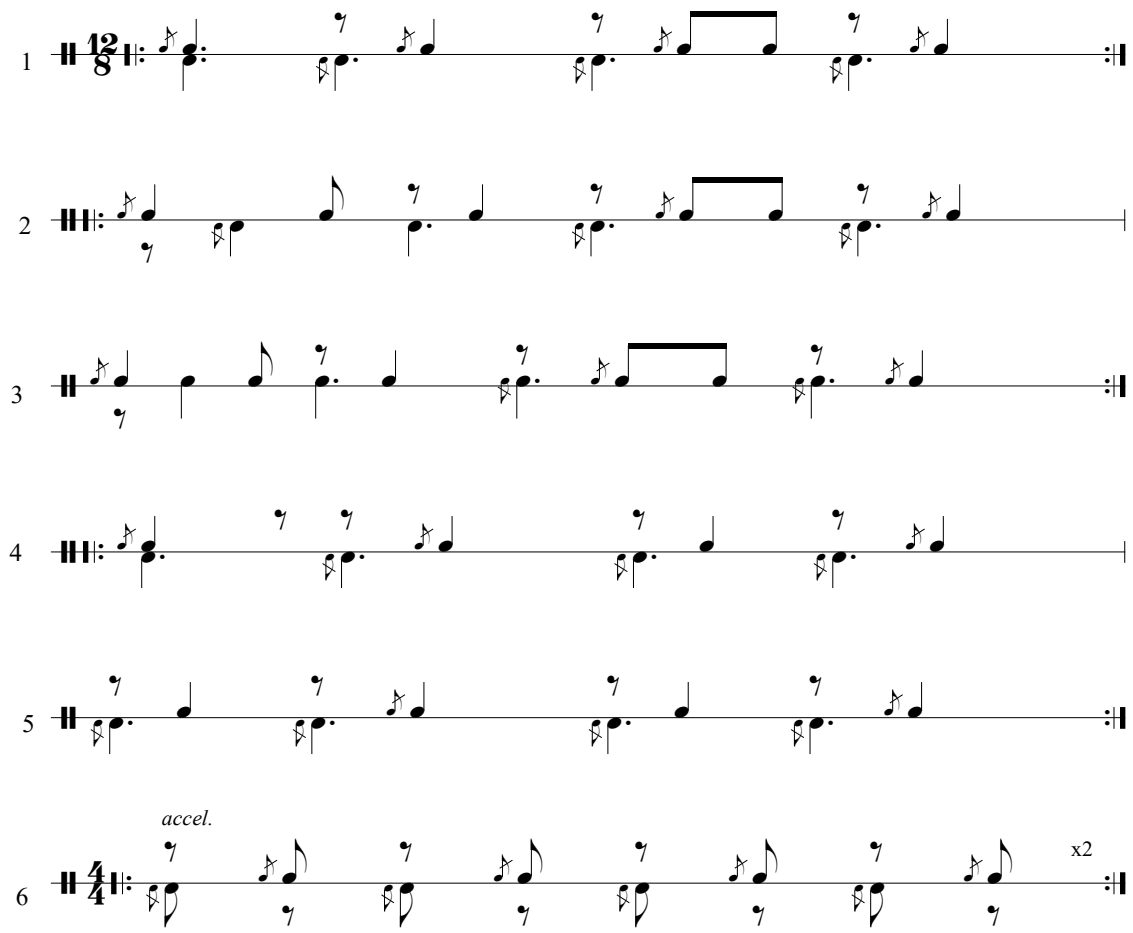
Appendix: *Kaein changgu nori* (개인장구놀이)[58]

This notation records how Kim taught/played the full piece in autumn 1985, shortly before his final illness.

A1: Prelude (일채, 이채, 삼채) [♩. ≃ 105]



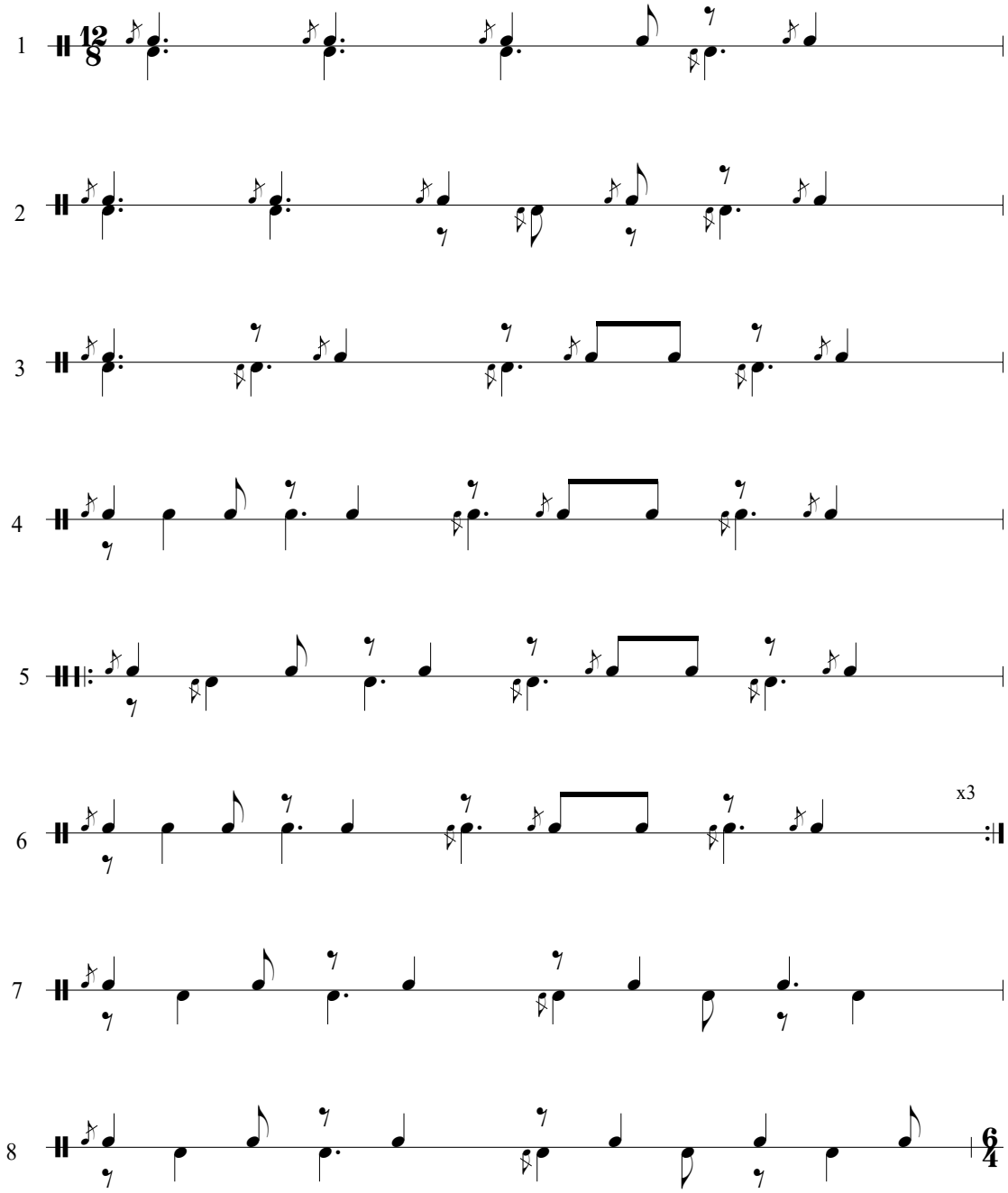
Note: Throughout this notation, tempo indications are intentionally left approximate. This section, for example, can be played significantly faster, and the piece has much scope for pausing, slowing and speeding up, and—of course—opportunities to show off virtuosity in passages played as fast as physically possible.

Annotation: These six *karak* (가락) comprise three stages of a transition to the piece proper where *Kaein changgu nori* was a part of a larger band performance, or an opening designed to set the stage and settle the audience where performed as a stand-alone solo. Kim decided whether to give all six, or just one of the three parts (*karak* 1, 2–3, 4–5), repeating each of the three any number of times; often he only played the third part (*karak* 4–5), and this accounts for why Provine (1975) and Pak and Cho (2019) omit the first three *karak* given here from their notations. In explaining the three parts to me, he told me they were drum versions of the typical archetype models for *il ch'ae* (일채 "one beat"), *i ch'ae* (이채 "two beats") and *sam ch'ae* (삼채 "three beats") and as such they are well known among Korean percussion bands. However, the sequence also links to how Kim opened both the *tasŭrŭm* (다스름) and *chajinmori* (자진모리) sections/movements, as my notation below illustrates. *Sam ch'ae* (*karak* 4–5) = *chajinmori*. *Karak* 6 is an accelerating alternation of strikes on the two drumheads, and was always played twice by Kim, typically ending with a pause before proceeding.

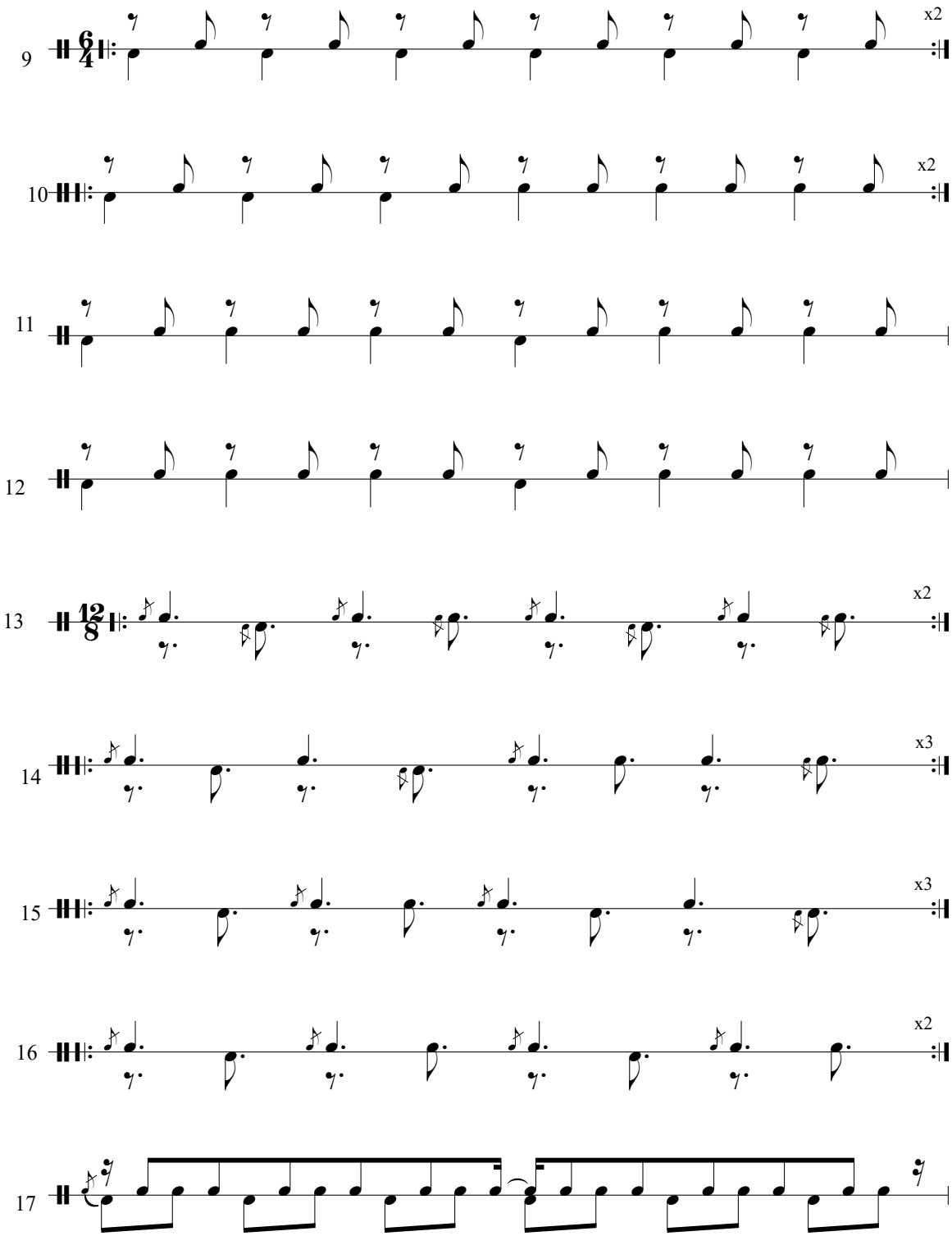
58. I thank Christopher Hepburn for his help in preparing this Appendix.

