Traditional Performing Arts Of Korea
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Korea Journal

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The Journal of Korean Studies, Volume 18, Number 1 (Spring 2013)
Hwang Byungki: Traditional Music and the Contemporary Composer in the Republic of Korea

Korean Theatre This book offers an exploration of the intersection of Korean theatre practice with Western literary theatre. Gangnam Style, K-Pop, the Korean Wave: who hasn’t heard of these recent Korean phenomena? Having spent two years in Korea as a theatrical and cultural ‘tourist’, Patrice Pavis was granted an unparalleled look at contemporary Korean culture. As well as analyzing these pop culture mainstays, however, he also discovered many uniquely Korean jewels of contemporary art and performance. Examining topics including contemporary dance, puppets, installations, modernized pansori, ‘Koreanized’ productions of European Classics and K-pop and its parody, this book provides a framework for an intercultural and globalized approach to Korean theatre. With the first three chapters of the book outlining methodology, the remaining chapters test – often deconstructing and transforming in the process - this framework, using focused case studies to introduce the reader to the cultural and artistic world of a nation with an increasing international presence in theatre and the arts alike.

The Oxford Handbook of Dance and Theater A translation of the contents of the manual used for the masked dance of Korea. Readers will delight in the wit and liveliness of these dramas that depict human errors as well as the redeeming virtues of social bonds."a pioneering collection of Korean mask-dance and puppet plays a fine introduction to the traditional vernacular Korean theater"--Choice

Traditional Performing Arts of Korea

Music of Korea 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 transported p’ansori into digital and transnational domains. By bringing all these creative and contextual processes together, Haekyung Um explains how a tradition is created, maintained and redefined by the dynamic interactions of agents, values, meanings, strategies, identities and artistic hybridity.

The Korean Minjung in Christ

Facts about Korea

Traditional performing arts of Korea
Performing Korea 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 transported p’ansori into digital and transnational domains. By bringing all these creative and contextual processes together, Haekyung Um explains how a tradition is created, maintained and redefined by the dynamic interactions of agents, values, meanings, strategies, identities and artistic hybridity.

Korean Cultural Heritage 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.

Traditional Performing Arts of Korea 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.

Perspectives on Korean Music: Creating Korean music : tradition, innovation and the discourse of identity 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.

SamulNori 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.

Korean Musical Drama: P’ansori and the Making of Tradition in Modernity

The Traditional Music & Dance of Korea

The Oxford Handbook of Dance and Theater collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theater scholars and artists, and embodiment as a negotiation of power dynamics with important stakes, these essays focus on the politics and poetics of the moving body in performance both on and off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theater, and this volume situates this interest in its historical context by extensively investigating other such moments: from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post-Sandinista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory, affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, somatics, ritual, and biopolitics among other modes of inquiry. In terms of aesthetics, they examine many genres such as musical theater, contemporary dance, improvisation, experimental theater, television, African total theater, modern dance, new Indian dance theater aesthetics, philanthroproductions, Butoh, carnival, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and that identify emergent themes. The overall result is a better understanding of the roles of dance and theater in the performative production of meaning.

Relations between Contemporary Dance and Korean New Traditional Dance

Tradition and Creativity in Korean Taegŭm Flute Performance 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.]

Traditional Performing Arts Through the Mass Media in Japan, the Republic of Korea, and the Philippines Accompanying DVD consists of performance videos.
Traditional Performing Arts of Korea

Uri Saenghwal Úmak 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.

Rediscovering traditional Korean performing arts 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.

Korean Cultural Heritage 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.

Korea Update 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 hypertechnotologized 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.

In Commemoration of the Korea-U.S.A. Centennial 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.

Korean Musical Drama: P’ansori and the Making of Tradition in Modernity

Performing the Nation in Global Korea 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 Musical Drama: P’ansori and the Making of Tradition in Modernity

In Search of Korean Traditional Opera

Korean Dance

Korean Intangible Cultural Properties 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 transported p’ansori into digital and transnational domains. By bringing all these creative and contextual processes together, Haekyung Um explains how a tradition is created, maintained and redefined by the dynamic interactions of agents, values, meanings, strategies, identities and artistic hybridity.

The Traditional music & dance of Korea

Contemporary Korean Shamanism "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

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