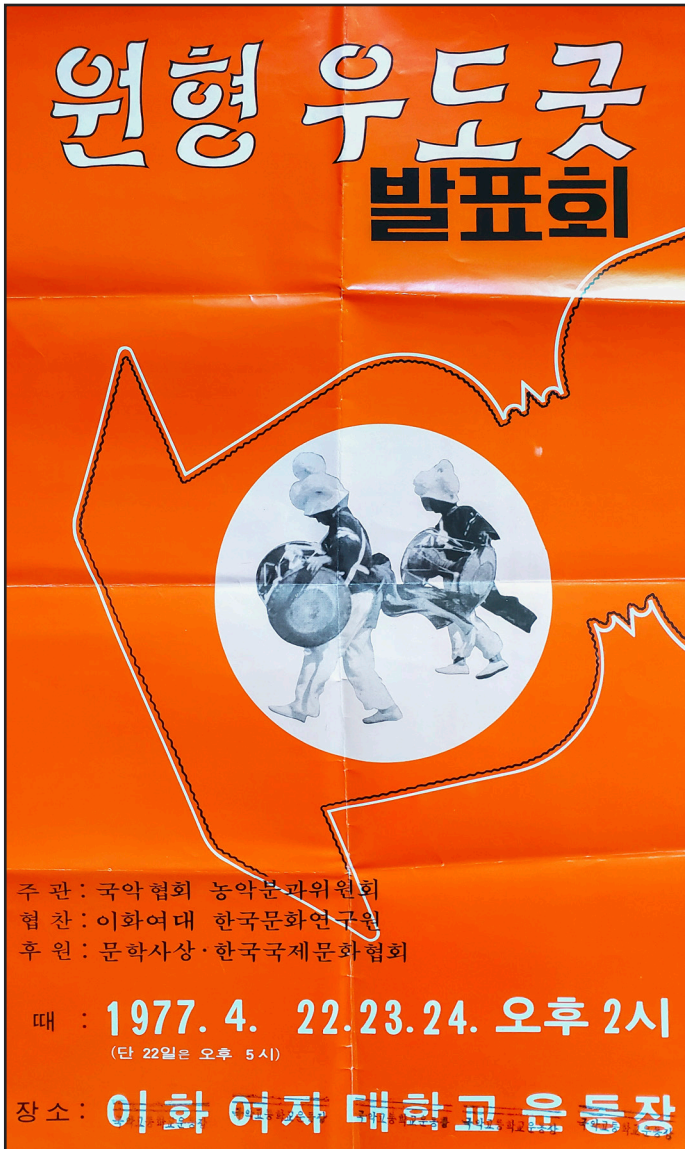


Figure 21
*Udogut Publicity Poster*⁷⁵

⁷⁵ Translation by Hwi-Ja Canda.

Table 6
Translation of the Udogut Publicity Poster

<p><i>Original Form of Udogut Presentation</i></p>
<p>Main Sponsor: Association of National Music Committee for the Division of <i>Nongak</i></p>
<p>Supporting Sponsor: Ewha Womans University Center for Study of Korean Culture</p>
<p>Associated Sponsor: Literary Thought Association for Korean National Culture</p>
<p>Time: 1977. April. 22-23-24. at 2 p.m. (on the 22nd at 5 p.m.)</p>
<p>Location: Stadium of Ewha Womans University</p>

The performance took place on April 22, 23, and 26. It had been planned to be completed in three consecutive days, but the third performance day was delayed due to inclement rainy weather.

On April 22nd, the first performance of *udogut* was done in the late afternoon and there was a party at a restaurant in the evening. That afternoon included a special visit from a Korean government sponsored dignitary, Eugene Ionesco, a Romanian-French absurdist playwright, and his wife. On April 23, the second performance was also done in the afternoon. Since the performance could not occur on April 24th, some of the friends associated with the *udogut* gathered at a restaurant bar in the evening.

On April 25th, I performed with Kim *seonsaengnim* at his studio while some of his *udo nongak* friends watched and offered appreciation. On the morning of the 26th, Hwi-Ja and I practiced *janggu nori* at the studio. The final *udogut* performance ensued in the afternoon. In the evening, many people involved in the performance had a party at the studio to celebrate the conclusion of the event.



Figure 22

Banner Welcoming Eugene Ionesco and Wife, 22 April 1977



Figure 23

Eugene Ionesco (left) and Wife, Rodica Burileanu (right) at Udogut⁷⁶

⁷⁶ I do not know the identity of the dignitary in the middle.

Composition of the Band

The band consisted of about twenty-five people, including 22 men and 3 women. The number of performers present at any one time and their roles shifted over the three days. The troupe members and instrumentation were as follows. Six men played the *kkwaenggwari* (aka *soe*), including the lead player (*sangsoe*) who signaled changes of rhythm and marching patterns. Two men (*jingsu*, 징수) usually played the large deep-toned gongs used to accent downbeats. Five men played intricate rhythms on the *janggu* drums, including the lead player (*seol-janggu*, 설장구), who was Kim Beong Seop. One barrel drum player (*buksu*, 북수) complemented the *janggu*. There were seven *sogo* (소고) players whose performance emphasized elaborate dancing rather than drumming. Some of these dancers specialized in twirling long streamers attached to their hats, forming circles and figure eights in the air and on the ground, through and around which they danced. One person repeated an accompanying melody on a *hojeok* (호적), which is a double-reed shawm. Kim *seonsaengnim* and another person, took turns to blow a *nabal* (나발, a long straight brass horn) to herald the beginning of the performance or an important transition.



Figure 24
*Kkwaenggwari (aka Soe) Players*⁷⁷

⁷⁷ Cho Mi-Yeon identified some of the performers, partly with the aid of the book, *100 Years of Nongak in Photography*, pp. 136-137. There was a professional photographer at this event. Perhaps he provided photos for the book. From left to right: 1. Kim Seong Rak (김성락, 1910-1984) from South Jeolla Province 2. Kim Sang Gu (김상구 1911-?) from North Jeolla Province; 3. Jeon Sa Jong (전사중, 1918-1991) from North Jeolla Province; 4. Bak Nam Sik (박남식, 1918-?) from North Jeolla Province; 5. Yoo Myeong Cheol (유명철, 1942-2022) from North Jeolla Province; 6. Unknown; probably associated with the Folk Village *nongak* band. Howard (personal communication, 2023) suspects that person 6 may be the father of Kim Dae Gyun, the ‘dancing child’ shown in Figure 26. The Folk Village (민속촌) is a living museum that reproduces traditional folk village life. Most of these performers were from Jeongeup village or other places nearby Kim Byeong Seop’s hometown.



Figure 25
*Jing Players and 2 Flag Bearers on Ends*⁷⁸

There were also two flag bearers and theatrical characters, including a new bride or concubine (i.e., *gaksi*, impersonated by a man), *mudong* (child actor/dancer), comical itinerant monk, elder aristocrat, hunter, farmer, and thief. Some of these roles were performed by musicians. There were also three women who danced in the troupe at times.

⁷⁸ These performers were from the Folk Village. The person second from the left was Kim Yong Eup (김용업, 1934-?) from North Jeolla Province, north Jeongeup village.



Figure 26
*Actors*⁷⁹

The actors (*japsaek*, 잡색) are theatrical characters who impersonate and satirize members of traditional society through comical skits (Lee, K. H, 2018). In the Honam area, when the actors wear masks, they are referred to as clowns (i.e., *gwangdae*, 광대).

Figure 26 features several of the actors (see its footnote for other details). The lead actor and hunter is called *daeposu*, 대포수 (great gun carrier). In this performance, he led some skits and exchanged humorous banter with performers. He wore a hat with Chinese characters that are written in a comical manner to satirize him as a traditional rural official. The top line (九代進士, Korean: 구대진사, *gudaejinsa*) refers to a rural scholar nobleman during the Joseon dynasty. The bottom line (通政大夫, Korean: 통정대부, *tongjeongdaebu*) refers to the social class name of a traditional upper third-class official (Lee, K.

⁷⁹ Performers from left to right: 1. Jeong In Sam (정인삼) as *daeposu* (대포수, ‘great gun carrier’); 2. This red jacketed character’s (*hongjeoksam*) identity is unknown; 3. Kim Dae Gyun (김대균, born 1967), wears a peaked hat and white cape, as *mudong* (무동, literally ‘dancing child’); 4. The itinerant monk (*jorijung*) character [identity unknown]; 5. New bride impersonator [identity unknown]; 6. Nobleman character (*yangban*) with tobacco pipe and fan [identity unknown].

H., 2018). Cho (personal communication, 2023) explained that in *nongak*, the second Chinese character (i.e., *jeong*, 政), was changed to *ryeong* (令) as a humorous alteration. She indicated that contemporary *nongak* divides the roles of the *daeposu* and the *gudaejinsa*.

A young boy played the role of *mudong* (무동, literally ‘dancing child’). His dancing included standing on another actor’s shoulders. (See Figures 26 and 37.) Interestingly, this performer is now a national intangible cultural treasure (number 58) for master of tightrope walking and acrobatics (*jultagi*, 줄타기; Cho, personal communication, 2023). The character with a red jacket (*hongjeoksam*, 홍적삼) had pheasant feathers on his hat to signify authority. He stirred up excitement in the crowd. The comical itinerant beggar monk character (*jorijung*, 조리중) wore a straw hat and beads. A young man comically impersonated a new bride or concubine (*gaksi*). A man impersonated a traditional nobleman (*yangban*).

Overview of the Performance

Initially, the performers performed a rite of offering to bless the proceedings.

In the first section of the *udogut*, the band simulated approach to a village. While the band leader obtained permission to enter from the village representative, the band performed at the village gate demonstrating their performance abilities. This included a solo performance by Kim *seonsaengnim* as well as others. When invited to enter, the band played in greeting and honor of the local mountain spirit, who presides over farmlands.



Figure 27
Spirit Offering Rite (Gosa) at the Udogut



Figure 28⁸⁰
Kim Byeong Seop (with drum) at Gosa

⁸⁰ The offering table includes a candle, rice, and silk cloth. The person with a red flower on his hat, standing next to Kim Byeong Seop, is Kim Seong Rak, the *kkwaengwari* performer shown before.

Then the band visited various households by request, performing rites for blessing to appease the spirits of the house sites. They proceeded to the village well, blessing its water. While flag bearers raised a standard that proclaimed, “agriculture is the foundation of everything under heaven,” the band performed a sample of rhythms and chants used to accompany field work, for example for rice seedling transplantation or harvest. Then the group did a special performance at the house of the village leader.



Figure 29
*Procession with Flags*⁸¹

⁸¹ 2nd from left: Kim Byeong Seop; Middle three: *kkwanggwari* players with tufted feathers at end of swiveling hat top; Two Command flag (*yeonggi*) bearers behind lead *kkwaenggwari* player. Far right: The *hojeok* player was Kim Dong Jin (김동진) from Jeongeup village.

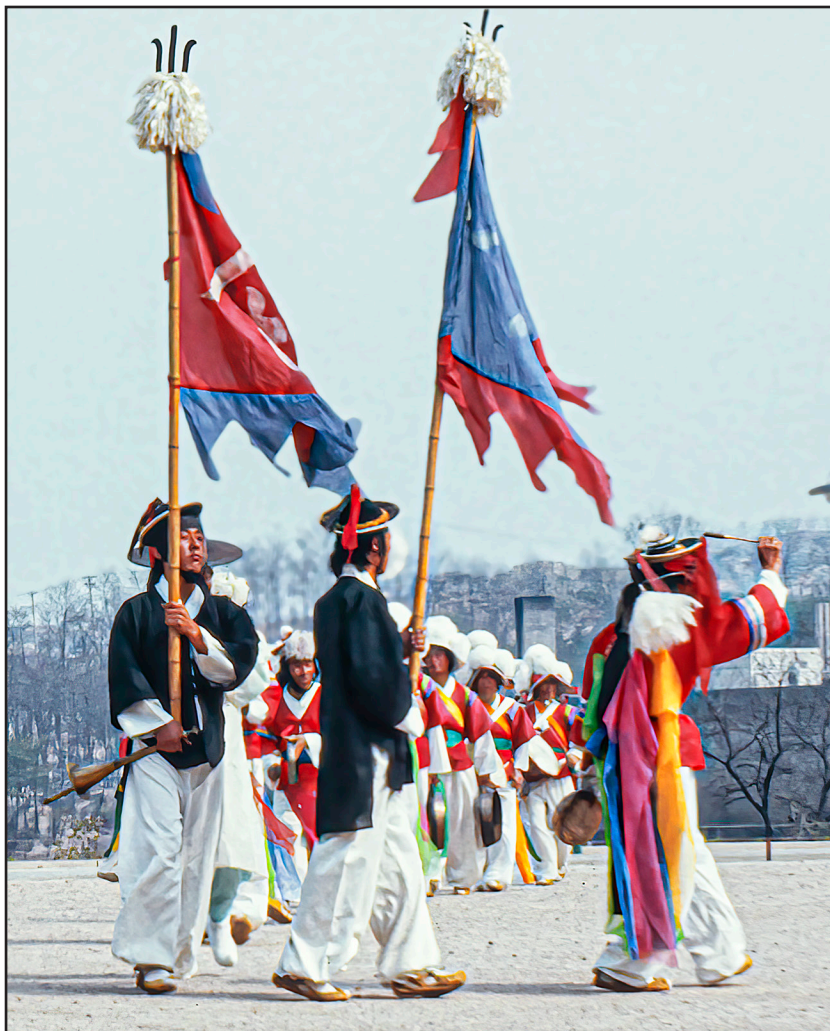


Figure 30
Two Command Flags in Complementary Colors



Figure 31
Actors in Forefront with the Nongak Band⁸²



Figure 32
Rite for Rice Planting and Farm Labor

⁸²From left: Boy on shoulders (*mudong*); yangban (scholar official, *sadaebu*); new bride impersonator (*gaksi*); itinerant monk (*jorijung*); lead actor (*daeposu*).



Figure 33⁸³

Raking at Rite for Farming with Nabal Player (on the right)



Figure 34

Kim Byeong Seop Bantering with the Hunter (Daeposu)

Following this, a series of performances combined qualities of entertainment and spiritual significance. The group, first as a whole and then some as solo performers, exhibited complex and technically difficult percussion and dance patterns. Complex rhythms were performed together with various group dance formations such as spirals and circles. For example, *obangjin* spirals the group around the four cardinal directions and through the center. During *ilgwang nori* (일광놀이, the sunlight dance), the band dances and performs

⁸³Left: raker; Middle: *daeposu*; Right: command flag bearers, offering table, *nabal* horn being blown.

around a *kkwaenggwari* gong placed on the ground to reflect the sunlight, celebrating the sun.⁸⁴ Then in *sorigut*, the moon and stars are honored.

Interspersed with the group performances on the second day, individual players of gongs and drums came out from the group to demonstrate their artistry in solo performances. Kim *seonsaengnim*'s *gaeinjanggunori* (or *seoljanggunori*, 설장구놀이) is an example of this.⁸⁵ There were also performances of acrobatics by *sogo* players who wear on their hats long streamers that are twirled while dancing.

Toward the end, the band performed a dance and song celebrating the sun, moon, and stars. Then the group performed some comic sketches lampooning hypocritical aristocrats and monks and depicting victory over thieves. Finally, the band took its leave of the village.⁸⁶



Figure 35

Kim Byeong Seop Performing Gaeinjanggunori⁸⁷

⁸⁴ Lee (2018) describes *ilgwang nori* within contemporary Jeongeup *nongak* as a joking exchange between the lead *kkwaengwari* player and the hunter character who has stolen the gong. I also observed something similar at the 1977 performance.

⁸⁵ This was the second solo drum performance by Kim during the *udogut*, the first being in part 2 of the first day. For a general description of this kind of *janggu* performance, see Lee, H. K. (2018, pp. 361-362).

⁸⁶ For an alternative listing of the sections of *udo nongak pangut*, see Lee (2018, pp. 33-38). Lee also has a detailed listing of a contemporary repertoire for *Jeongeup nongak* which has been transmitted in Kim *seonsaeng*'s hometown area (pp. 193-201). In addition, there is a listing of the sections of Kim's *udo nongak* form in Bak & Cho (2019, p. 244). These three listings have many similarities and differences (in order, detail, and spelling) compared with the *udogut* that I observed in 1977 and as explained to me by Gary Rector. See Table 7.

⁸⁷ This was on April 23, 1977, the second day of the *udogut* performance.



Figure 36
Dancing and Spinning Streamers on Sangmo Hat



Figure 37
Boy (Mudong) on Shoulders with Aristocrat (to the right)

Table 7
Listing of 1977 Udogut Program⁸⁸

1. *Deuldangsangut* (들당산굿)
Band approaches the village and village shrine, performing to attract attention while the leader negotiates with a village representative to enter.
2. *Mungut* (문굿)
Band demonstrates prowess at the village gate and obtains entry.
This *gut* is also performed later to gain entry to individual households; the band then performs rites for spirits of the house.
3. *Dangsangut* (당산굿)
Performance at the village shrine to honor the tutelary mountain spirit.
4. *Saeamgut* (새암굿)
Band dances around the village well, blessing its water.
5. *Pungjanggut* (풍장굿)
Villagers complete their work accompanied by *nongak* rhythms, then expert players perform. This *gut* includes these sections:
 - a. *Nonggigut* (농기굿)
Flag dance is performed. The flag proclaims that ‘agriculture is the foundation of the world.’
 - b. *Deungjin-sori* (등진소리)
Work chant.
 - c. *Madanggut* (마당굿)
Performance in the courtyard of the village leader; blessing of the village.
 - d. *Seongju-puri* (성주풀이)
Blessing the village leader’s house.

⁸⁸ As explained to me by Gary Rector, 1977, with some spelling corrections based on Bak & Cho (2019).

