

EXPLORING A TRADITION IDENTITY:
GWANGDAEJEON IN JEONJU,
AN INNOVATIVE STRATEGY IN PANSORI POPULARIZATION

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ABSTRACT

Gwangdaejeon (Battle of the Clowns) was a local North Jeolla province television show that premiered in 2012 and ended in 2015, with later seasons being broadcast throughout Korea. This program's motto was to revive the traditional *pansori* stage which thrived around Jeonju, the state capital of the North Jeolla province. The show was filmed in *hanok* (traditional Korean house) village, a historical recreation of a traditional house town in Jeonju.

Gwangdaejeon was a competition for the master *pansori* singers, *myeongchang*. *Gwangdaejeon* follows the structure of reality popular song competition programs, which are already familiar to the public. These programs are categorized into two types: amateur and professional competitions. The former centers on auditions for novices who want to become stars, for example, *Superstar K*. The latter are competitions, such as *I am a Singer*, exclusively feature professional experts. *Gwangdaejeon* was similar to *I am a Singer*, but for *myeongchang*.

This thesis explores the ways a television show contributes to the promotion of Korean traditional music. While Korean pop culture, such as K-pop and TV dramas, are gaining huge popularity all over the world, *pansori*, an example of Korean traditional vocal music, is disregarded by the majority of Koreans even though it has cultural value. This program offers a chance for Korean people to experience traditional vocal music performances and think more deeply about their own musical identity. I argue that *Gwangdaejeon* and its clever strategy of combining a popular competitive television program format with Korean traditional music not only aids in the revival of *pansori* but also offers the best chance at popularizing *pansori* among Koreans. I demonstrate that it also promotes the preservation of the cultural identity of Jeonju.

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ROMANIZATION

To standardize and unify the Korean language in this paper, I will use the Romanization system standardized by the National Institute of Korean Language (국립국어원)¹. This system follows Korean pronunciation but avoids certain symbols, such as the breve (˘) and the circumflex (^). However, the Romanization of individual names can vary, even when used with the same surname; and there is no fixed system. To respect the selection of individuals who Romanize their own names, I follow the individuals' choice. For names on historical documents, I will Romanize them using the official system suggested by National Institute of Korean Language. All names are written family name first, followed by a space (without a comma), and then the given name.

¹ http://www.korean.go.kr/front_eng/roman/roman_01.do

CHAPTER 1. INTRODUCTION

Pansori is a traditional Korean vocal genre which tells a story through the use of singing and narration. Generally, *pansori* is performed by two musicians: a *sorikkun* (singer) and a *gosu* (drummer). The singer plays the central role through *sori* (song), *aniri* (recitative), and *ballim*ⁱ (mimetic gestures), while the drummer plays an accompanying role by providing a *jangdan* (rhythmic pattern) with a *buk* (a barrel-shaped drum) and *chuiimsae* (words of encouragement).

These numerous elements have led to *pansori* being considered “unique Korean vocal music” from a musicological point of view (Song 2000:247). Song writes, “The *p’ansori* text, an oral literature, can be examined from a literary, dramatic, and theatrical angles.” These features have led to *pansori* being studied in various fields.

In 2003, *pansori* was registered a “Masterpiece of Oral Traditional and Intangible Heritage of Humanity” by UNESCO. Due to this recognition, “*Pansori* is becoming more widely known to the international community” (National Gugak Center 2004:12), and Korea has been endeavoring to globalize *pansori*. Many *pansori* performances have been held in different places globally, and sometimes the lyrics are performed in English.

Before the UNESCO proclamation, the Korean government had already begun to think about the importance of maintaining traditional culture in the midst of an influx of western culture during the twentieth century. In particular, the government’s economic development plan in the 1960s raised concerns about the disappearance and destruction of traditional culture (Choi 2011: 427). The Cultural Property Protection Law (hereafter CPPL) was passed on January 10, 1962, to provide for the promotion and protection of tangible and intangible culture. According to the website of the Cultural Heritage Administration of South Korea, “Cultural assets are a legacy from our ancestors which represents our history and includes the wisdom of life.” To be

specific, this legacy is maintained by locals, both tangible and intangible, which represent communal identities with spiritual values. Moreover, cultural assets which are defined as national, ethnic, and important to the world at large are legacies which can be formed artificially or naturally.

Since the CPPL was first passed, it has gone through numerous reformations. The categorization of cultural properties is, however, still divided into four types: Tangible Cultural Heritage (hereafter TCH), Intangible Cultural Heritage (hereafter ICH), Monuments, and Folklore Heritage. Assets with historic, artistic or academic value are designated by national or local governments.

TCH includes structures, classical records, books, ancient documents, paintings, scriptures, and handicrafts which have actual shape. On the other hand, cultural assets with no shape, such as drama, dance, music, and craftsmanship, are placed in the category of Intangible Cultural Heritage. The “Monuments” category has a physical existence and a wider boundary than the other categories, encompassing historic sites such as shell mounds, ancient tombs, fortress sites, palace sites, and relic sites; scenic sites of great artistic or aesthetic value; and animals, minerals, and caves. Lastly, customs or conventions which relate to the necessities of life (such clothing, implements, and houses) and religious or annual ceremonies come under the “Folklore Heritage” category. Those assets, especially, are related to daily life and help us to understand the transitions in people’s lifestyles and norms over time.

In particular, ICHs are valuable for promoting Korean culture because they provide excellent examples to teach people about their ancestors’ lives and thoughts. ICHs are the skills and talents possessed by human beings which have been handed down from ancestors. Without performers to promulgate these arts, the ICH would not have survived. In other words, ICH is a

living cultural expression, and “the wealth of knowledge and skills that is transmitted through it from one generation to the next”ⁱⁱⁱ is deeply rooted and shared in a community.

In that sense, preservation and transmission of ICHs mean preserving the life of the arts and artists’ skills from the present to the future. In Korea, when a particular asset is declared to be an ICH, the most talented current artists in that field are given special recognition by Cultural Heritage administration as people who will hand down that ICH to future generations. Among the ICHs, the most representative and important heritage are designated as “Important Intangible Cultural Heritage” and the people with special skills to protect and perform them are called *Boyuja* (which literally means “holders”). For most of the general public, another term, *Ingan Munhwajae* (literally, “human cultural property” or “living national treasure”), is more common (Yang 2003:40).

These efforts are designated to allow the cultural assets to survive nationally, and they are important to the people who have a direct relationship with the heritage sites. The general populace knows about the system, but most people do not have an interest in traditional culture unless it has also become popular in the mainstream culture. After the 2003 declaration, however, many Koreans began to re-think the importance of real *Hanguk sori* (Korean sound) within the country and began to consider *pansori* as a representation of Korean music.

This thesis focuses on *Gwangdaejeon*, a *pansori* competition television program for *myeongchang*, which was broadcast from 2012 to 2015. The uniqueness of the program in general is that it was the very first attempt of a popular commercially funded television program format to intentionally promote a traditional musical genre, specifically *pansori*. Additionally, *Gwangdaejeon* was recorded in *hanok* village in Jeonju as a play to revive the traditional *pansori* history; this area was a site where annual competitions of *pansori* singers were held in the past.

Thus, this thesis explores this new movement that has begun in the small city of Jeonju, which has become an important tourist site because of its traditional culture.

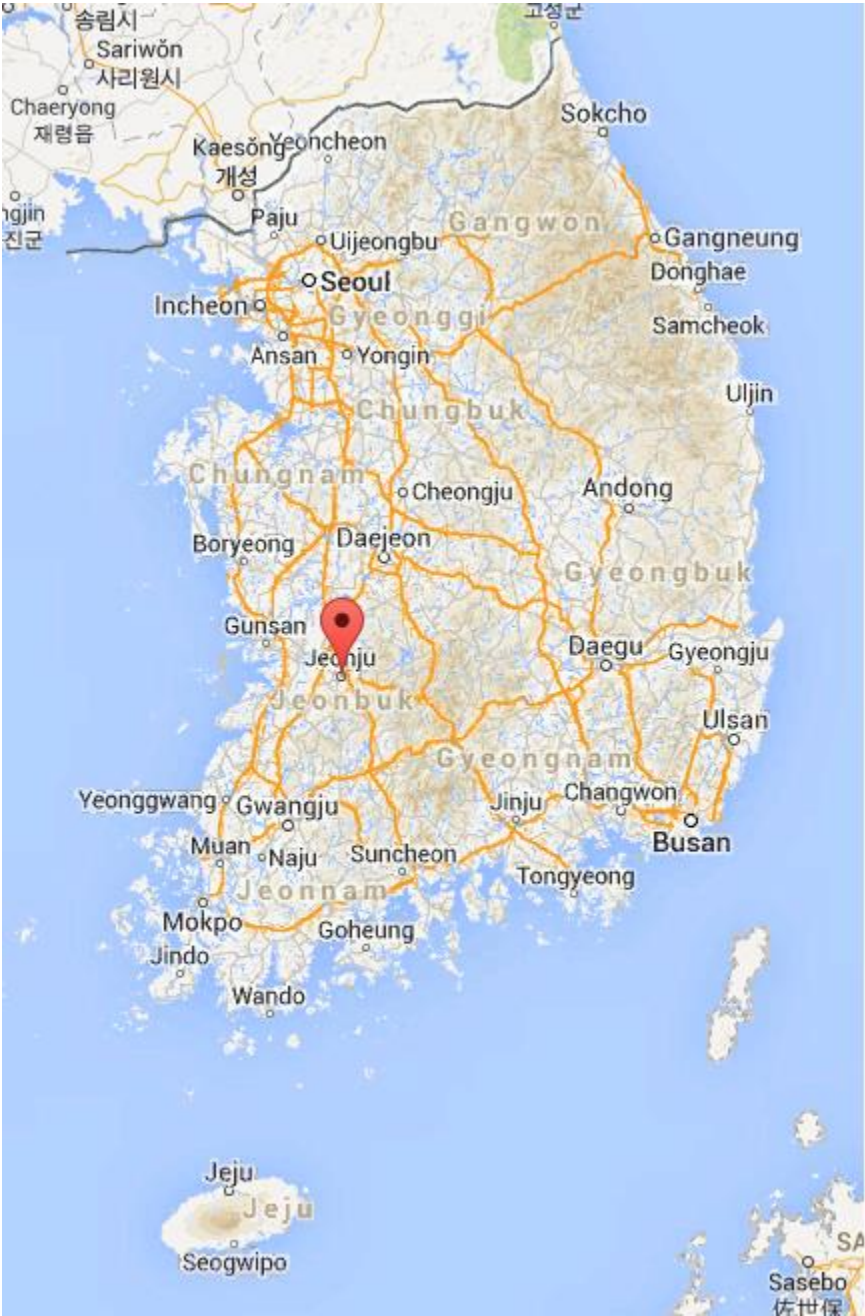


Figure 1. Map of Jeonju

METHODOLOGY

The first season of the *Gwangdaejeon* will be the focus of this paper, since the program changed its unique format from season to season. The data for this paper was collected through ethnographic fieldwork of the competition, combined with private interviews of the participants in the program. I participated during the first season of *Gwangdaejeon* and gathered data through interviews about the show. These participants included performers and audience members, while more specific interviews were conducted with the program's production team and performers in order to examine the more nuanced characteristics of the program. I made one transcription based on a performance from *Gwangdaejeon* for a lyrical and musical analysis, which was the one that most appealed to the audience and gathered the majority of votes.

Along with my fieldwork during the program's filming, I continued my relationships with participants in order to explore the program's influence on the popularization of *pansori* among the general public. I also returned to Korea for further interviews, and I gathered more data, especially on the most recent changes made to *hanok* village for purposes of promoting traditional culture. This research looks at the expansion and popularization of *Hanguk sori* by exploring the roles that this competition plays in popularizing *pansori*.

LITERATURE REVIEW

The primary research purpose is to explore the popularization of *pansori* through competitions. The study will be based primarily on interviews conducted with the musicians themselves, combined with audience interviews about the performances they attended. There are two previous significant studies about the audience's responses.

Haekyung Um, a researcher, introduced the contemporary form of *pansori* in the 21st

century. Her research started with the origin of *pansori* and broadened into more general information on *pansori*. Over the course of time, *pansori* has been categorized differently by patriotic, religious, sociopolitical, and compositional processes. Um's main focus is on the new *pansori*, especially on the *ttorang Gwangdae*, which presents new-style performances. She says that, "These new *pansori* artists clearly take the view that traditional art should be relevant to contemporary social conditions" (2008:43), which is parallel with my idea on popularization of *pansori*. *Gwangdaejeon* focuses on the popularization of *pansori* by catering to the general public's interests. Since K-pop has spread throughout the nation, many kinds of competition programs have been established, and this has led the way to the Korean traditional music field. Artistic endeavors to bridge tradition and modernity in the performing arts are worth more in-depth research.

Yeonok Jang addressed the role of the audience and its impact on the establishment of *pansori* performance style. In late twentieth century, various experiments were performed mixing *pansori* with Western orchestras and Western jazz musicians. These were attempts to adapt *pansori* to modern environments and tastes as a means of attracting audiences that have little interest in traditional music. Jang explains:

These experiments have had some impact, and have demonstrated that the genre can be modernized and accommodated to contemporary society. However, they have also created some concern among traditionalists because these developments have altered the original character of the genre and led to a loss of the vivacious performance atmosphere that performers and audiences used to create together (2001:118).

Along with these circumstances, it is essential to re-think the relationships tradition and modernity. The original form of *pansori* is developing to match audience tastes and sometimes its status as "traditional" is contested.

In Contrast to this process, *Gwangdaejeon* tried to revive the audience's role of

participating in the performances. This program was not only trying to follow the tastes of modern audiences who are accustomed to westernized performances but also attempted to create an atmosphere which allowed people to participate and to enjoy the music. Turino categorizes this kind of performance as a “participatory performance,” meaning it has no strict distinction between performer and audience. Many performances, including Western classical music, or *changgeuk* (Korean musical drama), do not allow for “participatory performance” and are distinguished as “presentational performances.” Turino explains:

I am using the idea of participation in the restricted sense of actively contributing to the sound and motion of a musical event through dancing, singing, clapping and playing musical instruments when each of these activities is considered integral to the performance (2008:28).

By these standards, following Turino, *Gwangdaejeon* showed participatory performance characteristics. Even though motion was mostly limited to clapping, *chuimsae* as sound participation was included. This typical form of participation is encouraged by the performer during the shows. Another special type of participation for the audience was expressing their favorite performance through voting.

In addition to that, *Gwangdaejeon* adopted popular competition television program with *pansori* which is a combination of tradition and modernity. According to Hobsbawm, the “‘Traditions’ which appear or claim to be old are often quite recent in origin and sometimes invented” (1983:1) and can be found everywhere. For example, from the end of the nineteenth century to the beginning of the twentieth century, “tradition” was invented for political reasons to develop the modern nation-state in Europe. However, the *hanok* village and the *pansori* competition already have their legitimacy due to their history which thrived from the later Joseon period (1392-1897) until today.

Hobsbawm addresses:

Invented tradition is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behavior by repetition, which automatically implies continuity with the past (ibid).

Gwangdaejeon, with its popular broadcast program format, appears to be credible as an “invented tradition.” To be more specific, *Gwangdaejeon* invented a new type of television program by adopting popular competition television program format, which utilized the repetitive nature of the *pansori* festivals of the past. It tried to demonstrate the culture of the past by using the popular present culture’s TV format, which is already familiar to the common people.

This program has helped local performers, especially the younger generation who are stepping up to the professional level in stages, to create their own form of musicianship. Merriam states, “As a musician, [the performer] plays a specific role and may hold a specific status within his society” (1964:123), and young performers have started to organize modern “participatory” and “presentational” Shows as well. They have created performances based on political and social issues, such as the Sewol Ferry disasterⁱⁱⁱ and *samposaedae*^{iv}, to communicate with the audience in an original *pansori* form; or they may choose *changjak*^v *pansori* or *changgeuk* instead. These young performers’ “behavior is shaped both by their own self-image and by the expectations and stereotypes of the musicianly role as seen by society” (ibid) as giving a presentational performance, but they are escaping from convention and creating their own musicianship and local identity.

