



Korean
Cultural
Society
of Boston

Yoona Kim's Korean Traditional Music



Yoona Kim
Ajaeng/Janggu/Vocal



Kyungsun Kim
Gayageum/Janggu

Sunday, November 3 at 3:00 pm
100 Puritan Ln, Sudbury, MA

PROGRAM and NOTES

1. YeomBulDoDuri TaRyeong, GunAk from YuChoShin JiGok

YuChoShin JiGok is one of the three types of YeongSanHoeSang (a court music suite that flourished in the mid-Joseon period). Originally used as ceremonial music in Buddhism, it has evolved over time to incorporate richer folk music characteristics. Today, we will perform the 7th, 8th, and 9th pieces—YeomBul (Buddhist chant) DoDuri, TaRyeong (music with repeats), and GunAk (military march) —as a duo of Ajaeng and Gayageum.

유초신지곡 중 염불도드리, 타령, 군악

유초신지곡은 영산회상의 세 종류 중 하나로, 조선시대 중기에 성행한 모음곡 형식의 정악-궁중음악입니다. 원래 불교의 의식 음악으로 사용되었으나 시간이 지나면서 민속 음악적 색깔이 짙어졌습니다. 오늘은 9곡의 유초신지곡 중 7,8,9 번째 염불도드리, 타령, 군악을 아쟁과 가야금의 듀오로 연주합니다.

2. Yun Yun-seok School of Ajaeng Sanjo

Yun Yun-seok (1934-2016) was a master of traditional Korean music and a prominent Ajaeng player who greatly contributed to the development of modern Ajaeng Sanjo (literally meaning 'scattered melodies', refers to a style of traditional Korean music with an instrumental solo accompanied by a drum). He introduced the innovative "JiBeomJil" technique (using thumb and index finger instead of bow), elevating the sound of the Ajaeng to a new level. His Ajaeng sanjo is characterized by its emphasis on improvisation and unique expression, with clear phrasing and strong accents at the beginning of each note, resulting in a powerful performance. Ajaeng Sanjo is structured in four rhythmic sections: JinYangJo, JungMoRi, JungJungMoRi, and JaJinMoRi, providing opportunities to explore various variations and emotional flows.

윤윤석류 아쟁산조 긴산조

윤윤석(1934-2016)은 한국 전통 음악의 대가이자 아쟁 연주가로, 현대 아쟁산조의 발전에 큰 기여를 한 인물입니다. 그는 전통 음악 기법에 혁신적인 지범질 주법(활대를 사용하지 않고 엄지와 검지로 뜯는 연주법)을 추가하여 아쟁의 음색을 새로운 차원으로 끌어올렸습니다. 윤윤석류 아쟁산조는 즉흥성과 개성 있는 표현이 두드러지며, 맺고 끊음이 확실하고 매 음정 시작점에 강세를 주어 박력 있는 연주가 특징입니다. 긴산조는 진양조, 중모리, 중중모리, 자진모리의 4개 장단으로 구성되어 다양한 변주와 감정의 흐름을 탐구할 수 있는 기회를 제공합니다.

3. **GyeongSeoDo MinYo - NoRaetGaRak, MulLeTaeRyeong (AnJu AeWonSeong), YeonPyeongDo NanBongGa, DoHwaTaRyeong**

The term GyeongSeoDo MinYo (folk songs) refers to both GyeongGi Province and SeoDo (West of GyeongGi) folk songs. While they have different ornamental styles, they share similarities in the scales and functional characteristics used in their music. Additionally, since the 20th century, there has been active musical exchange between SeoDo singers and those in Seoul, resulting in songs that combine elements of both GyeongGi and SeoDo styles, particularly in the northern GyeongGi region.

경서도 민요 - 노랫가락, 물레타령(안주 애원성), 연평도난봉가, 도화타령

경기민요와 서도민요를 통칭해서 경서도민요라는 말을 사용한다. 경기민요와 서도민요는 시김새의 차이에 따른 음악적 특징이 다르지만, 음악에 사용된 음계와 기능적 특성들은 유사성 있다. 또한 20세기 이후 서도 명창들이 서울에서 음악활동을 하면서 서울과 서도 간의 음악적 교류가 활발하게 일어났으며, 경기북부 지역의 경우 경기민요 양식과 서도민요양식이 결합된 노래들이 폭넓게 발견되기도 한다.

ABOUT THE ARTISTS

Yoona Kim | 김유나

Yoona Kim is a ajaeng player, composer, and improviser from South Korea. She studied Korean Music and Musicology at the Seoul National University. She received her master and graduated diploma from New England Conservatory. Currently she is pursuing master degree at Berklee in Berklee Global Jazz Institute.

Her performances are deeply rooted in the richness of Korean court and folk music, juxtaposed with delicate noise, the soulful depths of traditional blues, and the dynamism of contemporary music. As a creative force, Yoona's evolving style weaves together the threads of tradition and innovation, forging a path that explores radical, non-linear temporalities. Her ajaeng stylings are both assertive and intuitive, honed over countless performances that have resonated with national and international audiences.

Kyungsun Kim | 김경선

Kyungsun Kim teaches traditional Korean music at the Korean School of New England in Newton. She earned her B.M. degree in traditional Korean Music (Gayageum Performance) as well as her M.Ed. degree in Music Education from Seoul National University in Korea.

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