

## Introducing Mr.LEE Bo-hyung

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Mr. LEE Bo-hyung is one of the most respected musicologists in Korea today. He belongs to the “second generation” of Korean musicologists following Dr. LEE Hye-gu and Dr. JANG Sa-hun, and he obtained marvelous academic achievements in the realm of field research of folk music and the new systematization of traditional Korean music based on his fieldwork.

Mr. LEE is a distinguished fieldworker and a pioneer of academic research in such folk music genres as *pansori*, *sanjo*, *nongak* (or *pungmul*), folksong and shamanistic music. It is through his works that many Korean people recognized the cultural value of folk music. He has made so many recordings and interviews nationwide (one can hear a part of the recordings by the reproduced CDs accompanying the academic journal *Korean Discology*), and he investigated the musical world of *pansori* through the process of himself learning from two master musicians, GIM Myeong-hwan and JEONG Gwon-jin. As a result of his field research he pointed out that there exist regionally distinctive cultural / musical areas, and he proposed the concept of “*tori*” which refers to a characteristic in terms of tone-system and musical mode. His theory has now become quite common in the field of Korean music studies. He is also a pioneer in the academic stance that local terms and concepts are highly regarded.

Since the 1990’s he began to work on constructing a musical theory covering all genres of Korean traditional music, based on folk music culture. In terms of tone-systems, for instance, the concept of regionally defined “*tori*” was improved to a dichotomic system of “*gyeongseo* (Central-Western) *tori*” and “*dongnam* (Eastern-Southern) *tori*” including a former theory of court / classical genre. Moreover he developed a theory of classification and generation of cyclic rhythmic patterns (*jangdan*) using ideas from Chomsky’s theory of generative grammar.

As another achievement, Mr. LEE has been constructing an academic framework for discographical studies in Korea since 1990s. He organized the Society for Korean Discology in 1990 and he has been the president since then. Many scholars of the younger generation have appeared from the society, and recently it has served as a mediator of trans-East-Asian studies of discography and modern music industries.

Through 1970’s and 1980’s when he began to study Korean folk music, there was a serious conflict between the South Korean government and anti-Establishment groups, but there was also a reevaluation and revival of folk culture that had been rapidly forgotten by modernization. At that time folk culture was cited or applied in various ways for socio-political movements in anti-Establishment sects. It is obvious that the young generation of that time paid attention to Mr. LEE’s academic works because of their enthusiasm for the folk and “*minjung*” (people’s) cultural campaign.

However, Mr.LEE himself was not so influenced by the political circumstances and he continued to study with a purely academic mind. His manner of study reminds us of that of traditional literati; actually he has a profound knowledge and experience in traditional painting, seal-engraving, calligraphy and tea ceremonies as well as music. His free attitude is well exhibited to younger scholars and students; his students at various universities and other scholars of folk music have been often invited to his house and given research facilities. Almost all of the scholars specializing in Korean folk music received academic support from him, so we can say that Mr. LEE is the father of Korean folk music studies. I have twice visited his house in Seoul, which is located in a residential area that has a down-town atmosphere; at the second visit, he received my absurd request and

arranged an interview session with a musician performing shamanistic rituals. Now I would like to thank him for his warm consideration.

In 2011, a life history of Mr. LEE was published from National Gugak Center (formerly National Center for Korean Traditional Performing Arts) as the second volume of The Oral History Series (the PDF version is available from the NGC website). The publication shows his personal and academic career, his encounter with master musicians, and theoretical issues. It will serve as a resource for understanding Korean music history in the latter half of 20<sup>th</sup> century.

He has published over 200 articles and reports, but the governmentally published reports and the articles are generally unavailable or hard to find now. Also, almost of his works were written in Korean, so it is not so easy for foreigners to access his academic world. When his publications are compiled and translated, both his distinguished achievements and personality will be known worldwide. I sincerely hope the time comes soon.