This identity is created by music especially in Jeonju, which is transforming into a traditional culture-centered city. Stokes argues, “Music is socially meaningful not entirely but largely because it provides means by which people recognize identities and places, and the boundaries which separate them” (1994:5); and with traditional music and traditional dwelling

houses, young musicians are developing their identities as traditional performers and locals as well.

Moreover, young musicians are exploring and expressing personal opinions on social and political issues based on their experiences with the issues. The music works as a means of communicating to the people and their society, and that cannot be overlooked. Blacking writes:

Changes in the cognitive and social organization of musical activities and attitudes may signify or herald far-reaching changes in society that outweigh the significance of the musical changes. Musical change is important to watch because, owing to the deep-rooted nature of music, it may precede and forecast other change in society (1995: 192).

Despite the fact that these musicians are not affiliated with particular organizations, their musical activities and attitudes are critical because they are real residents in Jeonju society. Also, “The artist who expresses personal experience may in the end reach universal experience, because he or she has been able to live beyond culture, and not for the culture” (242); and new movements by young performers are recognizable in building distinctive communities.

SIGNIFICANCE

This research explores the ways in which a television show contributes to the promotion of Korean traditional music. While Korean pop culture, such as K-pop and TV dramas, have gained popularity all over the world, *pansori* is an example of Korean traditional music that has been largely ignored by a majority of Koreans despite its cultural value. The *Gwangdaejeon* program has offered a chance for Korean people to experience traditional vocal music performances and learn more about the art of *pansori* through direct participation. Even though viewers were not able to participate directly in the voting process, the television and the program’s structure allowed them to feel like they were actually participating the *pansori* festival of the past.

This specific research project will challenge performers to consider how they approach the public, artistically and socially. When people visit a particular historic place, such as the traditional houses in Jeonju, they enjoy the traditional music because of the architecture of that space and the general atmosphere. This research is expected to demonstrate the effects of technology in cultural perpetuation and authorization. Thus, the new generation of performers in particular find their Korean identity through their own traditional music and popularize that culture throughout the nation.

CHAPTER OUTLINE

In chapter one, “Tradition and Modernity,” I discuss the origin and characteristics of *pansori* in order to provide a general idea of what *pansori* is, before moving on to the main focus of *Gwangdaejeon*. The origin and characteristics of *pansori* are categorized as traditional culture, particularly as “participatory performance” in Turino’s terminology. *Pansori*’s distinctive characteristic, that there is no distinction between performer and audience, is highlighted. Also, I focus on Jeonju with its history of *pansori* and the presently existing festivals. Next, as a symbol of modernity, television, I explore the history and emergence of reality programs and provide examples.

Gwangdaejeon is a *pansori* competition television program for the *myeongchang* that started in Jeonju. This show adopted one of the popular reality program formats in Korea to promote *pansori* and to revive the *pansori* performances which thrived in the past, placing special emphasis on audience participation. In the “Gwangdaejeon” chapter, I explain the format of the program, including stage setting and the judging process.

In chapter three, “*Gwangdae and Music*,” I briefly explain the meaning of *gwangdae*

(entertainer) which is used to indicate “*pansori* singer” in this paper. One of the performances from *Gwangdaejeon* is analyzed based on four elements by Sin Jaehyo, one of the theorists in *pansori* that are required to be a *myeongchang*. These are the requirements to become a *myeongchang*, which are mostly supported by the interview materials from the audience, who were considered to be the main judges for the program with the analysis of the music.

In the last chapter, “Creating Local Identity and Space,” I focus on changes in *hanok* village, Jeonju after the *Gwangdaejeon*. I introduce the most recent movements started by young local performers to create their own identity through variations of *pansori*. Along with these efforts, *hanok* village is becoming ‘culture-centered’ where people can enjoy traditional culture.

CHAPTER 2. TRADITION AND MODERNITY

Origin and Characteristics of *Pansori*

Pansori is a performance art that began in the later Joseon period (1392-1897) as a composite of literature, music, and theater. At that time, Korea had a strict social hierarchy system and was divided into four classes: *yangban*, *jungin*, *sangmin*, and *cheonmin*. *Yangban* was the ruling class and mostly consisted of high-ranking government administrators, and *jungin* took part in that class as assistants. Most of the common people were categorized as *sangmin* who were responsible for production roles, for instance, peasants, fishermen, craftsmen and merchants. Lastly, the *cheonmin* consisted of the lowest stratum, people such as slaves, shamans, butchers and *gwangdae*^{vi}. To escape from their oppression by the upper classes, the lower classes used popular arts to critique the social hierarchy through sarcasm; and *pansori* is one example of an art that has origins in that culture.

Kim Kichung wrote about the origins of *pansori* as it emerged primarily because of this social hierarchy. Upper and lower classes were extremely distinguished based on the existence of literary culture. The upper classes used written words, mostly in *hanmun* (Chinese characters), and the lower classes were illiterate. Kim explains in more detail:

In Korea, this split between the text-based “high” culture and the speech-based “low” culture lasted almost to the end of the nineteenth century. It was out of the indigenous, “low,” oral culture that *p’ansori* developed. Originally performed by and for the common people, it was transmitted orally until the first half of the nineteenth century, when several *p’ansori* works were first written down (1996:199).

This theory is also supported by Kim Keehyung, who states that *pansori* was started by street entertainers from the lower classes. Later, *pansori* settled into a true performing art based on improvisational performance. Kim explains:

[I]t was more likely performed as a form of *yuhui* (amusement), an impromptu play performed by street entertainers, and then gradually transformed into an independent

form of performing arts. At first, *jaedam*, or puns, formed the main content of *p'ansori*, and the rhythm seems to have been in a simpler form compared to that of today (2008:3-4).

Although researchers believe that *pansori* started among the lower classes, the exact origin of *pansori* is an ongoing debate in Korea because of the lack of clear documentation. Because *pansori* developed from the lower classes, the upper classes, who were supposed to make a record of the social and historical trends of Korea, did not know much about the genre (Willoughby 2002:36-37). However, the two general theories exist among contemporary music scholars are that *pansori* originated either from shamanism, especially in Jeolla province, or that it was spread by itinerant entertainers. The noteworthy part is that both theories have a common origin in that *pansori* must have sprung from the lower classes.

Marshall Pihl writes:

While most of the early performers of *p'ansori* appear to have emerged from [the] lowborn culture of Ch'olla province, the materials of their art came not only from the shaman culture but also from the traditions of the professional variety entertainers who preceded them and the general folk culture of their southwestern region (1994:8).

This statement also emphasizes the importance of the genre's folk culture and how it triggered the attention of *sangmin*, the common people. This was not only because of the fun of the actual show but also because the performances had multi-layered characteristics, including a combination of folk songs, shamanism, myths, rural life, and resentment towards the upper classes (ibid). *Pansori*'s satire and humor toward the *yangban* class worked as a catharsis for the lower classes and it gained more fame. Later, it even attracted the upper classes and led to their patronage. This circumstance challenged the *pansori* singers to improvise or develop stories to suit the tastes of diverse social classes. For example, *gwangdae* could skip or add details anywhere, and interpose snippets from Chinese poetry or Korean folk songs to brighten up the mood (ibid).

Since *pansori* was transmitted orally among the illiterate lower classes, the term *pansori* appeared in works of literature relatively recently when compared to other genres. Before the end of the nineteenth century, different terminologies were used for vocal genres, such as *taryeong* (打令), *japga* (雜歌), *changga*(昌), *sori*, *gwangdae sori*, *changak* (唱樂), *geukka* (劇歌), *changgeukjo* (唱劇調), *changyuhui* (倡優戲). However, the term *pansori* was first used in *Joseon Changgeuksa* (朝鮮唱劇史, *The History of Korean Classical Opera*)^{vii} by Jeong Nosik in 1940. Two different words, *pan* (field or arena) and *sori* (sound), were combined and typically displayed as one word, *pansori*. On the one hand, *pan* has a spatial meaning that indicates the particular place where people gather together, like the *ssireum pan* (arena for Korean wrestling) and the *nori pan* (place for recreation). On the other hand, *pan* also indicates particular circumstances or atmosphere, such as *sal pan* (everything is going well), *jugeul pan* (everything is going wrong), *nanjang pan* (free-for-all), and *meokja pan* (feast).

According to Donna Lee Kwon, the meaning of “*pan*” (field or arena) and “*madang*” (courtyard of a village home) indicates “a unit of time, or a gathered sequence of things” (2005:2). Examples of the various uses of *pan* are shown clearly in words such as *pansori* and *pannoreum*. Moreover, Kwon writes that *pan* and *madang* are “both terms...imbued with evocative social connotations of communal gathering and embodied participation” and that they were put together as a “multi-dimensional characterization” (ibid).

Sori is literally “sound” and can only have a broader meaning with prefixes. All the existing sounds that can be heard through the ear can be called “sound” and are differentiated by prefixes such as *sae sori* (bird sound), *mul sori* (water sound), *mal sori* (voice) and *akgi sori*

(instrument sound). The term *sori* include sounds created both naturally and artificially. In particular, the *sori* in *pansori* indicates the sound created by a human voice, and not only by a performer, but by anyone who participates in *pan*. In that sense, *pansori* can be analyzed as a sound made by a human being in the open field which binds people together through the performance.

The first example of literature that includes excerpts of *pansori* appears in *manhwajip* (晚華集, the *Manhwa* collection of *pansori* texts which was named after the writer's pseudonym) by Yu Jinhan, in 1754 of the Joseon dynasty. This is the oldest historical document containing the term *pansori*. It includes two hundred phrases of *Chunhyanga* (*Song of Chunhyang*) in Chinese poetry form (Phil 1994:31). Yu Geum^{viii} wrote in *Gajeonggyeonmunrok* (a family record of personal experience) that Jinhan took a trip to the southern part of the Korean peninsula in 1753 and came back a year later in the spring. He composed *Chunhyanga*, and for that reason he was criticized by the other classical scholars – a fact which supports the idea that *pansori* was considered to be part of lower-class culture (Seol 2000:259).

Sin Jaehyo (1812-1884) is another important person who cannot be excluded from *pansori* history. He is well-known as a *pansori* theoretician and a powerful supporter for *pansori* singers. As a writer, he recast *pansori* narratives and compiled them; as a theoretician, he evaluated *pansori* as literature and offered performing arts theories; and lastly, as a leader and patron, he developed and managed the cultural community by gathering amateurs to train and support.

A notable example comes in one of his narratives, *Jaseoga* (*Song of Authors' Preface*). He wrote, “Born as a man/ But not born of noble family/ How to be a military officer despite imperfect archery ability/ Or how to be a civil servant despite good writing skills” – which

indirectly showed the limits caused by his lineage. In that sense, it seems Sin belonged to the group who had a negative impression of the social hierarchy as mentioned above, and used *pansori* to express his thoughts about social injustice.

Furthermore, using his family inheritance and his own wealth, Sin started supporting *pansori* singers economically. During that time, only men were allowed to perform; but he taught the first recorded female performer, Jin Chaeseon. This is another example of Sin expressing his internal struggle with social inequalities; and in this case, he broadened *pansori*'s aesthetical limits by challenging the convention that women were not allowed to sing or learn *pansori*.

Sin was also an eminent theorist, and his brilliant thoughts were expressed in one of his creations, *Gwangdaega (Song of Gwangdae)*. *Gwangdaega* included basic theories such as the meaning of historical aspects of *pansori*, including the meaning of the name *gwangdae*; an explanation of the name *gagaek* (singer or poet); *sigimsae* (vocal utterances); *jo* (mode); *jangdanron* (rhythm theory); *yeongiron* (acting theory); and four conditions for *gwangdae*. The *Gwangdaega* helps contemporary scholars to understand *pansori* theory at that time.

History of *Pansori* in Jeonju

In the Joseon Dynasty (1392-1897), the *Gamyeong* (Provincial Office) of Jeolla province was located in Jeonju, so it was full of ritual music, songs and dances (Lim 2010:129). In particular, Joseon added public music such as *pansori* and *sanjo* (instrumental solo music) to the traditional music repertoire. Along with these changes, *pansori* had also grown enough to generate and distribute diverse schools throughout the nation. At first, in the late seventeenth century, *pansori* was beloved by the general public as a folk art. Moreover, its popularity expanded to include the *yangban* and *sangin* in the early nineteenth century, and *pansori* was

developed as a “national music.”

Particularly in Jeonju, many people started to enjoy this music in more common situations; it became part of the overall musical phenomenon occurring in Joseon. During the Joseon Dynasty, the biggest government office was located in Jeonju and it was also the hometown for Yi Seonggye, who was the founder and the first king of the Joseon Dynasty (1392-1897). Therefore, Jeolla *Gamyeong* became the representative office of the Joseon Dynasty and Jeonju played an important role in politics and in commerce in the 19th century (Kang 2008:1-130).

As Jeonju became the center of trade, the arts also thrived and expanded their consumer base. In other words, Jeonju was developed into a place of art and culture because of the many artists that resided there. These artists had abundant opportunities to show their abilities to the public. In particular, there was a big festival in May within Jeonju in the 19th century; all of the lowest officers, such as the *ibang*, invited expert *pansori* singers to liven the atmosphere. After that festival, Jeonju was considered an important place for aspiring *pansori* singers to visit in order to build their reputations (Yoo 2011:91).

Baek Sunghwan (1893-1970) was a disciple of Kim Changhwan (1833-1937), who was the one of the five master *pansori* singers^{ix} during the late nineteenth century and early twentieth century. Baek's great-grandfather was an *ibang* in Jeolla *Gamyeong* and supporter of *myeongchang*. Nobody knows if it was because of his personal interests or because of his position, but he was passionate about forming friendships with *pansori* players. One day, Baek *ibang* heard about Gwon Samdeuk (1771-1841)^x. Whenever he performed in Gimje^{xi} Baeksan^{xii}, people congregated to watch. He took a few of his co-workers and guards to verify the rumor, and then he found out that it was true. Large crowds gathered to listen Gwon's singing, and his voice was a real master's voice indeed. Baek *ibang* told Gwon to go with them to Jeonju as a command from the *Gamyeong*. Gwon was welcomed by a provincial governor who held an upper position, and he performed *Chunhyangga*^{xiii} in *Seonhwadang* (宣化堂)^{xiv}. Most of the audience was touched by his first performance, including the officers. Gwon gained fame as a *myeongchang*. Later, he stayed in Jeonju and received protection from people in power as gratitude (Park 1987:54-55).

In this short story, Baek *ibang* from Joella *Gamyeong* discovered those who were talented in *pansori*, such as Gwon, and encouraged them to participate in special ceremonies. Song Mangab (1865-1939), who was from Namwon^{xv}, Unbong^{xvi} was also called by Jeolla *Gamyeong* and performed at *Seonhwadang*^{xvii}. In 1886, Jang Jaebaek (?-1907) and Kim Sejong(?-?) from Sunchang^{xviii} participated in the Jeolla *Gamyeong* ceremony and received money for performing. According to these accounts, Jeonju played an important role in improving *pansori*, especially in the Jeolla province.



Figure 2. *Seonhwadang*, The Main Building of Jeolla *Gamyeong*

The efforts of the lowest officers who contributed to the development of *pansori* in the Jeolla province and sponsorship of the performers should not be understated. The fruit of their

endeavors still remain in Jeonju, in “*Jeonju Daesaseupnori*.” This is one of the most famous *pansori* competitions for presidential prizes and is held annually. According to the *History of Jeonju Daesaseup*, the original appellation was “*Jeonjubu Tongincheong (通人廳)^{xix} Daesaseup*” (1992:165). The letter *bu* is the first letter of *Buyun* (府尹, a provincial governor), so it indicates that this competition was hosted by the Jeonju provincial government.

The participants in *Jeonju Daesaseupnori* always grew nervous because of the audience’s critical attitude as connoisseurs. In *Joseon Changgeuksa*, the story of participant, Jeong Changop (1847-1889), was introduced as follows. Jeong tried to perform one section of *Chunhyangga*; however, he had trouble remembering the lyrics. He started well, but suddenly he lost all of the words. The scene depicted a servant preparing a horse for his master. When Jeong repeated the same words over again, people started to ridicule the performer, and he had to abandon the stage (Yoo 2011:94). However, whenever the performance was exceptional, the audience did not forget to give compliments with *chuimsae*.

