

제253회 무형문화재 무대종목 공연 실황  
**김철진 가야금 독주회**

KIM CHÖL-JIN KAYAGŬM RECITAL -Live-

■ 강 태홍류 산조 Kang Tae-hong ryu *kayagŭm Sanjo*

· 가야금: 김철진 *kayagŭm*: Kim Chöl-jin  
 · 장 구: 조용안 *chang'gu*: Cho Yong-an

1. 다스름 <i>Tasŭrŭm</i> .....	1:00
2. 진양조 <i>Chinyangjo</i> .....	18:47
3. 중모리 <i>Chungmori</i> .....	8:55
4. 중중모리 <i>Chungjungmori</i> .....	2:15
5. 자진모리 <i>Chajinmori</i> .....	8:58
6. 휘모리 <i>Whimori</i> .....	2:35
7. 세산조시 <i>Sesanjosi</i> .....	1:58
8. 중모리 <i>Chungmori</i> .....	0:39
	45:10

■ 18현 가야금 2중주를 위한 “영상”

“Yŏngsang (screen)” for 18 stringed *kayagŭm* for duet

9. 제1악장 .....	5:12
10. 제2악장 .....	2:44
11. 제3악장 .....	1:12
12. 제4악장 .....	2:00
13. 제5악장 .....	2:53
	14:05

· 작곡: 백성기 composed by Peik sŏng-gi  
 · 가야금1: 김철진 *kayagŭm* 1: Kim Chöl-jin  
 · 가야금2: 박희전 *kayagŭm* 2: Park Hee-jeon  
 · 장 구: 조용안 *chang'gu* Cho Yong-an

# 곡목해설

## 강태홍류 산조

강태홍류 산조는 열두줄의 소리를 막아서 내는 부분이 많고 가락부침새가 장단에 얽매이지 않고 엇박이 많으며 다른 산조와 달리 전 바탕이 우조 중심으로 경조, 계면조로 구성되었고 계면조이되 애절함이 없는 것이 특징이다.

## 18현 가야금 2중주를 위한 "영상" 작곡: 백성기

1998년 10월 20일 전주 덕진 예술회관 김철진 독주회에서 초연된 곡으로 이곡은 각기 다른 분위기를 나타내는 6종류의 악장으로 구분되기에 "영상"이라는 제목을 붙여 보았다.

서장은 마치 안개속 깊은 곳을 헤치며 새로운 영상의 세계로 진입해 들어가는 듯한 인상을 자아낸다.

1장은 주제선율과 그에 따른 반주격의 선율에 의한 대화식의 선율 구조로 되어 있으며 기법상 서양 화성적색채를 근간으로 하였다.

2장 곳거리, 3장 자진타령, 4장 세마 치, 5장은 엇모리 장단에 의해 각 장단별 특성을 고려한 리듬분할 및 다이내믹의 변화 등의 요소로 주제가 전개된다. 이 과정에서 특히 18현 음역상의 균형적활용을 통한 음향상의 대비와 조화에 역점을 두었으며 각 악장의 연결성보다는 독립성이 부각된 영상적 소재가 보다 큰 의미를 갖는다.

## A brief note of the programme

*Kayagum* (가야금, 伽倻琴) is one of the representative Korean native stringed instruments with *kŏmun'go* (거문고, 6 stringed plucking zither with a stick). Its origin goes back to B.C. 6th century of the ancient kingdom, Kaya. It has twelve strings made of twisted cotton threads and these strings are supported by *anjŏ* [movable bridges] which are placed on the body. Its playing technique is diverse, the left-hand is used by

pressing the strings and its finger movement can be made various types such as shaking, bending, vibrating the strings, and so on. The right-hand is used in plucking or strumming across the strings. In this CD the third repertory includes the 18 stringed *kayagŭm*, a so-called “*Kaeyrang akgi* (개량 악기, an ‘improved instrument’ ) which is added six strings to the original one.

## 1. Kang T’ae-hong *ryu Kayagŭm Sanjo* (강 태홍류 가야금 산조)

The term ‘*S a n j*’ (산조, 散調, literally scattered melodies) refers to a solo instrumental music which derived from melodies of *Si’hawŭ* (시나위, shaman music or a melody of *P’ansori* (판소리, an epic song performed by one singer accompanied by a drum player). It is performed by setting a regular rhythmic framework of *changdan* (장단, 長短, literally “long and short” and refers to rhythmic cycle) which is formed several different movements like “suite” of Western classical music. Each movement constantly develops in terms of rhythm, tempo and ornamentation based on a given melody. Its performance depends on a player’s skill and mood in the way of improvising and varying the existent melody. When a master player completes to playing *Sanjo* on his/her own style, it is called his/her *ryu* (류, 流) whose term can be interpreted as “style” or “version”. This genre of *Sanjo* is fairly recent musical development compared with other genres of Korean music. It is said to be originated and established by the master of the *kayagŭm*, Kim ch’ang-jŏ (1865-1920) in the late nineteenth century, although there is doubt whether or not Kim had finally completed his version of *Sanjo*, after that the style of *Sanjo* was dispersed by a number of *ryupa* (류파, lit. an individual version or referring to collective term of one particular musician/ teacher who passes her/his style on to her/his pupils). It has been applied to the representative instruments such as *kŏmun’go*, *kayagŭm*, *taegŭm* (대금, 大箏, large transverse bamboo flute), *p’iri* (피리, bamboo oboe), *ajae* (아쟁, 牙箏, string zither with a bow) and called as *kŏmun’go Sanjo* and so on, which became established independently.