(Professor, Tokyo University of the Arts)

### **Biographical Notes of Mr. LEE Bo-Hyung**

- 1937 Born in Gimje, Jeolla-bukdo
- 1969-1971 Studied composition under NA Un-yeong
- 1971 Finished Master's course of Yonsei University
- 1972-1999 Expert Advisor of Cultural Properties, Ministry of Cultural Properties
- 1973-1976 Studied *pansori* and *pansori* drumming under JEONG Gwon-jin and GIM Myeong-hwan
- 1974-1983 Expert Advisor, National Institute of Cultural Properties
- 1975-2005 Lecturer, College of Music, Seoul National University
- 1986-2005 Lecturer, College of Music, Hanyang University
- 1989 Awarded Yeongdong Nangye Prize for Korean Music
- 1990-1993 President, Society of *Pansori* Studies
- 1990- President, Society for Korean Discology
- 1993- Lecturer, Academy of Korean Studies
- 1998- President, Society for *Tongso* Studies
- 2004 Awarded KBS Grand Prize for Korean Music
- 2008- Lecturer, Department of Music, Busan University
- 2009 Awarded Chosun Ilbo Grand Prize for Korean Music

## Main works of Mr. LEE Bo-Hyung

- 1969 “Melodic Patterns of *Otmori* Music Used in Shamanistic Song, *Pansori* (Dramatic Song) and *Sanjo* (Instrumental Music) 巫歌와 관소리와 散調에서 잇모리 가락의 比較”, *Essays in Ethnomusicology: A Birthday Offering for LEE Hye-ku* 李惠求博士頌壽記念音樂學論叢, Korean Musicological Society 韓國國樂學會.
- 1971 “The Shamanistic Music in *Shinawi* Area 시나위圈의 무속음악,” *Munhwa-illuhak* 文化人類學, 4.
- 1974-83 *Report of General Research in Folklore of Korea* 韓國民俗綜合調查報告書. Administration Bureau of Cultural Properties 文化財管理局.
- 1975 “Composition of Rhythmic and Modal Patterns According to Dramatic Situation in the Text of *Pansori* 관소리 辭說의 劇的 狀況에 따른 장단 調의 構成,” *Bulletin of The Korea Arts Academy* 芸術院論文集, 14.
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- 1982 “A Study of *che* [schools] in *Pansori*, 관소리 ‘制(派)’에 관한 研究” *Anthology of articles in Korean Musicology* 韓國音樂學論文集, Academy of Korean Studies 韓國精神文化研究院.
- 1990 “A Study of *Gwangdae Sori* Performed by *Chang-u* [entertainer] Groups 倡優集團의 廣大소리 研究,” *Studies in Korean Traditional Music* 韓國傳統音樂論究, Korean Culture Institute, Koryo University 高麗大學校民族文化研究所.
- 1992 *A Study of Melodic Structures of Folk Song in Seodo (North-Western) and Gyonggi (Central) Areas* 西道民謠와 京畿民謠의 旋律構造 研究. National Institute of Cultural Properties 文化財研究所.
- 1995 “The Rationality and Usability of Rhythmic Grouping and Division in Korean Traditional Theories of Notation 傳統記譜論에서 拍의 集合論과 分割論에 대한 合理性和 効用性,” *Minjok Umakhak* 民族音樂學, 17.
- 1997 “A Musical Study of *Arirang*’s Origin and Changes 아리랑 소리의 根源과 變遷에 관한 音樂的研究,” *Studies in Korean Folk Song* 韓國民謠學, 5.
- 1998 “Generative and transformational Principles of “Surface Structure” Applied to the Korean *Changdan*-rhythm 장단 리듬 表面構造의 生成, 變形原理,” *Journal of the National Center for Korean Traditional performing Arts* 國樂院論文集, 10.
- 2002 “The Types and Characters of Classical Vocal Singer Groups in the Late Choson Dynasty 朝鮮後期 正歌集團의 類型과 性格,” *Tongyang Umak* 東洋音樂, 24.
- 2011 “A Study of Acceptance and Development of the Central-Asian *Chok* (flute)’s *Ch’ilcho* System in China and Korea 韓國, 中國의 西域笛 7調 受容과 變遷에 대한 研究,” *Journal of the Society for Korean Historico-Musicology* 韓國音樂史學報, 46.