

Translation of Shin Eun-Joo's "Two Theories of *Ujo* and *Pyeongjo* in *Pansori*: Comparing Baek Daewoong's and Lee Bohyeong's Theories of *Pansori* Modes" (2018)*

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KEYWORDS: Mode theory, Traditional Korean Music, *Pansori*, *Sanjo*, *Ujo*, *Pyeongjo*

ABSTRACT: This article presents a translation of Shin Eun-Joo's "Two Theories of *Ujo* and *Pyeongjo* in *Pansori*: Comparing Baek Daewoong's and Lee Bohyeong's Theories of *Pansori* Modes," an article published in *Studies in Korean Music* in 2018. *Pansori* and *sanjo* are small-ensemble genres of Korean folk music with many shared characteristics, such as modes, rhythmic patterns, and decorative notes. Shin offers a critical examination of modal theories in traditional Korean music by juxtaposing the analytical frameworks proposed by Baek Daewoong (1974–2011) and Lee Bohyeong (1937–2024), particularly focusing on the *Ujo* 우조 and *Pyeongjo* 평조 modes in *pansori*. The complexity of *pansori* modal theory is largely due to two features of the *jo* 조 (mode), particularly *Ujo* and *Pyeongjo*, in Korean folk music. First, a *jo* is not merely a collection of notes but involves a certain effect produced by each; for instance, *Ujo* is often described as "majestic" and "benevolent," while *Pyeongjo* is less so. Second, certain notes of a given *jo* frequently incorporate ornamentations such as vibrato, glissando, and slides, which play a crucial role in constructing the mood of the *jo*. It is, therefore, difficult to distill the notes of a *jo* into a limited cardinality without an analyst's input. For these reasons, scholarly discussions of the two melodic modes have not reached a consensus. In this context, Shin's study is significant for emphasizing the embellishments and *seongeum* 성음 (vocal timbre) that enhance emotional expression (regarding Lee's theory) beyond the constituent notes (regarding Baek's theory) when constructing modal theories of *pansori*, which are then applied to *sanjo*.

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[0.1] *Pansori* 판소리 and *sanjo* 산조 are small-ensemble genres of Korean folk music with many shared characteristics.⁽¹⁾ *Pansori* consists of a dramatic narrative performance by a *sorikkun* 소리꾼, a vocalist-narrator, and a *gosu* 고수, a drummer who provides rhythmic accompaniment on a barrel drum called a *puk* 북. During the *pansori* performance, a *sorikkun* narrates the story based on historical events or folk tales while incorporating song, speech, and gesture, all of which have been transmitted orally over several centuries. Requiring the highest levels of creativity and expertise, only five stories—based on folk tales—are in the current repertory; each is several hours long and allows for individual interpretation and development (Provine, Hwang, and Howard 2001).⁽²⁾ Partly derived from *pansori*, *sanjo* was originally an improvised solo instrumental form accompanied by a drum, usually a *janggu* 장구; today, *sanjo* presents a fully predetermined melody, omitting improvisation. *Sanjo* may be played with a variety of traditional Korean string or wind instruments, including *gayageum* 가야금 (twelve-string zither), *geomungo* 거문고 (six-string zither), *ajaeng* 아쟁 (bowed zither), and *daegeum* 대금 (bamboo flute). It presents four or more rhythmic patterns 장단 (*jangdan*) in “ascending orders of metrical speed” (Provine, Hwang, and Howard 2001)—from slow tempo (e.g., *jinyang* 진양) to fast rhythmic cycles (e.g., *hwimori* 휘모리)—demonstrating the performer’s technical proficiency and expressive abilities.⁽³⁾

[0.2] Korean music theorist Shin Eun-Joo offers a critical examination of modal theories in traditional Korean music by juxtaposing the analytical frameworks of Baek Daewoong (1974–2011) and Lee Bohyeong (1937–2024), particularly focusing on the *Ujo* 우주 and *Pyeongjo* 평조 modes in *pansori* (Shin 2018).⁽⁴⁾ *Ujo* and *Pyeongjo* are two *jos* 조 (modes) commonly used in *pansori*. The complexity of *pansori* modal theory is largely due to two features of the *jo*, particularly *Ujo* and *Pyeongjo*, in Korean folk music. First, a *jo* is not merely a collection of notes but involves a certain effect produced by each; for instance, *Ujo* is often described as “majestic” and “benevolent,” while *Pyeongjo* is less so. Second, certain notes of a given *jo* frequently incorporate ornamentations, such as vibrato, glissando, and slide, which play a crucial role in constructing the mood of the *jo*. It is, therefore, difficult to distill the notes of a *jo* into a limited cardinality without an analyst’s input.⁽⁵⁾ This difficulty is compounded by the fluid nature of the two modes, which frequently intertwine and transition seamlessly. For these reasons, there is no scholarly consensus on the two melodic modes, not because of their inherent distinctiveness, but due to their interconnected and overlapping usage. A typical example of this is the conflicting and overlapping definitions provided by *gugak* (the national music of Korea) scholars of the modes: *Ujo* is described as a pentatonic scale comprised of a–c–d–e–g with little vibrato or glissando (Lee and Lee 2007, 134);⁽⁶⁾ *Pyeongjo* is defined as a pentatonic scale of g–a–c–d–f but with vibrato or ornamentation causing the f to fall to or be pitched closer to e (Lee and Lee 2007, 134).⁽⁷⁾

[0.3] Due to these issues, introductory texts for Korean traditional music provide vague definitions for the two modes,⁽⁸⁾ recognizing that the constituent notes are insufficient in determining the mode. In this context, Shin’s study is significant for emphasizing the embellishments and *seongeum* 성음 (vocal timbre) that enhance emotional expression (regarding Lee’s theory) beyond the constituent notes (regarding Baek’s theory) when constructing modal theories of *pansori*, which are then applied to *sanjo*.

[0.4] This translation presented unique challenges, particularly regarding the original author’s use of Western musical concepts such as letter names, solfège, staff notation, and the concepts of key (*joseong* 조성), half cadence (*ban-jongji* 반중지), and cadence (*jongji* 중지). These concepts, while familiar to practitioners of Western music theory, may seem out of place in the context of traditional Korean music. However, it is common practice among current music theorists of traditional Korean music to adopt these Western terms and interact with Western music scholarship.⁽⁹⁾ Scholarly borrowing of these concepts is for convenience and does not imply a broader Western harmonic context, because it is difficult to say that traditional Korean music is tonal music.⁽¹⁰⁾ Additionally, several specific Korean musical terms, particularly embellishments, pose difficulties in translation. To preserve the cultural and musical essence they embody, I will use the original terms without literal translation. For this reason, I encourage my readers to familiarize themselves with the terms given below before reading the translation.

- *Sigimsae* 시김새 refers to the sophisticated vocal techniques and idiomatically stylized ornaments, which serve as the initial prerequisites for singing, from which the emergence of creative expression with nuanced shading arises (Lee and Lee 2007, 121).
- *Yoseong* 요성 and *toeseong* 퇴성 are subcategories of *sigimsae*. *Yoseong* denotes a vibrating or wavering sound, comparable to the Western musical technique of vibrato but executed in a uniquely Korean style. *Toeseong* denotes a

technique wherein the pitch descends towards the end of a note, thereby enhancing the expressiveness of the performance.

[0.5] In the translation, the modal categories (e.g., *Ujo*, *Pyeongjo*, and *Gyemyeonjo*) are capitalized to help readers distinguish between these and other Korean terms used, including rhythmic patterns (e.g., *jinyangjo*, *jajinmori*, and *jungmori*), musical genres (e.g., *pansori* and *sanjo*), ornamentations (e.g., *yoseong* and *toeseong*), and instrument names (e.g., *gayageum* and *daegeum*). Furthermore, I use various parentheses to separate my remarks from those in the original text: square brackets denote my explanatory remarks and additional context; curved parentheses are used for notes that appear in the original text. This is done to promote clarity and avoid confusion between the original author's comments and my explanations. All the footnotes in this translation are credited to the original author, except for those in square brackets.

Translation: Shin Eun-Joo, "Two Theories of Ujo and Pyeongjo in Pansori: Comparing Baek Daewoong's and Lee Bohyeong's Theories of Pansori Modes (2018)

[0.6] Although Korean musicologists have long debated the melodic modes in *pansori*, there is a lack of consensus regarding the identification of the *pansori* modes, which they have attempted to define based on different modal theories. The theories of Baek Daewoong (1974–2011) and Lee Bohyeong (1937–2024) are the representative views of *pansori* scales. While Baek and Lee concur on the criteria for *Gyemyeonjo*, they diverge on the modes for *Ujo* and *Pyeongjo*. As a result, the same theatrical scenes performed by the same vocalists have been variously described—as either *Ujo* or *Pyeongjo*—depending on which theory has been applied in analysis. Additionally, an endeavor for consensus on modal theory in *pansori* is dearly needed because an individual instructor's academic background completely determines which modal theory to put at the forefront of their lectures.

[0.7] This paper cross-examines Baek's and Lee's modal theories, the two most widely adopted theories in academia for analyzing *pansori*'s mode, by observing different perspectives on *Ujo* and *Pyeongjo*'s characteristics while focusing on their theories' similarities and differences. In addition, this study correlates *pansori* with *sanjo* to gain a deeper understanding of *Ujo* and *Pyeongjo* in *pansori*, as they share the same musical features [due to their common historical association with shamanic rituals in the southern region of Korea].

1. Redefinition of *Ujo* and *Pyeongjo* in *pansori*

[1.1] Until recently, introductory texts for traditional Korean music have ambiguously defined *pansori* modes.