A2: Introduction (*Tasŭrŭm*, 다스름)

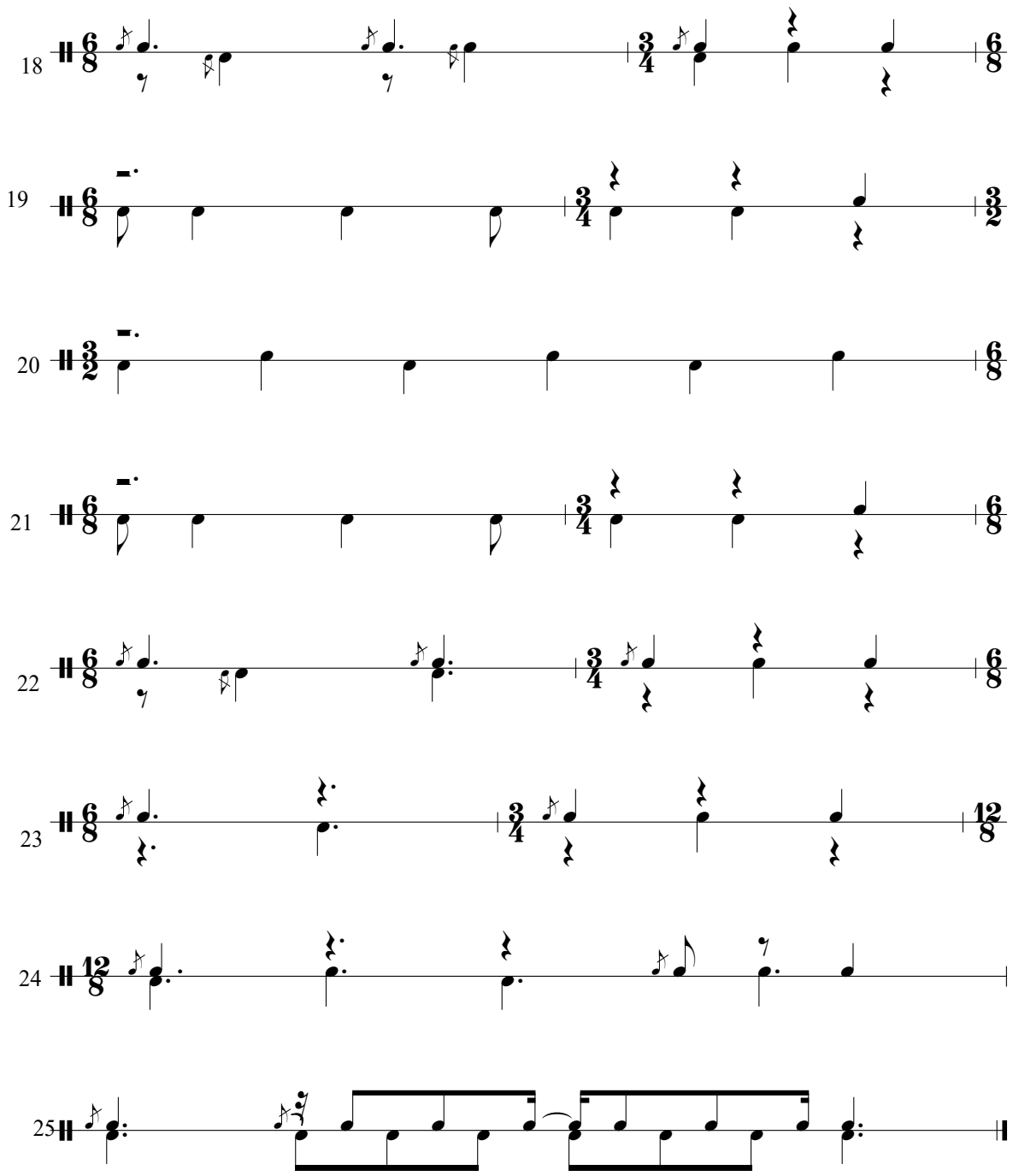
[♩. ≃ 105]



Motif 1: *karak* 1–6. This motif was frequently used by Kim, not just in the solo piece but when playing within larger percussion bands (and teaching others to do so). It provides a typical way to move into and then settle on the *chajinmori* archetype model: *karak* 1 and 2 announce it; *karak* 3 and 4 are an initial statement of the settled *chajinmori* form, with repeated statements coming in *karak* 5 and 6. *Karak* 7 and 8 constitute an extension, which is coupled to a gradual acceleration …



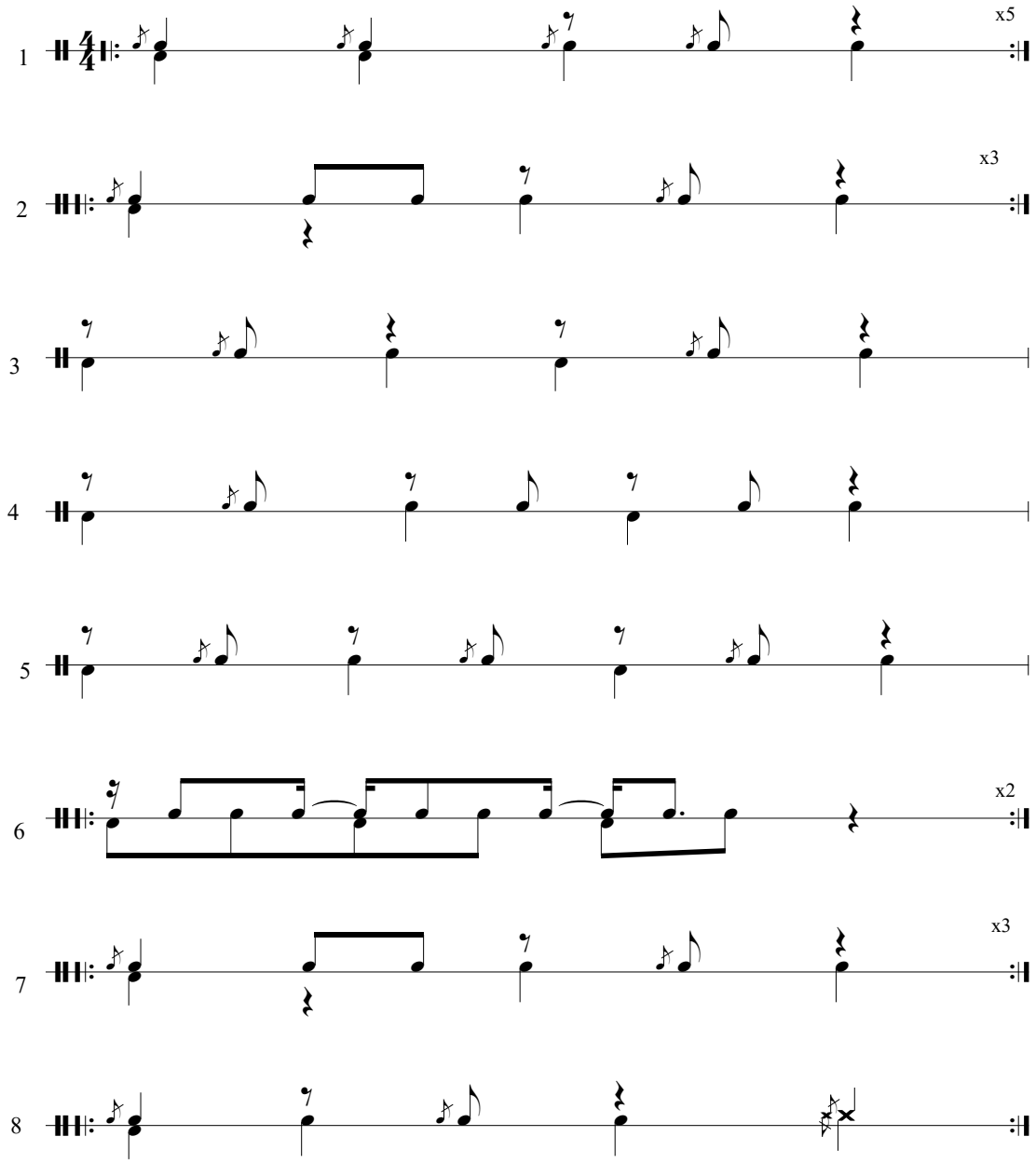
Karak 9–12 presage a cadence, although in my experience of learning and performing the piece no cadence is actually given. Kim taught students not to play these *karak* fast, although he would add a gradual accelerando as he played them. Just as Kim did in his piece, South Chŏlla musicians, including shaman ritualists, habitually shift between duple and triple, that is, between simple (3/4) and compound (6/8) metric segments (or between 6/4 and 12/8, and so on), while keeping the same overall *karak* length. Motif 2: *karak* 13–17, with *karak* 17 played rapidly for effect. Pak and Cho (2019, 127) adjust the repeat of *karak* 12, adding a final whip-like stick quaver/eighth note strike preceded by an acciaccatura …



