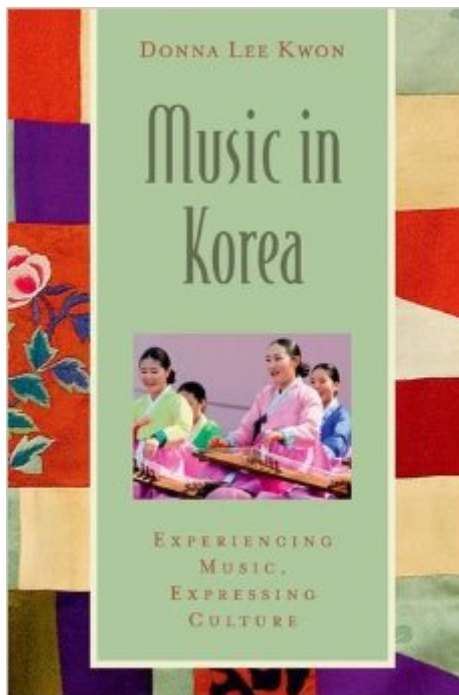


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# Music In Korea: Experiencing Music, Expressing Culture (Global Music Series)



## Synopsis

\*\*\* Music in Korea is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. \*\*\*Despite its longstanding position as a distinct cultural force in East Asia, Korea continues to be underrepresented in world music texts. *Music in Korea* is the first brief, single-volume text to provide a thematic, succinct introduction to the music of Korea--a region whose volatile political climate has often overshadowed its rich cultural and musical traditions. Based on author Donna Lee Kwon's extensive fieldwork, the text features interviews with performers, eyewitness accounts of performances, and vivid illustrations. Kwon uses three themes--Korea as a transnational player in East Asia, the intersection of Korean music and cultural politics, and Korea's maintenance of its strong cultural identity through both musical and aesthetic continuity--to survey the region and draw parallels and contrasts between its various traditions. Each theme lends itself to a discussion of Korea's classical musical customs and its contemporary developments. Packaged with an 80-minute audio CD containing musical examples, the text features numerous listening activities that engage students with the music. The companion website ([www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic)) includes supplementary materials for instructors.

## Book Information

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## Customer Reviews

Beginning with a brief but important history of the Korean peninsula, which explains both the insulated yet trade hub characteristics of its geographic position and its many periods of foreign occupation, this very worthy book offers a wide-angle view of music of the Korean people, both North and South Korea. Despite the ideological and political separation, both sections have the same pre-WWII heritage. The author in 2007 entered North Korea as part of a delegation of Korean-Americans, and this completeness, which includes musical samples from North Korea on the enclosed 80-minute CD, enhances the value of this small book. Because the "Music in . . ." series are introductions, this book places emphasis on present-day music and the commonality of its musical heritage. The survey commences with South Korea's preserved court and religious (Buddhist, Confucian) music and its instruments, which are similar to that of China and Japan for reasons of historic diplomatic exchange but which are modified to local sensibilities. The Chinese zheng was modified into the Korean kayagum, for example. Photographs and charts of the various flutes and oboes, chimes and drums are useful and fill a gap left by other texts. The discussion of the rituals Sacrifice to Confucius and Sacrifice to the Royal Ancestors with their unusual percussion is excellent. While South Korea maintains its heritage of traditional folk and classical instruments, North Korea has radically modified (different woods, sizes, shapes, introduction of frets, etc.) and integrated them with Western orchestral instruments. The South seeks continuity with classical sanjo, shamanistic ritual forms, folk or farmer dances and rhythm bands (p'ungmul and concert samulnori); the North (as the Soviets) make music a rigid, propagandistic, educational medium.

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