Table 7 Continued

6. *Pangut* (판굿)

Band performed a variety of music pieces with dances mainly for entertainment of the villagers. This *pangut* included these sections:

a. *Ochaejilgut* (오채질굿)

This means ‘five-strike road rite’, referring to five strikes on the *jing* gong per one rhythmic cycle. The band played a complex rhythmic cycle while walking in a clockwise circle. Then,

- *jwajilgut* (좌질굿)

Reversing direction to counterclockwise, continues playing a 5-beat measure.

- *neurin samchae* (느린삼채)

Slow, actual dancing begins.

- *beongeori samchae* (병어리삼채)

Faster tempo.

- *jajin samchae* (자진삼채)

Very fast tempo.

- *anbatang* (안바탕)

b. *jinpuri* (진풀이)

Band performs and marches in parade formations, including:

- *iljajin* (일자진)

Straight line.

- *euljajin* (을자진)

S-shaped line.

- *obangjin* (오방진)

Weave in spiral formations through four directions and center (5th direction).

- *gasaevin* (가새진)

Weave in scissors formation.

c. *hohogut* (호호굿)

Dance with calls, including:

- *jajin hohogut* (자진호호굿)

Faster version.

Table 7 Continued

- *mijigi* (미지기)

Two lines of soe and janggu players interact, moving back and forth.

- d. *ilgwangnori* (일광놀이)

The sunlight dance. *Kkwaenggwari* are placed on the ground to reflect sunlight and the band dances around them. There is humorous banter about a disappearing and reappearing *kkwaenggwari*.

- e. *sorigut* (소리굿)

The band sings the song of moon and stars.

- f. *gaeinnori* (개인놀이)

A series of solo performances by outstanding performers on various instruments. They also interact with the band at certain points, often toward the conclusion of each solo.

- g. *mungut* (문굿)

Performance is done at individual household's gate.

- h. *dojeokjaebi* (도적잡이)

Skit is performed that represents catching a thief to protect the village from robbery, including:

- *seungjeongut* (승전굿)

Celebrates victory over thieves.

- *talmeurigut* (탈무리굿)

Depicts decapitation of the thief.

- i. *talbokgut* (탈복굿)

Removal of costumes.

7. *naldangsangut* (날당산굿)

Leaving the village.

Kim Byeong-Seop's *Gaeinjanggunori* within *Udogut*

During section 6.f of the *udogut*, Kim *seonsaengnim* performed his specialty *gaeinjanggunori* (individual/solo *janggu* play) for 7 minutes and 13 seconds.⁸⁹ (See Table 7 and Figure 35.) This individual performance was fully interactive with the group and audience.⁹⁰ There was preliminary humorous bantering between performers involving joking and pun wordplay. At one point, someone jokes that if Kim *seonsaengnim* misses even one *garak* (rhythmic unit), he will break his neck and pull out his neck joint. At which point, Kim jokingly asks if that will turn him into a squid. Then there is a return to group percussion with applause, leading into his solo drumming.



Figure 38
*The Author Watching Udogut*⁹¹

Kim *seonsaengnim*'s performance was featured while other members of the band (and audience) watched. A *kkwaenggwari* intermittently joined in with brief synchronized rhythms, creating a complementary musical gloss on his drum sound. A *hojeok* melody joined, weaving together with the drum and *kkwaenggwari* for about 80 seconds, adding another musically interesting gloss. Performers and audience members interjected with *chuiimsae* (exclamations of appreciation and encouragement) and applause. After the conclusion of his performance, another *janggu* drummer did a solo performance for about 4 minutes. Then the group performances continued.

⁸⁹ See Figure 35, Table 7, and the following Audio Recording 1. The audio recordings were made on an audio cassette recorder with a built-in microphone. It was placed near to the performers in a stationary location. Since Audio Recording 1 was made outdoors, the loudness and quality of the sound reproduction varies as the *nongak* troupe moves through a large area. Audio Recording 2 was made in an enclosed space that was an apartment room set up as a meeting place, with furniture and seated observers. An area was cleared for enough space for Kim *seonsaengnim* and I to perform. Therefore, the volume and sound quality are more uniform. I did minimal editing for both recordings, mainly to crop unneeded extraneous sound and to enhance playback quality. However, the recordings are not professional quality.

⁹⁰ This contrasts with occasions when he performed his *gaeinjanggunori* as an independent solo piece on stage or other venues outside the context of group *nongak* performance.

⁹¹ This photograph was given to Cho Mi-Yeon by Gary Rector and passed on to me in 2022.

Audio Recording 1

***Udogut Nongak at Ewha Womans University, Seoul, April 23, 1977
(Selection Featuring Gaeinjanggunori)***

Performance by Kim Byeong Seop and his Udo Nongak Troupe

Available at

<https://hdl.handle.net/1808/34564>

Recorded by Edward R. Canda

Duration 1 hour, 8 minutes

- Begins with talking and *nabal* trumpet
- At 00:11:18, music pauses and restarts
- At 00:15:50, music pauses and restarts
- At 00:22:08, *hohogut* begins
- At 00:38:10, Kim Byeong Seop's *gaeinjanggunori* begins, concluding at 00:45:03
- At 00:45:03, another *janggu* solo begins, concluding at 00:49:12
- Group performance continues



3

An Experiential Account of Learning *Nongak*

Called to the Drum

Significant dreams and life transforming events heralded both the beginning and the end of my time with Kim Byeong Seop *seonsaengnim*.

In March of 1976, I went to Korea both to engage in formal study, and also to seek a major life transformation through spiritual explorations in Korea. I was hoping to free myself from the limitations and alienating effects of American materialism, secularism, urbanization, industrialism, and militarism.

Life in the megalopolis of Seoul quickly shocked me out of any naive assumptions about liberating myself from ‘Western industrialism’ by simply traveling to the other side of the world.⁹² I was soon overwhelmed by the crowding and rapid pace of life I experienced in Seoul, which was far greater than what I had experienced growing up in small suburbs of Cleveland, Ohio.⁹³ National social development policy placed a priority on centralized government control of society, rapid industrialization, capitalization, urbanization, and rural development in order to recover from the disastrous effects of the Japanese colonial period and the Korean war. While this policy did indeed enable rapid recovery and economic development, it also resulted in urban air pollution and widespread environmental degradation, population congestion in major cities, political suppression, and destruction of many traditions and rural lifestyles, homes, and shamanic sites.

During the first few months, I experienced simultaneous stresses of physical illness, cross-cultural transition, disorientation, and worldview disruption. This provoked deep reflection and soul-searching. In consideration of my Korean hosts, I concealed my feelings of distress behind a calm, polite demeanor.

I had recurrent dreams of myself wearing a deer-skin cape and an antler

⁹² Portions of this section are adapted from my article, “One American’s Spiritual Insights” in the journal *Koreana: Korean Art & Culture* (vol. 6, no. 2, Summer 1992, pp. 64-69).

⁹³ The Seoul Metro Area population was about 7.3 million. The population in Cleveland was about 800,000 and the suburbs where I grew up were 1/8 or less that size.

headdress, dancing in the light of the full moon. As believers in Korean shamanism contend, stress can make the heart-mind (*maeum*, 마음) receptive to breakdown, breakthrough, and major transformation (Canda, 1982, 1988). The dreams alerted me to the need to find a culturally acceptable way to release and channel these feelings in a growth promoting and creative manner.

During summer vacation of 1976, I traveled for about a month, seeking insights at beautiful places that could engender inspiration. With the help of a Korean friend, Suh Che Du, I traveled through the Gyeongsang Provinces, and then up the east coast. I visited various shamanic sites, Buddhist temples, small towns and rural areas, mountain parks, and seaside beaches.

Along the way, Che Du introduced me to a relative who was a shaman. We sat on the floor of her small home, and she served us tea. I imagined that this was a good time to conduct a field interview to learn more about shamanism. I asked her to talk to me about her beliefs and practices. She then taught me a valuable lesson. She said that before she would talk to me about that, she had a question for me. "What do you feel when you walk in the mountains?"

That question stopped me in my mental tracks. I moved out of my head and into my body, into my heart, and into deep memories of many hours I had spent in the forest near my Ohio home. I explained to her that I was newly becoming familiar with Korean mountains. I loved them. Reflecting on my earlier more extensive personal experience in Ohio, I told her about my sense of intimacy with the forest places of my youth. Once I explained, she was satisfied and willing to talk about her own experiences. She alerted me that in order to learn about Korean culture and spirituality, I needed to be open-minded and humble. I needed to become open to learning in body, heart, and mind, rather than just being stuck in my head and academic thinking.

Soon after, on August 17, I drowned nearly to death at Naksan beach on the east coast. While I was standing on the beach, a strong wave suddenly crashed on me and knocked me down. Tumultuous waves and an undertow pulled me under the water and twirled me around. For a long time, I repeatedly made the effort to swim to the surface and call for help. Over and over again, I was smashed under water by the waves. I felt as though I was being sucked down into an abyss to be extinguished. Yet at the same time, I was filled with a powerful energy and a strong sense that it was not the right time to die. Che Du bravely risked his life trying to save me, but the waves were too strong. Finally, my friend summoned a nearby Korean marine who got to me with an inflated tube and brought me back to shore. The marine pushed the water out of my body. Thanks to Che Du and this marine, I survived.

After the trauma of the drowning, when I came to my senses, I looked around and felt astonished, amazed, and happy to be alive. Che Du and I camped on the

beach that night. The next morning, I watched a brilliant orange-red sunrise over the sea and felt that I was reborn.

Back in Seoul, on August 30, I became overcome by excruciating abdominal pain and was taken to Severance Hospital.⁹⁴ I was having a bout of severe pancreatitis, a condition probably triggered by the physical trauma of drowning and recovery.⁹⁵ I was feverish and disoriented while being treated by a stomach drainage tube. Once the pancreatitis subsided, I was released to home on September 4. Then I remained seriously ill with respiratory infection for several days. This entire ordeal from drowning to pancreatitis and bronchitis occurred in the context of my spiritual pilgrimage and search for a more clear and enhanced sense of life purpose. This was a life crashing and transforming experience. I knew that I had been recast into a new phase of life. I was ready to seek out someone in Seoul who could help me to make the most of this opportunity in ways that went beyond academic studies.

Previously, as an undergraduate student of cultural anthropology, I had studied about shamanism and ritual healing practices, and I had learned that percussion was used in many cultures to stimulate experiences of personal and social transformation. I was an amateur percussionist, mainly using drumming as an aid to meditation. As a senior college student, I had organized several percussion gatherings—along the lines of “art happenings” popular at the time—with about fifty participants. Although these events were not explicitly ritualistic, they demonstrated that group performance of percussion could generate strong energy, cathartic release of emotion, and joyful celebration.

Since I had already discovered the beneficial effects of drumming on meditation and group experience, I decided to seek out and study a Korean form of percussion to release my stress and channel my energy. I was hopeful that the Korean shamanistic tradition might provide a time-tested way of drumming that would facilitate my own need for spiritual transformation.

A series of inquiries led me to Gary Rector who took me to visit Kim *seonsaengnim*'s studio on September 23, just about three weeks after my episodes of drowning and pancreatitis. The two of them strapped on their *janggu* drums and demonstrated Kim *seonsaengnim*'s elaborate virtuoso composition, played in tandem as a duet. The vigorous dance and intricate rhythms were unlike anything I had experienced before. The performance was exhilarating and awe-inspiring. It brought a swell of energy to my chest and tears of joy to my eyes. I knew that I had found what I needed. Over the next eight months, I had the great fortune to study *nongak* with Kim *seonsaengnim*.

⁹⁴ Coincidentally, this is the same hospital where Kim *seonsaengnim* died 11 years later.

⁹⁵ I was predisposed to pancreatitis because of my chronic condition of cystic fibrosis which is a genetically inherited illness that typically causes severe respiratory and pancreatic problems.

Studying with Kim *seonsaengnim*

I began my first lesson with Kim *seonsaengnim* on September 28 and continued studying with him until May 30, 1977. I usually traveled to his studio by walking and bus ride.⁹⁶ It took about an hour to get from my apartment to his studio. During some periods my schedule was to attend his studio 5 or 6 days per week and practice with him for about 1 to 2 hours each time. However, I had many interruptions due to recurrent illnesses and obligations for travel and meetings related to my university studies and other activities. Although he encouraged me to come on a consistent basis, he was understanding, and he accommodated my situation. I had about 70 sessions with him. I learned in the traditional manner of this oral tradition, under his close supervision and mentorship, without use of any written or recorded materials.⁹⁷

My plan for study from March 1976 until my departure from Korea at the end of May 1977 focused on Chinese and Korean philosophy, primarily Confucianism, at Sungkyunkwan University in Seoul. My main teachers were Professors Yi Dong Jun and Lew Seung Kook.⁹⁸ They also arranged for me to take courses on Korean art history (at Hongik University) and Korean shamanism (at Seoul National University) as well as a summer field trip to a rural village (arranged by Ewha Woman's University). I did many excursions to museums, palaces, Confucian scholar grave sites, Confucian traditional memorial halls and study centers, shamanic rituals, Buddhist temples, mountain parks, various cities and villages, and performances of traditional arts such as mask dance, Buddhist drum dance, *nongak*, and *pansori*. All of this intersected with and shaped my study with Kim *seonsaengnim*. During the academic semester periods, I taught an English conversation evening course at Sungkyunkwan University and sometimes at a private institute.

Table 8 is a list of some of my activities during the first month of my study of *nongak*, based on notes in my personal calendar.⁹⁹ This gives a sense of the pacing of study and the daily life context for my lessons.

⁹⁶ There are many similarities between my experience of the instructional methods of Kim *seonsaengnim* and the recounting by Howard (1983 a & b; 2015). Though it seems that Kim *seonsaengnim* might have been less strict in my case.

⁹⁷ Traditionally, there is no musical transcription for *nongak* compositions. Some musicologists have notated Kim's rhythms and dance movements, as cited throughout this book.

⁹⁸ Yi Dong Jun (literary name, Haengchon) is now Emeritus Professor. He received many awards for his accomplishments as a philosopher specializing in Confucianism. For details on his teachings, see Canda (2022). Lew Seung Kook (1923-2011) was a highly prominent scholar of Korean philosophy and mentor for Professor Yi.

⁹⁹ This list highlights *nongak* study related activities. It does not include many others. For example, I taught English at Sungkyunkwan University an average of two days per week and I often attended lessons in East Asian philosophy. But I did not always record those activities.



Figure 39
The Author in Kim Byeong Seop's Studio, 1976¹⁰⁰

¹⁰⁰ Various instruments and other objects in this photo illustrate the range of what Kim *seonsaengnim* taught: numerous *janggu* drums (in the open and in cases); *jing* gongs (in cases); *sangmo* hats, with streamers for twirling while dancing; drum on a stand, which might be for *samgo mu*, the three drum dance. I did not learn performing with the *sangmo* hat and I had not observed study of the *samgo mu*.

Table 8
Nongak Lessons in Context of First Month of Study

Day	Date	Activities
<i>September 1976</i>		
Thurs	23	Class on ink painting (<i>sagunja</i>); Gary Rector introduced me to KBS*
Fri	24	academic study at home
Sat	25	chores
Sun	26	visit to Ganghwa Island parks, temples, dolmen
Mon	27	first day of study with KBS; Korean art history class
Tues	28	KBS study; with YDJ (Yi Dong Jun) at Confucius Birth day Ceremony (<i>Seokjeon Daeje</i>) Sungkyunkwan; KBS study again
Wed	29	study <i>sagunja</i> ink painting; teaching
Thurs	30	KBS study
<i>October 1976</i>		
Fri	1	Field trip with YDJ to Namhansan Castle
Sat	2	KBS study; visit to Deoksu Palace; Autumn festival
Sun	3	Yongsan army base library Korean art history study
Mon	4	KBS study; Korean art history study
Tues	5	KBS study; visit to Deoksu Palace and art museum
Wed	6	study with Gary Rector; study with YDJ
Thurs	7	KBS study; YDJ study; Emille Folk Art Museum
Fri	8	KBS study; meeting with Fulbright program mentor; library study
*KBS = Kim Byeong Seop		

Day	Date	Activities
<i>October 1976 continued</i>		
Sat	9	KBS study; to a <i>nongak</i> performance with KBS and Gary Rector
Sun	10	home study day and break
Mon	11	KBS study; Korean art history study
Tues	12	KBS study; YDJ study; doing additional private tutoring
Wed	13	becoming ill; off day
Thurs	14	very ill; home study
Fri	15	very ill; home study
Sat	16	recovering; home study
Sun	17	recovering; home study
Mon	18	KBS study; Korean art history study
Tues	19	KBS study; YDJ study; tutoring
Wed	20	<i>sagunja</i> study
Thurs	21	KBS study
Fri	22	KBS study; tutoring
Sat	23	KBS study; KBS and <i>nongak</i> friends performing; with YDJ to visit Suweon city fortress (<i>Hwaseong</i>) [With KBS 18 out of 31 days]

I was expected to attend classes regardless of weather. I especially recall the times practicing in the winter when temperatures could be quite cold (often high teens to 20s Fahrenheit). Kim *seonsaengnim*'s studio at that time had no central heating. There was an iron stove heater in the main room, kept warm by burning coal briquettes (*yeontan*, 연탄) which could be noxious. Often, while playing, I could see my breath in the air. But when we played together vigorously drumming and dancing, I would warm up well.

We usually practiced performing together wearing ordinary Western-style daily-use clothes. Sometimes we performed in full *nongak* costumes. Kim *seonsaengnim* had me measured by a tailor who made clothes in his style. He also arranged for me to buy the *nongak bok* (*nongak* clothes), musical instruments, and accoutrements.



Figure 40
*The Author's Original Nongak Clothing:
White Inner Garments*



Figure 41
*The Author's Original Nongak Clothing:
White Inner Garments with Vest and Outer Jacket*



Figure 42
The Author's Original Percussion Sticks:
Top Stick for Playing Kkwaenggwari;
Bottom Two Sticks for Playing Janggu ¹⁰¹

My course of study began with performance on the *janggu*. I first learned Kim *seonsaengnim*'s solo *janggu nori* over a period of about 4 months, including about 35 sessions. I continued to practice that until departure from Korea for a total of about 8 months.