Kang T’ae-hong *ryu Kayagŭm S a n j* has several features in its composition and

performance technique (i) it contains many phrases which blocks the twelve strings with the fingers of the left hand in order to produce a particular sound effect while playing; (ii) its *changdan* is less rigid relating to melodic shapes than other versions of the *S'an* (iii) *ōibak* (엇박, starting weak beat/ off-beat) is frequently used (iv) its whole length consists of *kyōngjo* (경조) and *kyemyōnjo* (계면조, minor mode) which are centred on *wuj* (우조, major mode). Though its mode is mainly consisted of *kyemyōnjo*, it does not embody the characteristic feature of “*a eōkam* (애절함, deep sorrow/ longing for)”.

### 3. “*Yōngsang* (영상, screen)” for 18 stringed *kayagūm* for duet

composed by Peik sōng-gi

This newly composed piece by Peik sōng-gi (in his 30s) is premiered at recital of Kim Chōl-jin at Chōnju Art Hall on 20th October 1998. This music constitutes a total of six sections which each section is distinctly different in its mood, so it suits to be entitled as a world of “*Yōngsang*”. The opening section is to express the endearance of a new world of *Yōngsang* as if it explores a deep foggy atmosphere. The first section has a melodic form of conversational style in relation to the thematic melody and its accompanied melodies. It is based on Western harmony and tone colour in its technique. The second one consists of *Ku tōri changdan* (굿거리 장단, rhythm and melody based on shaman rituals) the third *Chajin tōng* (자진 타령) the fourth *Semachi* (세마치); the fifth is developed by such techniques as changes of dynamics and rhythmic divisions which are concerned with the individual characteristics of the *changdan* based on *ōtmori changdan*. In this process, it is concerned with particularly harmony and contrast of sonority throughout balancing the facilities of the registers of the 18 stringed *kayagūm*. It can have a valuable feature that each section has its own independence which is embodied by the imaginative materials rather than its link to the following sections.



## 김철진 (가야금)

1954.8. 서울 용산 청파동 출생

1973.2. 국립 국악 고등학교 졸업

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사사: 최충웅, 권혁태, 김정자, 김죽파, 김춘지, 황병기, 양연섭

## Profile of the performers

### Kim Chŏl-jin (*kayagŭm*)

He was born in Seoul, 1954. He learned the *kayagŭm* at the age of 14 and entered *Kunglip Kugak* School in order to specialise Korean music and the instrument (1967-1973). Then he studied the subject as a B.M. at Seoul National University (1973-1977). During this time, he has widen his musical experiences in playing a variety of repertoire with several ensembles/ orchestras such as Pusan City *Kugak* [Korean music] Orchestra, C ŏnju City Symphony Orchestra, Seoul City *Kugak* Ensemble and KBS *Kugak* Orchestra as a soloist. In order to study Korean music further he carried on his research for a M.A. at Hanyang University. He then entered into his professional career joining *Kunglip Kugakwŏn C ŏng'ak Yŏnju dŏ* (국립 국악원 정악 연주단, Ensemble for Korean classical music of National Center for Korean Traditional Performing Arts) as a vice-leader for the *kayagŭm* part. With this ensemble he has experienced to perform music in abroad such as North America, Japan, The USSR, China, and so forth. He also had his solo concert on the *kayagŭm* nine times. He is teaching music at several colleges such as Hanyang University, Chugye Arts College and Yong'in University. He is currently a vice leader of Korean Music and head of Performing Arts Department at Woosuk University. He was taught the *kayagŭm* by several masters - Ch'oi Ch'ung-ung, Kwŏn Hyŏk-t'ae, Kim Chŏng-ja, Kim Chuk-pa, Kim Ch'un-ji, Whang Py ŏng-gi and Yang Yŏn-sŏp.

## 박희전 (가야금)

- 전북대학교 심리학과 졸업
- 우석대학교 국악과 졸업
- 서울대학교 대학원 음악과 졸업
- 현재 / 우석대학교 국악과 출강

## Park Hee-jeon (*kayagŭm*)

She studied Psychology at Chŏnbuk University. But she wanted to develop her *kayagŭm* playing and studied the *kayagŭm* and Korean music at Woosuk University. Afterward she continued to carry on the subject at Seoul National University. Currently she is teaching Korean music at Woosuk University.

## 조용안 (장구)

- 우석대학교 국악과 졸업
- 1995년 전국 고수대회 대통령상 수상
- 현재 / 전라북도립 국악 예술단 수석

## Cho Yong-an (*chang'gu*)

He specialised in the *chang* (Korean hourglass drum and an essential rhythmic instrument) at Woosuk University. He won the President Prize at National Competition for Korean drum players in 1995. Currently he is a leader of Korean Performing Arts in Chŏllabukdorip [southern province].