[1.2] [Chang and Han 1975](#) claim that *pansori*'s *Ujo* incorporates *jeongak* styles, similar to *gagok*'s *Ujo* or the three-note scale, *Gyemyeonjo*. They specify that *pansori*'s *Pyeongjo* is distinguished from *Ujo* by its vocal style and melodic structure, rather than tonality. Other introductory texts give similar explanations; most characterize *Pyeongjo* as displaying “fairness and serenity” and *Ujo* as “noble and heroic” and “dignified and peaceful” ([Chang and Han 1975](#), 195–97). The distinction between *Pyeongjo* and *Ujo* in *pansori* is, however, unclear, as *Pyeongjo* is described as “an intermediate character between *Ujo* and *Gyemyeonjo*” or “difficult to distinguish from *Ujo*” ([Chang and Han 1975](#), 195–97).

[1.3] Only two publications—[Kim, Baek, and Choe 1999](#) and [Kim 2015](#)—provide scale degrees and tonics of *Ujo* and *Pyeongjo* in *pansori*. Baek's *pansori* modal theory is presented in [Kim, Baek, and Choe 1999](#), which he co-authored. According to [Kim 2015](#), the note set of *Ujo* in *pansori* consists of *sol*, *la*, *do*, *re*, and *mi*, while that of *Pyeongjo* is comprised of *re*, *mi*, *sol*, *la*, and *do*. This connects to Baek's theory, although Kim believes that *Ujo* and *Pyeongjo* in *pansori* consist of the same notes, differing only in the tonic (the cadential note), that “The tonic [of *Ujo*] is the only distinction; the rest of the notes are the same as in *Pyeongjo*” ([Kim 2015](#)). Alternatively, “when the cadential note is a fourth below the tonic, it is challenging to discern from *Pyeongjo*” ([Kim 2015](#)).

[1.4] In addition to discrepancies in the introductory literature on *gugak* regarding the descriptions of *Ujo* and *Pyeongjo*, the majority of texts fail to define *pansori* modes with conceptual clarity. If *Pyeongjo* is said to offer “peace, cheerfulness, and pleasure” ([Kwon 1999](#), 173) and “fairness and serenity” ([Yoon et al. 2003](#), 169; [Moon 2009](#), 210) and *Ujo* conveys a sense of “noble and heroic” ([Yoon et al. 2003](#), 169; [Moon 2009](#), 210),

there must be a clear explanation of the fundamental musical qualities—sets of notes, the features of each pitch—that create these emotional expressions. Furthermore, they discuss how difficult it is to delineate *Ujo* from *Pyeongjo* as the boundary between the two is ambiguous, or they describe *Pyeongjo* as a sensation in between *Ujo* and *Gyemyeonjo*, or, rather than a difference in tonality, it is a difference in the styles of vocal technique and the melodic structure.

[1.5] The introductory texts demonstrate the absence of agreement on modal theory in *pansori* within academia. The text describing Baek’s *pansori* theory was published in 1982. Since then, extensive work has been done on transcription utilizing staff notation and analysis of *pansori*. The history of research on *pansori* has accumulated over more than thirty years, but it is still necessary to bring order to the disorganized *Ujo* and *Pyeongjo* concepts. As a starting point, this paper compares and reviews Baek’s and Lee’s respective theories on *Ujo* and *Pyeongjo*. By recognizing the similarities between the characteristics of each theorist’s understanding of *Ujo* and *Pyeongjo* and highlighting the issues with their disparities, a common ground may be found for these viewpoints.

2. Comparing modal theories of *Ujo* and *Pyeongjo* between Baek and Lee

[2.1] Baek’s and Lee’s *pansori* modal theories ostensibly appear distinct, but comparison of their in-depth descriptions of the functions and traits of each note reveals correlation. In this section, I will examine the traits of *Ujo* and *Pyeongjo* in *pansori* offered by each scholar.

2.1. Baek’s theory of *Ujo* and *Pyeongjo* in *pansori*

[2.2] Baek 1982 describes his modal theory of *pansori* in “Chapter 1: *Ujo*, *Pyeongjo*, and *Gyemyeonjo* in *pansori*.”⁽¹¹⁾ This was later reprinted in Baek 1996.

1) Baek’s *Ujo* in *pansori*

[2.3] Baek introduces *Ujo* in *pansori* (Example 2.1) and thoroughly discusses each tone’s function (Example 2.2).

[2.4] When examining the qualities of each note in *Ujo-gil* [*Ujo* route] as Baek describes them, it is crucial to focus on the characteristics of *sangcheong*.⁽¹²⁾ Baek claims that *sangcheong* “distinguishes *Pyeongjo-gil* from *Ujo-gil*” and that “it is crucial that the interval between *boncheong* and *sangcheong* is a major 3rd (a perfect 4th in the case of *Pyeongjo-gil*)” (Baek 1982, 1995, 1996). Therefore, if the gap between *boncheong* and *sangcheong* is a major 3rd, it is analyzed as *Ujo* according to Baek’s theory. If the interval between the two notes is a perfect 4th, it is *Pyeongjo*. In other words, a major 2nd between *sangboncheong* and *sangcheong* is *Ujo*, and a minor 3rd is *Pyeongjo*.

[2.5] Baek’s theory defines *Ujo* in *pansori* only as “the sets of five notes: *sol*, *la*, *do*, *re*, and *mi*” (Baek 1982, 1995, 1996) because the criteria for differentiating between the modes relies heavily on *sangcheong* and does not make extensive use of the qualities of each note. Nonetheless, Baek goes into great detail about the specific functions and characteristics of each tone in *Ujo-gil*.

[2.6] In *Ujo*, *hacheong* is the note of a half cadence, without the capacity for vibration. It plays a significant role in transposition and modulation and, when used above the octave, contributes to the distinctive and energizing quality of *Ujo*.⁽¹³⁾ As shown in Example 2.2, *sangboncheong* has three qualities, which vary considerably. *Sangboncheong* in *Ujo* has a default behavior of producing a steadfast tone; in *Pyeongjo*, it influences the sliding or vibrating sound, which does not occur in *Ujo*. *Pyeongjo* and *Ujo* are used in conjunction with one another due to *Pyeongjo*’s impact on *sangboncheong* in *Ujo*.

[2.7] Furthermore, Baek assigns three subcategories to *Ujo*: *Jin-Ujo*, *Pyeong-Ujo*, and *Gagokseong-Ujo*. *Jin-Ujo* best expresses the nature of *Ujo*; in particular, the fourth interval (*la-re*) between *haboncheong* and *sangboncheong* heightens the atmosphere with the impact of raising one step the tonic [*cheong*]. That is, *Jin-Ujo* raises the melodic structure [between the two notes] by one step as it progresses.

[2.8] The five notes comprising Baek’s *Ujo-gil* in *pansori* are *sol*, *la*, *do*, *re*, and *mi*, with *do* serving as the mode’s tonic [*boncheong*]. The interval between *boncheong* and *sangcheong*, that is, the relative pitch of *sangcheong*, is the

determining factor in distinguishing *Ujo-gil* from *Pyeongjo-gil*. Nevertheless, it should not be overlooked that he defines the functions and characteristics of the five notes and the intervals between them, even though they are not at all used to denote the modes.

2) *Baek's Pyeongjo in pansori*

[2.9] Baek introduces *Pyeongjo in pansori* and thoroughly explains each note's function as follows.⁽¹⁴⁾

[2.10] Baek distinguishes between the *re, mi, sol, la,* and *do* of *Pyeongjo-gil* and the *sol, la, do, re,* and *mi* of *Ujo-gil*. In his description of the functions and features of each pitch, Baek claims that *sangcheong* [in *Pyeongjo*] "is a different note from the one in *Ujo* on the staff, and is a half step (minor 2nd) higher than *sangcheong* in *Ujo*" (Baek 1982, 1995, 1996). The interval between *sangcheong* and *sangboncheong*, or the pitch of *sangcheong*, therefore determines how *Pyeongjo-gil* and *Ujo-gil* are distinguished from one another.

[2.11] Baek concentrates on the functions and characteristics of each pitch in *Pyeongjo-gil*. The fourth interval between *hacheong* and *boncheong* is common, with *hacheong* often being the cadential note. Although Baek does not emphasize this point, it is implicit that *hacheong* in *Pyeongjo* vibrates more than that in *Ujo*.⁽¹⁵⁾ Furthermore, *haboncheong* in *Pyeongjo-gil* serves a very minor function and appears rarely, so its removal has little effect on the determination of *Pyeongjo-gil*. This is in contrast to *haboncheong* in *Ujo*, which is crucial to modulation and transposition. In *Pyeongjo-gil*, *boncheong* frequently appears in fourths sequences with *hacheong* and seconds sequences with *sangboncheong*; the cadential note in these cases is *hacheong*, but the sequences sometimes conclude with *boncheong*. The most recognizable note in *Pyeongjo*, *sangboncheong*, is employed in a variety of ways, similarly to *Ujo*. *Sangboncheong* in *Pyeongjo* "flows down, trembles softly, and has decorative notes like *daru* in *Gyemyeon-gil*;" in *Ujo-gil*, *sangboncheong* "has a firm timbre" (Baek 1996). Baek explains that *sangcheong* in *Pyeongjo* is distinct from and a half step (minor 2nd) higher than that in *Ujo*. Nonetheless, Baek emphasizes the flexibility of *sangcheong*'s pitch: "the pitch is unstable; thus some people sing it a semitone lower" (Baek 1996). These descriptions of *sangcheong* go against the fundamental tenet of Baek's theory, which says that the pitch of *sangcheong* (i.e., the interval between *boncheong* and *sangcheong*) is what separates *Ujo* from *Pyeongjo*.