This short story demonstrates the audience’s capacity for harsh evaluation. Due to the fact that so many talented singers visited Jeonju, the people’s listening skills from Jeonju also improved. This is the biggest reason why Jeonju has many *gwimyeongchang*. In modern times, however, people have become estranged from *pansori* due to the spread of Western music throughout Korea.

In that sense, *Gwangdaejeon* opened a new platform by using a popular broadcast format to revive the characteristics of *gwimyeongchang*, particularly for local people but also for the national audience.

Jeonju Daesaseupnori

The *Jeonju Daesaseupnori* is a renowned traditional music competition which was started in 1975. This competition launched a live broadcast in 1983 which drew the general public's attention to the program. For this competition, however, the majority of people who were interested already had ties to the traditional musical realm. In contrast to today's *pansori* performances, the competition used a special festival format from the Joseon Dynasty. The roots of this form can be traced back about 300 years as aforementioned. When *yangban* participated as the main audience, the style changed from performance to a singing competition due to its patrons. This new format grew especially popular during the reign of Heungseon Daewongun^{xx} (興宣大院君, 1820-1898).

Heungseon Daewongun was unprivileged for many years, and he led a hidden life in Baek *Ibang*'s house in Jeonju because of the proliferation of heritage of Andong Kim family's authority. Around *Dano* (the fifth day in May in the lunar calendar), he was able to attend *pansori Chunhyanga* by Song Heungrok (late 18th-19th century) in *Deokjin* Park with the general public. Daewongun was filled with admiration for the performance and asked Song to meet him that night. They became good friends and Daewongun sympathetically offered some money to improve the impoverished life of Song (Park 1987:44-46).

In 1864, Daewongun began his rule as a regent and made an order to the Jeolla *gamsa* (governor) to "open a *pansori* competition sponsored by the government on *Dano* annually and send the winner to Seoul." Since then, *Jeonju Daesaseupnori* has become an official *pansori* competition operated by *Jeonju Tongincheong* and is known for bestowing the winner with the title of "Master Performer of *Unhyeongung*^{xxi}" (Park 1987:75-139). This epithet was given to the performer who received an invitation from the palace because of victory in the competition. The

winner stayed in *Unhyeongung* and earned fame as a national *pansori* singer.

Before an institutional framework for *Daesaseupnori* was established, however, it was like a special concert for the populace. In *Joseon Changgeuksa*, *Daesaseupnori* is not described as a competition; but considering how it captured the audience's attention, it had all the characteristics of a competition. *Jeonju Daesaseupnori*, with its rich history, was suspended in the twentieth century; but it was reestablished in 1975 and has continued until recent times. During the 1970s, *pansori* grabbed attention as a traditional art form, and government support for cultural policy increased. At this time, *pansori* performances proliferated in Korea and *pansori wanchang balpyohoe* (full-length *pansori* performances) by Park Dongjin worked as a turning point during that time. Along with the social atmosphere during that time, the "Five-year Literature Restoration Plan" (1974-1978) stimulated the revival of *Daesaseupnori*.

In 1983, *Daesaseupnori* started being broadcast nationally by Jeonju Munhwa Broadcasting Corporation (hereafter MBC) along with Jeonju municipal. The broadcasting system promoted the program and also allowed the populace to be exposed to this traditional music more easily. Unfortunately, because *Daesaseupnori* is mostly centered on "competing" to earn the title of "Master Performer" with the presidential prize, it started losing its original characteristic as a festival and became an arena for the competing professionals.

Nevertheless, *Daesaseupnori* was able to change its venue from an indoor gymnasium to the outdoor stage in *Gyeonggijeon* (a royal palace of the Joseon Dynasty in Jeonju) to restore the old-time scenery. One of the most valuable parts of *Daesaseupnori* is the regionality of Jeonju with its history. Moving to an outdoor stage was a meaningful step in recovering the original atmosphere of the event, allowing the general populace to again participate in the performance with ease.

Gwangdaejeon followed this tradition and organized a *pansori* festival in Jeonju. Unlike recent *Daesaseupnori*, *Gwangdaejeon* opened a new “space” in *hanok* village where people could enjoy the music together. “Space” has an abstract, physical, and functional characteristic, whereas “place” is more specific and analytical, and has aesthetics. When people impart a new meaning to a space based on their experience, memory, expectation, and dreams, then space becomes place. Through various experiences, unknown spaces change into meaningful places as we get to know them better and endow them with value (Tuan 1977:223-246).

In that sense, *Gwangdaejeon* helped to build a unique image of the *hanok* village in Jeonju for the commoners. *Hanok* village became a cultural place that binds musicians and the general people together from the one of the tourist spaces. It helped to create new culture with the “invented tradition,” *Gwangdaejeon*. In particular, as an invented tradition, *Gwangdaejeon* “use[d] history as a legitimator of action and cement of group cohesion” (Hobsbawm 1983:12) by rearranging tradition with the contemporary popular competition format.

Competition Discourse in Popular Music

“Winner versus loser” or “triumph versus failure” in contemporary Korean society is especially represented in the various reality “competition programs” found in the mass media. In general, the competition is not limited to rookies, who are taking their first steps into the “real world,” but also includes people who have already accomplished particular goals. It seems there are no safety zones to keep one’s position as a professional because every minute – or even every second – newcomers are trying to usurp a job, role, title, or position to survive in a cruel society. Reality competition programs have similar characteristics to society since the participants are not only limited to the amateurs but also open to the professionals.

In 2009, several reality programs based on music competitions were launched, soon creating huge popularity for *Superstar K*, hosted by the Music Network (hereafter Mnet); and then *Star Audition- The Great Birth*, hosted by MBC. The “audition” type of reality program has proliferated across many genres such as acting, modeling, cooking, sports, and announcing. Most of the participants are amateurs in a certain area, but they make every effort to achieve their overall goals.

These amateur types of audition participants are mostly aspiring singers. They are given different tasks in each round and must compete against each other. Before their actual stage performances, each participant’s preparation for the challenges is also recorded and broadcast. Thus, competitors are evaluated on both preparation and performance by the audience and judges.



Figure 3. Logo of *Superstar K*

Finally, the winner of a show such as *Superstar K* is given the opportunity to sing at *Mnet*

Asian Music Awards. Due to the prize and acknowledgement by the public, this audition program has become accepted as an effective means to becoming a “star.” Moreover, these programs are structured much like the university entrance system, indicating a correlation between reality and audition (Kang 2012:2).

The top program for professional singers who have already achieved musical careers was *I Am a Singer*, hosted by MBC. This program was first broadcast in 2011 and had generated much discussion, both positive and negative. Seven veteran singers were asked to arrange existing songs and compete with different music for each round. One of the participants was eliminated in each round and then replaced by another singer. However, because they were well-known singers to the public, they did not want to bring disgrace to their names. For this reason, in each episode, participants tried to prepare the best performance ever based on the strengths of their singing abilities.



Figure 4. Logo of *I am a Singer*

When these singers were onstage, they had to make a strong connection with the audience in order for them to win, so every detail was important. To that end, the performances were ornamented with various instruments, stage settings, and costumes. The costumes for the performers created one of the most effective ways to provide a particular mood, as their “dress signals the association with the repertoire of the concert and contributes to the mood of the

concert” (Kim 2008:223). Their whole performance became so important that on the day after the broadcast, the performers’ singing ability and clothing were ranked as top news; and people often searched for the program online to re-watch the broadcast as well.

Both amateur and professional singers’ auditions for reality programs demonstrate the typical competition narrative. These programs underscore the “competitive composition of capitalism” through the use of the survival format. In the past, auditions for various shows had particular qualifications to participate, such as nationality, academic background, age, etc.; but now these restrictions have been abolished. To evaluate the participants based on their abilities, and to maintain transparency in judgement, the producers invite the viewers to participate actively as judges.

Emergence of the Reality Program

The popularity of the “reality program” is a noteworthy phenomenon because it teases with the plausibility of success. “Reality programs” spring up everywhere, and they are broadcast not only publicly but also on the cable and satellite networks. The definition of the “reality program,” however, is ambiguous because of its combination of features. Reality programs are often conflated with factual programs such as news or documentaries, or else with entertainment program such as variety shows and typical drama programs (Lee 1996:27-49). This research focuses on the reality-based competition television program, *Gwangdaejeon*, which includes the unique combination of performance with audience participation; therefore, I would define the reality program as a “mutual communication program” between performer and audience.

In addition to the live performer-audience relationship, though, the producers of these

reality-based programs must also consider the television viewer through the screen. The on-site audience from the day of filming is able to absorb the sense of realism due to the ease of communication with the performers, but home viewers must accept an atmosphere that has been edited by the producers. To narrow the discrepancy between audience and viewer, the competition format of reality programs has adopted the online ballot box. With this method, television viewers can experience the sensation of participating in the program by expressing their impressions of the performers.

In this sense, contemporary reality-based “audition” programs specialize in creating bonds between viewers and performers, making them feel as if they are in same space as the actual competition. Until the audition program became popular in Korea, reality programs were devoted to reenacting real incidents in order to provide information to the viewer. Hong categorized reality programs into two generations based on his research and the formation of the new genre through a hybrid of reality and fiction. This categorization centers around two issues: range of focus and methodology. This differentiation expands from one’s daily life to the larger scope of world history and is presented as either “reenactment” or “direct [experience]” (Hong 2004:257-280).

I am a Singer and Gwangdaejeon

I Am a Singer, the inspiration for *Gwangdaejeon*, presented cultural diversity amidst a background of ubiquitous idol groups and allowed people to participate actively in the program as well. Unlike the other music programs, in *I Am a Singer* the audience was asked to vote for the music after forming a strong opinion during the performance. During the first season, a five-hundred-member audience evaluation group was organized and seats were prepared inside of a

stadium for the competition. Singers had to create a performance based on a different challenge for each episode, and each competition was a one-time event that determined whether the performer could stay or would be eliminated from the competition. That empty space was filled by another veteran singer.

This program can be categorized as “participatory performance” because the audience is able to express its preferences through voting. According to Turino’s definition of “participatory performances,” there are no artist-audience distinctions; however, *I Am a Singer* segregated them using the proscenium arch. At the same time, audiences use voting as a means to appreciate the music presented by performers. Thus, this program is a mixture of presentational and participatory performance, just like modern society where all the different cultures are mingled together.

The basic form of the program was that seven singers of different ages were invited to sing using different themes every week. The program was led by seven singers because the first consonant of “singer” in Korean (7) looks like the number 7. Along with the seven veteran singers, seven comedians were cast as managers for the program. This coupling was meant to convey an impression of excitement through repartee to the viewers. On the day of performance, the comedians took the place of the main host, picked up the singers from their houses and asked about their preparation for the show and their feelings. However, those comedians did not go onstage or speak directly to the voting audience. In fact, the audience was guarded from any information that might influence their vote. Only TV viewers were able to feel or know about the singers’ conditions or preparation processes.

To this end, the audience was invited to participate in the program by ballot, and viewers were invited to participate by sympathizing with the singers due to the narratives presented.

Viewers were always somewhat limited regarding the actual performance because they had to feel the atmosphere through the monitor. To compensate, *I Am a Singer* intercut “reality factors” with the performance through interviews and documentary-style clips. During these clips, singers often discussed having a difficult time during the preparation process and their expectations in competing against the other performers.

This “storytelling” was a means of garnering sympathy from viewers, and it was a popular marketing strategy in every field, for example theater, movies, animation, commercials, games, public lectures, and education (Choi 2008:5). Through performers’ narratives, reality was maximized and could easily draw in the listeners’ empathy at the same time. When singers overcome hardships to give amazing performances, the results were deeply appealing to viewers.

Gwangdaejeon followed the *I am a Singer* format by inviting professional singers and audience judges to participate on the program. Audiences in both programs were asked to participate through voting for their favorite singers. *Gwangdaejeon* presents live music to the audience to provide realistic performances while at the same time offering a chance for the audience to participate. Moreover, this program’s setting is based on historical performance stages, and the program is filmed to show the genuine atmosphere of the filming day to give it more credibility as a “reality program.” According to Friedman, the modern entertainment-style reality programs encourage viewers to participate “for real” and promote mutual communication with the performer (2002:1-22). Thus, *Gwangdaejeon* works as communication medium between *myeongchang* and audience and displays the characteristics of a participatory performance.

CHAPTER 3. GWANGDAEJEON (BATTLE OF THE CLOWNS)

Characteristics of *Gwangdaejeon* and Stage Setting

In 21st century South Korea, various kinds of survival audition programs in Korean pop music (K-pop) have been launched to tremendous popularity. *Superstar K* was the original pioneer of these sorts of programs, and this competition has been held yearly since its inception. The first season premiered in 2009, and *Superstar K* has gained increasing attention, even though it is not broadcast on public television. Today, there are a number of different competition programs open to the general public in the areas of singing, dancing, and acting. The program participants receive many opportunities to present their abilities to the audience and a panel of judges.

The most interesting aspect of these programs is watching survival audition participants try to outdo themselves, and it is the *sorikkun* who are considered to be the original survivors of this sort. Kim Ilgu, one of the most famous vocalists in Korea, said that, “You have to beat *pansori* as a vocalist. You always have to think *pansori* is your enemy.” This hints at the constant exertions that vocalists face. Historically, *sorikkun* usually went into the deep mountains or caves to practice for many years. Through these enormous efforts, they could overcome their own limitations and could finally achieve what was considered to be a suitable singing voice to give life to a *pansori* performance. When people arrived at that stage, they were called *myeongchang*.

In Jeonju, a survival program specifically for *myeongchang* was created. The program’s title was *Gwangdaejeon*, and it premiered in 2012 and continued through 2015. The first and second seasons were only broadcast in Jeonju, but from the third season onward, the show was broadcast nationally. This competition was similar to one of the most successful popular song competition programs for famous singers, *I Am a Singer*, which premiered in 2011.



Figure 5. Logo of *Gwangdaejeon*

Gwangdaejeon was launched from the producer’s inspiration based on the current situation of *pansori*. According to producer Kim Hyunchan, “I was ashamed of recent competitions for the *pansori* singers because they were simply evaluated by their own practical skills not as a performer. Also, I felt bad about traditional music arena’s recognition especially, by Koreans compared to other musical genre. In that sense, I wanted to revive the *pansori* stage which used to connect *sorrikun* and audience together with the music” (Joongang Ilbo, September 3rd, 2012).^{xxii}

As Kim said, this program’s vision was to revive the *pansori* shows of the past which once thrived around Jeonju; and to recapture that spirit, it was filmed in the *hanok* village. Most modern-day *pansori* performances are held in theaters and follow western-style staging. The realism of the original *pansori*, as well as the excitement created by interaction between the

performer and the audience, are disappearing. *Gwangdaejeon* helped the audience experience a genuine *pansori* show as it was performed in the past.

Pansori was normally performed in a public arena on a large straw mat which was used as a stage, and the audience gathered around the singer without any barrier between them. *Gwangdaejeon* created a similar performance atmosphere by situating the performer in the middle of the front yard of *Gyeongopdang*, which is a part of Jeonju *Jeontongmunhwagwan*^{xiii} (Jeonju Traditional Cultural Center). This center was established in 2002 and has held a variety of traditional performances including *pansori*, instrumental, traditional Korean dance, theater, and percussion.

