P’ansori is the quintessential traditional Korean musical drama, in which epic tales are sung and narrated by a solo singer accompanied by a drummer. Drawing on her extensive research in Korea and its diasporas, Haekyung Um describes and analyses the creative processes of p’ansori, weaving into her discussion musical, social and cultural aspects that include the evolution of p’ansori performance, origins and historical development, textual and musical materials, stylistic features of different p’ansori schools, transmission of knowledge, aesthetics, and changing interpretations of tradition. Also explored is the complexity of historical and contemporary influences that give shape to p’ansori as a ‘living tradition’ across the ages and into the present, and as a cultural icon with an enduring narrative and emotional impact. Social, economic and political dynamics are created in the nexus of traditional feudal values, colonial modernity and nationalism. The impact of aspects of late modernity such as technology, mass media, migration and globalization, has
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The first of its kind, this book contains 3,816 references to the music and dance of the world's religions, large and small, tribal, regional, and global.

This is the first book on Korean opera in a language other than Korean. Its subject is ch’angguk, a form of musical theater that has developed over the last hundred years from the older narrative singing tradition of p’ansori. Andrew Killick examines the history and current practice of ch’angguk as an ongoing attempt to invent a traditional Korean opera form to compare with those of neighboring China and Japan. In this, the work addresses a growing interest within the fields of ethnomusicology and Asian studies in the adaptation of traditional arts to conditions in the modern world. Ch’angguk presents an intriguing case in that, unlike the "invented traditions" described in Hobsbawm and Ranger’s influential book that were firmly established within a few years of their invention, ch’angguk remains in a marginal position relative to recognized traditional art forms such as South Korea’s “Important Intangible Cultural Properties” after more than a century. Performers, writers, directors, and historians have looked for ways to make the genre more traditional, including looking outside Korea for comparisons with traditional theater forms in other countries and for recognition of ch’angguk as a national art form by international audiences. For the benefit of readers who have not seen ch’angguk performed, the author begins with a detailed description of a typical performance, illustrated with photographs and musical examples, followed by a history of the genre—from its still disputed origins in the early twentieth century through a major revival under Japanese colonial rule and the flourishing of an all-female version (yosong kukkuk) after Liberation to the efforts of the National Changgeuk Company and others to establish ch’angguk as Korean traditional opera. Killick concludes with analyses of the stories and music of ch’angguk and a personal view on developing a Korean national theater form for international audiences.

Anyone who knows anything of Korean music probably knows something of Hwang Byungki. As a composer, performer, scholar, and administrator, Hwang has had an exceptional influence on the world of Korean traditional music for over half a century. During that time, Western-style music (both classical and
popular) has become the main form of musical expression for most Koreans, while traditional music has taken on a special role as a powerful emblem of national identity. Through analysis of Hwang's life and works, this book addresses the broader question of traditional music's place in a rapidly modernizing yet intensely nationalistic society, as well as the issues faced by a composer working in an idiom in which the very concept of the individual composer was not traditionally recognized. It explores how new music for traditional instruments can provide a means of negotiating between a local identity and the modern world order. This is the first book in English about an Asian composer who writes primarily for traditional instruments. Following a thematic rather than a rigidly chronological approach, each chapter focuses on a particular area of interest or activity—such as Hwang's unique position in the traditional genre kayagŭm sanjo, his enduring interest in Buddhist culture and a meditative aesthetic, and his adoption of extended techniques and approaches from Western avant-garde music—and includes in-depth analysis of selected works, excerpts from which are provided on an accompanying CD. The book draws on 25 years of personal acquaintance and study with Hwang Byungki as well as experience in playing his music.

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Facts and Figures General / Geography / People / National Flag / National Anthem (Aegukga) / Government / Economy / Korea’s World Heritage Korea and Its People Geography / Climate / Population / Language History Gojoseon / Three Kingdoms and Gaya / Unified Silla and Balhae / Goryeo / Joseon / Japanese Occupation and Independence Movement / Founding of the Republic
Research Paper (postgraduate) from the year 2015 in the subject Theater Studies, Dance, , language: English, abstract: Have you ever asked yourself, which relations there are between Korean New Traditional Dance and Contemporary Dance? Traveling all around the world, people are watching me with big eyes as soon as I speak about my dance career. Many of them, even artists, ask me, which are the relations between Contemporary Dance and Korean New Traditional Dance. There is always a question mark on the face of people, when I try to explain that the Korean Dance, for example Korean Ballet or Korean Modern Dance, are related to Contemporary Dance. It is difficult for them to understand the subject at first. For many people, regard to the content of the Contemporary Dance is either an abstract subject or only an American art of Dance. With this small contribution I want to show the importance of Korean Dance generally and its relations to worldwide Dance. This book should even show the similarities between Korean New Traditional Dance and Contemporary Dance today. It is supposed to give answers to all my friends and colleges, who ask themselves: what are the differences and similarities of these dances? [The author is no native speaker.]