[2.12] In summary, Baek's theory outlines the constitutive tones of *Ujo-gil* and *Pyeongjo-gil* and thoroughly describes the features and functions of each note. The interval between *boncheong* and *sangcheong* is the criterion for separating the two modes; nevertheless, the pitch of *sangcheong* is what distinguishes *Ujo-gil* from *Pyeongjo-gil*. Consequently, the features and functions of each note have no bearing on how the mode is determined in Baek's theory.

2.2. Lee's theory of *Ujo* and *Pyeongjo* in *pansori*

[2.13] Lee 1998 summarizes *pansori* mode names' history, such as *Ujo*, *Pyeongjo*, and *Gyemyeonjo*, and briefly organizes these concepts.⁽¹⁶⁾ He presents a thorough conceptualization about *Ujo* and *Pyeongjo* in *pansori*, including the constituent notes, *sigimsae*, melodic structures, and functions of each tone, in Lee 2002.

1) *Lee's Ujo in pansori*

[2.14] According to Lee, scenes based on *jajinmori jangdan* [rhythmic pattern, literally means "long and short"], such as "*Gungja norae*" "궁자노래" [The Song of Gungja] and "*Sinyeon maji*" "신연맞이" [New Leader Inauguration] in *Chunhyang-ga*, are frequently referred to as *Ujo* by *pansori* singers. Through these, Lee encapsulates *Ujo*'s distinctive qualities.

Examining the melody of "*Sinyeon maji*" in the Jeong-Eungmin style reveals that the majority of its tunes follow the same basic melodic structure of *re-do-La* or *La-do-re* at the beginning; the pitches that make up this structure are *La, do, re, mi,* and *sol*, with *La, re,* and *mi* serving as the prominent pitches. It is a *tori* [musical dialect] with *yoseong* on *sol*, *toeseong* on *do*, and the cadence on *La* or *re* (Lee 2002, 216).⁽¹⁷⁾

[2.15] Lee's description of *Ujo*'s traits recalls those of scenes in *jajinmori jangdan*.⁽¹⁸⁾ Lee specifies "*jajinmori-Ujo*" to distinguish it from *Ujo* scenes in other *jangdan*. Additionally, he notes that *Ujo* based on *jajinmori jangdan* in *pansori* has the same *La-re-mi* structure as *Ujo* in *jinyang jangdan* in *gayageum sanjo*,⁽¹⁹⁾ this indicates that *gayageum sanjo* and *pansori* strongly correspond with each other. The *La-re-mi* structure in *pansori Ujo* is

also related to Kim Yundeok's 1970s statement that *Ujo* is "a mode higher than a whole step," since it is a step higher than the *Sol-do-re* structure in *pansori Pyeongjo* (Lee 2002, 218).

2) *Lee's Pyeongjo in pansori*

[2.16] Based on the scenes of "*Gisanyeongsu*" "기산영수" [Gi Mountain and Yeong River] and "*Hwachotaryeong*" "화초타령" [The Song of the Flower] in *jungjungmori jangdan*,⁽²⁰⁾ which *pansori* singers frequently refer to as *Pyeongjo*, Lee outlines the qualities of *Pyeongjo* in *pansori*.

I classify *Pyeongjo* in *pansori* as a *tori*, which in many cases has the basic melodic frame, *Sol-do-re-do*; the constituent notes from the frame are therefore *Sol*, *La*, *do*, *re*, and *mi* (or *fa*); the cadential note, *do*, is recognized as the tonic, as people call it "*cheong*"; *Sol*, *do*, and *re* are significant notes with a high frequency of appearance, among the constituent notes; *sigimsae* is distinctive, such as *sol* in a trembling voice (*yoseong*) and *re* in a flowing down sound (*toeseong*) (Lee 2002, 213–14).

[2.17] Lee's *Pyeongjo* in *pansori* has the same features as *Pyeongjo* sequences in *jungjungmori jangdan*; to set it apart from the other *Pyeongjo* scenes, he refers to it as "*jungjungmori-Pyeongjo*." According to Lee, *mi* and *fa* are flexible constituent notes; depending on the *pansori* performer, these notes could be sung a little higher or lower. This is where Lee's theories of *Ujo* and *Pyeongjo* diverge most prominently from Baek's. These flexible notes [*mi* or *fa*] are *sangcheong* in Baek's *Ujo* and *Pyeongjo* theories. Baek distinguishes *Ujo* and *Pyeongjo* based on whether *sangcheong* is a high or low half step. Lee, however, considers these notes (*mi* or *fa*) fluid; whether they are high or low does not affect the mode because they are not important or frequently appearing notes.⁽²¹⁾

[2.18] Further, *Pyeongjo* in *pansori* is equivalent to *Nambu-gyeong-tori* (*Seongjupuri-tori*) in folk songs, connected to *Pyeongjo* in *gayageum sanjo* such as *Seokhwajje* 석화제 scenes of Ham-Dongjeongweol ryu 류 [school] *gayageum sanjo*,⁽²²⁾ and corresponds to *Gyemyeonjo* in contemporary *gagok*.

[2.19] Lee covers note sets and cadence notes (i.e., the functions of each tone), frequency of occurrence (i.e., weight of each note and main melodic structures), and *sigimsae* (e.g., *yoseong* and *toeseong*) in explaining *Ujo* and *Pyeongjo*. Lee's explanation is related to his theory of *tori*; he lists four components as criteria for distinguishing *tori* of folk songs, constituent note set, each constituent note's function, weight, and *sigimsae* (Lee 2000, 521–25). In other words, Lee's *Ujo* and *Pyeongjo* theories in *pansori* are used in conjunction with the *tori* theory. As a result, the notes' function, weight, and *sigimsae* are also considered significant factors along with constituent notes in determining modes.

[2.20] However, Lee claims that *Ujo* in *pansori* is clearly shown in the *jajinmori jangdan* sequences, *Pyeongjo* is primarily seen in the *jungjungmori* scenes, and *jinyang* and *jungmori jangdan*⁽²³⁾ scenes present the combined features of *Ujo* and *Pyeongjo*.⁽²⁴⁾ As a result, for *jinyang* sequences other than *Gyemyeonjo*, it is difficult to consistently determine the use of *Ujo* or *Pyeongjo*; it is reasonable to determine "*jinyang-Ujo* and *Pyeongjo*" or *jinyang-Pyeongjo* and *Ujo*," and the same is true for *jungmori jangdan*. Until the 1960s, the appellation of the *Pyeongjo* scale was used specifically in *gagok* rather than *pansori*, hence, all modes that had not belonged to *Gyemyeonjo* were typically referred to as *Ujo*. In present days, the concept of *Pyeongjo* is applied to *pansori*, which enabled the concepts of *Ujo* and *Pyeongjo*. It is important to determine whether *Ujo* refers to a relative idea of *Pyeongjo* and *Gyemyeonjo*, such as *jajinmori-Ujo*, or whether it is a collective term for all of the counterpart modes of *Gyemyeonjo*.

[2.21] There needs to be more discussion of Lee's idea of *Ujo*, specifically the difference between the term in a broad sense and a limited sense, as well as how to discuss *Ujo* when *Pyeongjo* and *Ujo* are mixed in *jinyang* and *jungmori jangdan* scenes.⁽²⁵⁾

2.3. Comparing Baek's and Lee's modal theories of *Ujo* and *Pyeongjo*

[2.22] This section cross-examines Baek's and Lee's theories of *Ujo* and *Pyeongjo*, observes their differences and similarities, and organizes the traits that are frequently brought up in both theories.

[2.23] There is a difference in the constituent notes of Baek's and Lee's *Ujo* theories in *pansori* (Example 2.7). Baek identifies *Sol*, *La*, *do*, *re*, and *mi*; Lee uses *La*, *do*, *re*, *mi*, and *sol*.⁽²⁶⁾

[2.24] According to Baek's theory, the perfect fourths between *haboncheong* and *sangboncheong* in *Jin-Ujo* (Example 2.8) heighten the mood and cause the tonic to be raised a step (Baek 1996, 49–54). As a result, the

“*La-re*” structure in Lee’s theory and the “*haboncheong-sangboncheong*” structure in Baek’s theory are identical.

[2.25] The three categories of *Ujo* that Baek specifies are *Jin-Ujo*, *Pyeong-Ujo*, and *Gagokseong-Ujo*. Among them, *Jin-Ujo* prominently displays the traits of *Ujo*; *Pyeong-Ujo* exhibits the qualities of *Ujo-gil* on *seongeum* in *Pyeongjo*; and *Gagokseong-Ujo* designates music that incorporates *gagok*’s singing styles (Baek 1996, 49–54). The qualities that appear in *Jin-Ujo*—not *Pyeong-Ujo* or *Gagokseung-Ujo*—clarify the features of *Ujo* in *pansori* where the note, *re*, serves as the tonic when the fourth interval of *La-re* in *Jin-Ujo* appears. This interval also falls within Lee’s *La-re* interval, which is his fourth interval structure. As a result, Lee’s “*jajinmori-Ujo*”—*Ujo* as a counterpart of *Pyeongjo* and *Gyemyeonjo*, not generally as a counter concept of *Gyemyeonjo*—and Baek’s *Jin-Ujo* share a resemblance. The following explanation in Baek’s text lends credence to this assessment.

The frame of *Pyeongjo-gil* elevates its key and intensifies its *seongeum* (vocal timbre), giving the qualities of the constituent notes energetic feelings similar to those of *Ujo* (Baek 1996, 58).