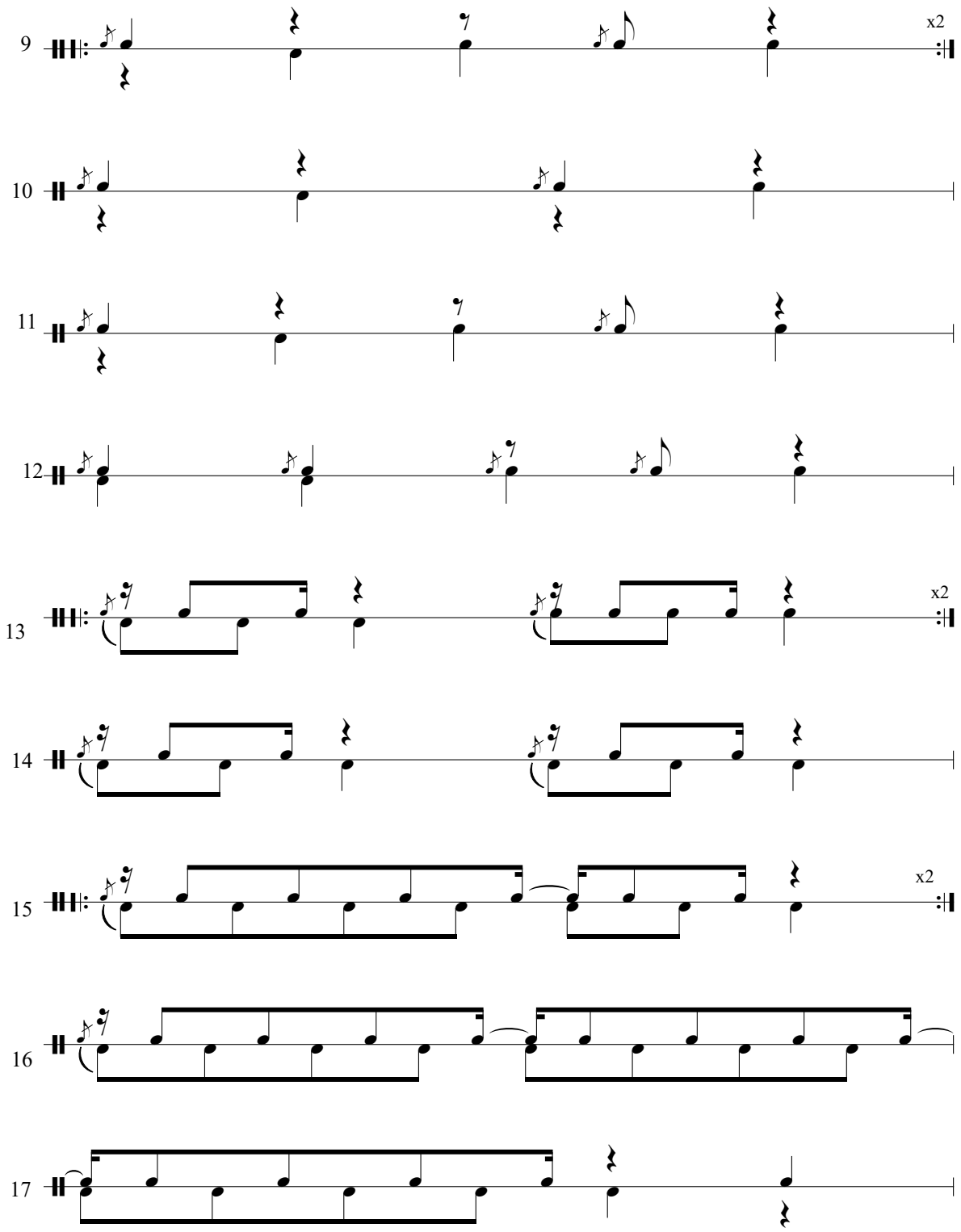
Motif 3: *karak* 18–25. This is a cadential pattern, with roots in Chŏngŭp percussion band practice (but known more widely). A stretched and extended form is played in the *Yŏnp'ungdae* section of *Kaein changgu nori*, as notated below. Kim at times introduced a brief pause at the end of *karak* 25, but usually he would move swiftly on to the *hwimori* section/movement.

B: *Hwimori* (휘모리)

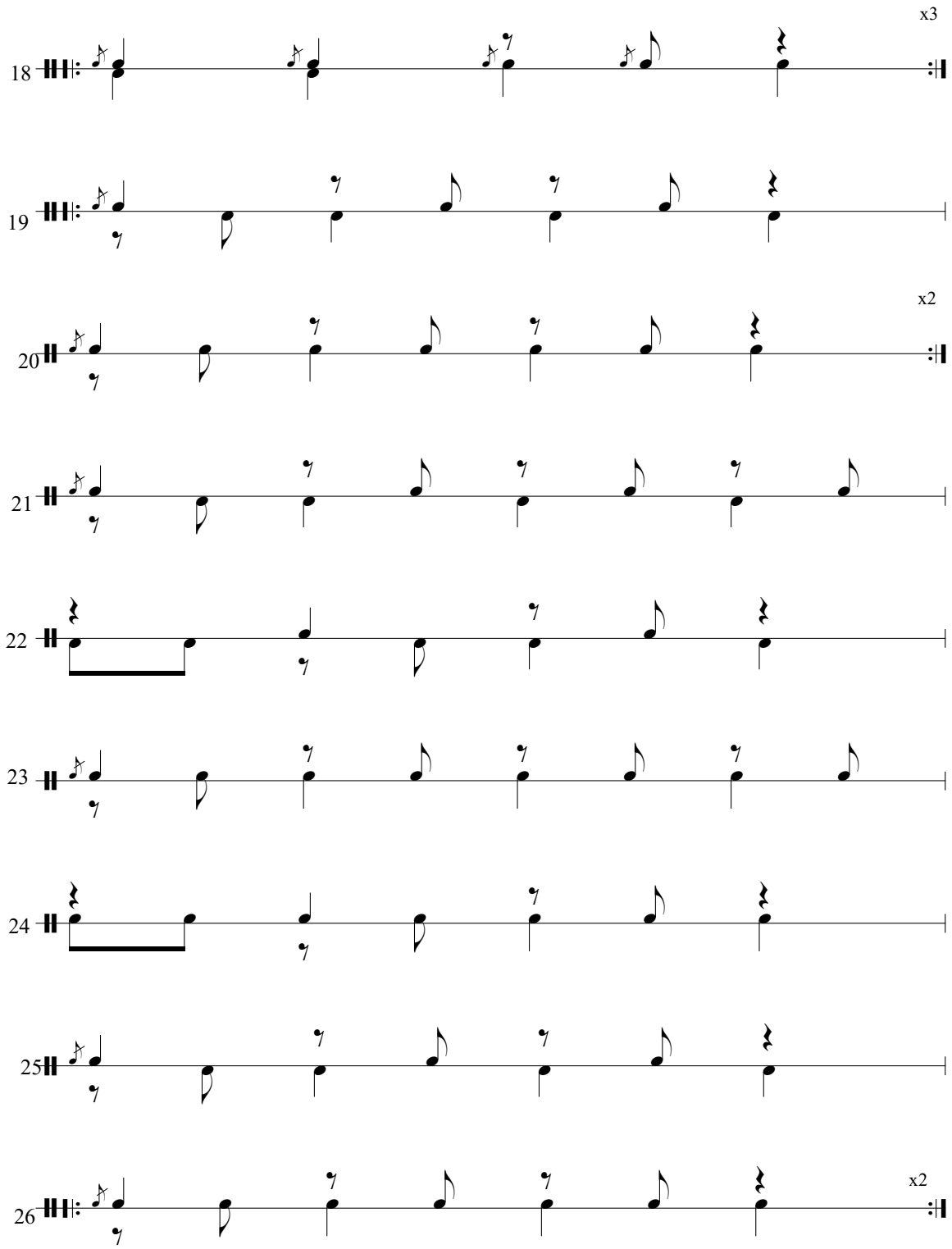
[♩ ≃ 150]



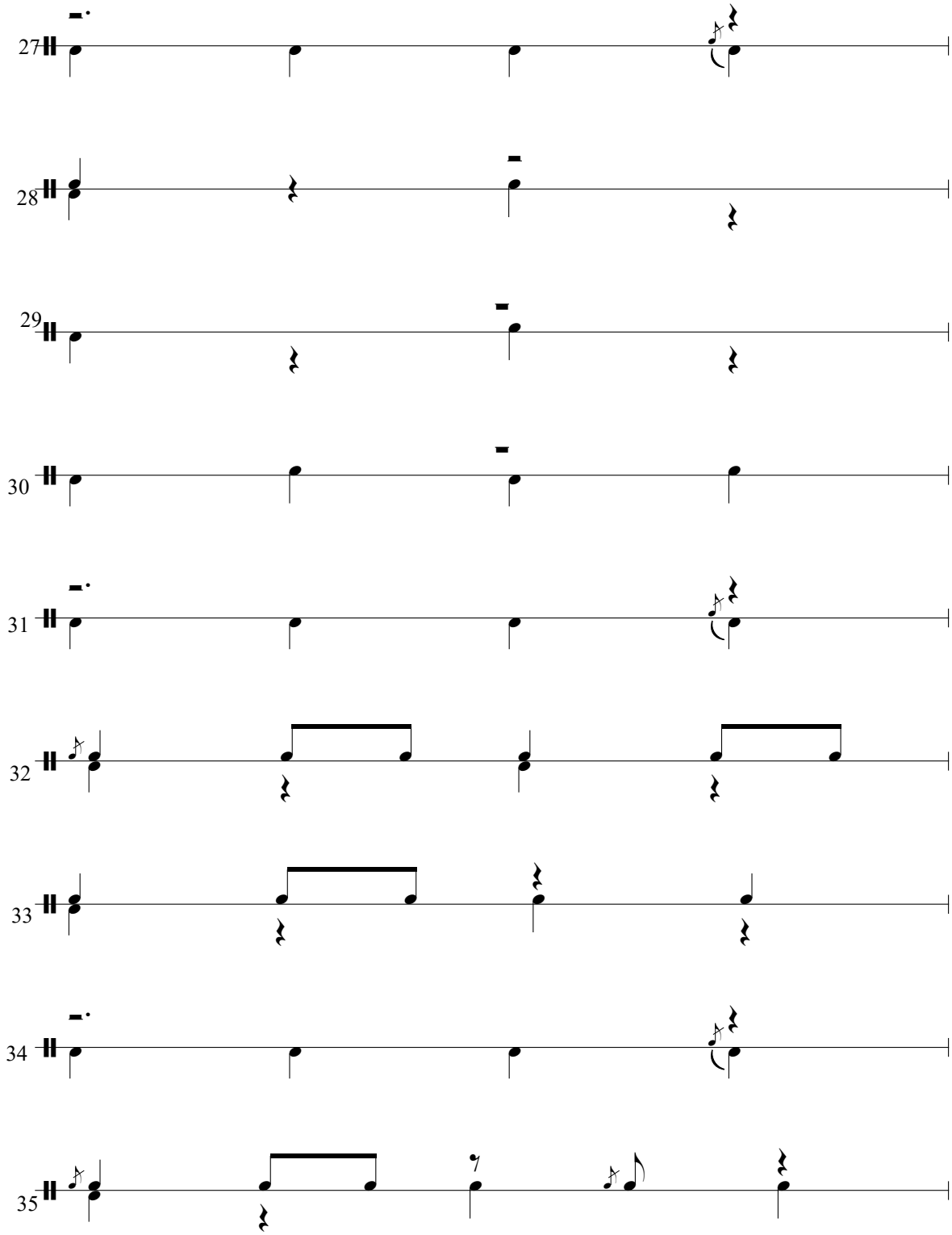
As an archetype pattern, *hwimori* is played in two distinct version in Korean traditional music, either in compound/triple (12/8) or simple/duple (4/4) meters; the 4/4 version can also be referred to, particularly in fast moving, vibrant music, as *tumach'i* (두미치). *Karak* 1 provides the archetype model, with its second half making very apparent that Kim is using the simple (4/4) model. Motif 1 = *karak* 1 through 6, with *karak* 6 forming a cadential pattern. A strong downbeat opens *karak* 7, and the 'x' marks signify where the two sticks are hit together. Motif 2 = *karak* 7–12, extends from a repeat of *karak* 2 and resolves in *karak* 12 through a return to the *hwimori* archetype pattern …