¹⁰¹ I initially learned to play the small gong with this simple wooden stick. Later, I used a mallet with a plastic or wooden head. Notice the burn marks on the inside of the *yeolchae*. Kim *seonsaengnim* burned these curved lines into the bamboo wood by touching the stick to his *yeontan* (coal cake) stove that heated the room in cold weather. This was done to improve my hand grip.

Table 9
Rhythm Sections (Jangdan, 장단) of Gaeinjanggunori (개인장구놀이),
as Taught to Me, 1977¹⁰²

1. <i>jajinmori</i>	자진모리
aka <i>samchae</i>	삼채
2. <i>hwimori</i>	휘모리
a. <i>seupba deurim</i>	שבבדריפ
b. <i>obangjin</i>	오방진
aka <i>dumachi</i>	두마치
at end: connecting	
passage with <i>garak</i> (가락)	
<i>jajeunmori</i>	잡은몰이
<i>hurureut</i>	후루룻
3. <i>gutgeori</i>	굿거리
a. <i>isipsabak</i>	이십사박
b. <i>dongsalpuri</i>	동살풀이
4. <i>jajinmori</i>	자진모리
aka <i>samchae</i>	삼채
a. <i>isipsabak</i>	이십사박
b. <i>jwauchigi</i>	좌우치기
c. <i>anbatang</i>	안바탕
5. <i>yeonpungdae</i>	연풍대

Next, I learned to play *janggu* for a series of sections of the *pangut* for about 4 months, including about 29 sessions. Once I was adequately proficient with the *janggu*, I learned to play the *kkwaenggwari* (small gong) for about 3 months, to accompany *janggu* in *pangut*. *Kkwaenggwari* learning overlapped with *janggu* learning for *pangut*. He taught the *kkwaenggwari* rhythms and dance movements and then helped me practice by us playing together, with him performing on *janggu* and me performing on the small gong, until we were fully synchronized. During this period, I also learned how to play the *jing gong*.

¹⁰² This is the way Gary Rector laid out the structure to me. Section 1 is named Introduction (*daseuleum*, 다스름) by some authors (e.g., Bak & Cho, 2019; Howard, 2023; and Provine 1975).” Howard (1983b) offers comparison of four other people’s summaries of the five sections and documents alterations of details from 1975 to 1983. Transcriptions and analyses of this composition at various points in time can be found in Provine (1975), Howard (1983b, 1991-92, & 2023), and Bak & Cho (2019). Lim (2019) lists the sections (as of 1983). There is general agreement about the five main sections, though there are some differences among these accounts about details. Hopefully, this listing of sections as Gary explained them to me in 1977 adds one more example for consideration. Note that Bak and Cho (2019) refer to these sections as *madang* (마당), i.e., section or movement (Hesslink, 2006).

Table 10
Sections of Pangut (판 굿)
as Taught to Me¹⁰³

1. <i>ochaejilgut</i>	오채질굿
2. <i>jwajilgut</i>	좌질굿
3. <i>pungryugut</i>	풍류굿
4. <i>yangsandogut</i>	양산도굿
5. <i>samchae</i> , incl. <i>doensamchae</i> & <i>anbatang</i> (transition)	삼채 덴삼채 안바탕
6. <i>obangjin</i>	오방진
7. <i>samchae</i> , incl. <i>jjalbeun anbatang</i> (transition)	삼채 짧은 안바탕
8. <i>hohogut</i> , incl. <i>naedeurim</i> <i>sori</i> (<i>hoho</i> singing) then main section: <i>jajeun hohogut</i> (transition)	호호굿 내들임
9. <i>gaeinnori</i> (playing a series of solo performances, such as solo <i>janggu</i> , described above)	개인놀이

I usually had the benefit of Kim *seonsaengnim*'s undivided individual attention for my classes. Sometimes Gary Rector assisted teaching me and we often met privately so he could answer my questions and so we could enjoy informal conversation. Sometimes I watched while other students or accomplished *nongak* percussionists performed with Kim *seonsaengnim*.

After I had been studying for about two months, my soon-to-be wife, Hwi-Ja, studied *gaeinjanggunori* with Kim *seonsaengnim* for about 4 months and I often watched her perform. Sometimes Hwi-Ja, Gary, Kim

seonsaengnim and I attended *nongak* performances together. Occasionally, some of Kim *seonsaengnim*'s friends who were accomplished *nongak* performers came to talk with him and to watch him and I perform together. One time he asked me to demonstrate for them how I could play the *janggu* conga drum style. They were quite amused! Kim *seonsaengnim* had an open mind and a playful attitude.

Neither Kim *seonsaengnim* nor I were fluent in the other's language. He knew a few words of English such as counting to ten, and my Korean proficiency was a combination of basic conversation and philosophy terms. Fortunately, this limitation was not a barrier. As a teacher, he spoke little, instead putting great care and patience into the modeling of performance. Rather than

¹⁰³ As explained to me by Gary Rector.



Figure 43
The Author and Kim Practicing on Kim's Studio Balcony, 1976

explaining, he showed me what to do.¹⁰⁴ I can still hear Kim *seonsaengnim*'s voice in my mind's ear, enthusiastically calling out at the start of each performance together, “시작!” Let's begin! (This expression, *sijak*, is short for 시작해요, *sijak haeyo*). That gave me a thrilling feeling every time.

I am right-handed, so I wore the drum with the lower tone drumhead to my left. The teacher played in a left-handed manner, meaning that the lower tone drumhead was to his right. (See Figure 43.) Thus, his posture mirrored mine,

¹⁰⁴ This way of teaching was not limited to students who were not fluent in Korean. Hwi-Ja said that he also taught her mainly through mimicry and repetition, with some explanation in Korean. This way of teaching is evident in the video recordings of his teaching, made by Mary Jo Freshley and Christine Loken-Kim, included with this book.



Figure 44
Practicing on Kim's Studio Balcony,
Showing Mirrored Postures, 1976

making it easier for me to observe his movements reflecting mine. Provine (1975) observed him to be left-handed. However, Howard (1983a, 2015, and personal communication, 2023) notes that this was not due to him being left-handed; rather, he played in this way as did many older generation *janggu* players so that *gunggul chae* beats with his right hand matched the right-handed beats of the *jing gong* and *buk* drum in group performances.

He began our initial lessons by showing me how to strap the drum to my body in correct position and how to hold the drumsticks and how to strike the drumheads.¹⁰⁵ I was expected to repeat each segment of rhythm (*garak*, 가락) until it was mastered.¹⁰⁶ Segments were added until a certain amount was

¹⁰⁵ Howard (1983a) gives a detailed account of the procedures and steps of his learning from Kim *seonsaengnim* in 1981-82. At that time, he taught the student new rhythms, but senior students often helped the newer student to repeat and rehearse afterward. There were also group rehearsals with other students.

¹⁰⁶ *Garak* is a short rhythmic pattern about one measure of a *jangdan* (장단); a *jangdan* is

learned and repeatedly performed correctly. Then he added the accompanying dance steps and other body movements, again repeatedly having me observe and copy him, performing both drumming and dancing until that was correct and well established in my memory.¹⁰⁷ This was not a matter of memorization like memorizing facts; rather it was a matter of absorbing and encoding deep in my whole body, my muscle memory, and heart/mind (*maeum*).

Given my Bohemian-American background, *nongak* rhythms felt very alien at first.¹⁰⁸ For example, performing on the *jangu* requires one to coordinate striking stress beats with the left-hand stick (*gunggulchae*), striking shading rhythms with the right-hand stick (*yeolchae*), and dancing. Complex hemiola, (i.e., altering the rhythm by replacing three beats with two, or two beats with three), syncopation, and emphasis on downbeat are characteristic of *nongak* (Howard, 1991-92; Provine, 1975).

Although the tasks of close observation, repetition, and memorization were difficult in themselves, *nongak* demanded much more of me. I felt as though I had to rewire my nervous system to internalize these rhythms. Every movement had to be coordinated precisely, without separating thought and action, because ruminative thought breaks the smooth flow of motion. Technique itself had to be absorbed by a kind of osmosis until it became second nature. Only then did it become possible for me to play proficiently and with abandon.

Practicing with Kim *seonsaengnim* required great concentration and deep rapport. In order to repeat his moves correctly, I had to pay careful attention. Since he played in a lefthanded manner, when we played in unison opposite each other, my motions reflected his. As we mirrored each other move for move—marching, circling, spinning, spiraling—I felt a wonderful, exuberant, exhilarating synergy of energy flowing and flying between, through, and around us. I felt as though we were entrained and connected. (See Figure 44.)

I cannot be sure whether my experience equates with the experience of his Korean students generally, though Hwi-Ja described to me a similar feeling. Perhaps my experience relates to a quality of heightened and intensified consciousness described in Korean as *sinmyeong* (신명), spiritually inspired ecstasy. *Sinmyeong* literally means that a spirit descends into the body of the

a longer rhythmic pattern of a certain length repeated over a set unit of time. See <https://folkency.nfm.go.kr/en/topic/detail/6533> and Provine (1975) and Howard (1983a & b).

¹⁰⁷ Howard (1983a) observed that Kim began teaching the dance steps after he had learned the first six *garak*.

¹⁰⁸ I grew up listening to many varieties of rock, jazz, folk, classical, electronic experimental, and other music. In addition, I often listened to my mother play classical piano music and my father and uncles play Czech polkas and similar music with accordion and other keyboard instruments.



Figure 45
Kim Byeong Seop on His Studio Balcony, 1976

shaman. Chae (1983) relates this more broadly to an aesthetic spirit of performers and group participation in Korean traditional performances, such as shamanic rituals, mask dancing and tight-rope dancing. These involve a cathartic release of emotional suffering (*hanpuri*, 한풀이). *Sinmyeong* is “...a state of ecstatic near-abandon” (Saeji, 2013, p. 76) that can be experienced in a deeply synergized group performance and that provides emotional release for participating individuals.¹⁰⁹ Kwon (2015) translates *sinmyeong* as ‘spiritual catharsis’. Loken (1978) describes ecstasy as a quality emphasized in Korean dance generally. Cho Mi-Yeon (personal communication, 2023) said that traditional *nongak* performers naturally experienced *sinmyeong* as an inherent quality of performing, even though they might not talk about it explicitly.

At times of peak performance, my surroundings would seem to glow and fill with numinous presence. Nearby objects transmuted into surrealistic creatures. I experienced the instruments as being alive and they called out with voices of their own. Objects hanging on walls or sitting on shelves would sometimes shake and fall to the ground. These experiences gave me direct experience of the living, energetic, enspirited nature of the world.

This sense of deep rapport with my teacher shifted me into a way of learning that was new to me. It transcended thinking and analysis, moving into intuition and a sense of direct transmission and absorption. The best way I can describe this is through the Korean expression ‘*isimjeonsim*’ or transfer from mind to mind. In this case, mind refers to the heart/mind (*sim*, 심, a Sino-Korean word 心; or in indigenous Korean, *maeum* (마음).

Kwon (2015) gives a vivid account of study at the *P’ilbong Pungmul* transmission center that highlights a sense of ‘becoming one’ through an intense combination of training classes, social gatherings, coordination of performance, immersion in the environs of the training center and village, and ritual events. Although my training with Kim *seonsaengnim* was more limited to the environs of his studio, outdoor performance spaces, and rapport formed between him, Gary Rector, my wife Hwi-Ja, and myself, the intensity of dedication, sincerity, and synergy I experienced is reminiscent of a quote from a student about teaching from a *P’ilbong* transmission center leader: “...it’s not about showing off one’s skill, it’s about being aware of each other and becoming one. He [the leader] said that it is more important to be thinking about what kind of spirit or soul you are going to play with, than anything else... you have to think about one’s *jeongseong* (one’s true heart, sincerity, devotion) or

¹⁰⁹ Saeji (2013) gives a detailed description of experience participating in intensive education camps for the transmission of two intangible cultural heritage forms, mask dance drama *Goseong ogwangdae* (고성오광대) and for the farmer’s drumming and dancing group *Imsil Pilbong nongak* (임실필봉농악). The section on *nongak* includes a focus on *sinmyeong*.

feeling” (Kwon, 2015, p. 42).¹¹⁰

During the process of adjusting to the new rhythmic patterns of *nongak*, I also learned new ways to relate to my body and to the world. The new integration erased many divisions within me, and between myself and the world around. After the first two and a half weeks of study, I wrote in my diary: “... Rhythm animates the human world and true rhythm is the pulse beat of the cosmos. The ancient Korean agricultural rhythms which I learn sink deep into my bones where they commingle with the universal rhythms of the world from which they have arisen. I know that my life is a marching to rhythms and now I hope that march becomes a vivifying dance.” Throughout my study with Kim *seonsaengnim*, I felt that the drumming and dancing were invigorating and healing and that *nongak* performance contributed to relief of my chronic illness, cystic fibrosis.¹¹¹

For people with this condition in the 1970s, median life expectancy was about 15 years. I had less severe symptoms than typical, but during 1976-1977 while in Korea (age 21-22), I had chronic bronchitis and frequent bouts with severe illness, and I did daily treatments of antibiotics and respiratory therapy. I felt that the physical exercise, energetic stimulation, enthralling performances with Kim *seonsaengnim*, and my aesthetic enjoyment of *nongak*, supported my physical health and overall wellbeing. Performing *nongak* was inspiring, both literally by promoting deep and harmonious healthy breathing (i.e., in-spiring, from Latin, ‘breath in’), and figuratively, by generating spiritual insight and stimulating vital energy (*gi*, 기). I believe that the fact that I am still alive at age 68 is attributable significantly to my consistent long-term integration of medical treatments with various complementary healing activities and spiritual practices, including percussion performance.

Once, when I had told Gary Rector about hearing awesome and mysterious voices call out from the instruments, he recounted similar experiences. He told me that the first time he heard voices calling out from the booming *jing*, he was moved to tears. Kim *seonsaengnim* asked why he was crying. Upon hearing Gary’s explanation, our teacher expressed surprise, not that someone had heard these voices from the gong, but rather that an American could hear them!¹¹²

¹¹⁰ I converted the author’s Romanization of the Korean word into the format I am using (i.e., *jeongseong*, 정성).

¹¹¹ Another former student of Kim *seonsaengnim*, Mary Jo Freshley, said at the age of 84 that the daily exercise of Korean dance and the sense of purpose to keep the legacy alive in Hawaii, helped her to age well. (<https://www.kitv.com/story/40648974/aging-well-kalihi-woman-spends-almost-60-years-performing-korean-dance>)

¹¹² Another American who had studied with Kim around the same time as me, Christine Loken-Kim, thanked him and other Korean teachers of music and dance in the preface to her dissertation on the Korean *salpuri* dance (Loken-Kim, 1989). She might have been speaking metaphorically,

Another time, I confided to Kim *seonsaengnim* that sometimes, while performing, I felt overwhelmed with extraordinary perceptions and energies swelling through my body. He assured me that such experiences were not unusual. He emphasized that I should not be distracted because otherwise the flow of the performance would be lost. This proved to be wise advice. Whenever I became preoccupied with thoughts or sensations, I would falter or become dizzy while twirling. I gradually learned how to integrate all my faculties in clear awareness during energetic performance, while simultaneously allowing myself to be carried away by its momentum.¹¹³

Kim *seonsaengnim*'s teaching helped me to directly experience the joy and exhilaration that comes from integrating one's whole self in deep rapport with one's partner performers and the surrounding world. This is an experience that is rich in sensation and that also carries one beyond ordinary sensibilities into a transcendental awareness of everything in unity.

I felt that we achieved complete synergy at our performance together on May 16, 1977, two weeks before my departure from Korea. I had been studying with Kim *seonsaengnim* for about 7 1/2 months, so we had established a great rapport and good technical coordination. In the prior two weeks, we prepared for the performance and my departure. On April 29, he and I performed our full repertoire together in *nongak* costume. On the 30th, we had extended conversation. On May 11, he met with me and Hwi-Ja in the morning for conversation. He presented me with a certificate of accomplishment to document that I had studied with him (see Figure 51). That afternoon we met at a shamanic *gut* to observe the fodder-chopping blade ride dance, as described earlier. On May 12th and 14th, and on the afternoon of the 16th, we practiced together intensively.

The May 16th performance included Kim *seonsaengnim*, Gary Rector, and me. It was held in the early evening at the building where Fulbright scholars resided in Seoul. The three of us first performed the *pangut* (*hapdong nongak*) repertoire he had taught me: I on the *kkwaenggwari*, he on *janggu*, and Gary Rector on *jing*. Afterwards, I and Kim *seonsaengnim* performed his *gaein-janggunori* composition as a duet. I was so happy to be joined with them in these performances-- pulsing, flowing, and resonating as one. Afterwards, we celebrated at a restaurant with Hwi-Ja and close friends.

but the sentiment is like mine: "Knowing them (h)as enriched my life and the sounds of the changgo and ching continue to call to my soul" (p. vii).

¹¹³ Go's (2011) autoethnography of her experience as a Korean woman ballet dancer offers detailed discussion and insights about the ways a dancer can experience consciousness transformation, a sense of transcendence of barriers between self/other, body/mind/world, and thinking/emotions/sensations through embodied integration of performance that includes but goes beyond technical learning.