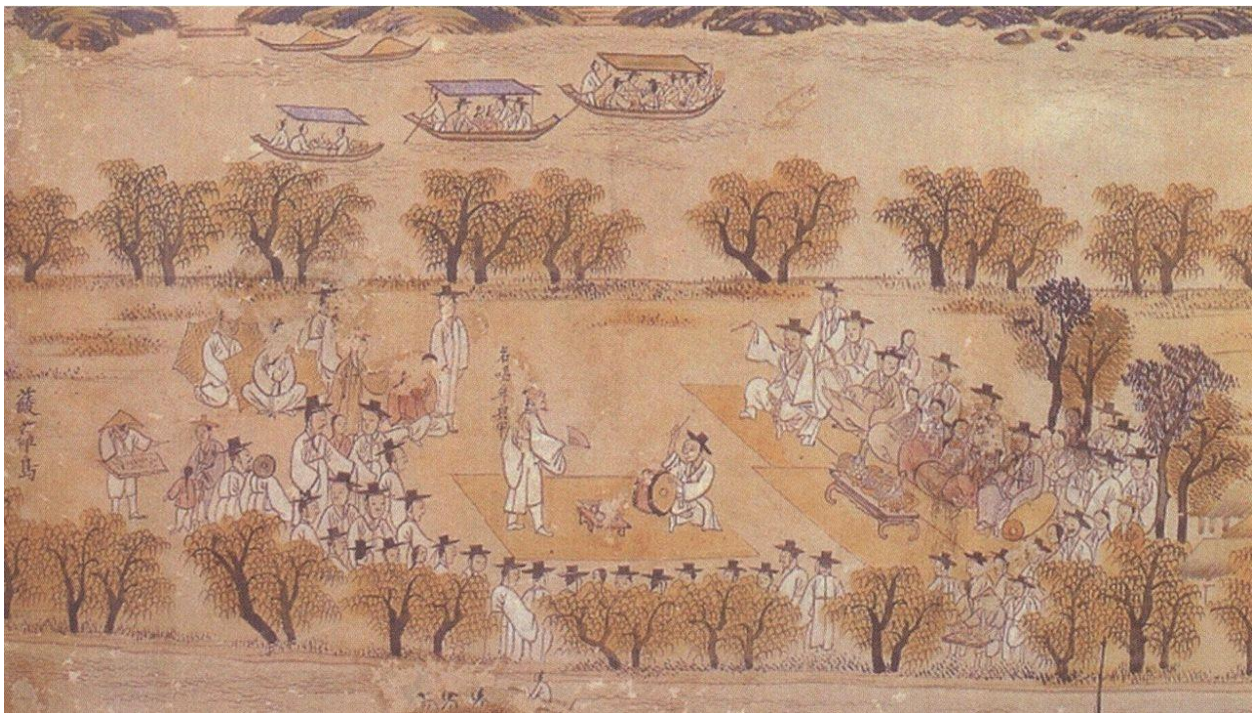


Figure 6. *Pyeongyang Gamsa Buimdo [Celebration of the Inauguration of the Pyeongyang Governor]*: Features Mo Heunggap *Pansori* Performance)

The open stage in front of the *hanok* building created an atmosphere just as it was in the past. People gathered all around the stage to enjoy the performance. Unlike the westernized

stages, this one was four-sided so that people could see well from any side. Also, due to the openness of the stage, pedestrians or visitors were able to come and go; they could appreciate the music as an “audience.” This staging also helped the people to participate more actively, whereas “Music hall or theater tends to be passive because such an environment demarcates space by separating the performer from the audience” (Jang 2001:103).



Figure 7. Stage Setting of *Gwangdaejeon*

The *Gwangdaejeon* stage was constructed to look low and small, so that it resembled a natural stage such as a park, open market, or courtyard performance of the past. Even though the western style of chairs were provided, part of the stone steps of the *Gyeongopdang* were also used for sitting. The shows were directed to utilize the environment to revive the *pansori* stage.

Jang writes:

In traditional performances, when *p'ansori* was performed in parks or courtyards, there was no formal stage for the performer, nor were there seats for the general public, although in the nineteenth century seats were provided for members of the upper class, when the genre was sponsored by and arranged for high-ranking government officials and aristocrats. In an ordinary traditional performance, the singer performed in an informal atmosphere surrounded by a standing audience (ibid).

In that sense, *Gwangdaejeon* mostly provided a realistic atmosphere of the past but also gave the audience support to enjoy themselves comfortably.

Judgement of *Gwangdaejeon*

Since *Gwangdaejeon* was a survival program, it required a judge. The main judge for the show was the audience. Producer Kim said, “the genuine *myeongchang* needs to be admitted by the audience so I adopted the general people as ‘*gwimyeongchang cheongjung pyeongadan*’ (audience judge of expert listeners).” The program opened participation throughout the nation to ask them to perform as a judge of the program due to the aforementioned producer’s regretfulness in competition judgement systems.

Accordingly, almost four hundred people registered for the participation due to advertisements before the filming date but only one hundred audience members gathered. They were expected to play the role of *gwimyeongchang* as in the past. *Gwimyeongchang* were the people who performed distinguished service on “original *pansori* stages.” They had good ears and the knowledge to critique the performances, and they displayed emotions during the performance to encourage the singers. Kim defined *gwimyeongchang* as an “audience with a high level of skill who were able to judge if a performance was good or bad, thus they were selective listeners” (Kim 2008:8), and *Gwangdaejeon* audience volunteers were given a chance to become *gwimyeongchang* by participating in the performance. By offering opportunities to

listen and to learn, show producers also expected the revival of *gwimyeongchang*. In this program, the audience was encouraged to express emotions promptly through shouting and clapping, which is known as *chuimsae*. Due to the stage setting, singers and audience created an intimate relationship; and it was intriguing to the audience to participate actively in a lively “participatory performance.”

Moreover, audiences were not only encouraged to participate on the program by voting but also by the performers. For example, Wang Giseok, one of the participants, asked the audience to follow him during his performance, even though it was a competition. He was performing an excerpt of the *Simcheongga* (*A Story of a Filial Daughter, Simcheong*), in what became one of the *nundaemok* (famous episodes). He was mimicking the sound of blind people when they started to open their eyes after Simcheong’s father opened his eyes to see her after their long separation. Wang said to the audience “*Jjak! Jjak!* This is the physical sound of opening the eyes of blinds. Let’s open it together!” The people replied to him with “*Jjak! Jjak!*” (broadcast on September 15th, 2012).

Since audience participation has been fading away, it was not easy to recreate the culture in that moment without any knowledge, but performer Wang aroused a desire in this audience to be *gwimyeongchang*. Thus, “audience reactions differ according to the performance environment, the venue, and the age and intellectual level of the audience members” (Jang 2001:103); but *Gwangdaejeon* contracted current passive audience behavior and turned that performance into an active one, resembling the past environment. In other words, Wang was able to encourage the audience to participate during the performance actively regardless of the audience’s background.

Also, three professional consultants were invited to the program from different fields:

Korean traditional music, Korean literature, and contemporary music to provide expert judgements on the performances. Each of these three consultants had his own particular criteria for evaluation. The consultant from the traditional music field thought that the performers needed to demonstrate a strong essence of original *pansori*. The Korean literature field consultant focused on the contestants' creative and artistic talents, and the contemporary music field consultant looked for the ability of the performers to entertain the audience. This diverse selection of consultants further showed that *Gwangdaejeon*'s purpose was the revival and popularization of *pansori*.

Moreover, these consultants, whose criteria represented *Gwangdaejeon* as a whole, were looking for a new *gwangdae* who could appeal to a modern audience. Professor Choi Yeongjun (Seoul Institute of the Arts), one of the consultants, said in an interview with the producer that "PSY's 'Gangnam Style' was a criticism and satire of pretentious Gangnam people and achieved fame. Then [the *pansori*] raises the issue of a filial daughter who sold herself to support her blind father. Will the story be able to gain the same sympathy from the general public?" (broadcast on September 1st, 2012). During the Joseon Dynasty, which was hugely influenced by Confucianism, this story was able to touch people's hearts; but it does not fit into current familial situations.

Another consultant, Professor Kim Gihyeong (Korea University) said, "A *gwangdae* is a person who enriches our lives by demonstrating *huinoaerak* (喜怒哀樂, joy, anger, sorrow, and pleasure of human feelings) artistically and gives an energy to the people" (broadcast on September 1st, 2012). This opinion supports the idea of Choi, that the *pansori* singers need to consider current issues. In that sense, *pansori* singers are given the important task of protecting the traditional cultural heritage, and at the same time they need find clever ways to trigger the general public's attention.

To address this issue, *Gwangdaejeon* prepared each round with different challenges. During the first round, each audience member received three votes, but could not vote for the same person more than once. Each vote had to be for a different participant. The professional consultants received fifteen votes in total, but they had to vote for three different performers with five votes. The total number of votes was three hundred and forty-five (one hundred audience members x three votes = three hundred votes, and three judge x fifteen votes = forty-five votes) and the singer who received the fewest votes had to leave the first round.

Format of *Gwangdaejeon*

The first round's theme was to "perform the most confident excerpt," and it progressed with two different teams, an A-Team and a B-Team. The two performers who were in the same age range or who had similar careers were separated into different teams^{xxiv}, and they chose their teams by drawing lots using *buchae* (a traditional hand fan in Korea). The A-team was comprised of Wang Gicheol, Kim Hakyong, Kim Misuk, Yeom Gyeongae, and Park Aeri; and the B-team included Wang Giseok, So Juho, Choi Yeongran, Kwon Hagyeong and Jang Munhui. Only three performers from each team were able to proceed to the second round. Since all the participants had a *myeongchang* title, one of the qualifications, *deoneum*, was satisfied by being a *gwangdae*.

In the first round, the Wang brothers took first place in each team. Wang Gicheol picked one of the *nundaemok*, "Baktaryeong" (a song for the moment when Heungbo and his family harvest the gourds and open them) from *Heungboga*; and Wang Giseok performed a *nundaemok* of *Simcheongga*, "Simbongsa nun tteuneun daemok" (a song for the moment when Simbongsa meets his daughter who became a queen and then finally opens his blind eyes).

Wang Gicheol performed his piece with *ajaeng* (a large Korean bowed zither with seven

strings) and *daegeum* (a large bamboo transverse flute) for richness of sound. This was another challenge to the traditional *pansori* stage by changing its format from accompaniment only with a *buk* to performing with different instruments. The realistic *ballim* (mimetic gesture) with his prop, *buchae*, to describe using the saw to open the gourds; and his facial expression to display Heungbo's expectation was successful. For his example of communicating with the audience, Wang Giseok explained the incident of the song to the audience and asked them to follow his *pansori* lyrics as if they were in an educational class.



Figure 8. Performance of “Baktaryeong”

The second round involved performing *danga* (短歌, literally, a short song) which was normally sung before a lengthy *pansori* so the singer could prepare for his or her performance. Another purpose of singing *danga* is to catch the spirit of the occasion and gauge the audience's level of understanding of *pansori*. Generally, *pansori* has dramatic stories; but *danga* has simpler

stories about historical episodes in China, tours to famous tourist sites, or the transience of life (National Gugak Center 2004:63). Due to its universal themes, a *danga* is considered to be a favorable song even beyond its era (Interview with Choi, 2012).

During this round, the six performers were able to show off their singing ability and the audience was asked to anonymously vote for their top four favorite performances out of six, unlike in the first round. The four performers who polled in the majority would move up to the third round. Three performers adhered to the original format of *pansori* staging and were accompanied by the *gosu*, while the other three performed with *ajaeong*, *daegeum* or *geomungo* (a six-string-long zither played with a stick called a *suldae*) to vary. Ironically, the two performers who stuck to the original format did not make it to the third round, but all three *gwangdae* moved up to the next round.

The main subject of the third round was “the theme of *pansori*.” The five survivors from the previous round had to pick among seven emotions of humanity, *huinoerakaeoyok* (喜怒哀樂愛惡, happiness, wrath, sadness, excitement, love, greed, and displeasure) by drawing lots from an envelope.

Since *pansori* is a storytelling performance, it expresses different emotions through *jo* (調, mode), *jangdan* (長短, rhythmic pattern), and *buchimsae* (rhythmical ornamentation). The *jo* can be categorized into *ujo*, *pyeongjo*, and *gyemyeonjo*; and each *jo* can be subdivided based on singing style (Baek 1995:38-58). Therefore, *jo* is not decided by the key uses but by the sentiments that the song is trying to convey. *Ujo* normally expresses a powerful and mighty mood, while *pyeongjo* is for bright and serene emotions. Lastly, *gyemyeonjo* generally

demonstrates feelings of lamentation (National Gugak Center 2004:32-36).

In this round, one competitor each picked happiness, wrath, and excitement; and two of them picked love. The most favorable performance was by Wang Gicheol with the “Sarangga” (“Love Song”) from *Chunhyanga*. This excerpt is popular with the general public due to their frequent exposure to the song, including in juveniles’ music textbooks. Also, the movie *Chunhyang* in 1999 by Im Kwontaek is another source of fame for the song. This movie has a music video format based on *Pansori Wanchang Balpyohoe* by Jo Sanghyeon. His singing and narration led the movie, and this creative film was the first Korean film submitted to the Cannes Film Festival, in 2000.

With this advantage, Wang performed the “Sarangga” accompanied with *ajaeng*, *daegeum* and *buk* while costumed as Lee Mongryong^{xxv} from the song. At that time, a youth before marriage wore a *wanggeonmo* (traditional hood), whereas married men wore a *gat* (Korean traditional hat made of bamboo and horsehair). This costume is typically described as what young men, like Lee Mongryong, would wear before marriage, as it helped to create a passionate atmosphere. Wang displayed loving moments for the audience, not only with his performance, but also with his suitable attire. Moreover, when the song approached the fastest *jangdan*, Wang drew the audience into clapping so that they could follow the basic beat of the *jangdan* and feel their accompaniment of the performer. He did not say any specific words to the audience, but he made an excellent atmosphere for the audience, allowing them to feel that they were the main protagonists along with the performer.



Figure 9. Performance of “Sarangga”

The fourth round challenge was to perform *ipchechang* (立體唱, theatrical singing with others). This round required not only singing skills but also acting ability. This challenge represented the *Gwangdaejeon* program’s purpose of protecting the essence of the *pansori* while simultaneously securing the popularity it required in the present age. In the original *pansori*, one singer takes on all the roles of the story and distinguishes them by differentiating vocal qualities or tones. However, in *ipchechang* each performer takes one role and also does the acting and singing, so it is also called *daehwachang* (communicating singing).

Due to the *ipchechang*’s characteristics, it is considered a foundation form of *changgeuk* (musical drama) with multiple performers. In the 20th century, *Wongaksa* (Western-style theater) was established and traditional Korean music was performed in the theater as well. *Pansori* was performed in this western-style theater with multiple singers in a changed-form known as

changgeuk. As a new performance style, *changgeuk* achieved huge popularity among the general public (National Gugak Center 2004:25-26).

The four survivors invited the partners who would be the most suitable for performing within a small ensemble. The performer Wang Giseok received the majority vote from the audience with his realistic performance. He prepared a snippet from the *Sugungga* (*The Song of the Underwater Palace*), “Tokkiguwebyeon” (a song of a rabbit’s sophistry when the sea emperor tries to kill the rabbit). Wang emphasized the reality of the *Sugungga* by imitating the rabbit’s appearance with the white *hanbok* and two small cotton balls attached to his *gat*.

The sea emperor was played by Wang’s disciple, despite his young age; he transformed into the emperor using impersonation and makeup. This perfectly matched team utilized visual, acoustical, and theatrical factors to appeal to the audience. Moreover, during the happiest moment of the scene, Wang danced the *malchum* (horse dance) of PSY for a short time, but it was recognized as a collaboration between tradition and modernity by the audience. The performer who did not exaggerate the theatrical aspects but focused on the *sori* itself was not able to draw the general public’s interest.



Figure 10. Performance of “Tokkiguwebyeon”

For the fifth round, the three surviving competitors had to perform *pansori nundaemok* and *minyo* (a folk song). Over the long history of Korea, *minyo* has always been popular with the public. Even in the Korean music textbook for juveniles, *minyo* takes up the biggest portion of the curriculum in the Korean traditional music section. These songs are not individually composed but spring up from among the people and are orally transmitted as well as sung by amateurs from generations long past (Kwon 1984:363).