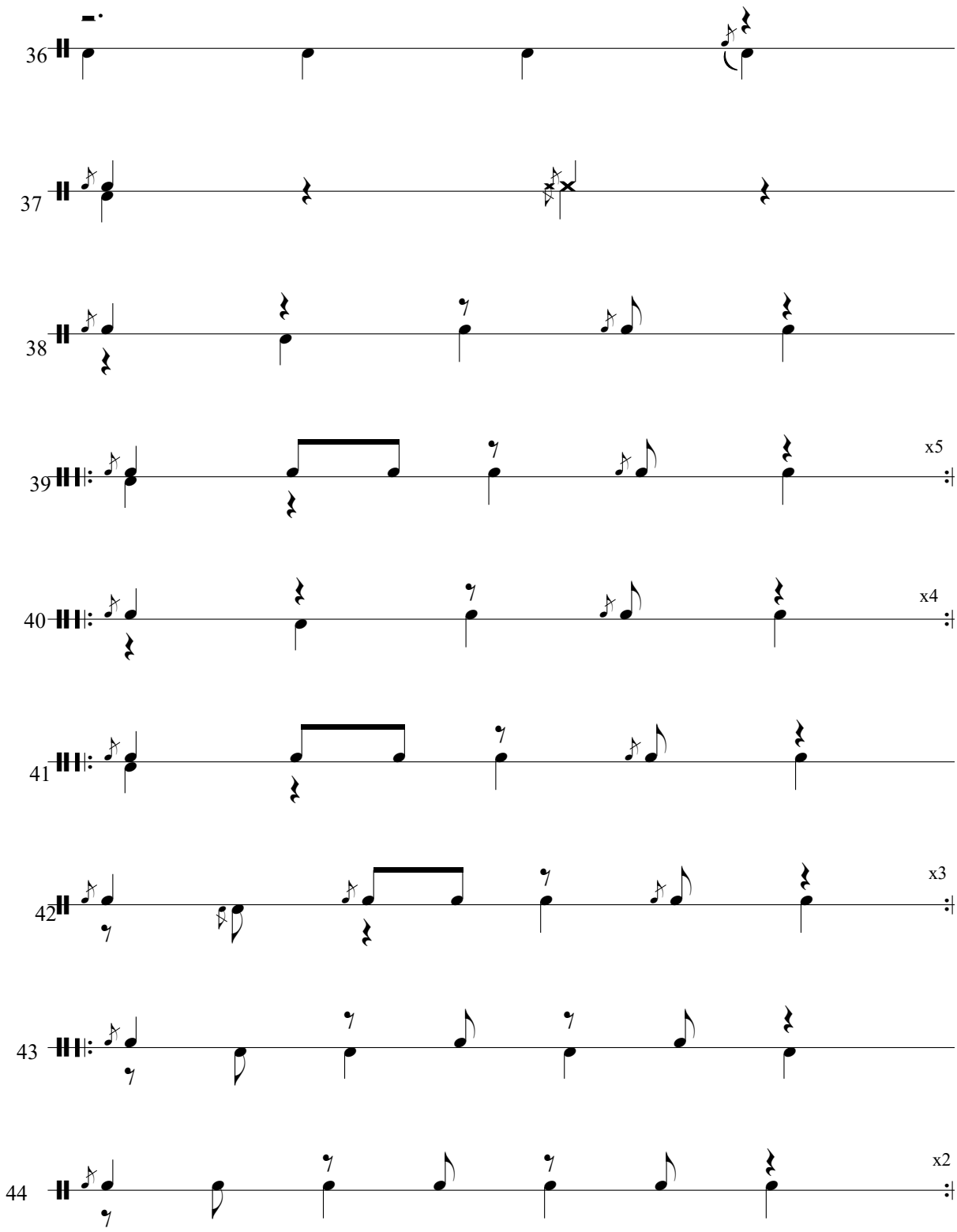
Karak 13–17 is an extension to Motif 2, ending with a light whip-like stick crochet/eighth note strike given a slight pause as an upbeat to *karak* 18. The alternations between stick strikes in *karak* 13–17 could almost be notated as if the two sticks strike together, but the acoustic nature of the hollow drum body means that playing each whip-like stick strike (tail up) slightly before each mallet-like stick strike (tail down) is considered to give better sonic projection …



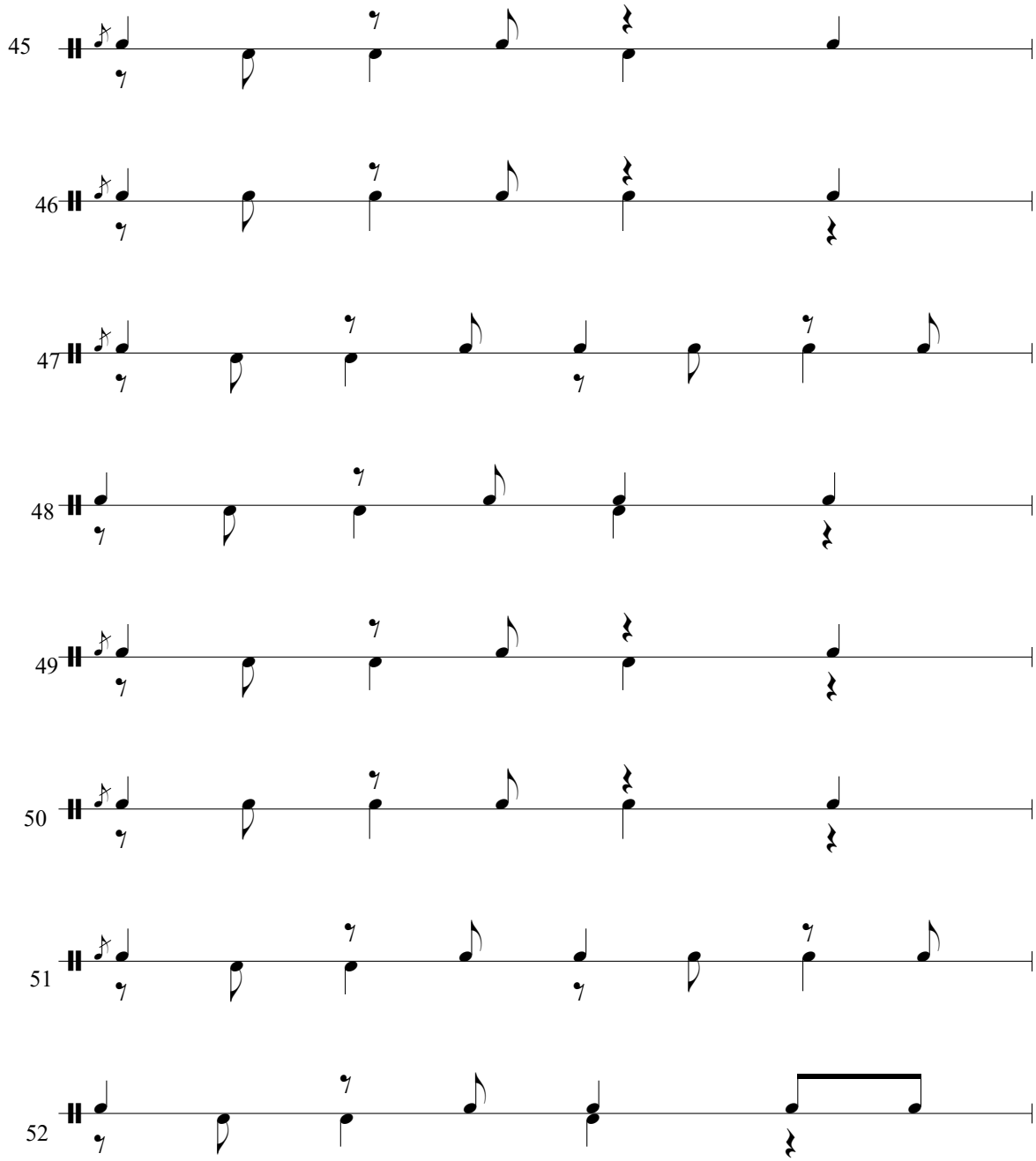
Karak 18 returns to archetype model, which is taken forward in Motif 3, *karak* 19–26. Note that in *karak* 19, 20, 21, 23, 25 and 26, the first mallet-shaped stick strike (notated as a quaver/eighth note) can be pushed back to become an acciaccatura to the following strike (a crotchet/quarter note), but—as noted above—the technique for playing the mallet-like stick, does not permit the same fast repeat as does the technique for the whip-like stick. This motif appears to have developed sometime after Provine notated it, adding *karak* 21–24; note that Pak and Cho (2019, 141) indicate *karak* 21–24 should be repeated, although this was not my experience …