Audio Recording 2

***Pangut (Hapdong Nongak) and Gaeinjanggunori
at Fulbright House, Seoul, May 16, 1977***

-Pangut (Hapdong Nongak)-

duration 11 minutes, 15 seconds

Performance by Kim Byeong Seop on *janggu*,
Edward Canda on *kkwaengwari*,
and Gary Rector on *jing*

-Gaeinjanggunori-

duration 10 minutes, 8 seconds

Performance by Kim Byeong Seop and Edward Canda on *janggu*

Available at

<https://hdl.handle.net/1808/34564>

Recorded by Edward R. Canda



Figure 46

***Hapdong Nongak (Pangut) Portion of Performance
at Fulbright House (1), 1977***



Figure 47
*Hapdong Nongak (Pangut) Portion of Performance
at Fulbright House (2), 1977*



Figure 48
*Kim Byeong Seop and the Author Performing Gaeinjanggunori
at Fulbright House, 1977*



Figure 49

The Author (second from left) with Kim Byeong Seop (third from left), Kim's wife (far left), and Gary Rector (far right), Seoul, 17 June 1987

I departed Korea on May 30, 1977. I remember vividly how kind Kim *seonsaengnim* was to me on our last meeting about a week before I departed. He showed his care through his smile, his hold of my hand, and by his insisting on paying for my taxi ride home.

I was not able to return to Korea for 10 years. I tried to keep in touch with him by letters but eventually he changed addresses, and I lost touch. During that time, I was immersed in intensive graduate studies for two master's degrees and a doctoral degree.¹¹⁴ Though I often thought about my time in Korea and missed my teachers, friends, and in-laws, it had not been feasible for my wife and I to return.

In Spring of 1987, I had a recurring dream in which Kim *seonsaengnim* was gravely ill and asked me to visit him as soon as possible. Each time that I awoke from the dream in alarm, my sense of urgency mounted. Fortunately, Hwi-Ja and I were able to return to Korea that summer. When we located Kim *seonsaengnim* with the help of Gary Rector, we discovered that he was, in fact, dying. Somehow the message of his suffering had reached across the globe into my dreams.¹¹⁵ Kim *seonsaengnim* died on September 11, 1987.

¹¹⁴ An M.A. in religious studies at University of Denver, with a focus on comparative religions and Korean shamanism, and MSW and PhD degrees in social work at the Ohio State University with a focus on cultural and spiritual diversity in social work.

¹¹⁵ Gary Rector recounted a similar happening which will be described in the tribute to Gary that follows.

During the interim years, I had felt some regret that as a Euro-American functioning within an American cultural context, it was not possible for me to carry on Kim *seonsaengnim*'s style in a traditional manner and I was not able to propagate knowledge about *nongak* in a significant way given the demands of my graduate studies. But I had developed a form of meditative group percussion experience by combining techniques from *nongak* with other percussion styles I had learned from cross-cultural studies of ritual process and music therapy.¹¹⁶ During our final meeting, Kim *seonsaengnim* reassured me that he approved of my adapting aspects of *nongak* to the American context and to the form I had developed. He kindly offered encouragement.

That meeting was particularly poignant for me. I felt joyful in our reunion and mournful in the certainty of our final parting. It was also saddening to realize that, as Kim *seonsaengnim* approached death, he expressed disappointment that relatively few Koreans were carrying on the tradition of *nongak*. Although many had studied with him, some students were interested only in learning simplified brief versions of his drum dance, tailored for public stage entertainment. Among the general Korean public, there was ambivalence about the value of traditions such as *nongak*. However, he had been active in developing organizations and mentoring students who were dedicated to continuing his legacy. That has born great fruit. This is discussed in Chapter Four.

I have continued to feel a deep connection with Kim *seonsaengnim* throughout the years since I met him. My study with him and the resulting insights are an enduring part of me and my life. Often, when I play the *janggu* and *kkwaenggwari*, I feel as though he is near, watching and smiling. My *janggu* and the other instruments that I received from him or with his help feel like a continuing strong link between us.

My drum is not just an inanimate thing or musical instrument; it is a friend. For example, around 1990, I traveled by plane to California to do a presentation that included percussion in relation to meditation and ritual. I brought my *janggu* with me. The airlines staff would not allow me to carry the drum aboard, but they assured me that since they marked the cloth drum case 'fragile' then it would be safely handled. On the return flight during the segment from Denver to Kansas City, the air was very turbulent. The airplane rocked and pitched strongly. Everyone was frightened. I was alarmed that we might crash. Fortunately, we landed safely. My wife met me when we arrived. She noticed that the arriving passengers' faces looked stressed and pale. We waited at the luggage carousel. I was shocked and upset to see the drum case

¹¹⁶ Discussed in Chapters Three and Five.

squashed. The turbulence had caused bags to crush into each other. When at home, I found that the drum body had been cracked into several large pieces. Eventually, I was able to fit the pieces together and bond them with wood glue. I rebuilt the entire drum with a sense of caring and deep appreciation.

Hwi-Ja and I felt as though the drum had offered itself as a sacrifice in my place, allowing me to return home safely. When I reconstructed the drum, I experienced this as a symbolic remaking of my life and an opportunity to appreciate a new phase of life. That was soon after I had begun my faculty position at the University of Kansas where I spent 30 years until retirement. Indeed, every time I play this drum, I have a sense of renewal and vitality.

Kim *seonsaengnim* strongly encouraged my *kkwaenggwari* playing. I became very enamored of this gong. I found that each of my *kkwaenggwari* gongs has very distinctive musical qualities of pitch, resonance, and subtleties of variance depending on where and how the metal is struck and how the body is grabbed or released. Playing the *kkwaenggwari* in natural settings brought out many other qualities of sound, energy, and communication. For example, my sense of connection with nature is enhanced by playing the gong with a sense of respect and appreciation for the instrument and various places, its sound bouncing and echoing off giant redwood trees and canyons, flying out through the space of fields and mountain meadows, and chattering in call and response with springtime choruses of frogs. The *kkwaenggwari* can produce gentle, soothing chimes and resonances, as well as piercing and wailing intensity. Swinging the gong in circular and figure-8 patterns while striking it and releasing it creates swirling sounds and doppler effects. Many times, people who hear the gong report that the rhythms and sounds are evocative, transfixing, and cleansing as they affect not only the ears but the whole body, moving the heart and pervading the body-mind. For myself, playing the *kkwaenggwari* is extremely energizing, vitalizing, and cleansing.

My *jing* gongs also have amazing qualities. When I play a *jing* in the context of meditative group drumming, it produces many variations of pitch, tonality, resonance, and overtones. My best quality *jing* was made, as I was told by the store owner, by a master gong maker who had recently died. This *jing* is notable for a long sustained sonorous boom that resonates out from a single strike near the center; it booms out, then subsides a little, and swells out again and again, fading away. During our group meditative drumming sessions, participants often say that they can feel the vibrations of the *jing* permeate their bodies like massage by sound. People often hear voices calling and chanting from the *jing*.



Figure 50

*One of the Author's Kkwaenggwari Gongs with Mallets, 2022*¹¹⁷

Limitations of my Learning

Kim *seonsaengnim* was excessively generous in his assessment of my learning. (See the certificate, Fig. 51).¹¹⁸ I had only studied with him for about 8 months. According to him, I learned quickly and performed accurately. However, I was not able to learn so thoroughly that the rhythms and dance steps were fully integrated into memory and available for conscious analysis. I did not learn how to name all the rhythmic patterns. My dance movements never achieved anywhere near the vigor and gracefulness of Kim *seonsaengnim*'s. I did not have the opportunity to play within a full *nongak* band, though I often performed with Kim *seonsaengnim*, and sometimes also with Gary Rector, and my wife. I did not have full enculturation to the Korean context of *nongak*, though Hwi-Ja and I have often spoken about her experience of that.

¹¹⁷ This gong is 8 ½ inches in diameter. The top mallet is one that I use currently. Some other mallets have a smooth and straight wooden rod, rather than bamboo as in this one. Some have decorative designs on the rod and tassels attached to the end. The bottom mallet is one that I often use for indoor small spaces so that the loudness and intensity are reduced to protect listeners' ears. I modified a heavily used mallet by covering the wooden head with soft leather and redecorating the stem and adding wool tassels.

¹¹⁸ Kim *seonsaengnim* provided me with this certificate in May 1977 soon before I departed for the United States. Translation by Hwi-Ja Canda.

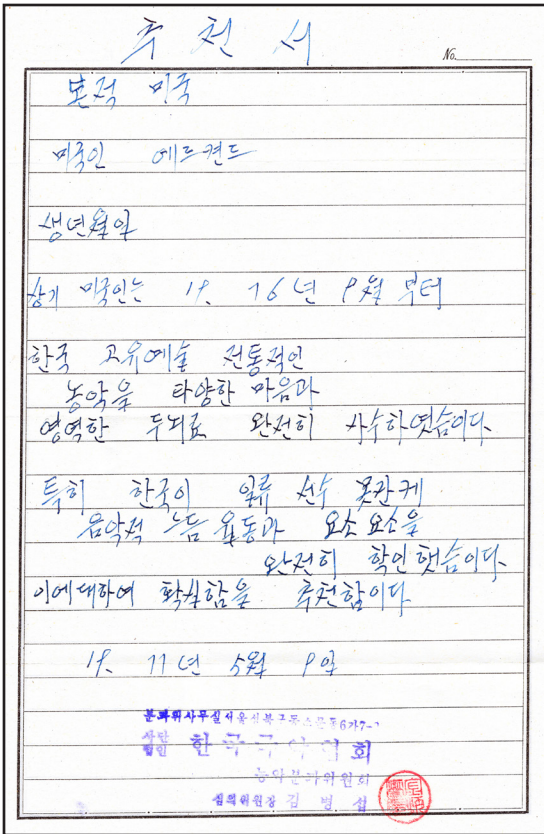


Figure 51

Certification of Completion of Nongak Study¹¹⁹

form of meditation and prayer that honors all beings in all directions. I experience it as a live action mandala of dance and rhythm. (See Figure 65 and Video Recording 4.) Yet, now as I am in my late 60s, my stamina, precision, and memory decline further. There remains though an indelible significant imprint in me. The insights and qualities engendered by *nongak* performance, and its associated worldview, can be extrapolated into principles that guide my life. I will discuss these in Chapter 5.

Hwi-Ja and I performed together at our 1977 wedding reception in Ohio, which was an interesting surprise for my Bohemian American relatives who ordinarily would have polka dances at weddings. In the late 1970s, I had a rare occasion to practice with another student of Kim *seonsaengnim* several times. But since then, I have not had the benefit of teachers or colleagues with whom I could practice *nongak*. Over the course of 46 years, I forgot most of the details of Kim *seonsaengnim*'s *janggu* solo and *pangut*. However, I purposely retained familiarity with the *obangjin* section of *pangut* and integrated it with components of his *gaein-janggunori*. I perform it on my own and for groups as a

¹¹⁹ Translation by Hwi-Ja Canda.

Table 11
Translation of Certificate for the Author's Completion of Study

Recommendation

Family Origin = USA

American, Ed Canda

Birthdate: [blank]

The above American, beginning in September 1976 completed study of Korean traditional arts and traditional *nongak*, with the effort of an open mind and bright brain.

I fully confirm that his musical rhythms and movements and their details, especially his musicality, are equal to the first-class level of a Korean performer.

Because of this, I recommend him with absolute confidence.

May 9, 1977

Division Office, Seoul, Seongbuk-gu, Dongsomun-dong, 6-ga, 7-2

Association of Korean National Music

Member of the *Nongak* Division

Director, Kim Byeong Seop



Figure 52
The Author and his Wife, Hwi-Ja, at their
Wedding Reception, Ohio, 1977

A Tribute to Gary Clay Rector

Gary was instrumental in helping Kim *seonsaengnim* establish himself as a teacher in Seoul. Gary at times lived with him and often helped him to teach. Gary was the person who introduced me to our teacher and my first enthralling experience of the *janggū* through their duet drum dance. He helped to teach me about *nongak*'s history, cultural background, and musical performance details. We had many gatherings that were full of learning, comradery, and hilarity. And he helped me to reconnect with our teacher shortly before our teacher's death. Gary was enormously gifted as a linguist, musician, cultural observer, and teacher. Gary died suddenly in his sleep on September 17, 2018, at the age of 74.¹²⁰ Since he was a crucial part of my experience with *nongak*, I include this tribute.

Gary was born on June 11, 1943.¹²¹ He grew up in a musical family in Kentucky, exposed to the music of bluegrass and spirituals. He was born in Toledo, Ohio, and went to high school there. But most of the time he lived in Kentucky, so he considered there as his home. Living in Kentucky and Ohio made him familiar with paying attention to regional variations in dialects. For a while, he shared a house with Polish immigrants and began to understand that language. During high school years, he studied French and Russian.

In 1961, Gary began studying at Kalamazoo College in Michigan. He studied French, Latin, Russian, and linguistics and was involved in music and theatre. Gary played guitar and autoharp and joined a band. After graduation, he worked at the Gibson guitar factory in Kalamazoo. Then he joined the Peace



Figure 53
Gary Rector at the Udogut Performance, 1977

¹²⁰ There was a brief announcement in an online message posted by the Royal Asiatic Society of Korea on November 19, 2018.

¹²¹ These autobiographical details are summarized from an interview with Gary in *BeLight, The Newsletter of Kalamazoo College*, September 2014; two Peace Corps organized interviews in 2017 at Ghost Ranch in New Mexico (https://digitallibrary.usc.edu/asset-management/2A3BF1OA80FIW?FR_=1&W=1920&H=947 and https://digitallibrary.usc.edu/asset-management/2A3BF1OA80FIW?FR_=1&W=1920&H=947); from Cho Mi-Yeon's (2018) monograph; and from my conversations with him.

Corps and was sent to South Korea in 1967. He continued service until 1971. For much of this time, Gary was posted to a small village near the city of Daegu. Much of his work related to public health, for example, collecting sputum samples for TB tests, giving vaccinations, and supporting maternal and child health services. He later helped teach Korean language for newcomers.

In order to learn Korean quickly, Gary spent as much time as possible speaking Korean with local people. He also studied written Chinese. Gary became fascinated with Korean music and decided to study *nongak* with Kim *seonsaengnim* whom he met when Kim was performing and teaching in Seoul. Gary was introduced to Kim *seonsaengnim* by Janice McQuain. Gary began studying with him around 1972. Gary became a dedicated student, co-performer, and assistant teacher. I was amazed at Gary's proficiency in *nongak* performance, lore, and musicology.

Gary remained a close friend of Kim *seonsaengnim* until our teacher's death. Gary recounted that in September of 1987, he had a dream that his father had died. The next day Gary received a call that in fact Kim *seonsaengnim* had died. Then Gary's biological father died one month later. So, in a very real sense, he had lost two fathers within a month.

Throughout Gary's long life in Korea, he worked at various jobs related to writing, editing, translating, copyrighting, teaching Korean, public relations, and cued speech for deaf students to aid lip reading. In 1994, he became a Korean citizen, being the only person at that point to receive a grade of 100% on an arduous citizenship exam. Up until late in life, Gary posted online commentaries about Korean language, culture, history, and philosophy. He provided knowledge about *nongak* to me and other interested persons, including Dr. Bak

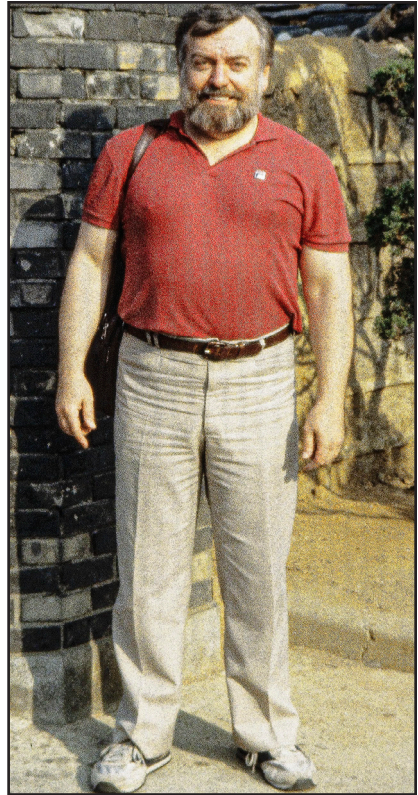


Figure 54
Gary Rector in Seoul, 1989

Cheol, President of the Kim Byeong Seop Style Individual Janggu Research Society and his associate Cho Mi-Yeon, who is Director of General Affairs and a teacher and researcher in the organization. I will always be grateful to Gary for introducing me to Kim *seonsaengnim* and for helping me to learn about *nongak*.



Figure 55
*Left to Right: Christine Loken-Kim's son Kaj, Gary,
and Christine in Seoul, 2016¹²²*

¹²² Photo courtesy of Christine Loken-Kim.



The Continuing Legacy of Kim Byeong Seop and *Nongak*

As we discussed, Kim *seonsaengnim* was dedicated to the continuation of traditional *nongak*. This was one of his motivations to teach many students, Korean and non-Korean, and to establish the group for preservation of traditional *nongak*. However, even in his last year of life, 1987, he expressed to me that he was unsure to what extent Koreans would perpetuate traditional *nongak*.

At the time of Kim *seonsaengnim*'s death, I was pessimistic about the future of *nongak* and other traditional Korean spiritual ways. Both government policy and private citizens' behavior were pushing Koreans further into high-tech industrial capitalism and consumerism. Life in the cities was becoming more and more hectic, and the natural environment was rapidly being polluted and destroyed. Many urban Koreans seemed to be blasé, uninformed, or negative about their traditional art forms and spiritual ways.

However, I am pleased that in recent decades there has been a resurgence of national pride and public appreciation of Korean indigenous artistic and spiritual traditions. This chapter will explore various ways that *nongak* and related forms of music, and the legacy of Kim Byeong Seop, are continuing to the present. My examples will emphasize the *nongak* related activities that have relevance to Kim *seonsaengnim*.

I organize discussion of these forms of continuation according to their primary orientation toward continuity of *nongak*: preservation and innovation. By preservation, I mean that the primary purpose of continuing the tradition is to preserve it according to precedents set in the past, such as *nongak* forms accepted as traditional and worthy of accurate preservation and transmission within the UNESCO or Korean-based intangible cultural treasure programs. By innovation, I mean that the primary purpose is to adapt, change, or create new forms that are inspired by traditional *nongak*, but not necessarily with a commitment to preserve it.

However, the concepts of preservation and innovation are not mutually exclusive. The preservation focused approaches also include innovation as they adapt to contemporary society and as performers exert their own creative discretion, though there remains a commitment to preserve and transmit an authentic form.