[2.26] Following this, the constituent notes of *Pyeongjo* in *pansori* organized by Baek are *re*, *mi*, *sol*, *la*, and *do*, and by Lee, *Sol*, *La*, *do*, *re*, and *mi* (Example 2.9).⁽²⁷⁾

[2.27] The individual notes that make up *Pyeongjo* have a set of purposes and features in accordance with Baek’s theory (Example 2.10). “1) *haboncheong* appears less often, 2) the frequent occurrence of the fourth interval progression between *hacheong* and *boncheong* and the second interval progression between *boncheong* and *sangboncheong*, 3) the property of vibration in *hacheong*, 4) *sangboncheong* flows down to *boncheong*, trembles lightly, or uses *sangcheong* as an appoggiatura, and 5) some of the performers sing *sangcheong* a semitone lower because of its unstable pitch.” These five characteristics correlate to Lee’s *jungjungmori-Pyeongjo*, which he explains using a *tori* theory.

[2.28] In other words, Baek’s and Lee’s theories of *Pyeongjo* in *pansori* are organized according to the same qualities. Baek adds that, in the case of *Pyeongjo*, the purposes of each note are crucial.

The only distinction in the scoring is that “*sangcheong*” [in *Pyeongjo*] is one semitone higher than that in *Ujo*. *Ujo-gil* and *Gyemyeon-gil*, however, can be written rather accurately when illustrating the interval relationship on the staff, but *Pyeongjo-gil* is not adequately conveyed by the common Western staff. In other words, the functions and attributes of each note must be considered in *Pyeongjo-gil*, and the progression of *gil* is more limited than in *Ujo* (Baek 1996, 55–56).

[2.29] As a result, the function and *sigim[sae]* of each note are stressed in *Pyeongjo*. The function and *sigim[sae]* of each note, as well as the notes that make up *Pyeongjo*, should therefore be taken into account while determining the mode. Also, Baek’s and Lee’s respective explanations of the function and *sigimsae* of each note of *Pyeongjo* are not different.

[2.30] Then, what distinguishes Baek’s and Lee’s modal theories of *pansori*? The contrast between the two theories lies in what is considered most important in determining the mode. Baek clarifies that “*sangcheong*” is a pitch that differentiates *Ujo* from *Pyeongjo*, focusing on the individual notes. Baek contends further that the component notes are crucial for establishing the mode rather than multiple functions and features of each note in *Ujo* and *Pyeongjo*, even though he provides details of those functions and features in his article.

[2.31] In Lee’s opinion, on the other hand, the pitch of “*sangcheong*” does not have a substantial impact on distinguishing the mode. “*Sangcheong*” is used infrequently and does not play a prominent role in the primary melodic structure; hence, its tiny variations in pitch do not impact the mode. Instead, the mode is determined based on the main melodic structure per the melodic progression among frequently used notes and *sigim[sae]*. The “*La-re* (the tonic)” structure of *Ujo* and the “*Sol-do* (the tonic)” structure of *Pyeongjo*, along with the weight of *La*, *yoeseong* on *Sol*, and *toeseong* on *re*, are significant factors. Although Baek and Lee describe the melodic features of *Ujo* and *Pyeongjo* similarly, the determination of the mode for each is wholly different based on their focuses.

[2.32] The crucial consideration is therefore whether to prioritize the constituent notes or the primary melodic structure and *sigim[sae]* in identifying the mode in *pansori*, taking into account the musical attributes of *pansori*. *Sigim[sae]* is not a significant focus in court or aristocratic entertainment music. [When looking at instrumental court music’s modal theory by comparison,] the vibration of string, called *nonghyeon* 농현 [string play], is the shallowest, and *chuseong* 추성 [a slow rise in pitch] and *toeseong* have similar qualities. Furthermore, the similarity between *sigim[sae]* in *Pyeongjo* and *Gyemyeonjo* leads to a similar overall atmosphere of the two

modes. Modal discrimination in *jeongak* is solely determined by the constituent notes, and *sigim[sae]* or other features of each note do not influence the mode decision. *Pansori* is a musical genre that emphasizes emotional expression based on dramatic situations. *Ujo* in *pansori* is often described as courageous and dignified. *Gyemyeonjo* is characterized as mournful and imploring. These descriptions reflect the mood of *sasul* 사설 [comparable to *recitativo* in opera], being the directly expressed in the melody. The intensity of emotions is most effectively conveyed through *sigimsae*, with the fourth and fifth degrees occurring more frequently than the second and third degrees; there is a distinct variation in the relative occurrences of each note. *Pansori* ultimately highlights *sigim[sae]* over *jeongak*, with the main melodic structure based on the fourth progression between the tonic (*cheong*) and the note below the fourth. These unique features are expressed differently in *Ujo*, *Pyeongjo*, and *Gyemyeonjo*. Therefore, when determining the mode, it is essential to consider the characteristics of each tone, including *sigim[sae]*, proportion, and function, along with the constituent notes. When discussing *tori* in a folk song, it is important to not only list the individual notes but also include details like shaking, bending, falling, the value of each pitch, and the cadence.

3. *Ujo* and *Pyeongjo* in *gayageum sanjo*

[3.1] Although *pansori* is vocal music and *sanjo* is instrumental music, they are considered to be fundamentally the same genre. This is because *pansori* influenced the creation of *sanjo*, which originated with *sinawi* 시나위 [improvised instrumental ensemble], shamanistic songs from southwest Korea. Thus, the same mode theory ought to account for both *pansori* and *sanjo*. This section analyzes previous research on *gayageum sanjo* by connecting it to Baek's and Lee's modal theories of *pansori*.

3.1. [Kim Jeongja's analysis] (Kim 1969)⁽²⁸⁾

[3.2] Kim 1969 is the seminal work on *gayageum sanjo* modes. The preface of this article introduces the research object and purpose.

Gayageum sanjo typically comprises six movements: *jinyangjo*, *jungmori*, *jungjungmori*, *jajinmori*, *hwimori*, and *danmori*; it commonly utilizes *Ujo*, *Gyemyeonjo*, and *Pyeongjo*.

In this way, based on the *jinyangjo* movements of Kim Byeongho, Kim Yundeok, and Seong Geumyeon, I investigate *Ujo* and *Gyemyeonjo*, which occupy a considerable part among various modes. . . .

Korean music differs from Western music in terms of its constituent notes, known as scales with specific pitch relationships, which are inadequate for explaining the mode of *Ujo* or *Gyemyeonjo*.

In order to distinguish the qualities of *Ujo* and *Gyemyeonjo* in *gayageum sanjo*, I will thus search for the constituent notes that are present in both modes and compare the melodic pattern, pitch, and *nonghyeon* (i.e., timbre).⁽²⁹⁾

[3.3] Kim Jeongja analyzes the *Ujo* section of the *jinyangjo* movement in *gayageum sanjo* by Kim Byeongho, Kim Yundeok, and Seong Geumyeon. The analysis presents the seven constituent notes: g, a, b, c, d, e, and f. The following comprehensive explanation was provided for each of these notes (**Example 3.1**).

[3.4] Kim details the properties of each sound in *Ujo*, identifying the primary constituent notes as g, a, b, d, and e, while excluding c and f. She argues that a, b, d, and e are the distinctive tones of *Ujo*, as these four notes are seldom found in *Gyemyeonjo*. She also discusses the cadence type, the cadential note, and the tonic of the *Ujo* section.

Ujo of *gayageum sanjo* finishes with d (*ttang*), which is often a fourth rising cadence that ascends from A (*dong*) to d (*ttang*) and ends, with the exception of the ending with A (*dong*) in the Seong Geumyeon *sanjo*'s second chapter of *Ujo*.

It is challenging to identify the cadential note in *Ujo* of *gayageum sanjo* based on the difference in the frequency of appearances between a and d, but d provides significantly more stability than a. This is because the tonic is a pitch that appears frequently and provides stability. D is a cadential note, while a is before the cadential note, according to the cadence of *Ujo*. Based on this, d seems to be the tonic of *Ujo* in *gayageum sanjo*.

[3.5] Kim concludes by stating that the five notes g, a, b, d, and e are the constituent notes for the *jinyangjo-Ujo* part of *gayageum sanjo*; the cadence is a fourth ascending cadence from A to d; the cadential note is d; and the

tonic is d. She proposes that the a–e–d progression is the primary melodic type of *Ujo*, and that Kim Yundeok's *gayageum sanjo*, specifically the rhythmic cycle 10 of *jinyangjo*, is an example of it.⁽³⁰⁾

[3.6] Kim Jeongja states that the fundamental notes of *Ujo* in *gayageum sanjo* consist of the five notes g, a, b, d, and e, with the main range beginning at g. Upon examining Kim's score, it is evident that the primary range in the *Ujo* section of the score is A–g, rather than G–e as indicated in **Examples 3.3** and **3.4**.

[3.7] Kim categorizes the primary melodic structure as a–e–d; the cadence as a fourth ascending cadence from A to d; and the tonic as d. The constituent notes of *Ujo* in *gayageum sanjo* are A, B, d, e, and g, rather than g, a, b, d, and e. I will link Kim's *Ujo* in *gayageum sanjo*, which alters the primary musical range, to Baek's and Lee's modal theories of *pansori*.

[3.8] Kim's layout of the five notes A, B, d, e, and g consists of major 2nd–minor 3rd–major 2nd–minor 3rd intervals, which are identical to Baek's constituent tones and intervals for *Pyeongjo*. In Lee's *Pyeongjo*, the note *mi/fa* is interchangeable, indicating that the pitch intervals remain consistent. Both Baek and Lee emphasize the significance of *yoseong* on *hacheong*;⁽³¹⁾ Kim's score occasionally incorporates *nonghyeon* on the corresponding note, A. Furthermore, considering *haboncheong*'s infrequency, Kim's *Ujo* is related to Baek and Lee's *Pyeongjo*.