The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the Journal of Korean Studies. In 1979 Dr. James Palais (PhD Harvard 1968), former UW professor of Korean History edited and published the first volume of the Journal of Korean Studies. For thirteen years it was a leading academic forum for innovative, in-depth research on Korea. In 2004 former editors Gi-Wook Shin and John Duncan revived this outstanding publication at Stanford University. In August 2008 editorial responsibility transferred back to the University of Washington.
With the editorial guidance of Clark Sorensen and Donald Baker, the Journal of Korean Studies (JKS) continues to be dedicated to publishing outstanding articles, from all disciplines, on a broad range of historical and contemporary topics concerning Korea. In addition the JKS publishes reviews of the latest Korea-related books. To subscribe to the Journal of Korean Studies or order print back issues, please click here.

The Routledge Handbook of Contemporary South Korea offers a groundbreaking study of the socio-political development of the Korean peninsula in the contemporary period. Written by an international team of scholars and experts, contributions to this book address key intellectual questions in the development of Korean studies, projecting new ways of thinking about how international systems can be organised and how local societies adapt to global challenges. Academically rigorous, each chapter defines current research and lends the reader greater understanding of the social, cultural, economic, and political developments of South Korea, ranging from chapters on the Korean Wave to relations with North Korea and the Korean language overseas. The volume is divided into eight sections, each representing a focused area of inquiry: socio-political history contemporary politics political economy and development society culture international relations security and diplomacy South Korea in international education. This handbook provides an interdisciplinary and comprehensive account of contemporary South Korea. It will be of great interest to students and scholars of Korean history, politics and international relations, culture and society, and will also appeal to policymakers interested in the Indo-Asia Pacific region.

Tradition and Creativity in Korean Taegŭm Flute Performance describes the taegŭm as a representation of Korean culture in the contemporary world. Through the development and performance of creative works, this horizontal bamboo flute reflects both tradition and contemporary creativity. The first part of the book outlines the historical background of the taegŭm. The author illuminates the potential future of the Korean flute in a globalised world through the analyses of three musical works for taegŭm. The second part of the book draws on approaches of Practice Research within ethnomusicology and sociology to examine the ways in which the taegŭm tradition interacts with, and responds to, different genres in performance. Documenting collaborative encounters with musicians from three musical cultures: jazz, Western art and electroacoustic music, the result is an innovative exploration of the musical and social relationships between composers, performers and audiences in intercultural performances, contrasting traditional uses of the taegŭm with perspectives on its use today.

In 1978, four musicians crowded into a cramped basement theater in
downtown Seoul, where they, for the first time, brought the rural percussive art of p’ungmul to a burgeoning urban audience. In doing so, they began a decades-long reinvention of tradition, one that would eventually create an entirely new genre of music and a national symbol for Korean culture. Nathan Hesselink’s SamulNori traces this reinvention through the rise of the Korean supergroup of the same name, analyzing the strategies the group employed to transform a museum-worthy musical form into something that was both contemporary and historically authentic, unveiling an intersection of traditional and modern cultures and the inevitable challenges such a mix entails.

Providing everything from musical notation to a history of urban culture in South Korea to an analysis of SamulNori’s teaching materials and collaborations with Euro-American jazz quartet Red Sun, Hesselink offers a deeply researched study that highlights the need for traditions—if they are to survive—to embrace both preservation and innovation.

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Korea has long been abloom with its own unique culture and art, yet closely interrelated with those of neighboring countries in East Asia. Korea’s cultural heritage, accumulated throughout its long history, is a mirror which reflects the nation’s identity and serves to heighten its status in the world today. Through traditional music and dance, portraits of the spirits of artists not only endow us with substantial present benefits, but give us insights into the future. Traditional performing arts are certainly one of the prime movers of modern development. We of this generation therefore have good reason to pass them on to our children. Rapid industrialization has influenced this generation to put
aside traditional music and dance. Some performing artists, however, have not been swayed by the times, but have kept on course with untiring zeal to save dwindling legacies. The government promotes diverse programs for the better preservation of Korea's cultural heritage and its transmission to the next generation. -- Description from http://www.amazon.com (Feb. 21, 2012).