Kim Byeong Seop himself was a person deeply committed to preservation and authentic transmission while also adapting his teaching and performance to both urban and rural contexts; to interactions with foreign students; and to the various wishes of students who were interested in performance within the more traditional contexts of *nongak* bands, those who wished to learn simpler drum dance versions for the purpose of commercial performance venues, and those who wished to learn the traditional forms for scholarly research (as with ethnomusicologists such as Provine and Howard) or artistic performance (such as with Mary Jo Freshley, Christine Loken-Kim, and some SamulNori members).

As Provine (1985) stated in his study of versions of Kim Byeong Seop's *gaeinjanggunori* as it existed from 1975 to 1982, "The piece is constantly evolving, but it is considered at any point in the course of its evolution to be fixed, reproducible, and teachable as an entity" (p. 441). Changes over time included adding new material of rhythm coordinated with choreography, dropping or replacing a passage, or, more frequently, making small variations. These were intentional modifications that became fixed and taught consistently to students until a new version was established and then consistently performed.¹²³ Kim *seonsaengnim* sought learning from older performers and even occasionally adopted students' suggestions. Overall, Provine observed that this ongoing innovation reduced transitional and repetitive material and refined integration of the sections of the musical composition. The length of the standardized form taught to students shifted over time from about 12 ½ minutes in 1975 to about 14 minutes in 1982. Provine (1985, p. 452) described a blend of preservation and innovation within transmission:

Mr. Kim insists on doing things "the old way" and therefore frequently asks aged musicians for information... Yet he finds no contradiction (nor should we) in making changes, if he feels no damage has been done to stylistic norms. As long as he perceives continuity in the tradition, he welcomes new and interesting material... Aspects of the

¹²³ Provine (personal communication, 2022) elaborated: "When I went back to KBS after a few years, he would play a passage and say 'Remember that?', to which I said 'Yes, that's how I play it.' And he would say, 'I don't do that anymore. Now we play it this way.' And demonstrate the new one. He knew EXACTLY what he had taught to individual students, and when."

musical tradition are not lost when Mr. Kim changes his piece; rather the flexibility essential to the overall tradition is preserved...

Howard (1983b, p. 34) summarized Kim *seonsaengnim*'s transformation of traditional rural context *nongak* into an artform geared to urban contexts as follows: "Thus Kim keeps his feet firmly planted in folk music tradition, utilising these characteristics that are constantly found in folk music, but he has harnessed their forces to serve a new environment, the urban, where rates of change, teaching methods, audience expectations and performer virtuosity are different."

In my observation, his *gaeinjanggunori* performance piece could vary in length based on the situation of the performance. For example, in May of 1975, a performance with Christine Loken at Namsan Park in Seoul took about 11 minutes 30 seconds.¹²⁴ In May of 1977, his performance within the *udogut* discussed in Chapter Two was 7 minutes and 13 seconds.¹²⁵ In April 1983, his solo performance on stage at the Myeongin Exhibition of the National Theater of Korea lasted 12 minutes and 25 seconds.¹²⁶ A solo performance recorded in October 1985 lasted about 15 minutes.¹²⁷ In three other *hapdong nongak* events at villages recorded in November 1985, Kim *seonsaengnim* performed his composition in about 7 minutes with two other people, in 6 minutes as a duet, and in 12 minutes and 4 seconds with 3 people.¹²⁸

In the case of my performances with him, when I first completed learning his entire *gaeinjanggunori* composition, it took us about 14-15 minutes to perform together, as I recall, since I was slow as a new performer. However, as my skill and our rapport increased, Kim *seonsaengnim* enjoyed speeding the tempo. At our final performance together in May 1977, the duration was 10 minutes, 20 seconds.¹²⁹

Preservation

Preservation approaches range from maintenance focused to dynamism focused. Maintenance approaches record, document, display, and analyze

¹²⁴ There was a brief pause in the performance that modified timing slightly. This video recording was kindly recorded and provided by Christine Loken-Kim (then named Christine Loken). See Video Recording 1.

¹²⁵ See Audio Recording 1.

¹²⁶ Video recording available at: <https://www.youtube.com/watch?v=3bMxedT9IIs&t=160s>.

¹²⁷ Kim performed this in his studio solo as a demonstration of his composition for recording by Mary Jo Freshley as part of her research and study. See Video Recording 2.

¹²⁸ Also, video recorded by Mary Jo Freshley. See Video Recording 3.

¹²⁹ See Audio Recording 2.

nongak events and artifacts, often giving historical and cultural context. They may tend toward being static, in the sense of preserving past forms without changing them. Dynamic approaches involve training to teach people how to perform dynamically and creatively in a way that is authentic to a traditional form, and they might draw upon recordings and documentations of traditional or established forms as references for the training. These are also not mutually exclusive approaches, as many museums and training centers include documentation, training for preservation, and performance innovation.

Maintenance Focused

Museums. Museums related to *nongak*, *pungmul*, and *minsok* (Korean traditional grass-roots culture) in general feature displays, documents, photographs, videos, and/or audio recordings. Notably, the National Gugak Center (국립국악원) in Seoul preserves a variety of traditional music genres including court music and folk music and dance, such as *nongak/pungmul*.¹³⁰ Their “Folk Music Group” includes traditionally transmitted and newly created works including the genre of *samulnori*. The center’s Gugak Museum includes exhibits that address musical instruments (some related to *nongak*), that are archeological, historical, and contemporary. The center also has sponsored *nongak* related groups.

The National Folk Museum of Korea (국립민속박물관) in Seoul, on the grounds of Gyeongbokgung Palace, focuses on Korean folk culture exhibitions, reports, and educational features that integrate folk culture with technology, entertainment, the natural environment, and global connections. It collects, preserves, presents, and researches folklife activities and events, including artifacts, photographs, films, and videos. There is a related museum in Paju that holds numerous items, many of which are now available for public view.¹³¹ Some of these are relevant to *nongak*.¹³²

The National Intangible Heritage Center (국립무형유산원) in Jeonju City highlights cultural inheritance from Korean ancestors that have great historical or artistic value, including *nongak* related heritage.¹³³ It intends to “safeguard the integrity of cultural traditions of Korea” by preserving and promoting heritage. It supports 153 inheritance centers (national and local) that provide designated successors of intangible heritages with space to practice

¹³⁰ <https://www.gugak.go.kr/site/main/index001>

¹³¹ <https://www.koreaherald.com/view.php?ud=20210909000809>

¹³² <https://www.nfm.go.kr/english/subIndex/435.do>

¹³³ <https://www.nihc.go.kr/eng/index.9is?contentUId=ff8080816f40a80f016f44b98e4101fb>

for preservation and transmission.

Some training and preservation centers connected with Intangible Treasures include a museum specific to their style of *nongak*. For example, The Pilbong Nongak Training Center (필봉문화촌) in Jeollabuk Province is maintained by the Association for Preservation of Pilbong Farmer's Music of Imsil.¹³⁴

Scholarly Publications and Performance Demonstrations. Numerous scholarly publications in Korean and English document and analyze the *nongak* tradition and its sequela, such as *samulnori* groups, many of which can be found in the references for this book and in the references listed by their authors. One of the results of these publications is to preserve records in the form of field observations, photographs, videos, and audio recordings. For example, the *Encyclopedia of Nongak* (Lee, K. H., 2018) is available in Korean and English; it contains extensive essays on history, costumes, musical instruments, and regional forms.¹³⁵ Regarding the history, musicology, and legacy of Kim Byeong Seop, the most recent and through book is the Korean language tome by Bak and Cho (2019), as mentioned in the previous section. It is based on review of the scholarly literature, personal experience of studying and teaching his form, and interviews with his relatives, neighbors, and students. It includes narrative accounts, photographs, music transcriptions, and dance patterns. I highly recommend this book and the work of this Research Society for its detailed, authentic, and sincere work on preserving and transmitting his legacy. The co-author, Cho Mi-Yeon, has been a major help for me in development of this book.

Other transcriptions and analyses of Kim's *seoljanggunori* by Korean scholars are referenced in the Bak and Cho (2019) book.¹³⁶ Two former non-Korean students of Kim *seonsaengnim* are ethnomusicologists who recorded, an-

¹³⁴ Lee (2003) estimated that more than 40,000 students had studied Imsil Pilbong Nongak by 2000.

¹³⁵ <https://folkency.nfm.go.kr/en/domList>

¹³⁶ In addition, Provine (personal correspondence, 2022) recommended a study on Korean rhythm, more than a third of which focuses on Kim Byeong Seop with whom the book's author studied. It includes musical transcription and portrayal of dance movements. Pages 7-80 (out of 176 pages) are devoted to Kim. The author is Joo Young-Ja. Here is the citation with *hangeul* added by Provine in brackets after the Chinese characters and English added by me in italics after the *hangeul*: 朱榮子 [주영자 *Joo Young-Ja*]. 民俗樂 Rhythm 研究 [민속악 *folk music Rhythm* 연구 *study*], 主題研究 IX 輯 [주제연구 9 집 *Thematic Studies Vol. 9*]. 梨花女子大學校 韓國文化研究院 [이화여자대학교 한국문화연구원 *Ewha Womans University Institute of Korean Culture*], 1985.

alyzed, and transmitted aspects of his performances. For example, Howard (especially 1983a, 1983b, 1991/92, 2015, 2023) has described his experience of studying with him in the 1980s, transcribed his music, and analyzed the historical and cultural context and changes to his solo *janggū nori* composition and *pangut* over time.¹³⁷ Provine (1975 & 1985) gave explanations and transcriptions of his solo *janggūnori* as it was performed and modified over time, in 1975, 1979, and 1982. Howard and Provine have demonstrated his form in public presentations and performances (e.g. Howard, 2023).

The boxes in this book show how to access my audio recordings of his performances, as explained previously: 1) a selection from the 1977 *udogut* performance; and 2) our performance together with Gary Rector in 1977 which included the repertoire I learned from him, *hapdong nongak* followed by his *gaeinjanggūnori* performed by him and myself.

World Wide Web Documentation. There are numerous online postings of photos, videos, group webpages, and other social media items that can be found by entering the search terms ‘nongak,’ ‘pungmul,’ ‘samulnori’ (in English and Korean) in internet browsers and in social media platforms. YouTube has many related videos. These serve as virtual artifacts of traditional and contemporary events. However, they are not usually evaluated by scholarly rigor or cultural authenticity. Some videos of people playing their renditions of Kim Byeong Seop style solo *janggū nori* can be found on YouTube by searching in Korean, 김병섭류 설장구. Cho Mi-Yeon (personal communication, 2022) cautioned that they might not all be fully authentic. Yet, they are examples of people who purport to preserve his form.

I recommend a video recording of Kim *seonsaengnim* performing his solo *janggū* composition (12:26): 김병섭 설장구, <https://www.youtube.com/watch?v=3bMxedT9lIs&t=483s>. It was posted in 2018. Although the video is blurry, it shows his dance movements and the sound of his drumming very well. Cho Mi-Yeon (personal communication, 2022) informed me that the video was filmed at the first Myeongin Exhibition at the National Theater of Korea in April 1983.¹³⁸ In an online post responding to this YouTube video in 2021, Kim *seonsaengnim*’s youngest daughter, Kim Yu Sun, commented that seeing her father play *janggū* when he was still alive brought tears to her eyes. She reflected that it was already thirty-four years after his death. She expressed

¹³⁷ Howard’s two articles (1983 a & b) focusing on Kim Byeong Seop and his *gaeinjanggūnori* can be obtained open access by searching the website of Korea Journal: <https://www.aks.ac.kr/cop/bbs/selectBoardList.do>. For a forthcoming open access article, see Howard (2023).

¹³⁸ The archives of the Korea Times newspaper include a photograph of him performing, dated April 24, 1983. Search Facebook, Korea Times Archive, Kim Pyong Sop [their spelling].

love for her father and wished that he be happy in heaven with her mother.

Two sources of music performances related to traditional Korean music and contemporary innovations, including *nongak* and *pungmul*, are GugakFM (https://www.igbf.kr/gugak_web/main/) and GugakTV, which can be found via YouTube. Some of these maintain traditional forms and some adapt and innovate the forms.

Dynamism Focused

Intangible Cultural Heritage System. Since the 1960s, Korean national, regional, and local governments have designated outstanding *nongak* (aka *pungmul*) related performance groups as intangible cultural properties.¹³⁹ Nongak related Korean government designated Intangible Cultural Properties include Namasadang Nori (Seoul area), Nongak (nationwide), Jinju Samcheonpo Pungmul (Gyeongsangnam-do region), Pyeongtaek Pungmul (Gyeonggi-do and Seoul region), Iri Pungmul (Jeollabuk-do region), Gangneung Pungmul (Gangwon-do region), Imsil Pilbong pungmul (Jeollabuk-do region), Gurye Jansu Nongak (Jeollanam-do region), Gimcheon Geumneung Binnae Nongak (Gyeongsangbuk-do region), Namwon Nongak (Jeollabuk-do region) and some other related activities such as farmer's songs.¹⁴⁰ Kim Byeong Seop's home region of Jeollabuk-do, *udogut* style, is represented by Iri Pungmul and Namwon Nongak.

There are also around 600 government designated Human Cultural Assets (인간 문화재, *ingan munhwajae* (aka Living National Treasures) certified as holders of important intangible cultural properties, including those related to *nongak*. These holders receive government support for their expertise to preserve and transmit the tradition.

As mentioned in the account of Kim *seonsaengnim*'s life story, there are speculations that he was not considered eligible for this status, despite his prowess and renown, because he had moved to Seoul in order to transmit his tradition widely and because there was a stigma against him in government records due to the rumor and allegation that one of his brothers had been involved with partisan activities during the Korean war.¹⁴¹

¹³⁹ For example, in 1985, Pyeongtaek *Nongak* was designated National Intangible Cultural Property number 11-2 and Iri *Nongak* was so designated as number 11-3, in the *udogut* style. See a full list at: [https://en.wikipedia.org/wiki/Intangible_Cultural_Heritage_\(South_Korea\)](https://en.wikipedia.org/wiki/Intangible_Cultural_Heritage_(South_Korea)).

¹⁴⁰ [https://en.wikipedia.org/wiki/Intangible_Cultural_Heritage_\(South_Korea\)](https://en.wikipedia.org/wiki/Intangible_Cultural_Heritage_(South_Korea)); http://english.cha.go.kr/chaen/search/selectGeneralSearchList.do?mn=EN_02_02

¹⁴¹ According to Cho Mi-Yeon (personal communication, 2023), he was considered for this status twice. The first time was 1967, when he was recorded by the Cultural Heritage Administration

In these Intangible Cultural Heritage efforts, a standardized ostensibly traditional original form is recognized and established for preservation (Dronjić, 2017). This involves complications, controversies, competition, and political interactions in determining the form, representative performers, and a system for monitoring ‘authentic’ preservation (Hesselink, 2012; Lee, K. I.-Y., 2018; Saeji, 2013 & 2015).¹⁴² While the Cultural Property Protection Law has helped to promote preservation and provided means of subsistence for performers, it has also led to problems such as ossification of the form, elimination of variations and innovations that had been aspects of the pre-designation history of the art, commercialization, and further distancing from its roots in traditional lifeways as it adapts to staged performance and urban settings (Hesselink, 2012; Howard, 2018; Kim, 2011; Saeji, 2015; Yang, 2004). Nonetheless, creative and innovative *nongak*, *pungmul*, and *samulnori* related activities continue, within and outside of the intangible cultural heritage system (Creutzenberg, 2019).

The Representative List of the Intangible Cultural Heritage of Humanity UNESCO for Korea includes “nongak, community band music, dance and rituals in ROK” (designated in 2014) and *namsadang nori* (traditional traveling *nongak* and entertainment troupes, designated in 2009).¹⁴³ These UNESCO designations intersect with the Korean governmental designations.

Kim Byeong Seop Seol Janggu Style Research and Preservation Societies. Although Kim *seonsaengnim* was not included in the Intangible Cultural Heritage System, his renown led to a movement to preserve and transmit his style, especially concerning his solo *janggu nori* performance. The Kim Byeong Seop Style Individual (i.e., *Seol*) Janggu Preservation Society was established by one of Kim *seonsaengnim*’s sons, Kim Ho Gyu. It focused on transmitting the performance style, especially through teaching by one of Kim *seonsaengnim*’s students, Hwang Hae Gyeong. This organization has not been active since Mr. Kim Ho Gyu’s death in 2019 (Cho, personal communication, 2023).

as an outstanding *janggu* performer. The second time was in 1977, when he formed a *nongak* preservation society and organized the *udogut* event, partly in hope that this would support his cause.

¹⁴² Yet Provine (personal communication, 2022) notes “...that performers of things that are being considered for official recognition would make massive changes to make the form more appealing and stand a better chance of success. Hardly ‘authentic’.”

¹⁴³ <https://ich.unesco.org/en/RL/namsadang-nori-00184>; <https://ich.unesco.org/en/RL/nongak-community-band-music-dance-and-rituals-in-the-republic-of-korea-00717>; Yang, 2004.

There is also the Kim Byeong Seop Style Seol Janggu Research Society (김병섭류설장구연구회), which collaborated with the Preservation Society until the latter became inactive. The President is Dr. Bak Cheol¹⁴⁴, who originally learned Gyeongsang Provinces style *non-gak*, and then studied with Kim *seonsaengnim*. He joined the efforts of other long-time supporters and teachers in Kim's style, such as Gary Rector, Choi Su Gyeong, and Hwang Hae Gyeong, to sustain the organization. The Director of General Affairs for the Research Society is Cho Mi-Yeon, who I often cite in this book for her contributions. Her monograph about Kim Byeong Seop's life and art (Cho, 2018) contributed to the publication of a book co-authored with Dr. Bak (Bak and Cho, 2019). These publications have been important sources for my project. As of 2018, there were thirteen instructors of Kim Byeong Seop's individual *janggu* style.