[3.9] Does this mean that Kim's interpretation of the first *Ujo* section of *jinyangjo* in *gayageum sanjo* should be related to *Pyeongjo* in *pansori*? In this instance, the mode labels between *sanjo* and *pansori* become incongruent. *Pansori Pyeongjo*'s *sangboncheong* features *toeseong*, *yoseong*, and decorative sounds, while Kim's *Ujo* in *gayageum sanjo* contains *sangboncheong* that does not have these traits. The infrequent usage of *sigim[sae]* on *sangboncheong* and the occasional use of *yoseong* on *sangcheong* are related to Lee's *Ujo*. In **Examples 3.2**, **3.3**, and **3.4**, neither *toeseong* nor *yoseong* are used on e, which corresponds to *sangboncheong*, and *yoseong* is employed on g, which corresponds to *sangcheong*. It is difficult to determine if the note for *haboncheong* is c or b. It is because Kim initially presents both b and c as constituent notes, and the pitch of b is not originally tuned in *gayageum* when playing *sanjo*. To put it another way, Kim's five constituent notes indicate that there is a connection between Baek and Lee's *Pyeongjo* and *jinyangjo-Ujo* in *gayageum sanjo*. However, when considering the melodic progression and *sigim[sae]*, Lee's *Ujo* and *jinyangjo-Ujo* of *gayageum sanjo* are more closely related.

3.2. [Lee Jaesuk's analysis] (Lee 1969)⁽³²⁾

1) Lee Jaesuk's *jinyangjo-Ujo* in *gayageum sanjo*

[3.10] Lee 1969 was published alongside Kim's article. Lee Jaesuk examines the structure and various modes in the *jinyangjo* movement in *gayageum sanjo* from five different schools: Han–Seonggi *ryu*, Kang–Taehong *ryu*, Kim–Byeongho *ryu*, Kim–Yundeok *ryu*, and Park–Sanggeun *ryu* (Seong–Geumyeon *ryu*). The framework of the *jinyangjo* movement in *gayageum sanjo* consists of *Ujo–Doljang–Pyeongjo–Gyemyeonjo* and has consistent traits across the various schools.

Han–Seonggi *ryu*, Kim–Byeongho *ryu*, and Park–Sanggeun *ryu* follow a pattern starting with *Ujo* and ending with *Doljang* (modulatory passage), *Pyeongjo*, and *Gyemyeonjo*. Kang–Taehong *ryu* and Kim–Yundeok *ryu* also start with *Ujo*, progress through *Doljang*, *Pyeongjo*, and *Gyemyeonjo*, and conclude with *Ujo* in the final rhythmic cycle. The structures of *sanjo* in each *ryu* are identical in terms of the constituent modes and their sequence, with the exception of *Ujo* in the last rhythmic cycle of Kang–Taehong *ryu* and Kim–Yundeok *ryu*. The *sanjos* are all somewhat different, though, when each mode is broken down into smaller parts (Lee 1969, 136).

[3.11] The initial phase of the *jinyangjo* movement, known as the *Ujo* phase, is commonly segmented into three sections. Lee details the features of each section using *Ujo* in the *jinyangjo* movement of Han–Seonggi *ryu*,⁽³³⁾ as shown in **Example 3.6**.⁽³⁴⁾

[3.12] Upon reviewing the summaries presented in the score, it is evident that the thirds progression is commonly utilized in the first section of *Ujo*, particularly in the rhythmic cycles 5 and 7 of **Example 3.7**. While the fourths progression prevails in sections 2 and 3, the fifths and seconds progressions are also employed, as observed in **Examples 3.8** and **3.9**.

[3.13] As in the rhythmic cycle 13 in Example 3.8, the rising fourth cadence type, from A to d, is used most of the time, with d being both the cadential note and the tonic. Sections 1–3 differ in how the constituent notes are presented. The main musical range for Lee Jaesuk begins at g, as it did for Kim Jeongja. However, as seen in Example 3.9, the main range actually begins at a. That being said, if starting on a and naming the constituent pitches of sections 1–3, they are a, b/c, d, e/f, and g.

[3.14] The features of *Ujo* in *gayageum sanjo* provided by Lee Jaesuk may be compared with Baek's and Lee's theories of *Ujo* and *Pyeongjo* in *pansori*.

[3.15] Lee Jaesuk proposes using six notes, instead of five, to comprise *Ujo*. However, due to variations in how the component notes are presented in different sections, it is uncertain whether the notes B or c and e or f should be considered as constituent notes in the mode. Upon examining the score written by Lee Jaesuk, B and c occasionally occur in conjunction within a rhythmic pattern (Example 3.11), and c appears frequently (Example 3.12). While the usage of c surpasses that of B, it is somewhat challenging to establish a connection between the findings of Lee Jaesuk's analysis and the theories proposed by Baek and Lee on *Ujo* and *Pyeongjo* in *pansori*, specifically in terms of the constituent pitches.

[3.16] Therefore, while considering the fundamental melodic structure and the individual features of each note, the relationship to Baek and Lee's *Pyeongjo* is not relevant. The score does not include any information about the weight of *haboncheong*, *nonghyeon* on *hacheong*, and *toeseong* and *yoseong* on *sangboncheong*, nor does it include these aspects in the transcription. Ultimately, the relationship between Baek and Lee's *Ujo* can be attributed to the basic melodic structure, *sigim[sae]*, and function of each note rather than the constituent notes and pitch intervals of each note.

2) Lee Jaesuk's *jinyangjo-Pyeongjo* in *gayageum sanjo*

[3.17] Lee Jaesuk's text does not clearly discuss the qualities of *Pyeongjo* in *gayageum sanjo*. The constituent notes are identified as c, d, f, g, and a, with the additional presence of e (Lee 1969, 142). However, the tonic is not explicitly defined, and there is a lack of elucidation regarding the function or attributes of each note. She writes that “g (*jjing*) does not have as much *nonghyeon* (vibrato) as in *Gyemyeonjo*” (Lee 1969, 150), indicating that g correlates to *Gyemyeonjo*'s vibrating sound. From this, we can only circumscribe that the scale consists of g, a, c, d, and f. In this perspective, c is supposed to be the tonic.

[3.18] The score presented in the article provides a summary of the characteristics of *Pyeongjo*. In the *jinyangjo* movement of Han-Seonggi *ryu gayageum sanjo*, *Pyeongjo* exhibits the characteristics of Baek and Lee's *Pyeongjo* (Example 3.13). The constituent notes of *Pyeongjo* are g, a, c, d, and e/f. Only in the rhythmic cycle 35, the melody is led by c, and various *sigim[sae]*s are added to d. Furthermore, the melody progresses differently in other sections, with g concluding the rhythmic cycle.

[3.19] In the supplemental score of Lee Jaesuk's article, the three rhythmic cycles of *Pyeongjo* in the *jinyangjo* movement of Park-Sanggeun *ryu gayageum sanjo* exhibit characteristics that are more firmly established than those of Han-Seonggi *ryu*.

[3.20] Lee Jaesuk analyzes rhythmic cycles 26–28 as *Pyeongjo* in the aforementioned scores. B \flat occurs on the 6th beat of the rhythmic cycle 28, and the modulation to *Gyemyeonjo* occurs from the rhythmic cycle 29. The *Gyemyeonjo* section of the rhythmic cycles 29–30 exhibits a typical *Gyemyeonjo* melody, with c as the tonic, G as *yoseong*, and e \flat as *toeseong*.

[3.21] In the *Pyeongjo* section, similar to the Han-Seonggi *ryu*, it is ambiguous whether c' is the tonic, as it appears that both g and c' function as the tonic. Nevertheless, during the third and fourth beats of the rhythmic cycle 26, if it is held a long time, g becomes *nonghyeon*. Similarly, in the rhythmic cycle 27, a seconds progression between c' and d' [or *vice versa*] occurs often, and the fourth note of the rhythmic cycle 27, d, exhibits *nonghyeon*.

[3.22] Example 3.15 shows the constitutive notes and their features in Lee Jaesuk's interpretation of Han-Seonggi *ryu*'s and Park-Sanggeun *ryu*'s transcriptions, focusing on the section Lee analyzes as *Pyeongjo*.

[3.23] The aforementioned features—namely, *nonghyeon* on g, the diverse *sigim[sae]* associated with d, and the seconds progression of c–d—are linked to the distinctive attributes of each note of *Pyeongjo* as identified by

Baek and Lee if we interpret *c* as the tonic.

[3.24] Lee Jaesuk's analysis of *Ujo* and *Pyeongjo* in the *jinyangjo* movement of *gayageum sanjo* reveals that the constituent notes of these modes cannot be distilled into five notes; instead, they employ various notes flexibly. Hence, it is challenging to connect the two modes above and the modal theories proposed by Baek and Lee based only on the constituent notes. Nevertheless, by examining the primary melodic structure, cadence pattern, the tonic, *sigim[sae]*, and frequency of each note, it is possible to establish a correlation between the proposed hypotheses and Lee's and Baek's theories. Put simply, in *sanjo* and *pansori*, the primary factors influencing the mode are the melodic progression and *sigim[sae]*, which establish the song's mood, rather than the slightly higher or lower pitch of the constituent notes.

3.3. [Kim Haesuk's analysis] (Kim 1987 and 1995)⁽³⁵⁾

[3.25] Kim Haesuk has authored multiple studies that examine the melody of *gayageum sanjo* (Kim 1982, 1984, 1987, 1992, 1993, 1995, and 2005). In two of her publications—Kim 1982 and 1995—she provides a comprehensive analysis of the organization of notes of *sanjo*. The author's analysis of Choe-Oksan *ryu sanjo* is enhanced and expanded upon in “Chapter 1: Tone organization of *gayageum sanjo*” of Kim 1987. This study examines Kim Haesuk's analysis of *Ujo* and *Pyeongjo* in *gayageum sanjo*, with a specific focus on Chapter 1 of Kim 1987 and Kim 1995.