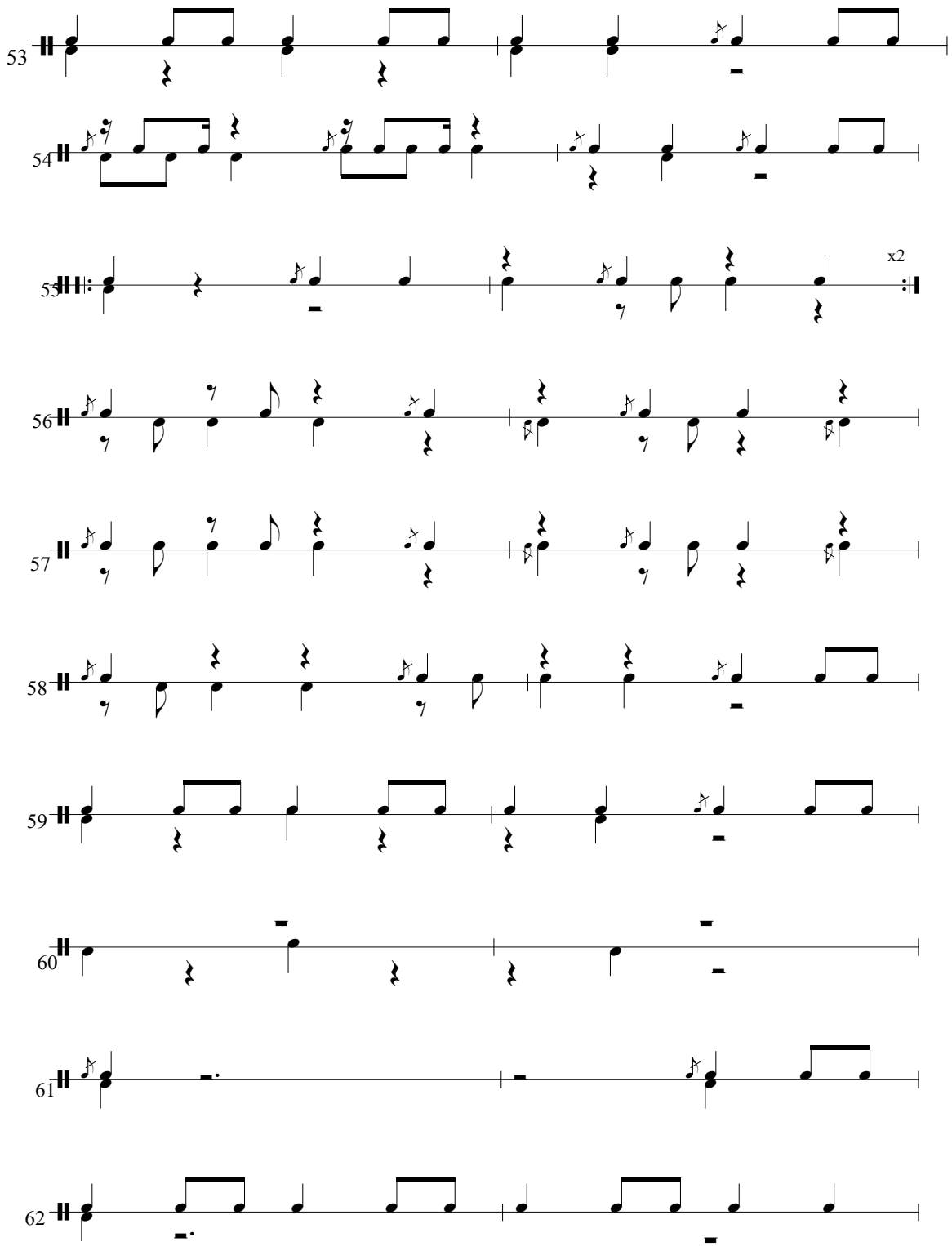
Motif 4 = *karak* 27–37; the stick click in *karak* 37 completes the statement. This is a sequence common to a number of *changgu* players, except for the click stick at the end, which some report to have been introduced by Gary Rector, although it may just as easily reflect a choreography taken from the staged female dance introduced by Korea's best-known 20th-century dancer, Ch'oe Sŭnghŭi (최승희; 1911–1969?) …



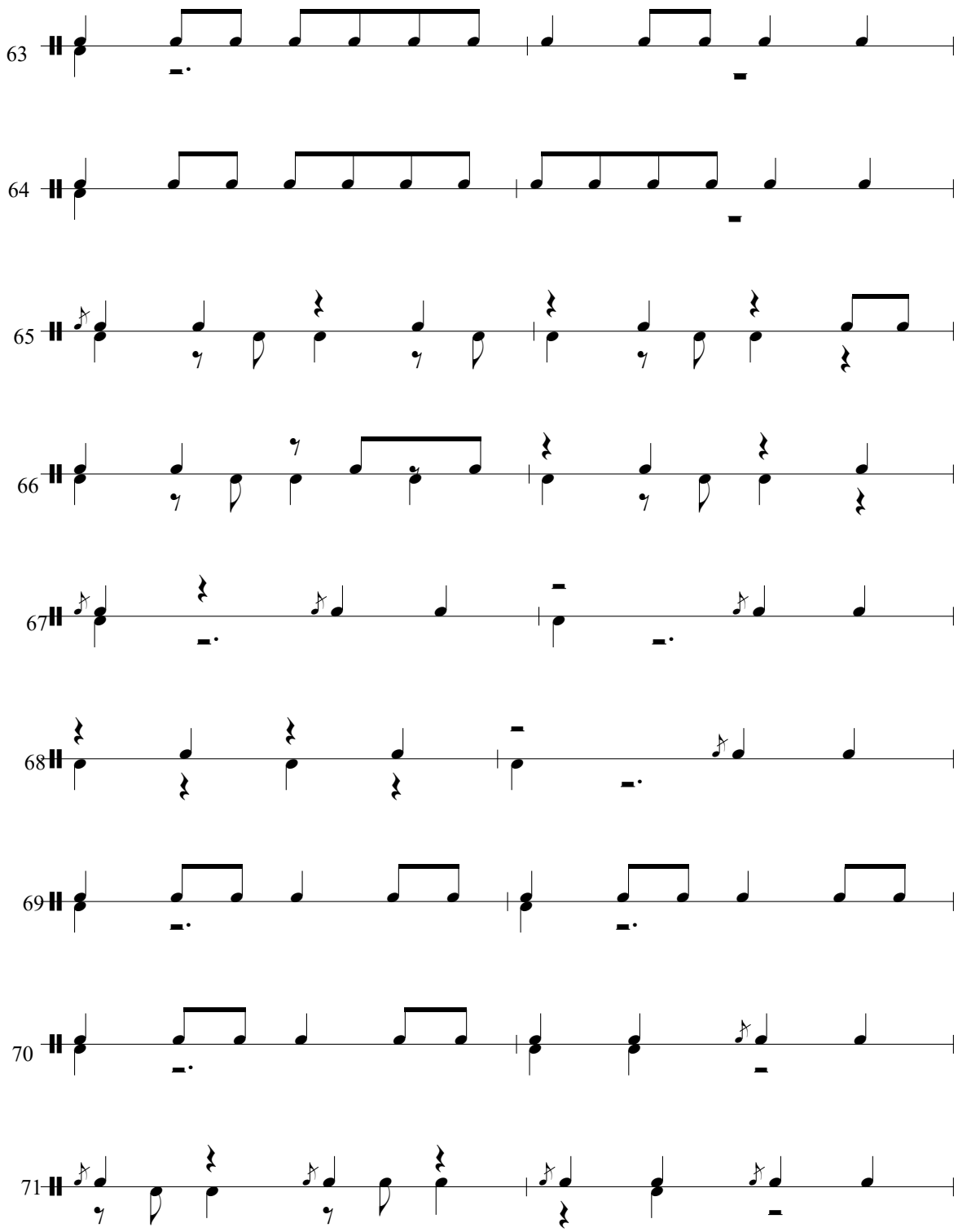
Motif 5 is brief, running from *karak* 38–42. It constitutes a good illustration of the linear development Kim used in his piece, since it develops from Motif 3 and provides an elongated introduction to Motif 6 = *karak* 43–52 …



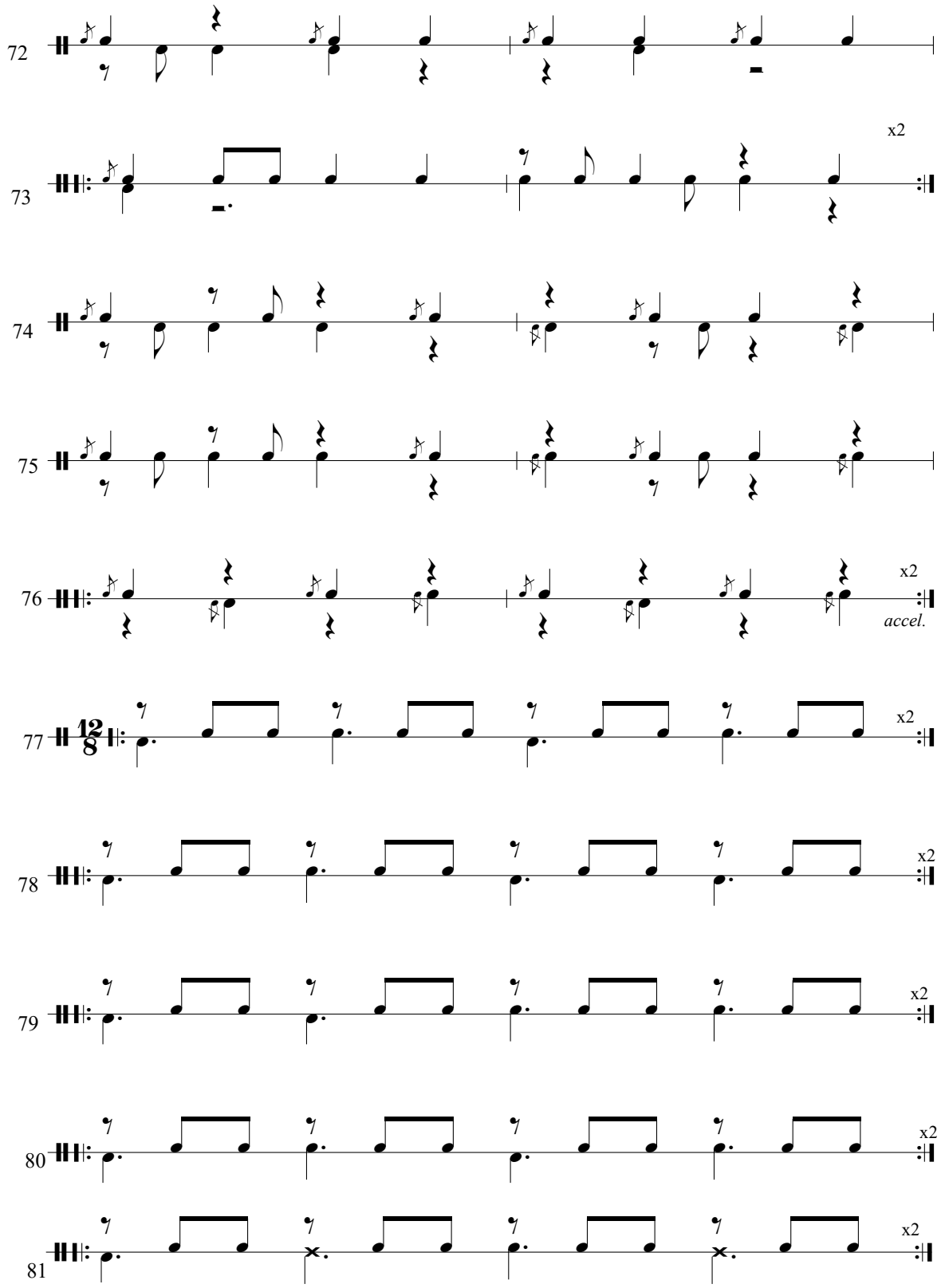
The distinction between Motif 3 and Motif 6 is primarily found in the dance. Several of the *karak* are paired (43+44, 45+46, etc) in a way that sets up the following section …