During this round, the audience experienced a “staged” folk song performance by professionals. Giving various challenges to promote the program is an ideal way to gain attention; however, considering the revival of *pansori* performances, this challenge was not perfectly matched with the intention of focusing on *pansori*. Nonetheless, the audience was satisfied with the show because as Bae Junho stated “The lyrics were easy to follow compared to

the *pansori*, and I felt as if the performer was inviting me to sing along” (Interview with Bae, 2012); and it displays the unity between the performer and the audience of the old performances. In other words, the cliché format was subverted into a more interesting show due to the creative performers.

The last round was comprised of *pansori nundaemok* and a free challenge. The first challenge was to evaluate “traditionality,” and the second was to evaluate the “originality” of the performer. The performer Jang Munhui prepared one of the popular songs, “*Na Gageodeun*” (“If I Leave”), originally sung by Sumi Jo, a coloratura soprano. This song was original sound track of the drama, *Myeongseonghwanghu (Empress of Korea in the Joseon Dynasty)* and gained popularity through its music video. It encompassed the Myeongseonghwanghu assassination incident by Japan and aroused the peoples’ anger and interest in history. Jang reorganized this westernized popular song into a traditional song with a 25-string *gayageum*, *haegeum* (two-stringed vertical fiddle), and keyboard.

By contrast, competitor Wang Gicheol performed a *minyo*, *Hanobaeknyeon* (Gangwon province folk song about the futility of life), and *Ganggangsullae* (traditional play with singing and dancing for females in a circle). He started with a slow pace and grieving mood of *Hanobaeknyeon*, using one dancer, and then progressed to the fast and bright mood of *Ganggangsullae* with the chorus. When Wang started to sing, the audience started clapping because of their familiarity with the *minyo*. Moreover, he used the traditional form of leading and using the chorus in *minyo* effectively, so people were easily able to join in during the performance.

The second challenge of *nunaemok* was chosen by the general public for the performer. Jang performed “*Saetaryeong*” (“The Song of the Birds”) from *Jeokbyeokga (The Song of the*

Big Battle at Red Cliff). She concentrated on singing *pansori* with a solemn sound to express the excerpt's atmosphere of lament. Wang had to perform "*Simbongsa Nun Tteuneun Daemok*," which had already been sung for the audience in earlier rounds. Just as his brother improvised during the first round, Wang asked the audience to follow him with the "eye opening sound." But, right after that, he added in a bit of narration saying, "Just like this, people opened their eyes while watching *Gwangdaejeon* in Jeonju"; and that created a participatory *pansori* atmosphere. As a result, performer Wang Gicheol won the first season.

Since this was South Korea's first survival competition program using Korean traditional music, it owed a lot of its success to *pansori*. It definitely drew the attention of the Korean traditional music program producers, which is why it was approved for broadcast throughout the nation. Also, this distinctive program won several awards, including one from the Korean Broadcasters Association (KBA). The first original *pansori* competition captured not only the local public's attention but also the nation's.

Moreover, the program also helped the general public to experience what genuine *pansori* was like by utilizing the survival program format. Also, *Gwangdaejeon* was preserving the traditional characteristics of *pansori*, but it approached the audience in various ways because it had to consider the popularization of *pansori*. In addition to that, consultant Kim said "as a professional in *gugak* (Korean traditional music), I thought traditional *pansori* was declining but *Gwangdaejeon* definitely encouraged young generation in *gugak* to popularize *pansori*" (broadcast on September 1st, 2012). This was possible due in part to the popular "competitive format" of the program, and in part to the performer's creative ability to make the *pansori* familiar to the general public while keeping it a "participatory performance."

Rise and Fall

Gwangdaejeon ended in 2015 with a different title, called *Myeongchang Daecheop* (*Grand Battle of the Myeongchang*), and it aired as a 50th anniversary special project of the Jeonju Munhwa Broadcasting Corporation (hereafter MBC). The very first season of *Gwangdaejeon* was organized as a special program that grew out of the already existing local television program *Eolssu! Urigarak* (*Bravo! Our Melody*) on Jeonju MBC. This program first aired in fall 1995 and is still being broadcast in Jeonju today. Many famous Korean traditional performers were in charge of MC'ing the show and were able to deliver Korean music skillfully and in an entertaining manner. When *Eolssu! Urigarak* reached 1000 episodes, the program directors decided to promote *pansori* more specifically to the public. *Gwangdaejeon* was produced using the Korean Broadcasting Development Funds from the Korea Communications commission's board.

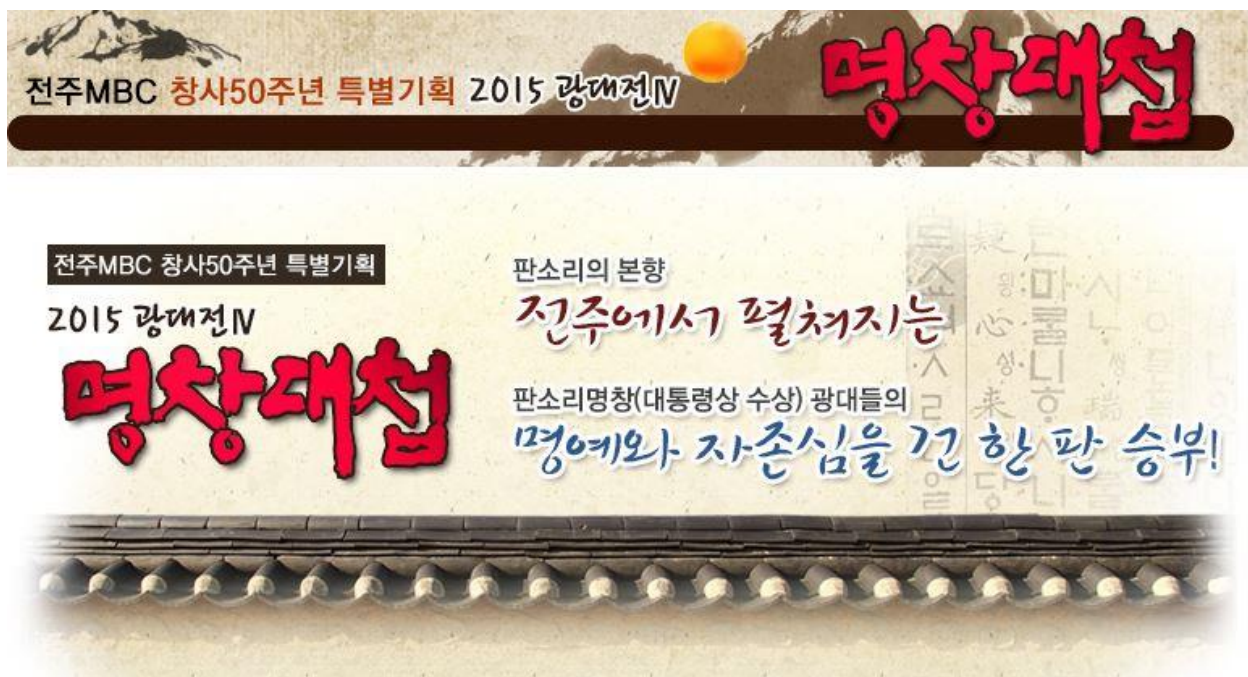


Figure 11. Logo of *Myeongchang Daecheop*

Producer Kim was inspired by the one of the popular reality song programs, *I Am a Singer*, when “survival” was becoming a new trend in television programs. His critical contribution was to revive the original form of *pansori* stage and a popularization of *pansori*. During traditional *pansori* performances, the audience is encouraged to express their excitement and satisfaction by cheering or clapping, despite the fact that the song will still continue. This artistic communication between the performer and the audience is at the core of successful *pansori* performances.

In spite of the distinctive characteristics of past *pansori* shows, the more recent ones are becoming more like presentational performances, due to the aforementioned influx of western-style indoor stages. Since then, clear artist-audience distinctions are created by stages, lights, mics, and curtains. These kinds of performances are mainly focusing on “presenting” the performer’s ability, and the audience tends to focus their attention more closely on the musicians and the sound (Turino 2008:90). Therefore, recent audiences have lost their confidence when it comes to the appropriateness of shouting their appreciation or *chuimsae* during the performances.

The program *Gwangdaejeon* tried to revive the distinctive characteristics of historical *pansori* performances with *myeongchang*. Also it was devoted to restoring the union of the music with performer and audience by using a popular competition program format.

Producer Kim wrote difficulty of the preparation in a column:

I wanted to revive *pansori* stage as not ‘fossilized arts in museum’ but ‘contemporary popular arts’. As a producer working in Jeonju where *pansori* was born and raised, *Gwangdaejeon* became a ‘must’ program to make. However, preparation for the program was not easy as I expected because of the qualification of the participants. To achieve a success in this program, participants were important. I contacted about one hundred *myeongchang*, especially awarded for their skills with the presidential prize as a master singer in notable competitions, to ask their inclination to participate in *Gwangdaejeon*. Most of *myeongchang* [were] opposed to the program because they might not want to

take a risk in unfamiliar stage. *Myeongchang* who value the honor and self-esteem more than their lives think that the failure would cause inconvenience to their teachers and disciples. Luckily, ten *myeongchang* decided to take part in *Gwangdaejeon* who are interested in popularization of *pansori* (Kim 2013).^{xxvi}

As the producer explained, it was not an easy decision to make but the participants had the common goal of the popularization of *pansori* in contemporary Korea. One of the *myeongchang*, Wang Gicheol, said “I envy the program *I am a Singer*. I thought that if *Gwangdaejeon* succeed, *pansori* can be popularized again” (Interview with Wang, 2012). *Myeongchang* Kim Hakyong said “it does not matter whether I win or lose but I want to enjoy the stage with the audience” (Interview with Kim, 2012).

Along with the *myeongchang*'s passion to popularize *pansori*, *Gwangdaejeon* achieved success in popularizing *pansori*. Jeonju citizen Son Yongju who participated as an audience judge was satisfied with the program by saying “I normally attend many *pansori* performances but none of them were as exciting as *Gwangdaejeon*” (Interview with Son, 2014). Also, the number of students in *pansori* class of *Jeollabukdorip Gugakwon* (Jeollabuk-do Provincial Institute for Korea Traditional Performing Arts) has increased since the *Gwangdaejeon*. One of the students, Kim Dooki said “I decided to learn *pansori* after watching *Gwangdaejeon*. I always wanted to sing a song but my musical level was too low. When I experienced excitement of *pansori*, I could not resist it so I registered for the class” (Interview with Kim, 2016). Another student, Lee Sunmin, explained “I was touched by the *pansori* performance in *Gwangdaejeon*. I was able to feel the its unique characteristic when performer talked to the audience freely. My friend is getting married soon so I want to sing a *Sarangga* for her” (Interview with Lee, 2016).

Despite the success of the program, *Gwangdaejeon* was canceled due to the lack of participants on the program by *myeongchang*. As producer Kim wrote in his column about the difficulties in casting performers, it was not an easy task to persuade *myeongchang* to allow

themselves to be judged by a general audience, who are mostly not professionals in the realm of *pansori*. Therefore, some participants in the later seasons overlapped with the former seasons. Also, the production team considered the tedium of the repetitive program format could have lowered the general people's interest in *pansori*. In the end, the team organized the final season with the participants of the previous seasons including winners and new faces, and *Gwangdaejeon* opened its last festival to the populace in 2015.

In summary, *Gwangdaejeon* provided an opportunity to enjoy *pansori* for the general public; they were able to share emotions such as happiness or sadness with the performers, and accepted *pansori* as popular culture. Moreover, *myeongchang* were able to think more deeply about the popularization of *pansori* and how to approach the audience. For example, *myeongchang* Jang Munhui said "I have performed in many different stages but I have not thought about how to convince the audience to love *pansori*. Most of my focuses on the performances were presenting a better vocal quality. Now I feel that I need to have more responsibilities to get close as a *pansori myeongchang*" (Interview with Jang, 2012). This program was ultimately evaluated as an attractive one that showed that "traditional music is so much more fun than expected" not only in local area, but also throughout nation as producer Kim noted in his column.

CHAPTER 4. GWANGDAE AND PANSORI

What is *Gwangdae*?

In this thesis, a *gwangdae* represents *pansori* singers who performs various artistic acts, and the audience can get vicarious satisfaction from watching them. This *gwangdae* culture has artistic roots both in traditional society and the modern K-pop idol market. *Gwangdae* in both time periods narrates ubiquitous daily stories to consumers and makes it possible to communicate with ordinary people (Sim 2016:41).

In the past in particular, *gwangdae* addressed the everyday life of the average person by using sarcasm aimed at the hierarchy or irrationalities of society. This is comparable to the huge popularity of PSY's "Gangnam Style" in 2012. "Gangnam Style" depicts the ordinary lives of women and men but derides pretentious people at the same time. This song has gathered a lot of attention in Korea and throughout the world with its exciting rhythms and repetitive melodies. In this sense, popular culture both in the past and the present eras encompasses distinctive characteristics of the age that metaphorically intertwine with daily life.



Figure 12. YouTube cover page of PSY's Gangnam Style

In *Gwangdaega*, Sin gave shape to the beauty of art by comparing the artistic musicianship of *pansori* performers with the literary works of renowned authors. Sin indicated that, “What *gwangdae* is, first of all, is *inmulchire* (making a good appearance); secondly, it is *saseolchire* (making a recitative); next is *deoneum* (the best vocal quality for *pansori*); and lastly *neoreumsae* (physical gestures).” This was recognized as one main *pansori* theory.

Another theory has arisen to explain the demands for *gwangdae* because of the correspondence between Jeong Hyunsuk and Sin Jaehyo. Jeong received news that Sin was patronizing *pansori* performers, so he made four suggestions in *Jeungdongrisingunseo* (贈桐里申君序)^{xxvii} (Kim 2005:10-11).

Jeong writes:

“Among the *gwangdae*, choose the ones who have a decent appearance and booming voice, and teach them thousands of words to grasp the quality of the sound. After that, educate them to memorize the lyrics as their own words. Moreover, please instruct them on using the intonation of the words to make the right sound. *Pyeongseong* (normal sound) has to be grand and deep, *gyuseong* (woeful sound) has to be plaintive, and *yeohyang* (prolonged sound) has to be strong enough to shake a girder and gorgeous enough to hold a cloud. When performing the *pansori*, they should use correct vowel sounds and speak logically in their narrations so the audience can understand well. Also, performers need to carry themselves with grace and dignity; and every movement has to be made with discipline, such as using hand fans or dancing. Once everything is acquired by a performer, then he is in a position to be a *myeongchang*. I am requesting that these agendas be used to test the *pansori* performers for Tongri (*nom de plume* of Sin Jaehyo).”

In these treatise, both Jeong and Sin emphasized appearance, narration, the quality of sound, and physical gestures. More specifically, *inmulchire* required not only physical appearance but also personality. *Saseolchire* emphasized that the narration must be dramatic and have a literary construction, but must also convey the story to the listeners clearly. *Deoneum* was considered to be a basic condition for being a good *pansori* singer; and lastly, *neoreumsae*

required the use of the proper props with gestures to provide a sense of realism to the audience.

Analysis of *Gwangdae*

Among the various performances, *Sacheolga* (四節歌, *Song of Four Seasons*) was the only song that was performed twice in the same round. Both the winner (who gained the majority vote from the audience), Wang Gicheol, and the departee (who had to leave the program because of the minority vote from the audience), Choi Yeongran, sang *Sacheolga*, which is also known as “*Isan Jeosan*” (“This Mountain and That Mountain”) in *danga*. *Sacheolga* describes the scenery of four different seasons as a metaphor for the transience of life. The differences between the two were in the utilization of traditional instruments and the rearranging of lyrics. To be specific, Wang Gicheol, the winner, sang the *sacheolga* with *ajaeng* but with an original script^{xxviii}, whereas Choi Yeongran performed only with *buk* and rearranged the lyrics. Wang’s performance is analyzed in this section based on four elements: *inmulchire*, *saseolchire*, *deoneum* and *neoreumsae* to be a *gwangdae*.

The original scripted *sacheolga* was also used in the *pansori* movie *Seopyeonje*^{xxix}, a 1993 film by director Im Kwontaek. This movie created a record for the largest number of viewers and was acclaimed as a pioneer in opening a new market. Considering the power of the media, it is understandable that performer Wang gathered attention from the audience. In that sense, a variety of *pansori* performances in *Gwangdaejeon* also expected to draw the general people’s interests.