[3.26] Baek's mode theory is the foundation of Kim Haesuk's research on *gayageum sanjo* (Kim 1987, 11). This differs from the research of Kim Jeongja and Lee Jaesuk, who provide a concise overview of *Ujo* and *Pyeongjo* attributes in *gayageum sanjo*, without considering the impact of Baek, Lee, and other *pansori* and *sanjo* modal theories.

[3.27] Based on Baek's *pansori* mode theory, Kim analyzes the musical mode employed in the *jinyangjo* movement of Choe-Oksan *ryu gayageum sanjo*.⁽³⁶⁾ The findings are presented in **Example 3.16**.

[3.28] Kim Haesuk interprets the rhythmic cycles 1–19 of the first half of the *jinyangjo* movement—designated orally as *Ujo*—as *Gyemyeonjo*, the rhythmic cycles 20–24 in *Doljang*, the rhythmic cycles 27–33 and 37–41 in *Bonghwangjo* as *Pyeongjo*, and the rhythmic cycles 52–53 in *Byeon-gyemyeon* and the rhythmic cycles 77–80 in *Saengsamcheong* as *Ujo*.

[3.29] According to oral tradition, the *jinyangjo* movement of Han-Seonggi *ryu gayageum sanjo* consists of *Ujo*, *Doljang*, and *Gyemyeonjo*.⁽³⁷⁾ Kim Haesuk, on the other hand, construed the *Ujo* part as *Gyemyeonjo* and designated the rhythmic cycles 49–52, which constitute *Gyemyeonjo*, as *Ujo*. She also interpreted certain aspects of *Gyeongdeureum* in the *jungmori* movement as *Pyeongjo*, and viewed the entirety of the *jungjungmori* movement as *Pyeongjo*.

[3.30] In other words, Kim Jeongja and Lee Jaesuk accept *Ujo*, *Pyeongjo*, and *Gyemyeonjo* based on oral tradition and lay out their respective constituent notes and *sigim[sae]*, while Kim Haesuk analyzes each part based on Baek's mode theory. The result is that the part called “*Ujo*” in oral tradition is interpreted by Kim Haesuk as *Gyemyeonjo*, and the part called “*Gyemyeonjo*” in oral tradition is interpreted as *Ujo*.

1) Kim Haesuk's analysis of *Ujo* in oral tradition

[3.31] The initial segment of the *jinyangjo* movement in Choe-Oksan *ryu gayageum sanjo*, specifically the rhythmic cycles 1–3, 11–19, and 4–10, which align with *Ujo* as per oral tradition, is interpreted by Kim Haesuk as *Gyemyeonjo* (**Examples 3.18 and 3.19**).⁽³⁸⁾

[3.32] Furthermore, it should be noted that the *Ujo* section in the *jinyangjo* movement of Han-Seonggi *ryu gayageum sanjo* begins with *e (ching)-boncheong* of *Gyemyeonjo* and transitions to a (*ttang*)-*boncheong* of *Gyemyeonjo*, shown in **Example 3.20**.

[3.33] However, Kim Haesuk explains that the oral tradition's *Ujo* part is *Gyemyeonjo* from the perspective of the modal theory, but it is different from *Gyemyeonjo* in actual *sanjo*.

The emotional impact of *kkeongneuncheong* varies based on the string's position or the technique employed. *Kkeongneuncheong* in the *gaks* [sub-units of four or six beats of each rhythmic cycle] 2 and 7 do not exhibit the characteristic of being *kkeongneuncheongs*, as they descend in a manner

resembling *toeseong*. Furthermore, *kkeongneuncheongs* in the *gaks* 15–16 flow with trembling, while *kkeongneuncheongs* in the *gak* 11 are immediately broken, but the feeling varies when performed on strings, *ddong* or *ttang*. The observed variations in performance styles can be attributed to significant alterations in dynamics or timbre (*seongeum*). Hence, a musical composition employing the identical mode can be conveyed by either *Ujo* or *Gyemyeonjo*.

Ham Dongjeongwol elucidated that the *Ujo* section of the *jinyangjo* movement “concludes with *Ujo* including *Doljaeng*,” or it is referred to as “*Gagokseong-Ujo*.” This implies that the term “*Ujo*” is acknowledged as a means of musical expression or dynamics rather than a specific mode. The primary focus in actual musical performance is music’s intrinsic nature, rather than musical structure, form, or mode, which music theorists seek to reveal. Hence, within the context of oral transmission, this phrase would have been significant in effectively communicating the underlying significance of the music. Accordingly, the part that makes up *Gyemyeonjo* might be conceptualized as “*Ujo*” in terms of its dynamics.

[3.34] To clarify, Kim interprets the *Ujo* part in the *jinyangjo* movement of *gayageum sanjo* as *Gyemyeonjo*, comprised of *mi*, *sol*, *la*, *do-si*, and *re*. However, the note known as *kkeongneuncheong* is not broken—like that in *Gyemyeonjo*—but descends like *toeseong*. For this reason, this section is called *Ujo* rather than *Gyemyeonjo*. In this instance, the term “*Ujo*” is used based on musical expressions (i.e., *seongeum*) rather than the scale.

[3.35] The musical notation for the rhythmic cycles 2 and 7, which exhibit a *toeseong*-like flow [between c and b] as quoted above, is as follows (**Example 3.21**).

[3.36] The expression of *kkeongneuncheong* exhibits distinct characteristics compared to *Gyemyeonjo*, and this section of the melodic progression similarly deviates from the conventional progression observed in *Gyemyeonjo*. **Example 3.22** shows a section in which the tonic on e and the tonic on a are combined. The tonic on e is played during the rhythmic cycle 5, the tonic on a during the cycles 6–7. G is commonly used at the end of the cycle 7 to lead into 8, which then transitions to e-*cheong*. The note g is used frequently throughout this transition. Specifically, during the initial and subsequent beats of the cycle 6, g is inserted into the ascending fourth progression e–a.

[3.37] Baek emphasizes on the role of *haboncheong* in modulation and transposition, specifically linking the function of g to the transformation process shown above. In contrast, g is nearly omitted in *Gyemyeonjo*. Baek’s theory, which Kim adopts, does not include any intermediate tones between *hacheong* (e) and *boncheong* (a). To clarify, Kim Haesuk analyzed the *Ujo* section of the *jinyangjo* movement in *gayageum sanjo* using the *Gyemyeonjo* scale. However, it is important to note that the characteristics and melodic progression of each note and *sigim[sae]* in the *Ujo* section are distinct from those found in the *Gyemyeonjo* mode. For these reasons, Kim Haesuk adopts an ambiguous stance by labeling this section as “considered to be *Ujo* from a dynamic perspective,” rather than clearly stating that this is *Gyemyeonjo*.

[3.38] Alternatively, while examining the part Kim Haesuk interprets as *Ujo* within the *Gyemyeonjo* section in *gayageum sanjo*, it becomes evident that this specific section has been interpreted as *Ujo* following Baek’s modal theory.⁽³⁹⁾

[3.39] In some situations, it may be improper to identify *Ujo* as either mode or *seongeum*. Furthermore, this is inconsistent with Baek’s thesis, which differentiates *seongeum* from *gil* in the context of *pansori* and *sanjo* modes, but ultimately relies on *gil* to establish mode.

[3.40] Kim Haesuk’s analysis uncovers contradictory issues that arise from the assertion that, while examining *sanjo*, the mode and *seongeum* should be assessed jointly. An added problem regarding the interpretation of the oral-transmission *Ujo* section as *Gyemyeonjo* is that it has been customary to transcribe *gayageum sanjo* at a fifth higher than the actual sound.⁽⁴⁰⁾ That is, the notated pitches, e, g, a, b-c’, and d’, in fact, correspond to the sounding pitches A, c, d, e-f, and g.

2) Kim Haesuk’s analysis of *Pyeongjo*

[3.41] Kim Haesuk interprets the *jinyangjo* movement of Choe-Oksan *ryu gayageum sanjo*, the *gaks* 20–24 in *Doljaeng*, and the *gaks* 27–33 and 33–36 in *Bonghwangjo* as *Pyeongjo* as shown below.

[3.42] Incorporating Baek and Lee’s theories, Kim Haesuk’s analysis of this section interprets it as *Pyeongjo*. It is understood as *Pyeongjo* due either to its constituent notes in Baek’s theory or its melodic progression and

sigim[sae] in Lee's theory.

[3.43] However, according to Kim Haesuk's interpretation, the *gaks* 77–80 of *Saengsamcheong* can be identified as *Ujo*, specifically consisting of *f*, *g*, *bb*, *c'*, and *d'* (*sol*, *la*, *do*, *re*, and *mi*) based on Baek's theory. However, based on Lee's theory, they are considered as *Pyeongjo*. In the higher vocal range, *g* (*la*) is more commonly used; but it rarely appears in the basic range, ascending from *f* (*sol*) to *bb* (*do*) as a fourth structure and flowing to *c'*, a major 2nd higher than the tonic. The example below shows the rhythmic cycles 77–80 of *Saengsamcheong*; *g* (*la*) in the higher range frequently appears in the cycle 77. However, this note rarely appears in the basic range of the cycle 79, where it ascends a fourth from *f* (*sol*) to *bb* (*do*). On the sixth beat of the cycle 78, *c'* (*re*) smoothly descends to *bb* (*do*) without any sound breaks. Similarly, on the fifth beat of the cycle 79, *c'* (*re*) descends to *bb* (*do*). Moreover, this section of *Saengsamcheong* undergoes modulation in *Gyemyeonjo* of the tonic on *g* at the end of the cycle 80.