The Research Society continues its work promulgating Kim *seonsaengnim*'s style. For example, during January 6-12, 2023, two teaching camps were held at the Yeongdong Gugak Experience Village in Chungbuk, which included 57 participants.



Figure 56
Cho Mi-Yeon, 2018 ¹³⁹

¹⁴⁴ Dr. Bak (born 1958) is a doctor of East Asian medicine (*hanyak*, 한약). He is also designated as holder of Gyeongnam Intangible Cultural Property No. 13 for Haman Hwacheon Nongak Performing Arts (경남무형문화재 제13호 함안 화천농악 예능보유; Cho Mi-Yeon, personal communication, 2023).

¹⁴⁵ These photographs related to the Kim Byeong Seop Style Seol Janggu Research Society students are courtesy of Cho Mi-Yeon.



Figure 57

*Gary Rector with Bak Cheol (right),
Director of the Kim Byeong Seop Style Seol Janggu Research Society, 2018*



Figure 58

Cho Mi-yeon Greeting the Seol Janggu Class, 2016



Figure 59
Kim Byeong Seop Seol Janggu Class, 2016



Figure 60
Kim Byeong Seop Seol Janggu Class, 2023

Mary Jo Freshley and the Halla Huhm Studio. Mary Jo Freshley has taught various genres of Korean dance at the Halla Huhm Studio in Hawaii since 1975 and at the University of Hawaii at Manoa.¹⁴⁶ Her teaching of *janggunori* there is influenced by study with Kim Byeong Seop in the summers of 1977, 1983, and 1985.¹⁴⁷ In 1985, she made video recordings of his perfor-

¹⁴⁶ One of Freshley’s students, Heather Strohschein (2007), wrote a Master’s thesis exploring complexities and nuances in concerns about the appropriate or inappropriate use of Korean dance by non-Koreans. Mary Jo Freshley was her teacher. Mary Jo’s many decades long commitment to Korean dance has spread knowledge and enjoyment of its genres to numerous Koreans and non-Koreans.

¹⁴⁷ For a brief video showing Mary Jo demonstrate a portion of Kim Byeong Seop style *gaeinjanggunori*: <https://www.youtube.com/watch?v=ZCUBDdAPVFc>. For an hour-long video showing a variety of Korean dance and music, co-hosted by Mary Jo Freshley, “Korean Music & Dance in Honor of Barbara B. Smith” (2021): <https://www.youtube.com/watch?v=V2rKemmya2A>. Mary Jo plays accompanying drums for some performances.

mances in studio and village settings as well as his demonstrations of *janggu* rhythms. These are highly valuable recordings, which he hoped would support transmission of his style. They are stored in archives at the Halla Huhm studio and are also available online as open access resources for this book.¹⁴⁸ Freshley was honored as a Living Treasure of Hawaii in 2018 for her dedication to “...the preservation, nurturing and promotion of Korean culture through her teaching of traditional Korean dance”.¹⁴⁹

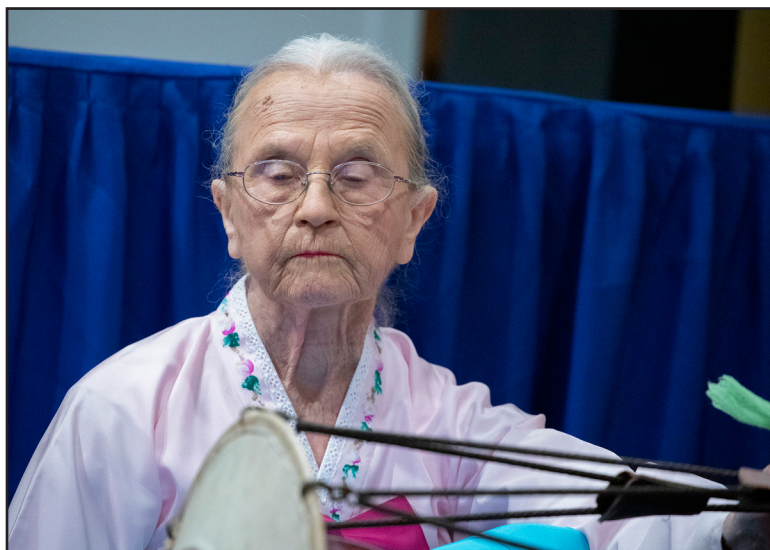


Figure 61
*Mary Jo Freshley ca. 2019*¹⁵⁰

Nongak Competitions. National and regional *nongak* competitions have occurred in Korea at least since liberation from Japanese colonial rule in the latter 1940s, and Kim Byeong Seop won awards at many of them, as discussed in the section on his life story. Competitions are venues for honing the skills of

¹⁴⁸ I received copies of the videocassette tapes about 1985 or 1986 from Gary Rector. For more on Mary Jo Freshley and the Halla Huhm Studio, see http://www.hawaii.edu/korea/halla_huhm/Studio/Studio.html; <https://blogs.ksbe.edu/archives/files/2015/01/Finding-Aid-1.pdf>; http://www.ikorea.ac.kr/congress/upload/art_folk1-Judy_van_zile.pdf; <file:///D:/nongak/huhmaidvol2.pdf>. Great thanks are due to Mary Jo for recording and preserving these video recordings and for making them available to the public. See Video Recordings 2 and 3.

¹⁴⁹ <https://hongwanjihawaii.com/blog/2018/01/22/2018-living-treasures/>

¹⁵⁰ Image available at wikidata, with Creative Commons copyright. Attribution: Michael E. Macmillan from Honolulu, United States, CC BY 2.0 <<https://creativecommons.org/licenses/by/2.0/>>, via Wikimedia Commons <https://www.wikidata.org/wiki/Q53615094>.



Figure 62
Nongak Competition, Jeonju City, 1993

nongak bands via performances in stage and outdoor venues. To some extent, they promote preservation and transmission of established forms, including with performances by bands and individuals connected to Cultural Heritage designations, as well as others. They also encourage refinement of artistry through the incentive of competition and awards.

Nongak Simulations. The 1977 *udogut* performance described in Chapter Two was part of Kim *seonsaengnim*'s effort to preserve and transmit *nongak* by making it well known through high profile sponsored events. The performance was traditional in content, but it involved simulation in an urban space of the repertoire that would have traditionally been performed in a rural farming village context, including simulation of activities like rice planting.

Since then, many kinds of reproductive performances have occurred in venues such as theatres and outdoor performance areas, such as at the Folk Village in the Seoul area. For instance, in 1993, I attended two elaborate stage performances at the Korean National Theater, based largely on the music and lifestyle associated with *nongak*. In 2005, I attended a performance at the Jindo Island Cultural Center. Although these performances were staged recreations of traditional farming village ceremonies, the vigorous energy and spiritual meanings of *nongak* were well conveyed.

Schedules for ongoing events can be identified at the websites of the National Theatre, the National Gugak Center, Cultural Heritage related sites, and the Folk Village near Seoul.

Nongak performances often appear as minor elements contributing to a sense of traditional periodicity in televised Korean historical dramas, which are now popular internationally. These are not necessarily attempts at detailed or authentic reproductions so much as attempts to contribute to an aura of the historical period (usually during the Joseon kingdom period).

Contemporary Adaptations and Innovations

Adaptations and innovations occur in the previously described preservation efforts that are performance-oriented, but they maintain a strong emphasis on the goal of preserving traditional forms. This section addresses contemporary activities that are inspired by *nongak* roots, but do not have a primary purpose to preserve traditional forms.

Professional Nongak/Pungmul Commercial Performance Groups. By commercial performance group, I mean that the musical (and often dance) group is composed of trained musicians and that their performances and recorded music are typically in commercial venues, such as theatres and invitational music/dance events. Their performances are disseminated through professionally recorded and produced videos, audio cds, and music streaming services. Their work can be considered commercial art. Members of these groups may have studied traditional *nongak/pungmul* and seek to continue aspects of the tradition. However, they emphasize innovative creative artistry, virtuoso skills, and adaptation to audiences in Korea and internationally and in urban and online environments. For example, the ensemble Noreum Machi has been active in Korea and internationally since 1993.¹⁵¹

They also may engage in musical compositions of fusion music that blend elements of traditional *nongak* related musical instruments, rhythms, dance patterns, costumes, and cultural symbols with other Korean and non-Korean musical traditions and innovations (Hesselink, 2012; Howard, 2006). This may include fusion with Western classical music, jazz, and rock genres. Some of these bands' music can be found by searching YouTube with Korean and/or English spellings of their names. A few examples are the band Seulgidoong (슬기둥) who were active from 1985 to at least 2010, the musician compos-

¹⁵¹ See https://www.youtube.com/watch?v=FUm1Hb_Zvqg for an example of their music, performed at The Kennedy Center in 2019.

er Kim Soo Chul (김 수철) who has been active since the late 1970s,¹⁵² and the ensemble Sinawi (시나위). Korean fusion music can often be heard on GugakFM. There is currently a televised music competition show called *Punryu Daejang* (Pungryu Captain, 풍류대장) that began in 2021. It features singing groups who fuse musical forms of *gugak* (national Korean traditional music), sometimes including *nongak* related instruments, with rock, jazz, hip hop and other various genres. It shows on the JTBC station. A recent issue of *Koreana*, a magazine published by the Korea Foundation, featured stories about musicians who innovate traditional music under global influences.¹⁵³

Perhaps the most famous and widely influential *nongak* inspired performance group is the internationally renowned performance group, SamulNori.¹⁵⁴ Since its beginnings in 1978, this group has refined the technical artistry of *nongak* and related *pungmul* and shamanistic ritual music, extracting it from rural traditional contexts and repertoires, and adapting compositions to virtuosic stage performance. They conducted numerous concerts throughout Korea and many other countries, collaborating with musicians in jazz and other genres, and established retreats for teaching along with printed performance manuals and videos (Hesslink, 2012). SamulNori has also articulated connections between traditional Korean and pan-East Asian cosmology and their musical performance (Howard, 2015 & 2016; Lee, K. I. Y., 2018).

Howard (2015) recounts that Kim *seonsaengnim* was ambivalent about their adaptation of *nongak*. He said that (1983b, pp. 87-88), Kim had misgivings about the way SamulNori repackaged rhythms from his home area in a composition named *Honam Udo Nongak*. He felt that it was not representative of how he had learned to play or what he had taught to the young quartet. Yet he praised it as being very good.¹⁵⁵ I met Kim Deok Su and his SamulNori troupe when they performed at the University of Kansas during the 1995-96 performance season. One of the members told me that he respected Kim *seonsaengnim* and that he had a *nongak* performer relative who knew him well.

¹⁵² <http://www.kimsoochul.com/html/kimsoochul/>

¹⁵³ https://issuu.com/the_korea_foundation/docs/en_outline_209358cff77447

¹⁵⁴ <https://www.samulnori.xyz/about-samulnori>. Their official name changed to SamulNori Hanullim in 1993.

¹⁵⁵ Provine (personal communication, 2022) identifies a similarity between the way Kim *seonsaengnim* compiled material from multiple sources and condensed it for his professionalized *gaeinjanggunori* performance, and the way that SamulNori adapted, compressed, and complexified material from him and others in their professional performances. As discussed earlier, Howard (1983 a & b) also notes that Kim *seonsaengnim* modified what he originally learned by increasing the complexity, length, and virtuosity of his *gaeinjanggunori*.

In any case, SamulNori and the many *samulnori* and *pungmul* related clubs and professional performing groups have had a great impact on the spread of *nongak* inspired rhythms and musical sensibilities in Korea and around the world.

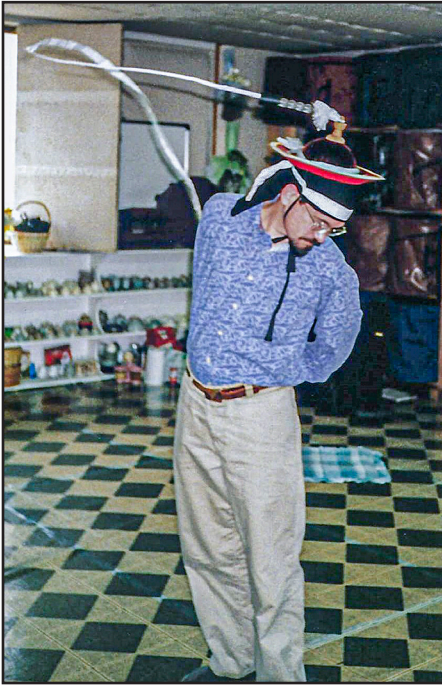


Figure 63

The Author Practicing with Sangmo Hat and Streamer, A Nongak Studio, Masan, 1999

Nongak/Pungmul/Samulnori Private Studio Schools. By the 1990s, many private studios and tutors not associated with the Intangible Cultural Heritage system of preservation appeared around Korea for teaching *nongak*, *pungmul*, and *samulnori* to people of all ages (K. I.-Y. Lee, 2018). For example, my sister-in-law has studied *janggu* performance off and on for many years in the Busan area. She currently practices with a group 2 or 3 days per week. My mother-in-law studied *samulnori* at a studio in Masan during the late 1990s, when she was in her late 60s. In 1999, she introduced me to her teacher who taught students of all ages from childhood to older adults. I tried to learn the art of twirling a streamer attached to a *sangmo* (상모) hat. But after a few lessons, I had an attack of severe prolonged dizziness and nausea that lasted a few days.

My teacher said that was a common reaction early in training. I decided to discontinue the training so that I did not become ill and burdensome while living with my in-laws. I witnessed young children at that studio studying *samulnori* and who also successfully performed twirling a streamer on the *sangmo*. That gave me a strong admiration for the dedication and skill of *sangmo* players and appreciation that these skills were passing on to new generations.



Figure 64
Child Student Performing with Sangmo,
A Nongak Studio, Masan, 1999

Student Pungmul or Samulnori Clubs. In tandem with the trend of the democratization movement since the 1980s, *nongak* related activities, often under the rubrics of *pungmul* or *samulnori*, became increasingly popular among high school and college students. During many visits to college campuses in Korea from the 1980s through this decade (the 2020s), my wife and I have often heard and seen students practicing *nongak* or the derivative form called *samulnori*, a style that involves seated musicians performing on the four main percussion instruments (*janggu*, *kkwaenggwari*, *buk*, and *jing*), sometimes based on compositions influenced by the repertoire of the professional troupe SamulNori.

A friend who is a faculty member of a major university in Seoul observed that the popularity of such student groups on his campus rose with the democratization movement in the 1980s and declined in the 2000s, especially 2010s. During that time, the emphasis of the purpose of the groups shifted from alliance with the democratic political movement toward support of cultural

identity and mutual social support. Around the mid-1990s, more professors complained about the disruptive noise from the bands' practicing inside buildings and outside where the sound of drums and gongs amplified and bounced off cement and buildings. My friend also objected to the disruptive noise during classes. He himself studied *pungmul* from a private tutor along with friends. But the time and place of the disruptive noise made teaching difficult. *Pungmul* oriented student groups continue on campus, though at a much more limited level than in the 1990s. The covid-19 pandemic further stymied these campus activities.

These groups also formed in the United States, most commonly with, but not limited to, members who are Korean international students or Korean-Americans (Bussell, 1997; Kwon, 2001). In Bussell's observations, this US based movement was stimulated by efforts in the 1980s of the Young Koreans United organization with branches in New York, Chicago, and Los Angeles. More *pungmul* groups were established at US universities and in Korean American communities in the 1990s in a wider range of locations.¹⁵⁶ Many groups are affiliated with universities, high schools, and Korean/Korean-American communities. Membership has trended to shift toward 1.5 and 2nd generation Korean Americans, and sometimes Korean adoptees, and toward motivations to enjoy Korean music and to maintain Korean culture within the US. A prominent organization in this movement is the Korean Youth Cultural Center with offices in Fresno, San Francisco, and Los Angeles (California). Its mission is to preserve Korean traditional art forms and to support the Korean American community and broader community of the Bay area, highlighting performance of *pungmul*.¹⁵⁷ Another prominent organization is the Korean Performing Arts Institute of Chicago, formerly known as Global Pungmul Institute. It includes artists in residence, an ensemble for *pungmul* and other traditional music, public events, and an online educational program for *samulnori* instructors.¹⁵⁸

Adaptation of Pungmul at Mass Demonstrations. Political mass demonstrations often include people who play *pungmul* related instruments to stimulate and encourage the crowds.¹⁵⁹ This trend began at least since the 1970s and grew significantly in the 1980s in conjunction with the democratization and la-

¹⁵⁶ <https://uspungmul.wordpress.com/>. Various US based organizations can be found by internet search for 'US samulnori', 'US samul nori', or 'US pungmul'.

¹⁵⁷ <https://www.actaonline.org/profile/korean-youth-cultural-center/>. Based on a web search, it appears now to be closed.

¹⁵⁸ <https://soribeat.org/>. The organization sponsored the 2022 Korean Music Conference on August 13, 2022.

¹⁵⁹ Hesselink, 2006.

bor union movements that utilized the concept of *minjung* (민중, ‘the common people’ or ‘the masses’). They associated *pungmul* with idealized agrarian lifestyles of cooperation in contrast to oppression by elites (Bussell, 1997; Lee, 2009). *Pungmul* transmission centers have drawn some of their participants from people influenced by this movement. This approach to *pungmul* contrasts with the governmental based efforts for cultural preservation. As Kwon (2015) put it, “...the government was primarily concerned with preservation, authenticity, and the fostering of regional and national identity, whereas those involved in the grassroots movement were much more interested in making folk culture relevant as a means of social commentary, political protest, and community building” (p. 35).



5

Life Lessons

Kim *seonsaengnim*'s teaching and my learnings from the larger context of *minsok* and *musok* have been life transforming. I took them as inspirations for both percussion performance and for my life as a whole. I have been striving to transfer the qualities of the dancing drummer into all my work and service to community and world. In order to illustrate this, I share four life lessons that have been very significant for me.