Wang approached the stage with a friendly disposition while passing by the audience. He was shaking people’s hands or bowing with a smile. Myeongchang Wang’s strategy worked well to give a good impression as a *gwangdae* to the audience when considering *inmulchire*. Kang Kyuyong recalled that moment “I never expected that I could see the famous *myeongchang* this

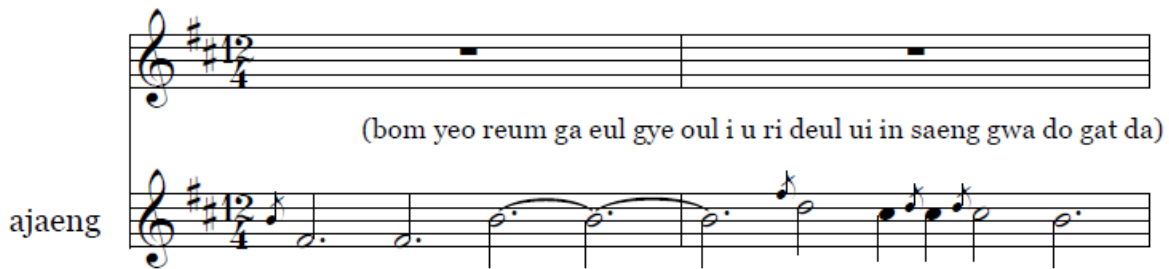
close. Also, when Wang Gicheol shook my hand I felt his consideration for audience” (Interview with Kang, 2012). Lim Harin also said “I came to visit *hanok* village and was unexpectedly able to attend the performance. I was watching Wang’s entry from afar and it reminded me one of a popular singer’s concerts. When the singer welcomed the audience, I got excited too and it helped me to fully fall in to the performance” (Interview with Lim, 2012).



Figure 13. Entrance of *Myeongchang* Wang Gicheol

Secondly, he narrated “bom yeoreum gaeul gyeouli urideului insaenggwado gatda” (spring, summer, fall and winter are same as our lives) followed by the *ajaeng* melody. Normally, *Sacheolga* begins with “*isan jeosan*” in a manner more like a shouting rather than a smooth melody. Wang, however, inserted his own recitative at the beginning. This one sentence indicates the main subject of the *Sacheolga* and his tranquil vocal quality emphasized transience of the life. One of the audience, Joo Sora explained “My mom died last month and I had still not

recovered from the loss. When I heard Wang’s narration, I thought about my mom’s life. She always said to me that her dream was to have a peaceful and happy family, and she did. Also, she told me that she was happy to have me. Since she made her dream come true so she might be happy, right? I do not think that I have to be sad” (Interview with Joo, 2012). Joo was touched by dramatic narration which is required to be a *gwangdae*.



Example 1. *Ajaeng* Prelude of *Sacheolga*

Since Wang received the presidential prize from the 27th *Jeonju Daesaseupnori* in 2001, his vocal quality has been recognized by professionals. On that day, he said “This is more than an honor. I will try harder and harder without procrastinating^{xxx}.” He added to that “I would like to work on the *pansori* modernization and popularization to make it into a contemporary music.” Wang devoted himself to spreading *pansori* to the nation through various performances and to keeping his word. He agreed to participate in *Gwangdaejeon*, which focuses on *pansori* popularization.

Lastly, Wang demonstrated the realistic gesture, *neoreumsae*, with his body and *buchae*. The *gwangdae* is asked to perform with expressive gestures to convey the realistic atmosphere of the *pansori*. In that sense, Wang performed *neoreumsae* both directly and indirectly along with the lyrics. When the lyric indicates certain part of body such as ‘baekbal’ (white hair) or ‘inae

han mal' (my words), he pointed directly.



Figure 14. *Neoreumsae* 1.



Figure 15. *Neoreumsae* 2

However, when the object was located far from him or could not be found, he used his *buchae* to point it out or to mimic the scene. For example, he indicated the ground while sing a “heulk” (soil or dirt) and he posed as if it was snowing with his prop on “peol peol” (adverb that indicates motion of the snowing).



Figure 16. Neoreumsae 3



Figure 17. Neoreumsae 4

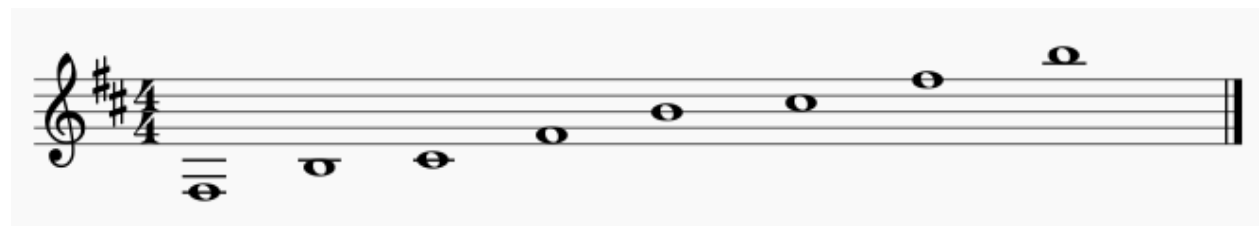
These gestures helped the audience to understand the song more easily. The *buk* player, Jo Yongan stated that “I have accompanied many times on *pansori* but it is rare to see such a generous explanation of the song with gesture. Of course I know all the lyrics, but it helped me to imagine the scene vividly” (interview with Jo, 2012). Audience judge Kim Sangeun said that “I was enjoying *pansori* with my five-year-old boy and he was having hard time concentrating. But when he saw the singer’s gesture, he got interested and asked me about the song and followed performer’s gesture (Interview with Kim, 2012).

Musical Analysis on *Sacheolga*

Pansori range is considered relative to the individual singer’s vocal range or preference. In other words, *pansori* can be sung in various traditional five-tone scales. In the case of *Sacheolga* by Wang Gicheol, he performed the piece in B *gyemyeonjo* (B-D-E-F#-A), one of the Korean traditional five-tone scales, which can be compared to the minor pentatonic scale in the idiom of Western music. Here, the *Ajaeng* is tuned a half-step below (F#-B-C#-F#-B-C-F-B) from its original tuning in order to match the singer’s desired scale.



Example 2. B *Gyemyeonjo*, Singer’s *Pansori* Scale for *Sacheolga*,



Example 3. Tuning of *Ajaeng* for *Sacheolga*

The rhythm of the music is based on *Jungmori jangdan*, the rhythmic pattern that is comprised of a 12-beat measure played at medium tempo. As the *jangdan* can be improvised by the *buk* performer, the *jangdan* is varied throughout the piece; but the first beat and the ninth beat are constantly stressed. Jo Yongahn, the *buk* player, occasionally emphasized the fifth to sixth beats and eleventh to twelfth beats where the beats originally had the rhythmic pattern of “*duk-duh-duk-duk*” (m. 11, 12, 14, 15, 18, 19, 20, 21, 24, 29, 30, 36, 37, 40). In addition, whenever he played those rhythmic passages, he played a different sound by hitting the top edge of the *buk* with the *bukchae* (drum stick) in his right hand. By keeping the simplest rhythmic pattern and giving a strong and contrasting timber, the *buk* firmly supports the voice.

14

yeo reu mi ga go - ga eul i do la o myeon han ro sang pung - yo ran - hae-do -

Example 4. Emphasis on Fifth to Sixth and Eleventh to Twelfth Beats by *Buk 1*

18

ga eoul i ga go gyeo ul i dol a - o myeon nak mok han cheon chan ba ram e baek seol man

Example 5. Emphasis on Fifth to Sixth and Eleventh to Twelfth Beats by *Buk 2*

The *Ajaeng*, a zither, plays a more delicate role in contrast to the *buk*. Although Park Jiyong, the *ajaeng* player, kept the simplest rhythm possible within the B *gyemeonjo* scale, she presented several different ways to project her instrument as an accompaniment. For example,

when the vocalist performed a long phrase of embellishment, the *ajaeng* played in the simplest rhythmic form, most of the time in half notes with a supportive pitch (m. 16, 33).

16

je jeol - gae reul gu pi - jan neun

Example 6. Simplest Rhythmic Form with Supportive Pitches by *Ajaeng* 1

sa - - hu e man ban jin su neun

Example 7. Simplest Rhythmic Form with Supportive Pitches by *Ajaeng* 2

When the singer had more than one rest, the *ajaeng* filled them in and kept the music moving forward (m. 10, 14, 16, 17, 18, 23, 24, 26, 28, 29, 33, 36, 40). Also, the *ajaeng* was sometimes played in unison with the voice, particularly for some of the most important phrases (m. 15, 16, 22, 36, 39, 45), and sometimes harmonized with the voice, generated another timbre and made the passage more interesting (m. 23, 26, 31, 35, 41). Moreover, the *ajaeng* strings are commonly played with its bow, but here they were plucked like a *gayageum* as soon as the vocal part began (m.1-4). Changing to the softer texture of the instrument allowed the vocals to become the main focus during that section of the performance.

29

in - gan i mo - do ga baek sal eul san - da go hae do -

Example 8. Singer's Rest filled by *Ajaeng*

39

kkeu kkeut teo - ri e da ga dae rang - mae dal a no ko

Example 9. Unison Movement by Singer and *Ajaeng*

41

hyeong je hwa mok mot heo neun nom cha rye- ro - jap eo da ga

Example 10. Harmonized Movement by Singer and *Ajaeng*

CHAPTER 5. CREATING TRADITION IDENTITY AND SPACE

Traditional House Village in Jeonju

Culture is a combination of spiritual, emotional, physical, and intellectual elements (Gu 2009:6). In modern society reified “culture” is becoming Korea’s national and economic power, whereas in the past, the strength of the nation was considered to be its military power. Various cultural exports from the Korean entertainment industry, including K-pop, dramas, and movies, have spread all over the world. This industry has a new power to strengthen the national economic situation and enhance the national image. To compete economically in a market for cultural export, Korea highlights the importance of its cultural industry (Curtin 2003:202-238).

Along with the increased importance of culture, Korea’s economic transition from industrial to cultural industry is particularly noteworthy (Jeong & Lee 2001:39). This alteration began with a municipality in 1995 and was made possible due to the synergy between the local cultural product and localization for both internal and external consumption. The government requested many provincial cities to formulate “city development strategies” and to find “local identities”; if they were able to do this, they believed, the result would be a successful “cultural industry” (Won 2001:16). Since then, provincial governments have actively searched and discovered cultural resources to represent local identity. These resources have been a reliable foundation on which to develop a characterized and specialized marketing strategy (Yang 2013: 1).

When a cultural resource becomes the representative symbol for a local area, it is not just selected or reproduced on a whim. The recreation of an image, marketing place, or cultural event is established to confirm the legitimacy of the resource as a part of the local identity. The central location of this research, Jeonju, possesses various cultural resources, such as *hanok* village,

food, *pansori*, diverse festivals, and cultural relics. In particular, *pansori* and traditional music are considered by Jeonju citizens to be representative of the culture of Jeonju. By contrast, foodie cultures, including street food and *Hanjeongsik* (a Korean traditional full course meal), is the typically the most popular reason why people visit Jeonju. In that sense, producing a local broadcast program, *Gwangdaejeon*, is a significant attempt in reclaiming the history of *pansori* in Jeonju and fulfilling citizens' expectations of gratifying the local populace.

Gwangdaejeon was filmed in *hanok* village, which people think of as a traditional place. This village is not only a tourist site but also works as a “cultural space.” The cultural space is a “visual place where the culture is presented with the action,” namely, the conceptual place where the culture can exist (Yoo 2004:57-69). Normally, a cultural space is designated through consultation on, for instance, cultural facilities, cultural streets, and cultural districts. The genuine cultural space, however, is an “ordinary space” that has developed through the normal people's daily lives and has accumulated value through history and culture (Gu 2009:9). In this sense, *hanok* village has huge potential to represent Jeonju as it's typical cultural space and cultural place as well.



Figure 18. Photo of *Hanok* Village

The *hanok* village in Jeonju, which includes *Gyodong*, *Pungnamdong*, and *Omokdae*, used to be a central location for government in the nineteenth century. Today, it's considered an old town area, and development is stagnant when compared to that of newer towns. However, *hanok* village represents the classic city image of Jeonju and attracts many tourists. In other words, this village is becoming more and more a symbolic town of Korea, and is appraised as a “Koreatic” city.

The original *hanok* village shape has survived despite modernization and the Korean War, and almost eight hundred houses are still concentrated in Jeonju. There are several other traditional house villages in Korea, such as Andong in the northern part of Seoul and elsewhere, but Jeonju is the only place where residents still live just as they did in older times. This is a unique housing complex in Korea, so to speak. Moreover, Jeonju's *hanok* village has become a

famous tourist site, and the number of visitors is growing quickly. In 1988 only fifty thousand people visited this place; but in 2014, more than five million visited. Now comparable, in terms of numbers of people visiting, to Jeju Island, Korea's most well-known vacation spot.

In Jeonju, *hanok* village has precious value as a "living museum," but its characteristics are changing due to the increasing number of tourists. The local people are maintaining their lives in the village, which is distinct from "*Hanok* exhibition" or "museum." However, these days, because of "the creation, dismantling and restructuring of images of the past which belong not only to the world of specialist investigation but to the public sphere of man as a political being" (Hobsbawm 1983:13), a large number of houses have been rebuilt or repaired after the originals were lost.

Additionally, the *hanok* village is considered to be the driving force of development for the local community. The local culture triggers pride, local patriotism, fellowship, and solidarity for people based on the unique characteristics of the area. With this in mind, the local community needs to recover some degree of autonomy in order to preserve the locale as a cultural space. The various local communities had their own traditions, such as festivals, religious ceremonies, and events which helped to bind them to each other. Due to the materialism and development of transportation and communication, however, the local culture started to lose its own distinctiveness.

According to Kotler, an image is "the set of beliefs, ideas, and impression that a person holds regarding an object" (2012: 474-501). Every person has his or her own subjective understanding of a target formed by a unique intuition regarding its environment. Images are visual aspects that one can imagine continuously about a place, people or things. The sources for images are gathered when people are exposed to new surroundings or natural circumstances, or

through the process of information search. In this sense, images can be compared to the results of learning, which is achieved by the general behavior of people (Berkman & Gilson 1986, 85-92). Since Korean culture has become an important element of a national power, the local community needs to revive distinctive cultural values and invent new traditions to provide better images to the others. In other words, some Koreans now are advocating that locals consider themselves both producers and consumers of culture.

Alternative Performance

Revitalization of the *hanok* village landscape was initially enacted by the local government due to the 2002 FIFA World Cup. However, volunteer cultural artists helped to create its image as a cultural place. Until the middle of the 1990's, *hanok* village was not considered to be a cultural place for most cultural artists. However, cultural and artistic experiments started near the end of the 1990's centered in a traditional tea house called “*Damun*” (茶門, Door for the Tea) (Kim 2010:92). The artists' group performed as a core cultural artist group in *hanok* village, with their efforts made possible due to their recognition of the importance of space. In other words, this group of artists helped to develop the *hanok* village's new image as a cultural site.

The cultural artists who came into the *hanok* village started to re-create the image of the village from a general residential space to a cultural place by recalling historical memories and representing traditional culture. This process began with the recognition of the village's distinctive traditional value compared to other spaces; from there, they built the image of the village into a cultural place by means of culture and art. The newly created place has been appreciated by many different people, and *hanok* village has evolved as cultural place.

Cultural places are necessary because today, many Koreans devote themselves to leading an affluent life and are mentally devastated by stress. Koreans accepted and promoted the values of the modern industrial society by pushing for urbanization, nuclear families, and individualism; therefore, cultural places became places to meet, talk, play and educate (Gu 2009:35). Particularly, cultural places play an important role as educational sites because imagination and creativity can be developed to adjust to rapidly changing societies. Moreover, artists are able to develop communal identities by creating typical works and communicating with the general people.