[3.44] In other words, the interpretation of the mode in the rhythmic cycles 77–80 of *Saengsamcheong* varies depending on whether it adheres to Baek's theory of note composition or Lee's theory of the significance of each note based on the primary melodic structure and *sigim[sae]*.

[3.45] Applying Baek's mode theory to analyze *gayageum sanjo*, the *Ujo* section in the oral tradition may lack clarity. One is led to described ambiguously as "It should be *Gyemyeon-gil*, but due to the absence of *kkeongnuncheong* and its divergence from the typical progression, it is called *Ujo*, following *seongeum*." Conversely, certain sections of *Byeon-gyemyeon* and *Saengsamcheong* [which are not typically referred to as *Gyemyeonjo*], should be interpreted as *Ujo*. Lee's modal theory of *pansori* allows for analyzing and designating the initial phase of the *jinyangjo* movement, referred to as *Ujo* in oral tradition, as *Ujo*. In addition, *Doljang*, *Bonghwangjo*, and certain sections of *Saengsamcheong* can be interpreted as *Pyeongjo*. This aligns with the prior research on the structure of *gayageum sanjo* (Lee 1969, 136), which indicates that the initial segment of the *jinyangjo* movement, regardless of the specific school, commences with *Ujo* and then progresses to *Doljang-Pyeongjo-Gyemyeonjo*.

4. Conclusion

[4.1] A multitude of Korean musicologists extensively investigated modes in *pansori*. Nevertheless, they have not reached a unanimous agreement, and the music is examined through different approaches. Baek's and Lee's modal theories are most widely accepted. These two researchers have identical beliefs regarding *Gyemyeonjo* but diverge in their interpretations of *Ujo* and *Pyeongjo*. Furthermore, subsequent academics have utilized the distinct ideas of *Ujo* and *Pyeongjo*. This study focused on analyzing Baek's and Lee's theories of *Ujo* and *Pyeongjo* in *pansori* and examined their similarities and differences. The findings were cross-examined with the prior investigations into *sanjo*, which shares the same musical attributes as *pansori*.

[4.2] Baek's *Ujo* in *pansori* consists of the notes *sol*, *la*, *do*, *re*, and *mi*, with *do* serving as the tonic; Baek's *Pyeongjo* is *re*, *mi*, *sol*, *la*, and *do*, with *sol* as the tonic. The crucial factor in differentiating between *Ujo* and *Pyeongjo* is the height of *sangcheong*. If the distance between *boncheong* and *sangcheong* is a major 3rd, *Ujo* is indicated; if the interval is a perfect 4th, *Pyeongjo* is the mode. On the other hand, Lee's *Ujo* in *pansori*, which is often showcased in the *jajinmori jangdan* portion, contains *la*, *do*, *re*, *mi*, and *sol* while the primary tones are *la*, *re*, and *mi*. These three notes form the primary melodic structure. *Toeseong* is on *do* and it ends with *la* or *re*. Lee's *Pyeongjo* is widely used in the *jungjungmori jangdan* section, consisting of *sol*, *la*, *do*, *re*, and *mi* (or *fa*); *mi* and *fa* are interchangeable. The basic melodic structure consists of *sol*, *do*, and *re*, which appear frequently. *Yoseong* is on *sol* and *toeseong* on *re*, while *do* serves as both the cadential note and the tonic. As demonstrated, Baek distinguishes modes based on the constituent notes and the intervals between them, whereas Lee takes into account the constituent notes, the main melodic structure, *sigimsae*, and the cadential note holistically.

[4.3] Thus, Baek's and Lee's theories appear to diverge considerably. However, the specific traits of each *Ujo* and *Pyeongjo* composition as described in Baek's writings show a connection to Lee's summary of the melodic structure and *sigimsae* of *Ujo* and *Pyeongjo*. These include the *la-re* structure in *Jin-Ujo*, the rare use of *haboncheong* in *Pyeongjo*, occasional *yoseong* on *hacheong*, frequent fourths progressions between *hacheong* and *boncheong*, and the seconds between *boncheong* and *sangboncheong*. It is noteworthy that *sangboncheong* features a flowing or slightly trembling note and may use *sangcheong* as an appoggiatura; and that the pitch of *sangcheong* can be unstable depending on the singers. In addition, Baek highlights the role and significance of each tone when compared to *Ujo* in the context of *Pyeongjo*, which aligns with Lee's theory on *Pyeongjo*. In essence, Baek

and Lee have similar beliefs regarding *Ujo* and *Pyeongjo* in *pansori*. However, their contrasting viewpoints on the key factors that determine modes lead to divergent conclusions.

[4.4] What can be said about *sanjo*, a musical genre that shares the same characteristics with *pansori*? Upon reviewing analyses of *sanjo* by Kim Jeongja, Lee Jaesuk, and Kim Haesuk, it becomes evident that there are constraints when attempting to analyze *sanjo* solely based on its constituent notes. It is also essential to consider *toeseong*, *yoseong*, ornamental notes, and the melodic progression to accurately determine *Ujo*, *Pyeongjo*, and *Gyemyeonjo*. Furthermore, Kim Haesuk's research, which examines *sanjo* using Baek's theory, proposes that the term "*Ujo*" might potentially be attributed to the scale or utilized for *seongeum*. Furthermore, she interprets *Byeon-gyemyeon* or a section of *Saengsamcheong* as *Ujo*. However, this interpretation is solely based on the constituent notes in Baek's theory and does not align with the real musical content.

[4.5] Consequently, it is insufficient to determine the modes in *pansori* and *sanjo* solely by looking at the constituent notes. It is necessary to look into each note's function and characteristics. This is different from how one identifies modes based only on the notes played in court music or entertainment music for the nobility. Folk music, such as *pansori* and *sanjo*, is characterized by the presence of numerous embellishments in each tone and emphasizes the fullest expression of emotions. Therefore, when analyzing folk music, one should consider the additional characteristics of the tone alongside the constituent notes. This is similar to the inclusion of *yoseong*, *toeseong*, and *kkeoknuneum* in determining the character of *tori*.

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Footnotes

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1. See Jang (2021) and National Gugak Center (2021) for aural examples of *pansori* and *sanjo*.

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2. The five pieces are *Chunhyang-ga* 춘향가 [The Song of Chunhyang], *Simcheong-ga* 심청가 [The Song of Sim Cheong], *Heungbo-ga* 흥보가 [The Song of Heungbo], *Sugung-ga* 수궁가 [The Song of the Underwater Palace], and *Jeokbyeok-ga* 적벽가 [The Song of the Red Cliff]. See Lee and Lee (2007, 106–9) for details of each piece.

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3. See Pihl (1994); Willoughby (2000); Park (2003); Howard (2006); Lee and Lee (2007, 2009); Howard, Lee, and Casswell (2008); Lee (2008), for further reading on *pansori* and *sanjo*.

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4. Shin has been conducting research focusing on the evolution of Korean folk music, particularly centered around *pansori* and *minyo* (folk songs). She has made significant achievements in transcribing and analyzing orally transmitted folk music. Additionally, she is interested in establishing modal theories in traditional Korean music. She is a professor in the Department of Korean Music at Jeonbuk National University in South Korea.

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5. This challenge occurs because *jos* in folk music were determined retroactively, having been examined and classified by later scholars; the two modes are similar and often intermixed in performance, making it difficult

to conclusively and consistently label one *Ujo* and the other *Pyeongjo*.

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6. For an aural example of *Ujo*, see GugakTV (2023).

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7. For an aural example of *Pyeongjo*, see GugakTV (2021).

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8. Shin provides a summary of the definitions of *Ujo* and *Pyeongjo* in introductory texts published from 1975 to 2015: Chang and Han 1975; Seo 1997; Ban 1998; Kim, Baek, and Choe 1999; Kwon 1999; National Gugak Center 2000; Yoon et al. 2003; Moon 2009; Kim 2015. The majority of the introductory texts have ambiguously defined *pansori* modes. For example, Chang and Han describe *Pyeongjo* as “an intermediate character between *Ujo* and *Gyemyeonjo*” or “difficult to distinguish from *Ujo*” (Chang and Han 1975, 195–97). See Shin’s “1. Redefinition of *Ujo* and *Pyeongjo* in *pansori*” below, for further explanations.

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9. Korean musicians and scholars have mainly used traditional terms to describe five pentatonic positions—*gung* 궁 (宮), *sang* 상 (商), *gak* 각 (角), *chi* 치 (徵), *u* 우 (羽)—originating from the Joseon dynasty, and referring to Chinese music literature, before adopting Western concepts. According to Shin (2024), the exact period when the theory of traditional Korean music began as a modern academic discipline cannot be pinpointed; however, the two most likely instigating events are the publication of pioneering scholars’ writings (e.g., Yi Hyegu’s and Chang Sahun’s) and the establishment of the Korean Musicological Society, the most representative academic society for traditional Korean music in South Korea, in 1948. Borrowing Western terms and methods was deemed necessary for communicating with Western scholarship. Furthermore, Yi, having begun his musical career as a violist and studied Western music before delving into Korean music, readily incorporated Western concepts into his explanation of Korean music. Subsequently, Korean music scholars have used Western terms. For example, Chang and Han (1975)—the most frequently used textbook on *gugak* in South Korea—explain *sambunsonigbeob* 삼분손익법 (三分損益法), which is a formula for a twelve-tone tuning system, and modes (e.g., *Pyeongjo* and *Gyemyeonjo*) with Western concepts: “It is a scale that adds a perfect 5th above and a perfect 4th below the fundamental pitch, and is similar to the Pythagorean scale,” and “[*Pyeongjo* is] a pentatonic scale, in other words, *sol*-scale” (Chang and Han 1975, 4; 18–19). For further readings about adopting Western terms in Korean music theory, see Shin (2019; 2022).