Learning as a Holistic Process

My experience of learning *nongak* broke through the constraints imposed by many years of prior academic learning. It got me unstuck from my head and analytical thinking. It moved and changed me in body, mind, and soul as I conjoined with my teacher and the world. This experience made it clear to me that my own teaching, even in university settings, should engage students holistically and aesthetically. During more than 40 years of academic teaching, while I have emphasized social work students' education in knowledge, analytical thinking, and skills, I have included many activities for group dynamics, self-reflection, and artistic expression (Canda, Furman, & Canda, 2020). I also sometimes performed my adaptation of *obangjin* to celebrate the conclusion of courses with students. (See Video Recording 4.)

Holistic teaching also requires that the teacher model and practice what is taught, like Kim *seonsaengnim* did as a musician/dancer artist. I have striven to model and demonstrate the relationship qualities of respect, empathy, caring, and careful listening and responding that are expected for social work practitioners working with clients who are often in distress and difficulty. Although the context and purpose of teaching *nongak* is quite different from social work, Kim Byeong Seop demonstrated these qualities and thus made me feel cared for, nurtured, and supported as a whole person.

Focus and Balance in the Midst of Change and Crisis

I mentioned the important lesson that the *nongak* performer must be able to maintain focus and balance even while drumming, dancing, swirling, and marching, and, even while experiencing surprising perceptions and changes in states of consciousness. This is a quality greatly valuable to transfer into daily life.

Everyone experiences times of intensely significant change, creative breakthroughs, and life disruptive crises. Learning to maintain personal clarity, emotional balance, and the ability to go with the flow of transformations in life is critical to avoiding stress-related illness and psychosocial derangement. This life skill allows for resilience and transilient, transformative growth even through the experience of disorientation and trauma (Canda, 1982, 1988, 2020).

Integration and Harmony with the Self, World, and Cosmos

In East Asian philosophical perspective, *obangjin* within *pangut* can be considered as a live-action mandala representing, honoring, and generating harmony and unity among all things. As my Confucian philosophy mentor, Professor Yi Dong-Jun explained, the Chinese *Book of Changes* (*Juyeok*, 주역) sets out the principles of unity, harmony, and synergy between the Great Primal Beginning (*taegeuk*, 태극), *yin* and *yang*, and between earth and heaven and humanity. This interconnectedness is what generates creative process. And, as the *Book of Changes* puts it, drumming and dancing can put us in touch with that creative process by exalting the power of spirituality.¹⁶⁰ As discussed previously, complementarity, interconnectedness, and harmony are represented in various ways in *nongak*, for example, the shadings of rhythm called *eumyang* (*yin* and *yang*); the complementary contrasts of the sounds of the *gunggulchae* and *yeolchae* striking the left and right sides of the *jangu*, respectively *yin* and *yang*; the sounds of the metal instruments (heavenly, *yang*) and the wood instruments (earthly, *yin*); the coordination and synergy between all the performers and sound qualities in a *nongak* band; and experiences of inspired ecstasy (*sinmyeong*).

Further, *nongak* performances are characterized by synergistic interactions between the performers and the audience. As audience members feel moved and enthused by the music, they may stand and dance. Audience members often call out encouragements and exclamations of appreciation and joy

¹⁶⁰ Canda, 2022. In the *Book of Changes*, see Legge (1899), Appendix III, The Great Appendix, section I, chapter XII, verse 76; available open access at <http://www.sacred-texts.com/ich/index.htm>.

(*chuiimsae*, 추임새) to the performers.¹⁶¹ In the larger community context, *nongak* traditionally arose out of and supported the value of *dure*, i.e., communal cooperation in agricultural work and lifestyle. Thus, harmony is not an abstract concept in *nongak*. Rather, it is a performative enactment and experiential reality. Kwon (2013) summarizes, “According to native beliefs, *p’ungmul* [her spelling] creates cosmological harmony by emphasizing inclusive, circular movements in space that connect the three elements of the universe: heaven, earth, and humans” (p. 648). The contemporary band SamulNori highlights these cosmological themes and related shamanistic ideas.¹⁶²

But if harmony and unity are to be more than the aesthetic and form of a performance, these qualities should inform my life decisions and lifestyle. For example, *nongak* rites honoring the mountain spirit, the sun, moon, and stars, and the tutelary spirits of villages, can inspire personal lifestyle decisions and advocacy for social policies that reflect respect for nature in particular places and for the earth as a whole. Personal lifestyle and social policies can address excessive resource consumption, production of toxic and nonbiodegradable waste, species extinctions, and global climate change. In this regard, I have found insights from deep ecology, ecofeminism, shamanism, and Indigenous worldviews to be helpful in reforming my life to be more eco-conscious and responsible and to promote these values within social work (Canda, 1983 & 1989; Besthorn & Canda, 2002; Canda, Furman, & Canda, 2020; Robbins, Canda, & Leibowitz, 2019).

¹⁶¹ Some common exclamations heard in audience responses are 얼씨구 (*eolsigu!*, meaning “hurray!”), 잘한다 (*jalhand!*, meaning “so good!”), or 좋다! (*jota!*, meaning “excellent!”). These responses are heard often in the recordings of public *nongak* performances that are included with this book.

¹⁶² The English program notes for SamulNori’s typical ninety-minute performance, including *pangut*, allude to similar values and interpretations of symbolism. The author of those notes, Suzanna Samstag, recounted feeling like SamulNori’s music at times tore through her body; see Appendix 2 in Lee K. I-Y. (2018). SamulNori texts and accounts of the meanings of performance pieces, such as *samdo nongak garak* (삼도농악가락, *nongak* rhythms of three provinces) and *binari* (비나리, prayer song) that draw on traditional worldview, often mention harmony with nature and ways of addressing spirits, such as exorcism, release of spirit-caused afflictions, and seeking blessings. SamulNori’s use of the cosmology of heaven/earth/humanity and *yin/yang* is explicitly articulated in relation to percussion instruments and performance, as described in Hesselink (2012), especially chapter four.



Figure 65

The Author Performing Adaptation of Obangjin at Korean Culture Festival, University of Kansas, 2008¹⁶³

¹⁶³ The costume style is different from what Kim *seonsaengnim* had provided. The original clothes became frayed and no longer fit me after many years. Hwi-Ja's family gave me this set of *nongak* clothes as replacement. This performance is inspired by my study with Kim *seonsaengnim*. (See Video Recording 4.) However, I modified the original style I learned by blending aspects of *obangjin* and *gaeinjanggunori*, and by drift of details and decline of ability over the course of many years. Therefore, this should not be taken as a model of his forms. This photo was a gift from the Korean Culture Festival organizer, Dr. Cheon Jeong Woong, who is now a Professor at Daegu Catholic University.

Video Recording 4

The Author

*Performing Adaptation of Obangjin,
Korean Cultural Festival, the University of Kansas: July 19, 2008*

Performance by Edward Canda

Available at

<https://hdl.handle.net/1808/34564>

7 minutes, 18 seconds

Note: This video is excerpted from a video recording of the Korean Cultural Festival organized by Dr. Cheon Jeong Woong, Professor of Social Welfare at Daegu Catholic University, South Korea. It was gifted to the author by Dr. Cheon.

Creativity and Innovation through Intercultural Sharing and Collaboration

Kim *seonsaengnim* was an exemplar of sharing the beauty of his tradition widely. He was sincerely dedicated in his teaching for both Koreans and non-Koreans. In my case, he gave of himself generously, exerting great effort and attention, and devoting much time to teaching me. His attentiveness and cheerfulness in teaching others is evident in the video recordings provided as resources for this book. I greatly appreciate his broadmindedness and flexibility in supporting my efforts to adapt what I learned from him, hopefully in a way that honors him and avoids disrespectful cultural misappropriation (Canda, 2021).

Commitment to respectful and enjoyable intercultural sharing and collaboration became a central quality for my personal life in marriage, for my professional life dedicated to culturally appropriate, spiritually sensitive, humble social work, and for my ongoing explorations and innovations in percussion-based meditation and ritual (Canda, Furman, & Canda, 2020).



Figure 66
Single Head Hand Drum with
Janggu-Inspired Construction,
Front View

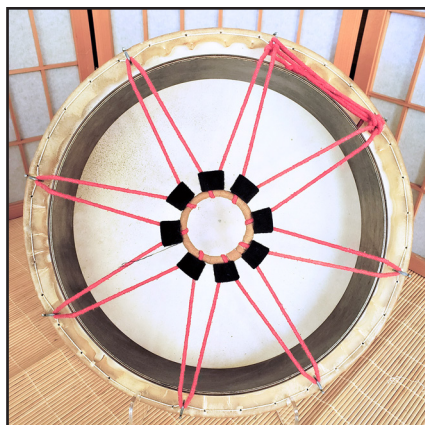


Figure 67
Rear View

One example of this is a practice developed by my wife and I for house blessings. This is inspired by practices that Hwi-Ja grew up with, such as *jip gosa* (집고사, offering for the house spirits), shamanic rituals (*gut*) at her home, and *nongak* rites for blessing of homes, as mentioned in relation to *udogut*.

We perform a *jip gosa* for several types of occasions: after moving into a new home to cleanse the space spiritually and to make a positive and respectful relationship; on the annual anniversary of moving into the home to express appreciation; on special occasions when we feel a need to cleanse the home and re-energize it after a time of difficulty; and when moving out of the home in order to thank the place and clear it spiritually for the next occupants. We do a simple ritual that includes setting out food, candles, wine, and incense, saying prayers of thanks and good intentions, and respectful bowing. For more elaborate home blessings, we add a meditative percussion procession that weaves through every room of the house while we play some combination of drums, gongs, bells, and rattles. This always gives us a sense of revitalization and re-

¹⁶⁴ I created this drum design by blending the drum-making techniques of single headed hoop drums, shared with me by Indigenous friends, and the Korean *janggu*. I criss-cross a tensing rope across sides of a single *janggu* head, over the outer wood hoop, and wrap it around a central small brass hoop. Black velcro tighteners are wrapped around eight rope junctures. The wooden hoop is 14” diameter, the drumhead is 18” diameter. This is an example of innovation arising from creative and respectful intercultural collaborations.

newal. Sometimes friends request us to help them to do a home blessing ritual. In those cases, all the household members, including children and adults, are welcome to participate. We adapt the procedures described according to the beliefs, spiritual practices, intentions, and comfort of the hosts.¹⁶⁵

For more than 40 years, Hwi-Ja and I have facilitated group meditative percussion sessions in small gatherings with friends and sometimes larger events at conferences and spiritual retreats. Some friends who enjoyed this practice have asked us to contribute to family-based ceremonies to assist them and their loved one during times of serious illness or dying and for funeral, burial, or memorial services. This practice has been shaped by influences from *nongak* and several other traditions.

For example, in 1982 I began to practice and learn a Korean Zen (*seon*) style group meditation ritual (*gido*, 기도, literally ‘energy path’) that involves chanting the name of the Bodhisattva of Compassion (*Gwanseeum Bosal*, 관세음보살), as everyone keeps rhythm with assorted percussion instruments while sitting and while moving meditatively together in parade-like spontaneous formations reminiscent of *pangut*. Over the course of the last 33 years, I also participated in several *gido* retreats with Zen Masters Hae Kwang and Bon Hae at the Kansas Zen Center. Sometimes I co-led or contributed percussion meditation sections for these retreats.

I learned *gido* practice initially from Korean Zen Master Seung Sahn who founded the international Kwan Um School of Zen. He would lead the chanting with use of a ‘wooden fish’ percussion instrument (*moktak*, 목탁) and sometimes used a *kkwaenggwari* to intensify the group energy. At a 1984 retreat, Zen Master Seung Sahn explained that the actual meaning of *Gwanseeum* is ‘perceive world sound’, which means the sounds of all things including their cries of suffering. He said that to help the world find peace, we need to pay attention to world sound, as hearing it clearly without distortion of thinking and distraction can lead to a still and clear mind at one with universal nature. He advised that while together chanting and playing percussion instruments, we should just perceive clearly without making divisions or opposites. This opens us to experience our true nature at one with universal nature and energy that can help oneself and other people.

A posting for the Providence Zen Center (in 2022) described a kido [their spelling] this way: “A Kido (“energy path”) is an intensive meditation retreat using Zen-style chanting as a means to clear the mind and attain your true self. Chanting is a powerful tool for rapidly focusing your energy to directly expe-

¹⁶⁵ For a detailed example, see Canda, Furman, & Canda, 2020, pp. 483-486.

rience the full potential of our original nature. Participants will chant the name of the Bodhisattva of Compassion, “Kwan Seum Bosal”, keeping rhythm on percussion instruments.”¹⁶⁶

I also benefitted from participating in Indigenous ceremonies involving drumming, led by elders, medicine people, and friends. Some Indigenous friends discussed with me drum-making techniques. My social work education included learning therapeutic meditation, systematic relaxation exercises, gestalt therapy awareness exercises, group therapy, and principles of music therapy. My studies of anthropology of religion, comparative religious studies of ritual process, and ethnopsychiatry also provided valuable insights.

We developed this type of meditative percussion event as a way of bringing people together who do not necessarily have any training in percussion performance but who can enjoy the benefits of sharing their good intentions, sounds, and energy for mutual support. I often begin with an acknowledgment of appreciation for Kim *seonsaengnim* and our study of *nongak*. However, while the process is influenced by what we learned from *nongak* and other musical traditions mentioned previously, we do not mimic or claim to represent any traditional form of ritual. The process is designed to welcome people of all cultures and traditions.

Hwi-Ja usually keeps a steady pulse with use of a single-head drum and rattle while I lead the flow of sound by performing with a variety of Korean, Chinese, Indigenous American, and self-made gongs, drums, rattles, bells, and other percussion instruments. All the participants join in with their own or borrowed percussion instruments, according to their comfort.

I sometimes begin an event with my rendition of *obangjin* in order to set a tone of sincere beginning, connection between participants, and honoring of the space and our interconnectedness with the earth and all beings in all directions. As previously explained, my version blends components of *obangjin* from the *pangut* repertoire that Kim *seonsaengnim* taught me with components of his *gaeinjanggunori*. (See Video Recording 4.) Then, each participant has a moment to sit quietly with the group’s attention or to share a brief comment about their intentions or feelings. Hwi-Ja and I then facilitate a spontaneous sharing of rhythms, beginning with a centering heartbeat-like pulse until we all are musically connected and synergized, then moving through waves of rhythms and musical flow, sometimes quiet and gentle, sometimes loud and

¹⁶⁶ <https://providencezen.org/event/morning-kido-afternoon-sitting-retreat>. The description of Zen Master Seung Sahn’s comments from a 1984 retreat comes from my personal participation notes.

intense, and finally concluding after 1-2 hours by returning to a heartbeat-like pulse, soft sounds of rattles, and then quiet sitting. Participants briefly share their experiences and insights afterwards.

Conclusion

As I recount my intuitions and interpretations of *nongak*, and my life lessons, I can almost hear Kim *seonsaengnim* reminding me not to get distracted. He never offered to discuss spiritual matters, he never instructed me in grand symbolism or metaphysics, and he never gave me advice about life decisions. Instead, he showed me direct spiritual experience without calling it that. Studying and performing *nongak* with him enriched my life with artistry, gifted me with the experience of entrainment and synergy in co-performance, expanded my consciousness, opened me to the animated and energetic qualities of the world, and integrated my mind, body, and soul in new and profound ways. He taught me how to keep balance and clarity during *nongak* performance and, by extension, during the movements of life itself, whether slow and graceful, whether rapid and intense, whether tedious or exhilarating. For all of this, I am forever grateful.

I have the feeling that Kim *seonsaengnim* would be pleased if he knew about the many ways that his legacy and the broader tradition of *nongak/pungmul* continue to inspire activities of preservation, transmission, and innovation even now, almost 36 years after his death. My hope is that the significant meanings, vitalizing energy, and dynamic artistry of *nongak* will continue to inspire people in Korea and around the world.