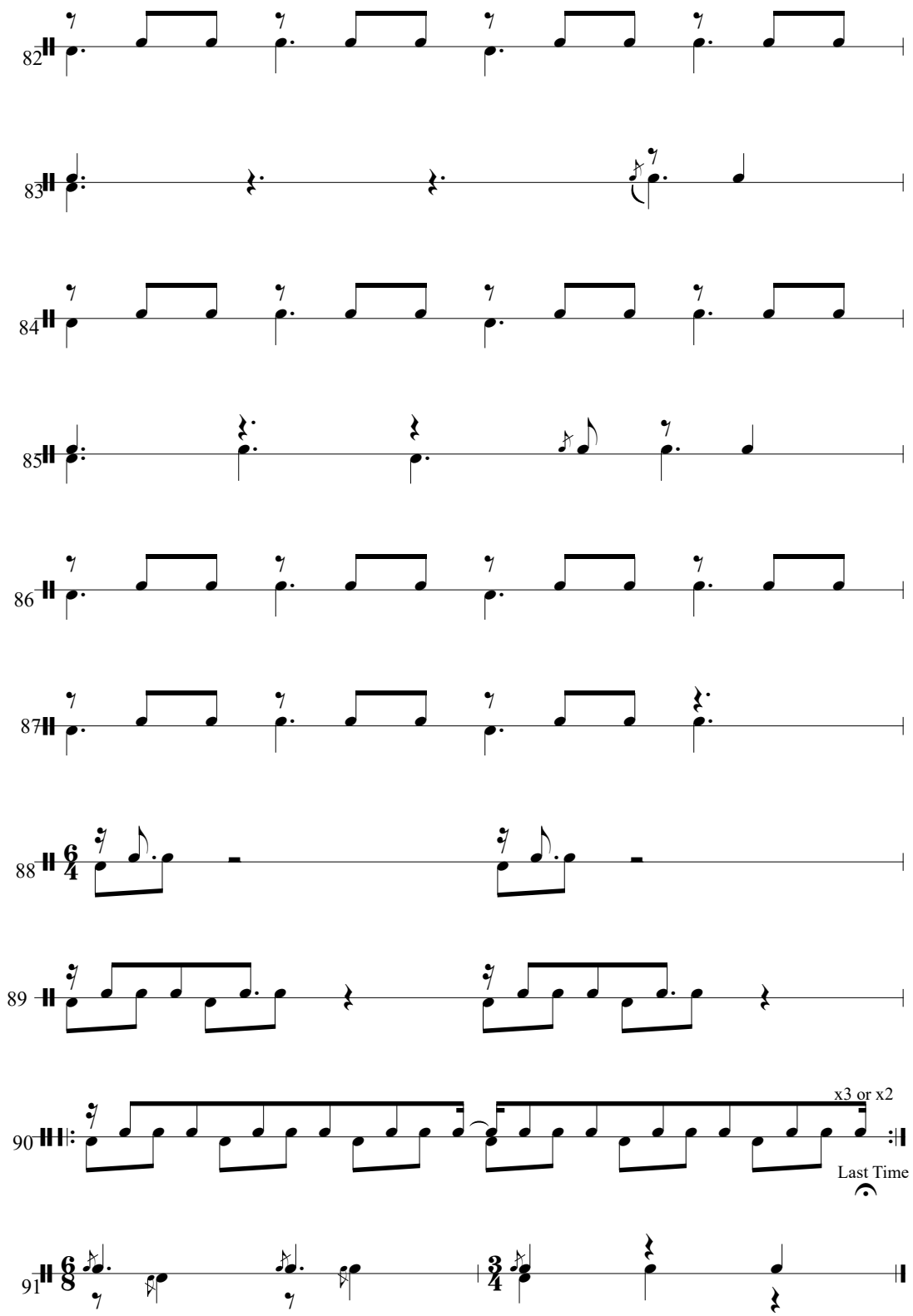
Motif 7 = 53–59, with *karak* 53 signalling the beginning of *obangjin*. The *karak* are paired, in a sequence lifted from a section of Chŏngŭp local percussion band performance. Because of the local band origin, a sense of improvisation lurks in the background, and considerable changes were made between 1975 (as in Provine's notation) and 1985—*karak* 55 began to be repeated, and the sequence in *karak* 56–58 replaces earlier variations (Provine's 79–80). *Karak* 60–61 provide time for breath, functioning as a partial cadence, before Motif 8 = *karak* 61–68 (commencing with the last segment of *karak* 61) resumes the normal business of *obangjin* …



Karak 67 and 68 again provide a pause for breath before Motif 9 = *karak* 69–76 resumes the *obangjin* consideration…



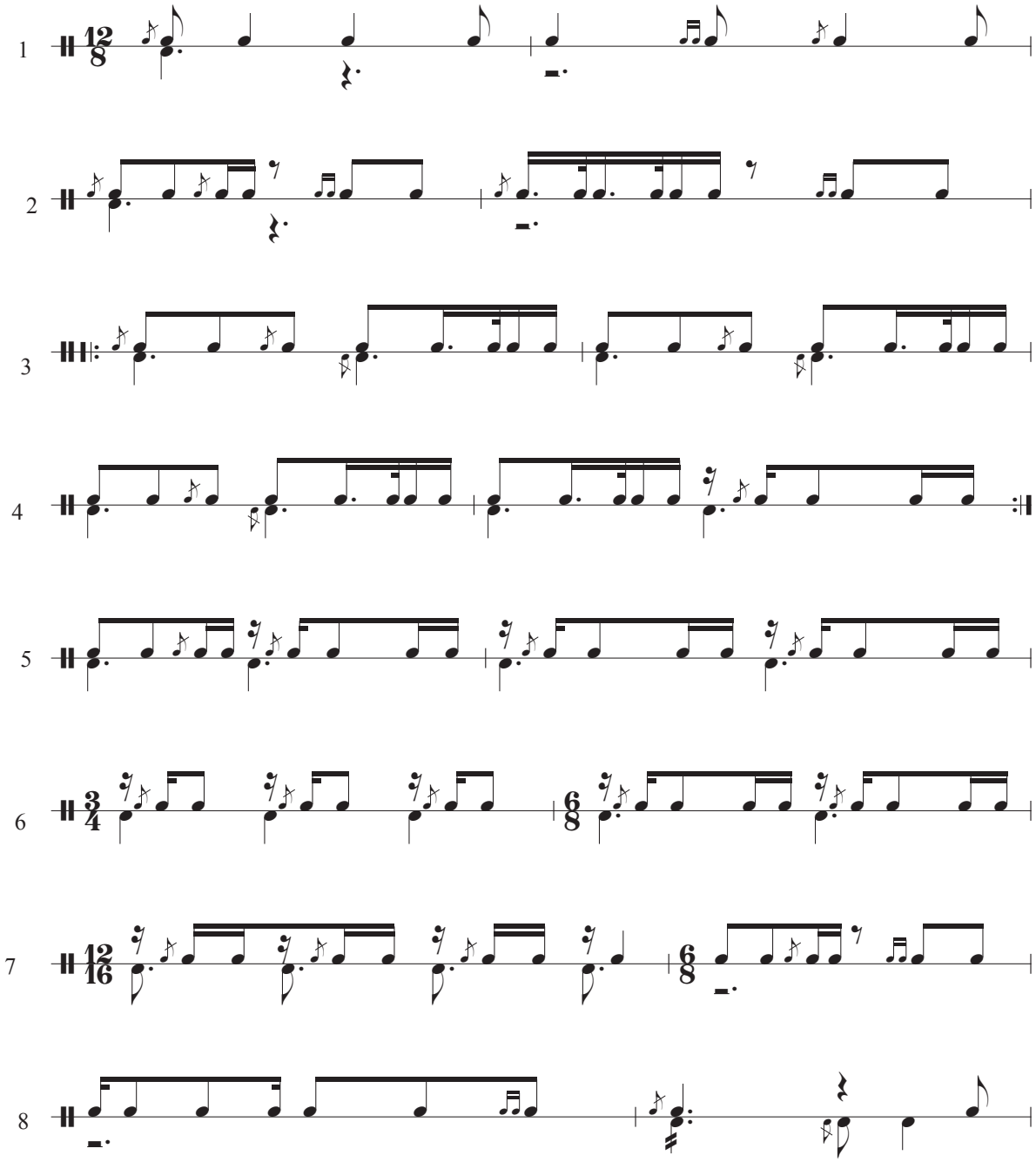
The archetype pattern changes as *karak* 77 to *chajinmori* (Kim tended to refer to this as *sam ch'ae*, after the local percussion band pattern, as in my discussion of the opening sequence to the piece). The time frame of each *karak* remains the same, so (previous) ♩ = (new) ♩. (dotted crotchet/quarter note). Each mallet-shaped stick strike falling on the beat is accented. Motif 10 = *karak* 77–87. In *karak* 81, "x" noteheads mark where the mallet-shaped stick lightly hits the player's forehead…