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10. Shin acknowledges that “some scholars use Western terms, such as cadence and semi-cadence, because the cadence is neither necessarily the tonic nor the cadence set to a specific note in traditional Korean music. The cadence is also flexible, depending on each master. Some genres (e.g., *sanjo*) can be called tonal music because they usually end with a tonic, but it is hard to say that other genres are tonal music” (Shin 2024).

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11. In 1982, Daegwang Munhwasa released the first edition. In 1995, Oulim Books published a revised edition.

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12. The terms, “*hacheong*, *haboncheong*, *boncheong*, *sangboncheong*, and *sangcheong*,” are used in Baek’s theory. Regardless of my opinion, I will discuss Baek’s theory using his terminology exactly as it is.

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13. In accordance with *Seolleongje*, Baek explains that *haboncheong* (“*la*”) creates many leaps, stretches out, and sounds vigorous when employed above the octave. *Seolleongje* continuously stretches out with the high-pitched “*la*” (*la*’) and develops leaps because it contains the notes *sol*, *la*, *re*, *mi*, *sol*’, *la*’, and *do*’. See Lee Bohyeong (1971, 176) for an explanation of *Seolleongje*.

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14. Baek states that *hacheong* in *Pyeongjo* does not vibrate much; he also states that *hacheong* in *Ujo* “does not have the function of trembling.” He adds that, among the varieties of *Ujo* in the *Gagokseong-Ujo* section, “the vibrating nature sometimes shows in *hacheong* and *sangboncheong*, which is characteristic of *Pyeongjo*.” *Hacheong*

in *Pyeongjo* thus possesses a vibrating quality (Baek 1996, 47–48, 53, 56).

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15. See the previous footnote.

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16. Since the release of Jeong 1940, *gagok*-style mode names, such as *Ujo*, *Pyeongjo*, and *Gyemyeonjo*, have been utilized in *pansori*. The term *Pyeongjo* was not mentioned in the book; it first arose in the commentary on Kim 1967. A modal concept of *Ujo* in *pansori* and *sanjo* is either the opposite of *Gyemyeonjo*, *Utjo* (a higher vocal range than *Ujo*), or a mode a whole step higher than *Pyeongjo*; from the perspective of musical expression, it represents an authoritative and strict command. The modal concept of *Pyeongjo* is either the opposite of *Gyemyeonjo* as in *Ujo*, a lower mode (a relative concept compared to the higher vocal range of *Ujo*), or a mode a whole step lower than *Ujo*, and musically portrays beauty (Lee 1998, 197–203).

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17. I fixed the original article's typo. The original text reads: "The important notes are *la*, *re*, and *mi*." However, *La* is proper, not *la*, and "finishing with *la* or *re*" should be altered to "ending with *La* or *re*." On p. 218, Lee argues that the cadential tones are *La* and *re*.

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18. [*Jajinmori jangdan* "comprises four fast beats with three subdivisions in each beat ($\frac{12}{8}$) and is used to accompany songs which describe urgent or agitated scenes or moods" (Lee and Lee 2007, 113).]

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19. [*Jinyang jangdan* "is the slowest of all the rhythmic cycles used. It consists of [twenty-four] beats which are divided into four six-beat subdivisions or simply [six] beats" (Lee and Lee 2007, 112).]

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20. [*Jungjungmori jangdan* "is faster than *jungmori*. Its basic cycle is $\frac{12}{8}$ with the accent on the ninth beat. This *jangdan* is used to accompany songs with a cheerful mood" (Lee and Lee 2007, 113).]

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21. According to Choi Heon's research, "Baek Daewoong's description of *Gisanyeongsu* as belonging to *Pyeongjo* and *Cheonjapuri* as belonging to *Ujo* based on *sangcheong*'s pitch is incorrect because these two scenes share the same musical characteristics." Additionally, Lee disproves Baek's theories of *Ujo* and *Pyeongjo*, which categorize the modes based on the pitch of *sangcheong* (i.e., the interval between *boncheong* and *sangcheong*), by identifying *Gisanyeongsu* and *Hwacho taryeong* as belonging to the same mode (Lee 2002, 213).

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22. Seong Aesoon's transcription of *Seokhwajje* of Ham-Dongjeongweol *ryu gayageum sanjo* (Seong 1986, 25) also pointed out that the fifth of the constituent notes was transcribed as *mi* or *fa* (Lee 2002, 215).

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23. [*Jungmori jangdan* "has a faster tempo than *jinyang*. Its basic pattern consists of twelve beats ($\frac{12}{4}$) with the accent on the ninth beat and each beat is divided into two subdivisions. It used to accompany songs in a peaceful to sorrowful mood as well as in the *dan-ga* (introductory song) and *gayageum byeongchang* (voice with a *gayageum* accompaniment)" (Lee and Lee 2007, 113).]

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24. Scenes from "Jeokseong-ga" "적성가" [The Song of Jeokseong] in *Chunhyang-ga* and "Beompijungryu" "범피중류" [Between Waves] in *Simcheong-ga* combine the traits of *jajinmori-Ujo* and *jungjungmori-Pyeongjo*, while "Jepteojabi" "집터 잡는 대목" [Choosing a Site for a House] in *Heungbo-ga* combines the traits of *Gyemyeonjo* and *jajinmori-Ujo* (Lee 2002, 219–20).

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25. This is frequently called "*U-Pyeongjo*" or "*Pyeong-Ujo*." It is unclear, however, whether these terms are merely a blending of *Ujo* and *Pyeongjo*, or whether the character of *Ujo* or *Pyeongjo* is more prominent based on which comes first. Additionally, as Baek's theory distinguishes between *gil* and *seongeum*, it should be explained whether "*U-Pyeongjo*" can be understood as *Ujo-seongeum* in *Pyeongjo-gil* and "*Pyeong-Ujo*" as

Pyeongjo-seongeum in *Ujo-gil*.

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26. I transposed Baek's *Ujo* to C Major to make it simpler to compare to Lee's; Baek writes the pitch of the tonic on e, setting the key signature to four sharps.

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27. I transposed Baek's pitch of the *cheong* to c to make it simpler to compare to Lee's; Baek writes the pitch of the tonic, e, setting the key signature to three sharps.

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28. [All the direct quotations in this section are from [Kim 1969](#).]

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29. [The term “timbre” (음색) in parentheses is added by the original author.]

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30. The first beat of the rhythmic cycle 10 is written in the bass clef in Kim's score, whereas the cycles from the second to the sixth are written in the treble clef. The complete 10th cycle is notated in the treble clef in this article.

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31. I will use Baek's terminology to denote the pitch.

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32. [All the direct quotations in this section are from [Lee 1969](#).]

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33. Since Han-Seonggi *ryu*, Kang-Taehong *ryu*, Kim-Byeongho *ryu*, and Kim-Yundeok *ryu* are typically similar, Lee Jaesuk concentrates on Han-Seonggi *ryu* in her article and presents Park-Sanggeun *ryu*, which differs from them in certain ways, separately.

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34. Park-Sanggeun *ryu* differs from Han-Seonggi *ryu* by mostly utilizing fourths, fifths, and seconds progressions in the initial section of *Ujo* rather than the thirds progression. The cadence remains consistent on d, with occasional variations such as a half cadence with a. The melodic progression displays irregular qualities, in contrast to the regular fourths and fifths progressions in Han-Seonggi *ryu* ([Lee 1969](#), 139).

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35. [All the direct quotations in this section are from [Kim 1987](#) and [Kim 1995](#).]

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36. Ham Dongjeongweol's audio recording in 1972 with Kim Myeonghwan accompanying. To access sheet music, refer to the transcription scores provided by Lee Jaesuk and Baek Daewoong ([Kim 1987](#), 14).

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37. Taihei 9000-A *Gayageum Sanjo Jinyang* (上), Han Seonggi, *Janggu*: Ju Gyehyang; Taihei 9000-B *Gayageum Sanjo Jinyang* (下), Han Seonggi, *Janggu*: Ju Gyehyang; Taihei 9001-A *Gayageum Sanjo Jungmori*, Han Seonggi, *Janggu*: Ju Gyehyang; Taihei 9001-B *Gayageum Sanjo Eotmeori*, Han Seonggi, *Janggu*: Ju Gyehyang; Taihei 9002-A *Gayageum Sanjo Janmori*, Han Seonggi, *Janggu*: Ju Gyehyang; Taihei 9002-B *Gayageum Sanjo Danghak*, Han Seonggi, *Janggu*: Ju Gyehyang ([Kim 1995](#), 260).

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38. This paper omits octave relationships—such as a *boncheong* and A *boncheong*, e *boncheong* and e' *boncheong*—and presents them as one.

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39. The “b \flat *boncheong* of the *Ujo*” in Han Seonggi's *gayageum sanjo* in *Gyemyeonjo* has the same interpretation.

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40. Lee Jaesuk initially places a C clef on the second line from the bottom in the staff notation when copying *gayageum sanjo*. However, in subsequent copies, this is changed to G clef while keeping the note positions the same. As a result, the pitches in her copies were a fifth higher than the actual pitches (Lee's copies of Kim Jukpa, Kim Yundeok, Pak Sangguen, Kim Byeongho, and Kang Taehong were included in Lee Jaesuk 1971. The copy scores of Kim Jukpa and Seong Geumyeon were separately released as paperbacks in 1986 (Lee 1986a, 1986b, 1987)).

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Prepared by Amy King, Editorial Assistant