"Korean Theatre: From Rituals to the Avant-Garde is the most comprehensive book on Korean theatre which covers from ancient rituals to the modern theatre. It is an essential book for anyone who is interested in theatre or Korean theatre . . . The research that went in to make this book possible can only be described as phenomenal." Alyssa Kim, Ph.D. Hankuk University of Foreign Studies "The book has a clear, understandable organization. Professor Cho’s prose is succinct, readable, and void of fashionable academic jargon. I find the chapter beginning-historical context very useful, most especially those surrounding and shaping Korean theatre since the ‘50s. The early chapters on masked-dance plays and puppet theatre provide important information about Korean culture and the later chapters on Madanggŭk and North Korean proletarian drama shed light on area little known or understood by Western students of Korea. This book promises to be a singular contribution to English-language materials on Korean theatre, one written by a scholar with an encyclopedic knowledge of his subject." Richard Nichols, Ph.D. Emeritus Professor of Theatre Pennsylvania State University

Discusses Korean traditions, culture, religion, media, literature, and arts.

This volume asks what Koreans consider makes music Korean, and how meaning is ascribed to musical creation. Keith Howard explores specific aspects of creativity that are designed to appeal to a new audience that is increasingly westernized yet proud of its indigenous heritage--updates of tradition, compositions, and collaborative fusions. He charts the development of the Korean music scene over the last 25 years and interprets the debates, claims and statistics by incorporating the voices of musicians, composers, scholars and critics.

Dance has been a medium for understanding the philosophy of and emotions behind a culture. This is especially true for a country with a vast and complex history like Korea. Korean dance is a tradition that includes every form of contemporary dance in the country, from shamanistic to folk, court to modern traditional dance, and even breakdancing. Over the past several centuries, each of these unique dance forms has attempted to convey the Korean psyche. This book aims to examine Korean dance from its primitive roots to the complex court rituals and on to the pop culture styles of today. What sets Korean dance apart from that of other cultures will also be explored. Finally, readers will be able to delve into its broad range of forms and long history and
gain a better understanding of its role in society.


Once viewed as an embarrassing superstition, the theatrical religious performances of Korean shamans—who communicate with the dead, divine the future, and become possessed—are going mainstream. Attitudes toward Korean shamanism are changing as shamanic traditions appear in staged rituals, museums, films, and television programs, as well as on the internet. Contemporary Korean Shamanism explores this vernacular religion and practice, which includes sensory rituals using laden altars, ecstatic dance, and animal sacrifice, within South Korea's hypertechologized society, where over 200,000 shamans are listed in professional organizations. Liora Sarfati reveals how representations of shamanism in national, commercialized, and screen-mediated settings have transformed opinions of these religious practitioners and their rituals. Applying ethnography and folklore research, Contemporary Korean Shamanism maps this shift in perception about shamanism—from a sign of a backward, undeveloped Korea to a valuable, indigenous cultural asset.

South Korea (Republic of Korea) is the more successful of the two Koreas in both economic and political terms. Even the Asian economic crisis of 1997–1998, which hit badly, was weathered successfully, and when the next crisis came along in 2007, South Korea coped better than many other countries. This economic strength, taken with the steady progress of democratization since 1987, indicates that when the peninsula is eventually reunified, as one day it probably will be, a new unified Korea will follow the South Korea model rather than that of North Korea. This fourth edition of Historical Dictionary of the Republic of Korea contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on important personalities as well as aspects of the country’s politics, economy, foreign relations, religion, and culture. This book is an excellent resource for students, researchers, and anyone wanting to know more about the Republic of Korea.

Accompanying DVD consists of performance videos.

This book provides a comprehensive overview of the historical background, genres, and performers of the traditional performing arts of Korea, such as puppet plays, mask dramas, and Pansori, a uniquely Korean form of narrative song, which originated from the singing and dancing traditions of the ancient Korean people. It offers a detailed introduction to a variety of Korea's traditional performing arts. The book also provides references on related
research sources in Korean, Japanese, and Chinese, about Korea's traditional performing arts, for those with an interest in conducting in-depth research, along with featuring some 70 photographs to highlight the noteworthy characteristics of Korean performing arts.

This book illustrates how local awareness of Western cultural hegemonic entities such as Broadway and Shakespeare have been implemented within South Korean theatre in the global era. With a focus on performances that targeted global audiences, Lee explores the ways in which Korea's nationalistic desires for global visibility are projected on stage.

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