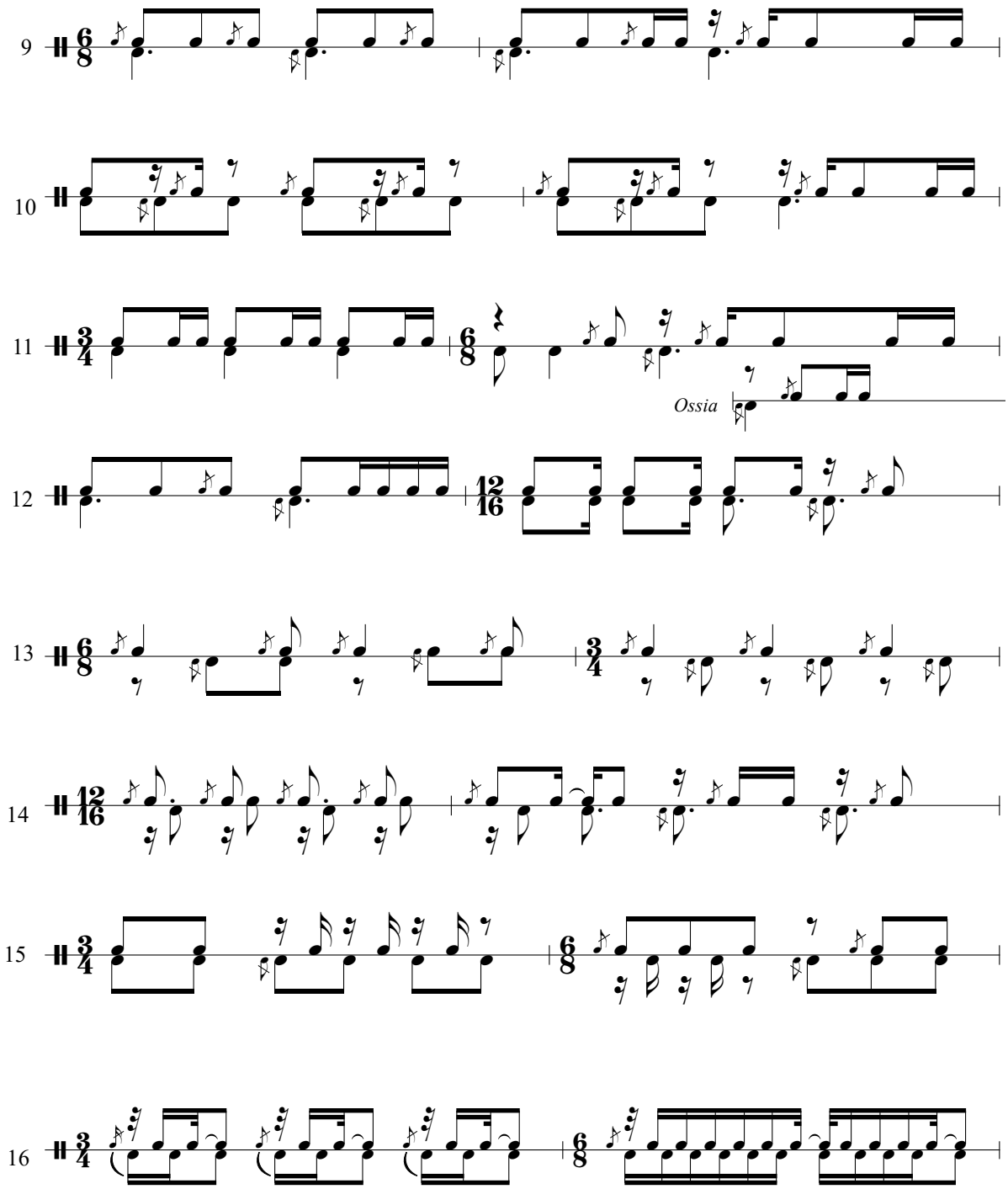
In *karak* 83, the lack of strikes does not indicate a pause but, rather, the two sticks are taken in one hand and quickly passed behind the back (giving a partner for *karak* 81). In *karak* 85, the whip-like stick is rotated out in a stretch after the strike on the first beat (the third in the sequence, following *karak* 81 and 83, hence *karak* 82, 84 and 86 are identical). Motif 11 = *karak* 88–90. This forms the cadence with which the *hwimori* section/movement concludes. *Karak* 90 is played as fast as possible – the intention is to get audience applause, and Korean audiences tend to be well primed to respond accordingly. It is played either twice or three times, with a pause at the end, before *karak* 91, previously seen as *karak* 18 in the introduction (*tasŭrŭm*), …

C: *Kutkŏri* (굿거리)

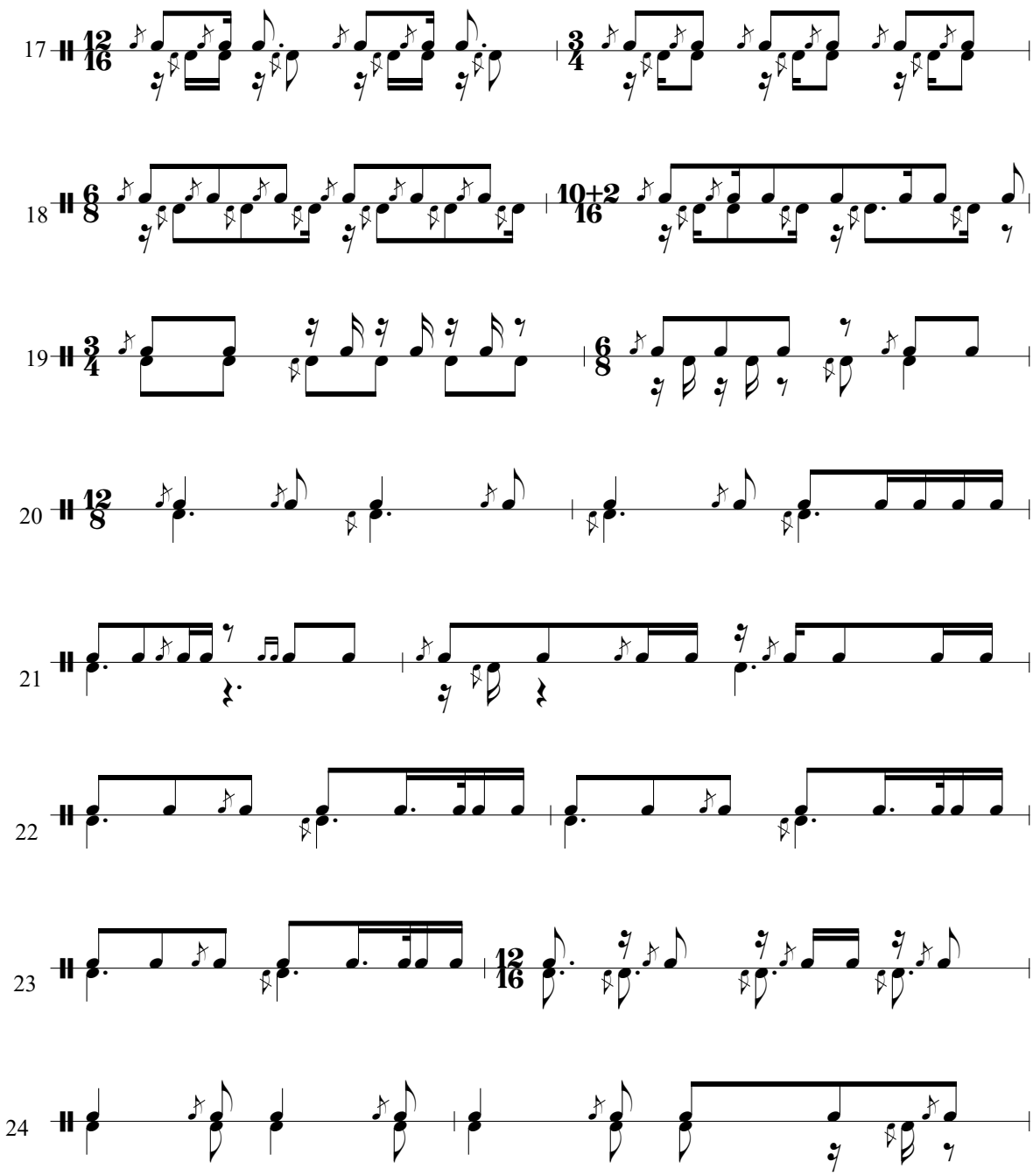
[initially ♩. ≃ 55, *karak* 29 on ♩. ≃ 120, 36 on ♩. ≃ 80, 43 on ♩ ≃ 72, *karak* 47 ♪ ≃ 350]



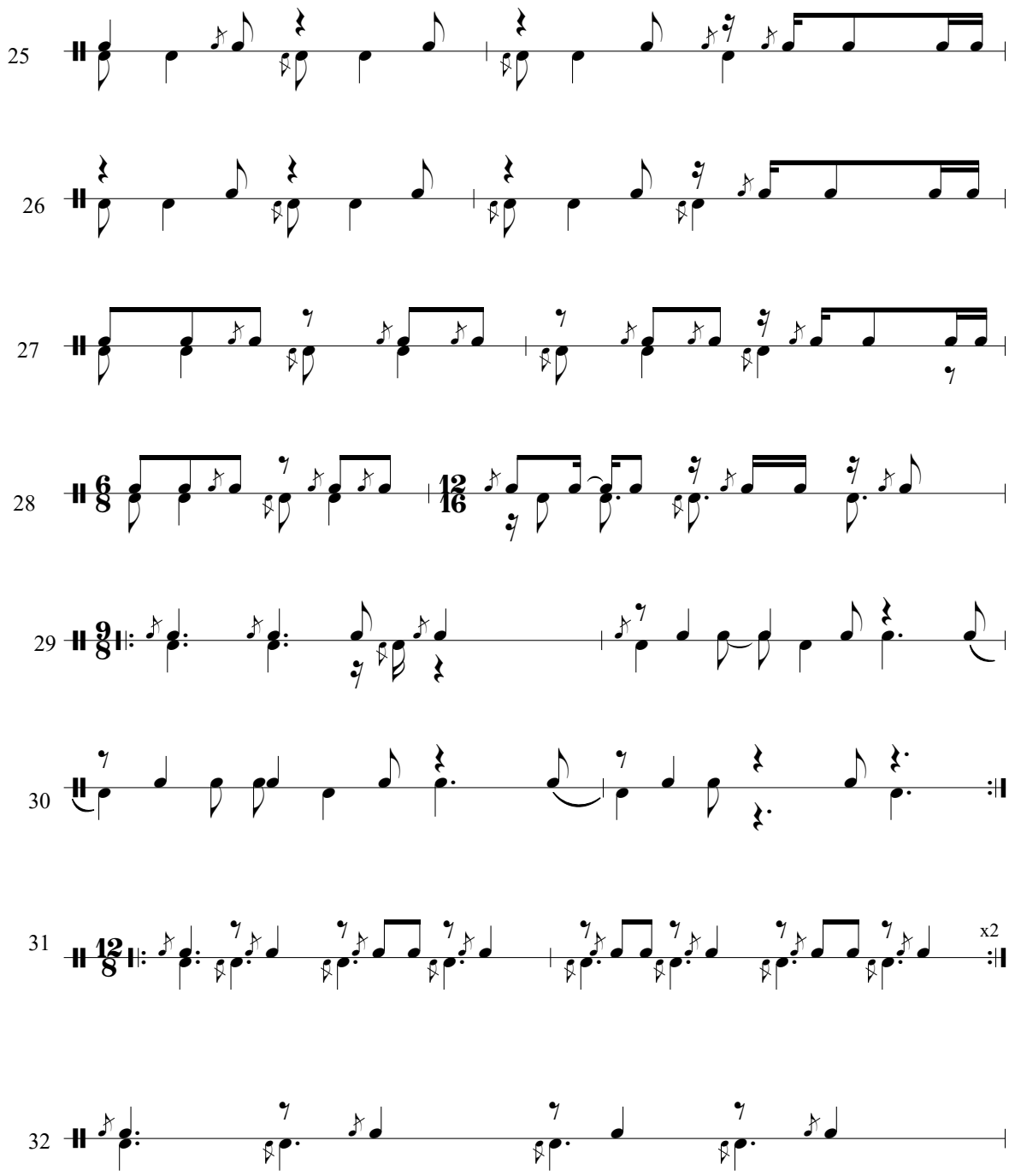
Karak 1–2, continuing without a break from *hwimori karak* 91, comprise an introduction, leading to the *kutkŏri* archetype model proper in *karak* 3–4. In 1975, *kutkŏri* began rather differently, with a variant that mixed part of *hwimori* 91 with part of the *kutkŏri* model (107 in Provine's notation); by 1985, the transition had become smoother by simply dropping this variant. The model leads to Motif 1, *karak* 5–8, and a return to the archetype model in *karak* 9. The *kutkŏri* basic dance is found throughout Korea and consists of gentle knee bends on each dotted crotchet/dotted quarter note (♩.). Coupled to gentle up and down arm movements. The arm movements remain in *karak* 1–2, and the knee bends remain when retaining the 6/8 + 6/8 metricity …