APPENDIX A
GLOSSARY

<i>baji</i>	바지	white pants for <i>nongak</i> costume
<i>baksu</i>	박수	male shaman
<i>beoseon</i>	버선	Korean style white socks
<i>binari</i>	비나리	prayer song
<i>Bocheongyo</i>	보천교	Religion of the Vault of Heaven; a native Korean religion founded in 1911
<i>buk</i>	북	barrel drum
<i>bukpyeon</i>	북편	left drumhead for <i>janggu</i>
<i>buksu</i>	북수	barrel drum player
<i>chaepyeon</i>	채편	right drumhead for <i>janggu</i>
<i>chae</i>	채	right-hand stick for <i>janggu</i>
<i>chaesang</i>	채상	long twirling streamers attached to a hat
<i>chibae</i>	치배	<i>nongak</i> band musicians
<i>chuiimsae</i>	추임새	exclamations of appreciation and joy often expressed by performers and audience members during <i>nongak</i> performances and other traditional music, such as <i>pansori</i>
<i>Donghak</i>	동학	Eastern Learning; a Korean-originated religion blending insights from Confucianism, Daoism, shamanism, Confucianism, Roman Catholicism
<i>dure</i>	두레	organization of communal cooperation in agricultural work
<i>eumak</i>	음악	music
<i>eumyang</i>	음양	<i>yin</i> and <i>yang</i>
<i>eumyang ohaeng</i>	음양오행	Yin/Yang and Five Elements Theory
<i>gaeinjanggu-nori</i>	개인 장구놀이	interspersed with the group performances, individual players of <i>janggu</i> come out from the group to demonstrate their artistry in solo performances
<i>gangsinmu</i>	강신무	possession-type shamans

<i>garak</i>	가락	a short rhythmic pattern about one measure of a <i>jangdan</i>
<i>garakji</i>	가락지	tighteners on the rope tied across <i>janggu</i> heads
<i>gunggulchae</i>	궁굴채	left-hand stick for <i>janggu</i>
<i>gi</i>	기	vital energy
<i>gokkal</i>	고깔	peaked hat of folded paper with paper flowers
<i>gosa</i>	고사	ceremonies to honor spirits
<i>Gwanseeum Bosal</i>	관세음보살	Bodhisattva of Compassion
<i>gugak</i>	국악	national (Korean) music
<i>gunggulchae</i>	궁굴채	flexible bamboo stalk <i>janggu</i> drum mallet with a round hard ball tip mainly for striking the left drumhead and sometimes the right drumhead
<i>gungpyeon</i>	궁편	left <i>janggu</i> drumhead
<i>gut</i>	굿	ritual (e.g. shamanic ritual or <i>nongak</i> performance piece)
<i>hanpuri</i>	한풀이	cathartic release of emotional suffering
<i>hangeul</i>	한글	Korean alphabet
<i>hapdong nongak</i>	합동농악	coordinated group <i>nongak</i> performance
<i>hojeok</i>	호적	double reed shawm
<i>ilgwang nori</i>	일광놀이	sunlight dance
<i>jaebi</i>	재비	a person who holds and plays a musical instrument, or, metaphorically, one who is gripped by the instrument
<i>jakdu</i>	작두	fodder-chopping blades
<i>jakdunori</i>	작두놀이	blade-riding shamanic barefoot dance on top of <i>jakdu</i>
<i>jangdan</i>	장단	a longer rhythmic pattern of a certain length repeated over a set unit of time

<i>janggu / janggo</i>	장구 / 장고	hourglass shaped drum
<i>janggu jaebi</i>	장구잡이	hourglass drum player; "one who is gripped by the drum"
<i>jangseung</i>	장승	male and female spirit-general poles; traditionally guarded village entrances
<i>japsaek</i>	잡색	<i>nongak</i> band actors, as distinguished from musicians
<i>jeogori</i>	저고리	white long sleeved jacket
<i>jing</i>	징	large deep-toned gong
<i>jingsu</i>	징수	performer for deep-toned gongs
<i>jipgosa</i>	집고사	offering for house spirit
<i>jipsin</i>	짚신	straw shoes
<i>jjokki</i>	조끼	vest for <i>nongak</i> clothing
<i>juyeok</i>	주역	I Ching; Book of Changes
<i>kkwaenggwari</i>	꽁과리	small high-pitched gong
<i>maeum</i>	마음	heart/mind (Korean indigenous term)
<i>mansin</i>	만신	female shaman, more respectful term than <i>mudang</i>
<i>minjung</i>	민중	the common people; the masses
<i>minsok eumak</i>	민속 음악	grass-roots (folk) music
<i>moktak</i>	목탁	'wooden fish' Buddhist percussion instrument that accompanies chanting
<i>mudang</i>	무당	female shaman, less respectful term than <i>mansin</i>
<i>mudong</i>	무동	child performer
<i>musok</i>	무속	shaman culture or shamanism
<i>namsadang</i>	남사당	all-male travelling entertainment troupes
<i>nabal</i>	나발	long straight brass horn
<i>obangjin</i>	오방진	five-directions formation dance
<i>obang sinjang</i>	오방신장	spirit generals who guard the five directions

<i>pangut</i>	판굿	portion of <i>nongak</i> played primarily for entertainment purposes in the communal, open meeting space in a village
<i>pungmul</i>	풍물	literally ‘wind objects’, designating <i>nongak</i> , <i>samulnori</i> , and related genres of music
<i>saektti</i>	색띠	colored sashes for <i>nongak</i> costume, usually three, e.g. red, blue, and yellow, or, red, green, and yellow
<i>sangmo</i>	상모	hat with a streamer for swirling while dancing, or with other attachments; <i>sangmo</i> is more precisely the attachment for spinning, attached to hat called <i>jeollip</i> (but hat itself was called <i>sangmo</i> in my teaching)
<i>sangsoe</i>	상쇠	lead <i>kkwaenggwari</i> player
<i>seoljanggu</i>	설장구	lead <i>janggu</i> player
<i>seoljanggu-nori</i>	설장구노리	Interspersed with the group performances, individual players of <i>janggu</i> drums come out from the group to demonstrate their artistry in solo performances; or stand-alone <i>janggu</i> solo
<i>seon</i>	선	Korean-style Zen
<i>seonsaengnim</i>	선생님	respected teacher
<i>sim</i>	심	heart/mind (Chinese derivative term)
<i>sinmyeong</i>	신명	a quality of heightened, intensified, and exhilarated consciousness; spiritually and artistically inspired ecstasy
<i>soeot</i>	쇠옷	half-sleeved red outer jacket for <i>nongak</i> costume
<i>sogo</i>	소고	small hand drum on a short stick used by <i>nongak</i> dancers
<i>sutba</i>	숫바	long rope for tying the <i>janggu</i> drum to the performer’s body
<i>taegeuk</i>	태극	great Ultimate Reality, Great Primal Beginning
<i>tti</i>	띠	long sashes

<i>udogut</i>	우도굿	genre of <i>nongak</i> from North Jeolla province on the western side of the Korean peninsula, to one's right while looking down (south) from Seoul
<i>yangban</i>	양반	aristocrats in traditional society
<i>yeolchae</i>	열채	thin less flexible bamboo <i>janggu</i> drumstick, with a flat striking side and a slightly curved other side, used to hit the right-side drumhead

APPENDIX B

TRANSCRIPTION AND DESCRIPTION OF NAMES ON THE DOCUMENT ANNOUNCING THE FORMATION OF THE NONGAK PRESERVATION ORGANIZATION¹⁶⁷

Eleven Advisers

1. 김천홍 **Kim Cheon Hong (i.e., Kim Cheon Heung)**, 金千興, 1909~2007): First ‘Living National Treasure’ (Holder of Intangible Cultural Property) for the Jongmyo Shrine Court Music (*aak*) and master of the *haegeum* (a two-stringed instrument), who served as a leader or member of several organizations on traditional performing arts and intangible cultural properties.
2. 오재경 **O Jae Gyeong (吳在璟 1919~2012)**: Journalist and former Minister of Culture and Public Affairs. In 1983~85, he became president of Dong-A Ilbo Corporation. In 1958~86, he served as chairman of the Korea Rotary Foundation.
3. 이어영 **Yi Eo Yeong (i.e., Yi A Yeong 李御寧, 1933~2022)**: Literary critic, journalist, author, and university professor of Korean language and literature.
4. 예용해 **Ye Yong Hae (芮庸海, 1929~1995)**: Famous journalist, folklorist, and author, including of *Writings on Human Cultural Properties* (인간문화재 저술).
5. 장견상 **Jang Gyeon Sang**: Identity unknown.
6. 홍성철 **Hong Seong Cheol (洪性澈, 1926~2004)**: Chairman of the Korea International Cultural Association (then 1977), and Republic of Korea public servant and diplomat.
7. 서광선 **Seo Gwang Seon (1931~2022)**: Professor and pastor.
8. 이석기 **Yi Seok Gi**: Identity unknown.
9. 황혜성 **Hwang Hye Seong (黃慧性 1920~2006)**: Holder of National Intangible Cultural Property for Joseon Dynasty Palace Cuisine.
10. 박병기 **Bak Byeong Gi**: Identity unknown.
11. 이상일 **Yi Sang Il**: Identity unknown.

Sixteen Members of the Board of Directors

1. 전사중 **Jeon Sa Jong**: Performer of *kkwaenggwari (soe)* gong.
2. 전사섭 **Jeon Sa Seop**: Performer of *kkwaenggwari (soe)* gong.
3. 이정범 **Yi Jeong Beom**: Performer of *janggu* drum.

¹⁶⁷ The transcription with descriptions was graciously provided by Cho Mi-Yeon and amended by the author.

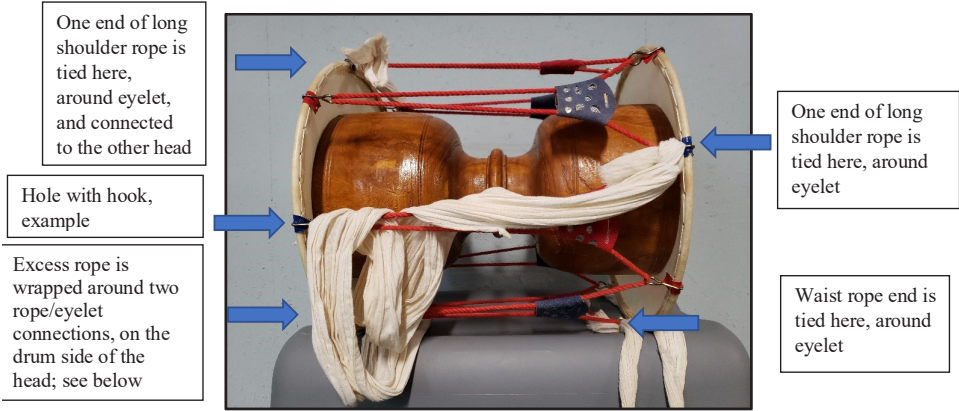
4. 김병섭 **Kim Byeong Seop**: Performer of *janggu* drum and subject of this book.
5. 김재섭 **Kim Jae Seop**: Performer of *kkwaenggwari (soe)* gong.
6. 전경석 **Jeon Gyeong Seok**: Performer of *kkwaenggwari (soe)* gong and *janggu* drum
7. 황재기 **Hwang Jae Gi**: Performer of *sogo* drum.
8. 임광식 **Im Gwang Sik**: Performer of *kkwaenggwari (soe)* gong and *janggu* drum.
 - All eight of the above people played in the *udogut* performance in 1977.
9. 이수영 **Yi Su Yeong**: Identity unknown.
10. 최중석 **Choi Jong Seok**: Identity unknown.
11. 진명환 **Jin Myeong Hwan**: Identity unknown.
12. 지운하 **Ji Un Ha (born 1947)**: Holder of National Intangible Cultural Property No. 3 for Namsadang Performance.
13. 김덕수 **Kim Deok Su**: Founding member of SamulNori band.
14. 이성진 **Lee Seong Jin**: Performer of *janggu* drum and *hojeok* reed instrument.
15. 이보형 **Lee Bo-Hyung**: Folklorist.
16. 한옥희 **Han Ok Hui**: Dancer, who served as an academician at the National Gugak Academy at the time.

Seven Professional Researchers (i.e., Foreign Students of Kim Byeong Seop)

1. 계리 = (계리렉터), **Gary Rector, 1943~2019**): Kim Byeong Seop's long-time student and friend who is featured in this book.
2. 마비리미스 : (Mabiri Miseu?), Identity unknown.
3. 부라연 = (브라이언 배리), **Brian Berry, 1945~2016**): American who became a Buddhist artist and translator in Korea; shown in Figures 2 and 3.
4. 바바라 = **Barbara, likely referring to Barbara Mintz, 1934-2015**: Author and educator who at the time directed the Language Teaching Research Center in Seoul; likely shown in Figure 5.
5. 해이만 = (해의만, 海義滿, **Alan Heyman, 1931~2014**): Prominent American/Korean musicologist and composer, who was born in the United States and naturalized as a Korean citizen.
6. 크리스노케 = (크리스-로켄, **Christine Loken**): Dancer and dance ethnologist (later named Loken-Kim) who is shown performing with Kim Byeong Seop in Video 1.
7. 여로킨트 = (에드켄다, **Ed Canda**): Currently social work professor emeritus and author of this book.

APPENDIX C

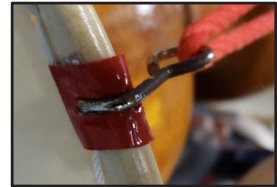
INSTRUCTIONS FOR JANGGU REPAIR ¹⁶⁸



(This image is looking behind the white shoulder rope that is draped at the left bottom in photo above.)

The left side head has slightly thicker hide and lower tone, compared to the right side.

Each head has eight holes around its rim.



¹⁶⁸ I composed these instructions for my own use many years ago. I enhanced them with pictures recently. I am including the instructions here since they give some details about construction and repair of a *janggu*.

Holes are on the inside edge of the metal rim that is wrapped by the drumhead hide.

- Each hole can be punctured carefully by using an awl.
- A metal hook with an eyelet toward center of drum is placed through each hole. (An s-hook can also be used.)
- I prefer to place the hook with sharp end toward the drum body, so that it does not protrude toward outer edge and risk scratching the drummer.
- A small protecting piece of paper-thin plastic is first placed between the head and the hook in order to protect the head's edge from abrasion by the hook. I alternate red and blue protectors.
- Rope is strung through each eyelet, across drum body from head-to-head.
 - I use red rope.
 - Rope should not be stretchy, so that it can be tightened well.
 - Rope is first strung loosely, so that tighteners can be placed, and the heads' position can be adjusted.
 - Rope is made taught when everything is in proper position.
 - Both heads should be damp during this procedure, so that when the rope is tightened, the heads tighten and the rims of both heads bend in toward the body a little. When heads dry, they tighten the heads and the rope more.
- Tighteners must be slid over the rope at each junction where there is a hook eyelet, before securing the rope in the eyelets.
 - I alternate blue and red tighteners, four each.
 - Tighteners are kept loose until procedure is completed, including drying of the heads.
 - Afterwards, they can be slid up and down the rope to change tightness of the rope, which affects the pitch of the drum.
 - In damp, humid air, more tightening is needed.
- When the heads are set on the body, they need to be turned so that the holes are off set from each other evenly across the heads.

Supplies can be bought at stores that specialize in Korean percussion and shamanic implements (e.g. *manmul sanghoe*, 만물상회, i.e., 10,000 things selling place [store]). Two traditional music instrument companies with websites are: The Hanullim Music Company (<https://www.hanullimmusic.com/>) and Seoul Kukak Company (www.seoulkukak.co.kr).

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I recommend the website of The National Folk Museum of Korea for its open access online encyclopedias in English, including for *nongak*: <https://folkency.nfm.go.kr/dictionary>.

ABOUT THE AUTHOR

Edward R. Canda, Ph.D., is Professor Emeritus and Coordinator of the Spiritual Diversity Initiative in the School of Social Welfare at the University of Kansas (KU). Prior to retirement, he was on the faculty at KU from 1989 to 2019 and at the University of Iowa for three years prior. Dr. Canda was also a Courtesy Professor of Religious Studies and a Member of the Center for East Asian Studies at KU. He has been exploring insights from East Asian philosophies and religions for contemporary social welfare for more than 40 years. Dr. Canda is currently co-teaching a post-MSW continuing education course for New York University on spirituality in social work and consults for research and training programs on this topic in the US and Czechia.

Dr. Canda's work addresses connections between cultural diversity, spirituality, resilience, and philosophy of social welfare in relation to social service, health, and mental health. In 2013, Dr. Canda received the Council on Social Work Education's Significant Lifetime Achievement Award for innovations on spirituality through scholarship and education.

Professor Canda was a Fulbright Scholar and Graduate Fellow of East Asian Philosophy at Sungkyunkwan University in South Korea in 1976-77, which included study of *nongak* performance with master percussionist Kim Byeong Seop. Since then, he has been a Visiting Researcher or Professor in South Korea at Sungkyunkwan University and the Academy of Korean Studies and in Japan at Ritsumeikan, Doshisha, and Kansai Universities. He has more than 200 publications and has conducted about 250 presentations in the United States and in many other countries, especially in East Asia and Central Europe. Dr. Canda's most widely cited book is *Spiritual Diversity in Social Work Practice* (3rd edition: Canda, Furman, & Canda, 2020, Oxford University Press). In 2022, he published *The Way of Humanity: Confucian Wisdom for an Opening World-- Teachings of the Korean Philosopher, Haengchon* (2nd edition): The University of Kansas Libraries; ebook available open access at <https://kuscholarworks.ku.edu/handle/1808/32470>).

Gripped by the Drum honors the artistry of Kim Byeong Seop (1921-1987), who was a nationally renowned Korean master percussionist and whose legacy continues to inspire contemporary Korean percussion. The book movingly presents his musical repertoire, teaching method, life context, and cultural milieu. *Gripped by the Drum* recounts how Kim Byeong Seop's teaching inspired transformative experiences and profound life lessons. The book is rich with photographs, historical documents, and links to audio and video recordings of his performances.

The author, Edward R. Canda, is Professor Emeritus in the University of Kansas School of Social Welfare. Dr. Canda studied with Kim Byeong Seop while a Fulbright scholar and Graduate Fellow of East Asian Philosophy at Sungkyunkwan University in Seoul in 1976-1977. He has been exploring connections between East Asian philosophy and social welfare for more than 40 years. In 2013, the Council on Social Work Education (USA) conferred Dr. Canda with the Significant Lifetime Achievement Award for his prolific and trailblazing work on the role of religion and spirituality in human development.

“All of us who studied drumming with Mr. Kim Byeong Seop were greatly inspired by this very special human being. In this lovely book, Edward Canda captures his own extensive experience of Mr. Kim and his drumming style, showing how they have stayed deeply with him as a profound presence in his life’s work. This book is written with the admiration, respect, and love that Ed has for the master and his music. It shows how the music helped Mr. Kim survive difficult times and how it assisted Ed with the changing circumstances of his own life. The text is filled with important information about the background and details of the musical style and Mr. Kim’s individual contributions to it. I congratulate Ed for putting together this excellent collection of thoughts, descriptions, and photographs that bring back many wonderful memories of the times we spent with the master.”

DR. ROBERT C. PROVINE, Professor Emeritus in the School of Music at the University of Maryland

“Kim Byeong Seop’s individual hourglass drum performance was best under the heavens. Awaken to his exquisite rhythms and movements!”

CHO MI-YEON, Managing Director of the Kim Byeong Seop Style Individual Jangu Research Society, Republic of Korea

“Few Korean musicians have in recent times had such an impact, both on their fellow Koreans and on the foreign community in Korea, as did Kim Byeong Seop, a virtuosic percussionist. In this deep dive into Kim and his music, Ed Canda repays something of the debt so many of us who studied with him have and it brings back to vivid clarity memories of our privileged encounters with this sadly missed, masterful artist.”

DR. KEITH HOWARD, Professor Emeritus, SOAS, University of London

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