

II. Hyang-ak (鄉樂) and Dang-ak (唐樂)

The terms of hyang-ak and dang-ak, mostly used in court banquet and ceremony, refer to the origin of the music. The term, hyang-ak, literally meaning "local music," appears first in a work apparently written by the great scholar Choi Chi-won (崔致遠, 857-?), known as Hyang-akjabyeong-osu (鄉樂雜詠五首, five poems about hyang-ak),¹⁾ in which hyang-ak is regarded to refer to performing arts distinguished from music of Chinese origin. Dang-ak means music of Chinese origin in general, with the exception of sacrificial music (Chinese a-ak) though it literally means music of the Dang [Tang] dynasty.

In court during the Goryeo Period (918-1392), dang-ak belonged to jwabang (左坊, left chamber), while hyang-ak belonged to ubang (右坊, right chamber), just as Togaku (唐樂, Chinese music) and Komagaku (高麗樂, Korean music) constitute Japanese court music. During the Joseon Dynasty, whose state policy was Confucianism, the state rites were regarded as very important, and music and dance were given much weight at royal banquets and ceremonies, which led to much activity in court performing arts. Especially hyang-ak came to be very often used in court banquet and ceremonies during the late Joseon Dynasty.

As song, dance and instrumental music were combined into one performance in court sacrificial rituals, court banquets and ceremonies also had three elements in the performances, in both dang-ak and hyang-ak styles. Court dance at banquets and ceremonies is called jeongjae (呈才), literally meaning "offering talent," and song in court dance is called changsa (唱詞), meaning "words."

From *Goryeosa akji* (高麗史樂志, the Music Section of the History of Goryeo, 1451)²⁾ containing a great amount of Chinese tzu music of the Sung dynasty, one can assume that much Chinese tzu music was introduced to Korea during the Goryeo dynasty. Tzu music is made by setting words to a pre-existing melody. Tzu, the Chinese irregular verse form, includes two kinds of verse, man (慢) and ryeong (令, ling in Chinese). Both of them consist of two stanzas of four lines, but man has over 90 syllables, while ryeong has up to only 54 syllables in total. Of the two kinds of tzu, only ryeong was handed down in Korea, man being lost during the sixteenth century.³⁾

Now, only two pieces of dang-ak survive: Nakyangchun (洛陽春, Springtime in Luoyang) and Boheoja (步虛子, Pacing the Void), Luoyang-chun and Pu-hsu-tzu in Chinese pronunciation respectively. Nakyangchun was played as ceremonial music while Boheoja ryeong was sung for the court dance called Oyangseon (五羊仙, the

1) *Samguksagi akji* (The Music Section of the History of the Three Kingdoms), 32a4-b4, *The Source Materials of Korean Musicology*, Vol. 27, (Seoul : NCKTPA, 1983) p. 37.

2) *Goryeosa akji*, *The Source Materials of Korean Musicology*, Vol. 27.

3) Lee Hye-gu, *Traditional Korean Music* (Seoul: The Si-sa-yong-o-sa Publishers, 1983), pp. 3-4.

Dance of Five Fairies) of Chinese origin, according to *The History of Goryeo* (vol.71, 7b). The style of dang-ak, which is characterized by being regular in time, was Koreanized, and Boheoja especially produced many variations in Korean musical style. The orchestra itself underwent changes making the Chinese and Korean orchestra undistinguishable.

There are more pieces belonging to hyang-ak than dang-ak in the court music repertory. Several pieces of hyang-ak are contained in a number of notations with which one can trace the evolution of music. One of the most representative pieces is Sujecheon (壽齊天), literally meaning "Long Life as Everlasting as the Sky." It was played on several different occasions, such as royal procession and the accompaniment of a dance called Cheoyongmu (處容舞, cheoyong mask dance). Sujecheon has been also called Jeong-eup (井邑), a name of a village in the Southwestern region. And there was a folk song with the same name in Baekje Kingdom (百濟 BC18-AD660) according to *The History of Goryeo* (71.46a). There also is a score of a piece with the same name in *Dae-akhubo* (大樂後譜, Scores of "Great Music": Later Edition compiled in 1759).⁴⁾ Consequently, one could assume that there is some relation between the present Sujecheon and Jeong-eup in the old notation and the written material, although it is not clear.

Yeomillak (與民樂, Enjoyment with the People) originally had 5 cantos from the Chinese translation of the poem, "Songs of the Dragons Flying to Heaven" (龍飛御天歌), from the full 125 cantos, celebrating the history of the establishment of the Joseon dynasty, published in 1446 during King Sejong's reign. It is performed in the court dance called Bongrae-ui (鳳來儀, Phoenix Coming Ritual) with other pieces having the same poem. In *Sogakwonbo* (俗樂源譜, Original Notations of Indigenous Music)⁵⁾ vol. 5, there is a string version and wind version of Yeomillak, which is not a rare phenomenon in traditional music. It has given rise to a number of derivative pieces and the text is not sung anymore, as in Boheoja, Nakyangchun and Sujecheon, etc.

Instrumentation of some of the derivatives of Yeomillak includes the dang-piri (oboe of Chinese origin) and they are called Yeomillak in dang-ak style. The Yeomillak in dang-ak style were used for royal procession. Many hyang-ak pieces were played both in and out of court. The examples are instrumental pieces derived from classical songs, Gagok (歌曲) and several versions of Yeongsanhoesang (靈山會相), one of the most widely played traditional music pieces, etc.

4) *Dae-akhubo*, *The Source Materials of Korean Musicology*, Vol. 1, 1979.

5) *Sogakwonbo*, *The Source materials of Korean Musicology*, Vol. 11, 1983.