Along with these features, the cultural artists in *hanok* village devote themselves to offering satisfaction to the general populace with spiritual value instead of physical products. Through festivals, events, and exhibitions, artists provide enjoyment and the opportunity to appreciate aesthetics. Moreover, they produce social value by sharing the *hanok* village's direction as a cultural place. Even for artists who create physical commodities, such as craftsman, the main point of their work is artistic perfection and emotional satisfaction. These artists have their own unique talents and work not for economic value but rather to keep mutual reciprocity with consumers.

When a capitalistic market economy works as the source of strength in a society, a hierarchy exists between the institutions and consumers, who have capital, and the artists (Bourdieu 1996:54-60). In *hanok* village, however, cultural artists' equal rights are acknowledged because of their mutually reciprocal relationship with the local government in Jeonju. These cultural artists' work was previously patronized by entrepreneurs, who were interested in an exchange for food or accommodation, so they could continue to concentrate on the arts. Also, sometimes they opened own market to sell their arts and to communicate with the

general people to promote the culture. With this benefit, the artists plan to build *hanok* village as a cultural place, a goal that gives them motivation and helps them to be responsible as cultural artists.

Artists, especially performers, continuously open new events and have regular performances to establish their signature identities; however, the financial burden is also an important issue. Balancing political power with economics can be an obstacle for cultural artists in *hanok* Village. *Jeontong Munhwa Jungsim Dosi Chujindan*, a private organization dedicated to cultural development in *hanok* village, has worked to become one of the solutions (Kim 2010:123). Many culture personnel in Jeonju are or once were in this organization, and they have maintained a keen relationship with the cultural artists and local government officers. This network works as a medium of communication between cultural artists and the local government to create Jeonju's identity as a cultural city. Moreover, this organization invited the performers to promote their own musical culture to the public by providing funding.

The new identity as a “traditional, culture-centered” city has settled in as a representative image of Jeonju. This progress has appealed not only within the nation but also abroad: the *Lonely Planet*^{xxxi} picked Jeonju as one of the “Best in Asia to visit” in 2016. Unfortunately, traditional culture in music is given less attention than the food or *hanok* village. The *Lonely Planet* article introduces museums, teahouses and artisans' workshops with the image of the traditional houses. It also highlights the city as a foodie destination with the underlining, “A City of Gastronomy in 2012” by UNESCO. A variety of economic, political, and social factors affect the formation of new communities and the transformation of older communities, and this encourages cities such as Jeonju to find ways to highlight their own unique characteristics. These days, however, the cultural artists' position is threatened by economic benefits from tourism, as

mentioned before. Thus, it is time to remind the people of the “true identity of Jeonju,” a blending of the tangible culture of *hanok* village with the intangible culture of music; these different factors that have helped and will continue to help create the distinctive character of Jeonju.

In this sense, remarkable projects established both inside and outside of *hanok* village can be recognized. After *Gwangdaejeon* attempted to revive the traditional *pansori* performance, the younger generations started to create their own stages similar to the open stages of the past. Generally, the audience visits the stage to appreciate a performance when the performer opens a well-organized performance with colorful lights and sound systems. In Jeonju, cultural artists have started experimental performances, and *pansori* performer Song opened a new show by triggering the audience to participate in a “participatory performance” rather than a “presentational performance.”

Due to the expensive tickets and the lack of information on this particular musical genre, people neglect to see certain performances, especially those of traditional music. Performer Song said that, “It is really hard to make people come to the auditorium...[W]e need to go to the where people are,” and she came up with the idea of performing at a bus stop in 2014. This performance was funded by *Jeonju Munhwa Jaedan* (Jeonju Cultural Foundation) to develop talented young artists who have an idea to create original and experimental shows. Going to a place where musicians can meet the general public to perform traditional music helps remove the general public’s fear of difficult music.

To be specific, *Jeonju Munhwa Jaedan* was established in 2006 to promote Jeonju’s identity as a “place to do art and fulfill the imagination.^{xxxii}” The Foundation is motivated to build a better environment for cultural artists and to experience the culture of live shows. In

particular, by providing an opportunity using funding, the foundation encourages local performers to create their own identity as artists and local community members.

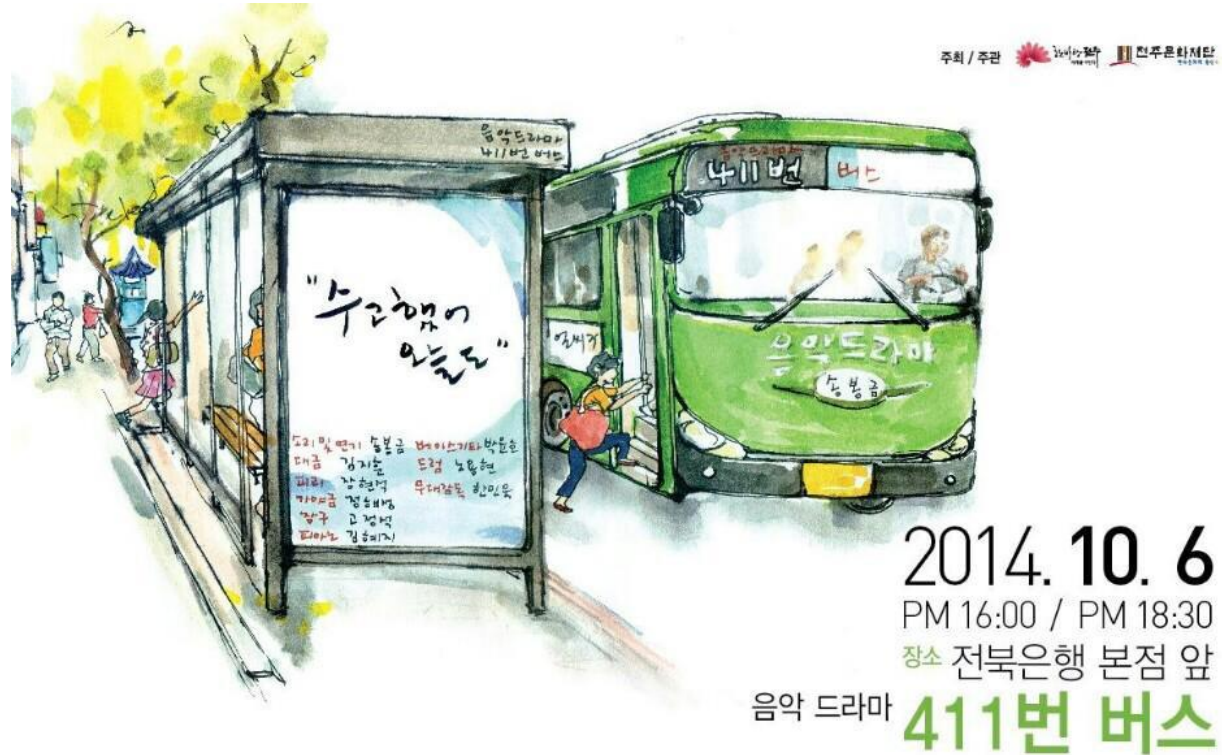


Figure 19. Poster of Bus Stop Performance

After the *Gwangdaejeon* in particular, performer Song thought about getting close to the general people to popularize her main performance genre, *pansori*. She got an inspiration from *Gwangdaejeon* by combining traditional music with popular television format to trigger the people's attention. Therefore, she created a show with *daegeum*, *piri* (double-reed vertical flute), keyboard, and percussion. This production was meant to create empathy and gain sympathy by a making musical drama about general and daily life stories. In other words, Song opened a venue where people can feel comfortable with the *pansori* by using familiar stories and accompanying melodic instruments.

Before this performance, Song made various attempts after she graduated from Chonbuk National University. She created new *pansori* with fairy tales for children so they could learn about the *pansori* without having trouble because of the difficult *saseol* (narrations normally written in Chinese characters). Also, to emphasize the “extemporaneousness” of Korean traditional music, she performed with a jazz piano, which has similar characteristics. With these successful performances, she gained confidence that *pansori* can approach the audience even more closely. Still later, after she decided that the main point of *pansori* is its sense of realism, she started going beyond formal shows and performing right in front of the audience.

Performer Song not only tries to restore the past form of the shows but also tries to make a connection between *pansori* and modern social issues, which she believes can stimulate the public. In today’s Korea, the young generation in their twenties and thirties are giving up on a dating, marriage, and bearing children due to an unemployment crisis, inflation, and many other social pressures (Pang & Yoo 2015:38). This generation is called “*samposedae*” (“the generation giving up on three things”), and it epitomizes the social problems facing the nation. Unfortunately, this situation is getting worse and worse; in particular, there has been social crisis that has been intensifying, even coining new words such as *opo* (“give up on five things”), *chilpo* (“give up on seven things”), and *sipopo* (“give up on twelve things”). Human relationships, owning a house, dreams, hopes, health, studies, the future, self-image, religion, politics, and patriotism are included in this ongoing list of abandonment.

Song amplifies this issue and writes the lyrics and narrations herself. This *pansori* theater is about her story and the stories of young adults in the current era. She says, “I wanted to talk about how is it hard to have an ordinary life as an ordinary youth,” and that is one of her

strategies in trying to become closer to the public with *pansori*. In summary, her significant performances have been motivated by *Gwangdaejeon*, which have helped to create her own musical identity as a traditional performer.

Another *pansori* performer, Jo, is also working on a *changgeuk* (musical drama) about a current issue: *Speech-impaired Husband*. Her new story took its inspiration from the *Sewol* Ferry Disaster in 2014. On the morning of April 16th, the *Sewol* ferry sank into cold water, and 304 passengers and crew members died in the disaster. Most of the passengers were young high school students, and they did not have a chance to live their lives. The sinking of the *Sewol* created strong social and political reactions because of the government's response to the incident.

Performer Jo created her work as a metaphor for the *Sewol* ferry. Her story is about a landslide caused by the leader of a village because he wanted to make a private storage facility using force. Instead of rescuing the victims of the avalanche, people consider the incident to be a natural disaster. In particular, when the protagonist tries to save his family, the villagers are apathetic to the situation. This metaphorically describes the ferry disaster.

Before this work, Jo dramatized one of the *pansori* five *batang*^{xxiii} (*pansori* collection) *Sugungga* (*The Song of the Underwater Palace*) for young children. She included the issue of environmental pollution to arouse children's attention to protect the environment. This meaningful project offers educational information on both traditional culture and social issues that can affect juveniles' future.

After Jo watched various performances in *Gwangdaejeon*, she was encouraged to develop her own style. She participated in many *changgeuk* which uses *pansori* to lead the performance. She thought that *changgeuk* can be an effective medium to promote *pansori* due to the dramatic elements of it. Jo's idea to combine *pansori* with well-known social issues has

gained the people's attention and helped popularize traditional culture.

Performers Song and Jo were both awarded grants to fulfill their main goal of “popularization of *pansori* and traditional music” in Jeonju as local *pansori* performers. Moreover, they are now spearheading movements to build a traditional culture-centered city by adjusting *pansori* to the current environment. All these young performers are “inventing a tradition” to promote the original *gugak* and reveal their own identities both as performers and as locals.

Also, various buskers are going to the street to meet with the general populace. They are not only trying to present their musical skills but also devoting themselves to introducing traditional music. One of the buskers, Ko Sanghyun, explained, “after watching *Gwangdaejeon*, I decided to come out to the street to perform *gugak* for the visitors. I thought about popularizing *gugak* and I realized that I need to make an atmosphere where people can enjoy the music freely” (Interview with Ko, 2016). Due to the diverse busking performances, *hanok* village is forming an identity as a cultural city and also performers are developing their identities.

After the *Gwangdaejeon*, Choi Jihye from Jeonju who participated as an audience judge said that “since that day, *hanok* village became not only place to visit but also a place where past coexists with present for me. Also, I have wanted to leave the city when I was young but now I understand more about the unique traditional culture of Jeonju. I am happy to enjoy live music easily in *hanok* village and am proud of being a Jeonju citizen.” Moreover, Jeong Cheolho explained that “as a local resident in *hanok* village, I am pleased to see *Gwangdaejeon* liven the village with traditional performances. Young buskers are helping visitors to feel the Jeonju's uniqueness.”

To sum up, *Gwangdaejeon* has helped to develop the identity of *hanok* village with local

performers. Performers are inventing tradition based on traditional musical form but with different strategies to make a bond between performer and audience. In other words, *gugak* is working as a communication medium not only to enjoy the music but also learn about the traditional culture.

CONCLUSION

Traditional culture in South Korea has received a great deal of attention lately, in part owing to UNESCO's 2001 Universal Declaration of Cultural Diversity. One important site of interest in the realm of traditional culture is Jeonju, the capital city of the North Jeolla province. Jeonju has been renovating its *hanok* (traditional Korean house) village, which used to be considered a slum, in order to promote the unique Korean living style of the past. The village is open to the public and has become a center for diverse traditional performance practices, including *pansori*. *Traditional music* has been expanding its boundaries and is rapidly becoming an indispensable art form due to the rapidly increasing number of tourists.

Despite the cultural heritage of Jeonju, the actual residents of Jeonju are alienated from the *hanok* village by heavy traffic and crowds near the village area. *Gwangdaejeon* offered a new opportunity for local people to visit the village and to experience *gugak* as live music. *Gwangdaejeon* is a *pansori* competition program launched by a local broadcasting station. It borrowed its successful format from some of the most recent popular competition reality television programs in South Korea.

In recent years, the idea of formal competition proliferated throughout Korea not only in academic fields, but also in entertainment. In particular, "triumph versus failure" competition, which is defined as a "structural competition" by Kohn, is popular in many fields. Different types of competitive reality show have been broadcast in areas such as music, dance, modeling, and food. Music reality programs have claimed a huge portion of broadcasting time due to the popularization of K-pop culture, and globalization has also increased the public's interest in competitive television.

Therefore, using *pansori* as a marketing strategy to promote traditional music was

creative. The television space has encouraged an overlap with the physical place, capitalizing on tradition in a way that secures the future of the music through commodifying traditional culture respectfully. These results are positive because *Gwangdaejeon* encouraged young performers to establish a unique strategy in popularizing *pansori* and to build up their own musicianship.

Gwangdaejeon chose as its main focus *pansori*, which is outside of the K-pop-dominated mainstream, in order to revive *pansori*'s original form of performance. *Pansori* used to be performed in the open market where anyone could appreciate the music without restrictions. The performances generally had an unconstrained format with no strict distinction between the singer and the audience. Audience members were allowed to participate at any time by clapping or shouting *chuimsae*; however, that typical scene of the past became limited when western-style indoor stages were introduced to Korea.

Spurning the Western classical music or K-pop idol performances with their high-tech sound systems and lights that emphasize the “presentation,” *Gwangdaejeon* revived the original outdoor stage performance with a *myeongchang* and encouraged the audience to participate during the show, making it a “participatory performance” as defined by by Turino. The structure of the program involved inviting the *myeongchang* to perform in a competition which was related to the *pansori* history of Jeonju in the Joseon dynasty. This structure has been further transformed into the current competition, *Jeonju daesaseupnori*. *Jeonju daesaseupnori* is, however, geared toward amateurs, especially those majoring in *gugak* (traditional Korean music). It allows them to step up to the professional stage by focusing on competition with one another. *Gwangdaejeon* was more closely related to the festival format in order to promote *pansori* to the populace, even though it has some competitive aspects. In that sense, *Gwangdaejeon* features a kind of “invented tradition.”

Hobsbawm states:

“Invented tradition” is taken to mean a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behavior by repetition, which automatically implies continuity with the past. In fact, where possible, they normally attempt to establish continuity with a suitable historic past (1983, 1).

The first season of *Gwangdaejeon*'s shows has been analyzed with regard to the music and behaviors that particularly encouraged audience participation. Along with the analysis, this thesis has focused on the audience's reaction to the program. In particular, the physical closeness between the performer and audience offered audience members a chance to experience live music face-to-face with the performers; and they concentrated even more fully on the show due to the thrill of ranking these singers. Moreover, the audience was consistently impressed by the adept communicative abilities of the *myeongchang* during the performances and their fascinating skill in achieving strong emotional responses.

Gwangdaejeon has altered the general public's thinking that *pansori* is an art form that only appeals to a specific kind of person. It has offered the public an opportunity to join in the appreciation of the music without any added pressure, such as having to wear special attire or to behave in a certain way. Thanks to the *Gwangdaejeon*, the general public has been able to approach the *pansori* stage with an understanding of how enjoyable it can be. What's more, this program does not force the audience to enjoy *pansori* itself; but rather it provides chances for the audience to choose their own favorite performers by ranking them.

Additionally, after production of *Gwangdaejeon* ended, young amateur performers spearheaded movements to transform Jeonju into a city centered around traditional culture. Projects that adapt *pansori* to the current environment are central to these movements, and they encourage reflection on the role of local identity in the context of globalization. Many of these

young performers are “inventing a tradition” to promote the original *gugak* while also projecting their own identities as locals and performers.

This thesis has examined the mass media, particularly television, that contributes to the promotion of *gugak*. I conclude that combining the popular competition television program format with *pansori* aided the popularization of *gugak* and offered young musicians a chance to develop their own identities as locals and as guardians of traditional music. To be specific, *Gwangdaejeon* took an existing tradition and changed it into a new form to promote *pansori* to the general public by utilizing *hanok* village. Also, the declaration by UNESCO helped to commodify *pansori* as a national identity in the context of globalization. Consequently, a reasonable follow-up study would delve into these traditional musicians’ attempts to promote *gugak* not only in Jeonju, but also throughout the nation. To earn the audience’s attention, along with the globalization, performers must establish a direct way to communicate with the populace and avoid “presentational performance.”

In particular, *gugak* was typically open to the general public, with only a few exceptions such as *jeongak* (court music). The music that was performed around the common folk provided more opportunities for participation. This music was not considered a monopolized property, and the public was allowed to participate in various ways during performances. This is one of the typical characteristics of the original *gugak* performances. Along with the long musical history of Korea, *Gwangdaejeon* has helped to preserve and revive the original characteristics of the “participatory performance” and encouraged young performers to develop their own musical identity.

APPENDIX A MUSICAL TRANSCRIPTION

Sacheolga

Gwangdaejeonjung

Transcribed by Lee

B Gyeomyeonjo
Jungmori ♩ = 100 (speechlike)

(bom yeo reum ga eul gyeoul i u ri deul ui in saeng gwa do gat da) i san jeo san kko chi - pi ni

with bow

ajaeng

buk

* hit the tip of right side with bukchae
** hit left side with hand

4

bun myeong ko bo mi ro - gu na - bo meun - cha ja wat geon ma neun se - sang sa

pizz.

*** hit right side with bukchae

6

sseul sseul heo deu ra na do eo je cheong chun - il - leo ni - o nal - baek bal - han sim heo gu na

8

nae cheong chun do nal beo ri go - sok jeol eop si ga beo ryeo sseu ni wat da gal jul a neun bo meul

10

ban gyeo - heon deul sseul de it na bo ma wat da ga gar yeo geo deun ga geo ra -

12

ne ga ga go - yeo reu mi doe myeon nok eum bang cho - seung hwa si ra yet bu teo il - leo it go

14

yeo reu mi ga go - ga eul i do la o myeon han ro sang pung - yo ran - hae - do -

16

je jeol - gae reul gu pi - jan neun hwang guk dan pung - do eo tteo han go

18

ga eoul i ga go gyeo ul i dol a - o myeon nak mok han cheon chan ba ram e baek seol man

20

peo eol - - - peol hwi nal li eo on se gye - doe go bo myeon -

22

wol-baek - seol - baek cheon ji baek ha ni mo du ga - baek bal - ui beot i ro gu na

24

mu jeong se wol eun deot eop si heul - leo ga go

4

25

i nae cheong-chun do a cha han beon neul geo ji myeon - da si cheong chun - eun - eo ryeo wo ra

27

eo hwa - se - - sang beot nim ne deul - i nae han mal deul eo - bo so

29

in - gan i mo - do ga baek sal eul san - da go hae do -

30

byeong deun - nal gwa jam deun nal geok jeong geun sim da je ha myeon

31

dan o sip do mot sal in saeng - a cha han beon juk eo ji myeon -

32

buk- mang-san cheon ui - heul gi ro - gu na sa - - hu e man ban jin su neun

34

sal a - saeng jeon e han jan sul man do mot ha ri ra

35

se wol a se wol a se wol a ga ji ma leo ra

36

a kka un - cheong chun deul i da neul - neun da

37

se wol a ga ji ma ra ga neun se wol eo jjeol geo na neul eo jin - gye su na mu -

39

kkeu kkeut teo - ri e da ga dae rang - mae dal a no ko

40

guk gok tu sik heo neun nom gwa bu mo bul hyo heo neun nom gwa

41

hyeong je hwa mok mot heo neun nom cha rye-ro - jap eo da ga

42

jeo o - se sang meon jeo - bo nae beo ri go - na meo ji beot nim-ne deul-seo ro - mo a an ja seo

44

han jan deo meok so deol meok ge heo myeon seo - geo - deu reong geo ri go - nol a - bo se -

APPENDIX B GLOSSARY OF TERMS

Ajaeng - a large Korean bowed zither with seven strings

Aniri - a narration in recitative style

Ballim - mimetic gestures

Boyuja - a person who has skills in ICH

Buchae - a traditional hand-fan in Korea

Buchimsae - rhythmical ornamentation

Buk - a barrel-shaped drum

Changgeuk - a musical drama using *pansori* to perform

Changjak pansori - newly-created *pansori*

Cheonmin - the lowest class during the Joseon Dynasty

Chuimsae - words of encouragement

Chunhyangga - Song of Chunhyang

Daegeum - a large bamboo transverse flute

Daehwachang – the literal term for communicating singing and other name for *ipchechang*

Danga – the literal term for a short song (These songs are generally sung before the *pansori* to warm up.)

Deoneum - One of the elements to become an artistic *Gwangdae* by Sin Jaehyo, the best vocal quality for *pansori*

Gagaek – a singer or poet

Gajeonggyeonmunrok - a family record of personal experience

Gamyong - a provincial office during the Joseon Dynasty

Gat - a Korean traditional hat made of bamboo and horsehair for married men during the Joseon

Dynasty

Geomungo - a six-string-long zither played with a stick called a *suldae*

Gosu - a drummer

Gwangdae - represents all kinds of entertainers, but in this paper, *gwangdae* means *pansori* singers

Gwangdaega - Song of Gwangdae by Sin Jaehyo

Gwangdaejeon - Battle of the Clowns, a *Pansori* competition for *myeongchang*

Gugak - the national music in Korea, especially traditional music

Gwimyeongchang - the expert listeners who are able to judge music, especially traditional music.

Gyemyeonjo - a most prominent mode in *pansori*, which generally expresses lamentation

Gyeongopdang - an educational experience center, which is a part of Jeonju Traditional Cultural Center. The main stage was built in the front yard of *Gyeongopdang*.

Gyeonggijeon - a Royal palace of the Joseon Dynasty in Jeonju

Hanguk sori - Korean sound

Hanmun - Chinese characters

Hanok - traditional Korean house

Huinoaerak - the four human feelings, joy, anger, sorrow, and pleasure

Ibang - the lowest officers in *Gamyeong*

ICH - Intangible Cultural Heritage

Ingan Munhwajae - human cultural property, or living national treasure

Inmulchire - one of the elements to become an artistic *Gwangdae*, especially in making a good appearance with good personality by Sin Jaehyo

Ipchechang - theatrical singing with others in *pansori*

Jaseoga - the preface to Song of Authors by Sin Jaehyo

Jangdan - rhythmic pattern

Jangdanron - rhythm theory

Jeokbyeokga - Song of the Big Battle at Red Cliff

Jeonju Daesaseupnori - one of the famous *pansori* competitions

Jeonju MBC - Jeonju Munhwa Broadcasting Corporation

Jo – the musical mode in *gugak*

Joseon Changgeuksa - a book about the history of Korean Classical Opera written by
Jeong Nosik in 1940

Jungin – the middle class during the Joseon Dynasty

Madang – the courtyard of a village home

Mnet Music Network - one of the cable TV networks in Korea

Myeongchang - expert *pansori* singers

Myeongchang Daecheop - the title of *Gwangdaejeon* during its final season

Neoreumsae - one of the elements to become an artistic *Gwangdae* by Sin Jaehyo; physical
gestures

Nundaemok - famous episodes in *pansori* repertoire

Pan - a field or arena

Pansori - a traditional vocal genre which is presented by a singer and accompanied by a
drummer

Pansori Wanchang Balpyohoe - a full length of *pansori* performance, which can last up to 8-9
hours

Pyengjo - a melodic mode in *pansori* for bright and serene emotions

Samposaedae - the generation of people who have given up on three things: dating, marriage and bearing children who are currently in their twenties and thirties in Korea.

Sangmin - the common people during the Joseon Dynasty

Sanjo - a virtuosic instrumental solo music, the literal term means scattered sounds

Saseolchire - one of the elements to become an artistic *Gwangdae*, especially in making a recitative by Sin Jaehyo
Sacheolga - Four Season Song (one of the most famous *danga*)

Seonhwadang - the main building of Jeolla Gamyeong in Joseon Dynasty

Sigimsae - vocal utterances in *gugak*

Simcheongga- A Story of a Filial Daughter, Simcheong

Sori - sound

Sorikkun - singer

Sugungga - Song of the Underwater Palace

TCH - Tangible Cultural Heritage

Ujo - a mode in *pansori*, which expresses powerful and elegant mood

Wangkeonmo - a traditional hood for a youth before the marriage in Joseon Dynasty

Wongaksa - the western-style theater during the 20th century

Yangban - the aristocrat class during the Joseon Dynasty

Yeongiron - acting theory

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ⁱ The word *neoreumsae* was used to indicate physical gestures in the past, but today the word *ballim* is used to describe the gestures and movements of the performer.

ⁱⁱ <http://www.unesco.org/culture/ich/en/what-is-intangible-heritage-00003>

ⁱⁱⁱ The Ferry Sewol sank into a cold water off the coast of South Korea on April 6th, 2014. 304 passengers and crew members died when the ferry sank. The sinking of the *Sewol* created strong social and political reactions criticizing the government's response. The general public held candlelight rallies all over the country.

^{iv} Due to unemployment, inflation, and social pressures, the generation of people currently in their twenties and thirties in Korea is called *samposaedae*. This indicates the generation that gives up three things: dating, marriage and bearing children.

^v *Changjak* literary means "creating." In that sense, *changjak pansori* indicates the newly created *pansori*, unlike the *pansori* transmitted from the past. Generally, it contains the author's opinion within the lyrics.

^{vi} *Gwangdae* refers to an itinerant group of young professional, traditional performers in every kind of artistic performance; but in this thesis, *Gwangdae* typically indicates *pansori* performers.

^{vii} This book contains *pansori* history taken from master singers' testimony

^{viii} Yu Jinhan's son

^{ix} Lee, Dong-baek, Song, Mangab, Jeong, Jeongyeol, Kim, Changryong.

^x One of the eight early master singers in the early nineteenth century.

^{xi} One of the cities nearby the Jeonju

^{xii} Small town in Gimje

^{xiii} The love story between Chunhyang, the daughter of a *kisaeng* (Korean traditional woman entertainer), and Yi Mongryong, the son of a *yangban*

^{xiv} The name of the Governor's main office

^{xv} One of the cities near Jeonju and the background city of Ch'unhyangga

^{xvi} Small town in Namwon

^{xvii} The main building of Jeolla Gamyong in Joseon Dynasty

^{xviii} One of the cities near Jeonju

^{xix} The name of the Governor's secretary office

^{xx} Heungseon Daewongun (real name Yi Haeung) was a part of the royal family but never ascended to the throne. When his son became the second-to-last King in the Joseon dynasty, he was raised to *Daewwongun*. *Daewwongun* is an appellation that given to a present King's father when the king is not a direct sibling or child of the previous King. But generally, in Korea, "*Daewwongun*" refers to Heungseon Daewongun. He was regent of the Joseon Dynasty, and he is considered to have been at the forefront of political reformation while also being a conservative nationalist.

^{xxi} Unhyeongung is a private house owned by Heungseon Daewongun that is located in Jongno-gu, Seoul. It was designated as Historical Site No. 257 on November 22, 1977.

^{xxii} <http://news.joins.com/article/9215082>

^{xxiii} The goal of *Jeontongmunhwagwan* is to offer quality performances with current artists within the history of the *pansori*-centered province. In particular, *Gyeonggeopdang* is an educational experience center that, according to its motto, believes “by protecting one’s duty [one] aims to complete the personality.” (<http://www.jt.or.kr/>) It provides an opportunity to feel the authentic experience by participating in rituals, plays, and customs; participants even can learn *pansori*, *sanjo*, calligraphy, and literary painting.

^{xxiv} The pairs were introduced with a four-character Chinese idiom which gives best description on them.

- 1) Gicheol Wang and Giseok Wang: *Nanhyeonanje* (難兄難弟, Almost equal)
- 2) Hakyong Kim and Juho So: *Yonghosangbak* (龍虎相搏, Diamonds cut diamond)
- 3) Hageong Kwon and Gyeongae Yeom: *Myeongbulheojeon* (名不虛傳, Deserves what the name stands for)
- 4) Yeongran Choi and Misuk Kim: *Daegimanseong* (大器晚成, Big success does not usually occur early)
- 5) Munhui Jang and Aeri Park: *Dajaedaneung* (多才多能, Versatile)

^{xxv} The male protagonist in *Chunhyangga*.

^{xxvi} <http://www.pdjournal.com/news/articleView.html?idxno=37655>

^{xxvii} This correspondence was written in 1873 by Hyunsuk Jeong, who wrote “Gyobanggayo (教坊歌謠).”

“Gyobanggayo” is a part of *Akhakgwebeom* (樂學軌範), which focuses on music and dance. *Akhakgwebeom* is a book of musical grammar which contains court music theories, rules, and characteristics with drawings.

^{xxviii} These days, for the researchers who are focusing on the *Sacheolga*, mostly uses the lyric by Jo Sanghyeon and this script is considered as an original script (Cha 200: 4-5).

^{xxix} *Pansori* is an oral tradition which is transmitted through each school with different musical characteristics. This school can be divided into three subsections: *Dongpyeonje* (東便制), *Seopyeonje* (西便制), and *Junggoje* (中高制). *Dongpyeonje* is centered around Jeolla province, west of Chungcheong and south of Gyeonggi, and has masculine characteristics. *Seopyeonje* derives from the southeast of Jeolla province and has a much lighter sound quality with more ornamentation. Lastly, *Junggoje* was developed in Gyeonggi and Chungcheong provinces, but has rarely been passed on to today

^{xxx} <http://news.naver.com/main/read.nhn?mode=LSD&mid=sec&sid1=102&oid=005&aid=0000053765>

^{xxxi} Lonely Planet is the largest travel guide book publisher in the world.

<https://www.lonelyplanet.com/south-korea/jeollabuk-do/jeonju>

<https://www.lonelyplanet.com/best-in-asia>

<https://www.lonelyplanet.com/south-korea/jeollabuk-do/jeonju/travel-tips-and-articles/10-reasons-to-put-jeonju-on-your-bucket-list>

^{xxxii} <http://www.jjcf.or.kr/main/jjcf/jjcfinfo/vision/>

^{xxxiii} “*Batang*” and “*madang*” normally indicates *pansori* work. During the Joseon period, at least twelve *batang* had been performed. Song Manjae wrote *Gwanuhui* (a Chinese book of poetry) which introduces twelve *batang* as *Simcheong-ga*, *Chunhyangga*, *Jeokbyeokga*, *Heungboga*, *Sugungga*, *Byeongangsoe Taryeong*, *Onggojib Taryeong*, *Baebijang Taryeong*, *Gangreungmaehwajeon*, *Jangkki Taryeong*, *Walja Taryeong*, and *Gajjasinseon Taryeong*. But Joseonchungeuksa recorded twelve *batang*. Everything is same except *Walja Taryeong* and *Gajjasinseon Taryeong* are replaced by *Musugi Taryeong* and *Sugyeongnangjajeon*.