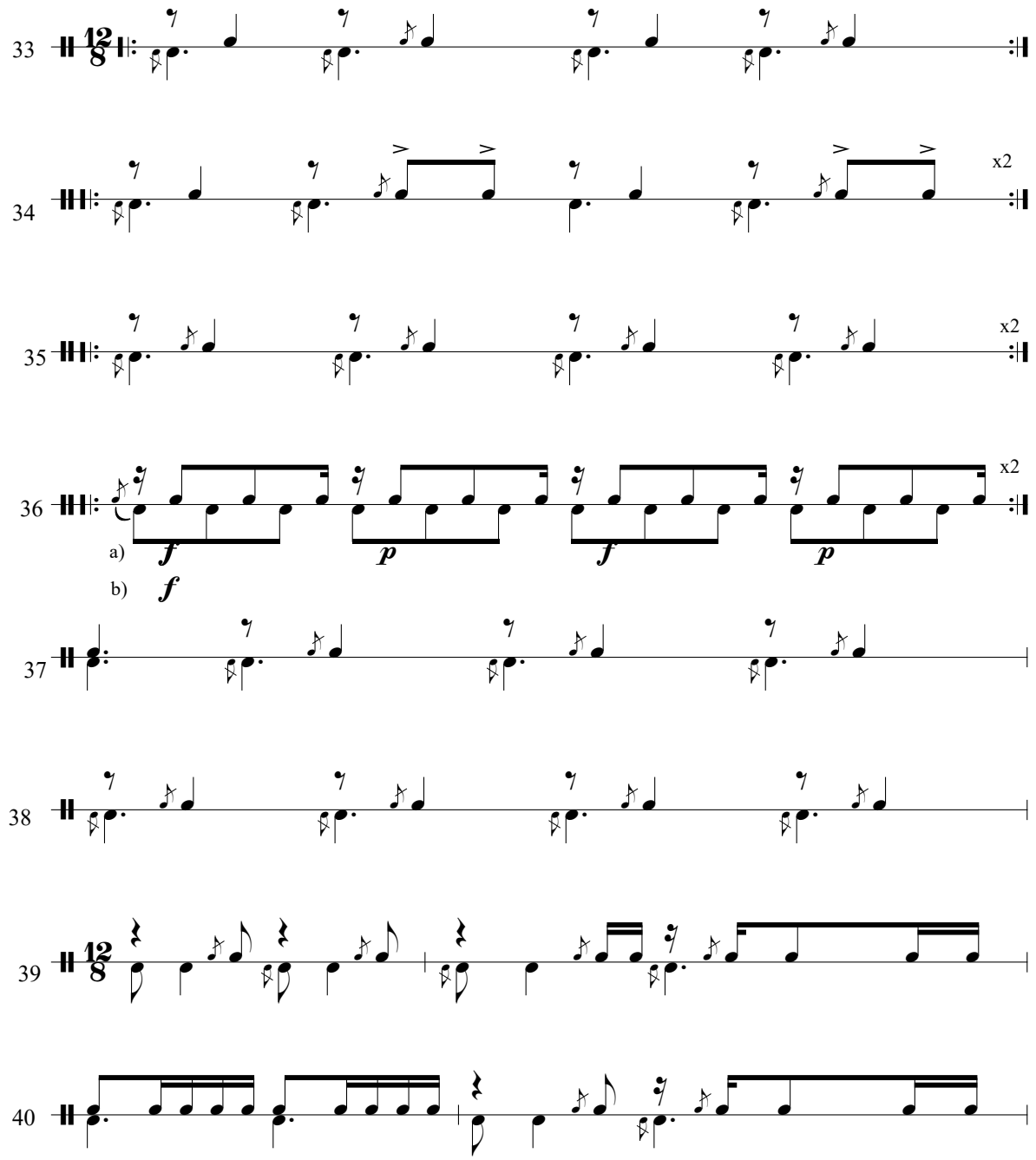
Karak 9 is the archetype model, and Motif 2 then begins, moving away from the model in *karak* 10 and 11, returning to a half-statement in *karak* 12, then continuing to *karak* 21. The characteristic *kutkŏri* dance remains throughout. Comparing 1985 practice to Provine's 1975 notation reveals that Kim has worked to unite the section, making the endings of *karak* 9, 10, 11 nearly identical, and creating a more logical division between 6/8 and 3/4 segments; new material has been introduced at *karak* 14 and 15. Pak and Cho (2019, 173) suggest *karak* 10 should be repeated, but to do so pauses the linear development. Also, in 1982, I watched as a student struggled with an earlier form of the 12/16 in the second half of *karak* 12; Kim introduced the pattern notated here, and it stuck …



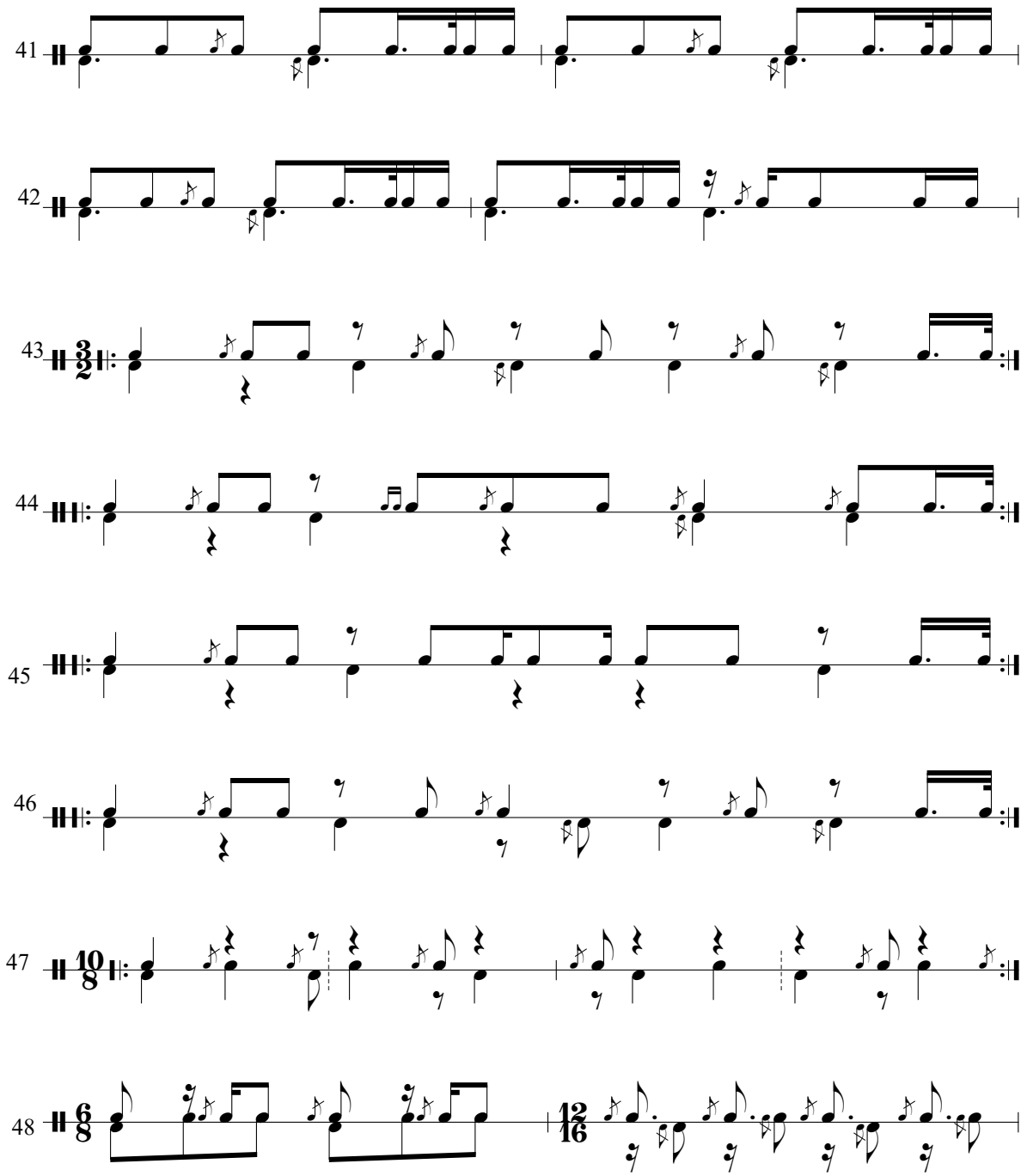
Motif 2 continues. The archetype model reappears in the second half of *karak* 20, but the motif continues, through *karak* 21, settling back on the model in *karak* 22. When teaching, Kim sometimes simplified the whip-like stick strikes in the fourth ♩. of *karak* 20 and 22 and the second ♩. of 22 and 23 to give ♪♫♪ (however, the notation here is close to Provine's 1975 notation). Motif 3 = *karak* 23–28, the second half of *karak* 23 providing the first announcement of a structure that will undermine the *kutkŏri* dance—this is essentially a double-speed *chajinmori* unit. At this point, by 1985 Kim diverged slightly from his practice in 1975, since *karak* 24–26 lose a couple of acciaccature and no longer repeat *karak* 25 and 26, by doing so strengthening the linear flow …



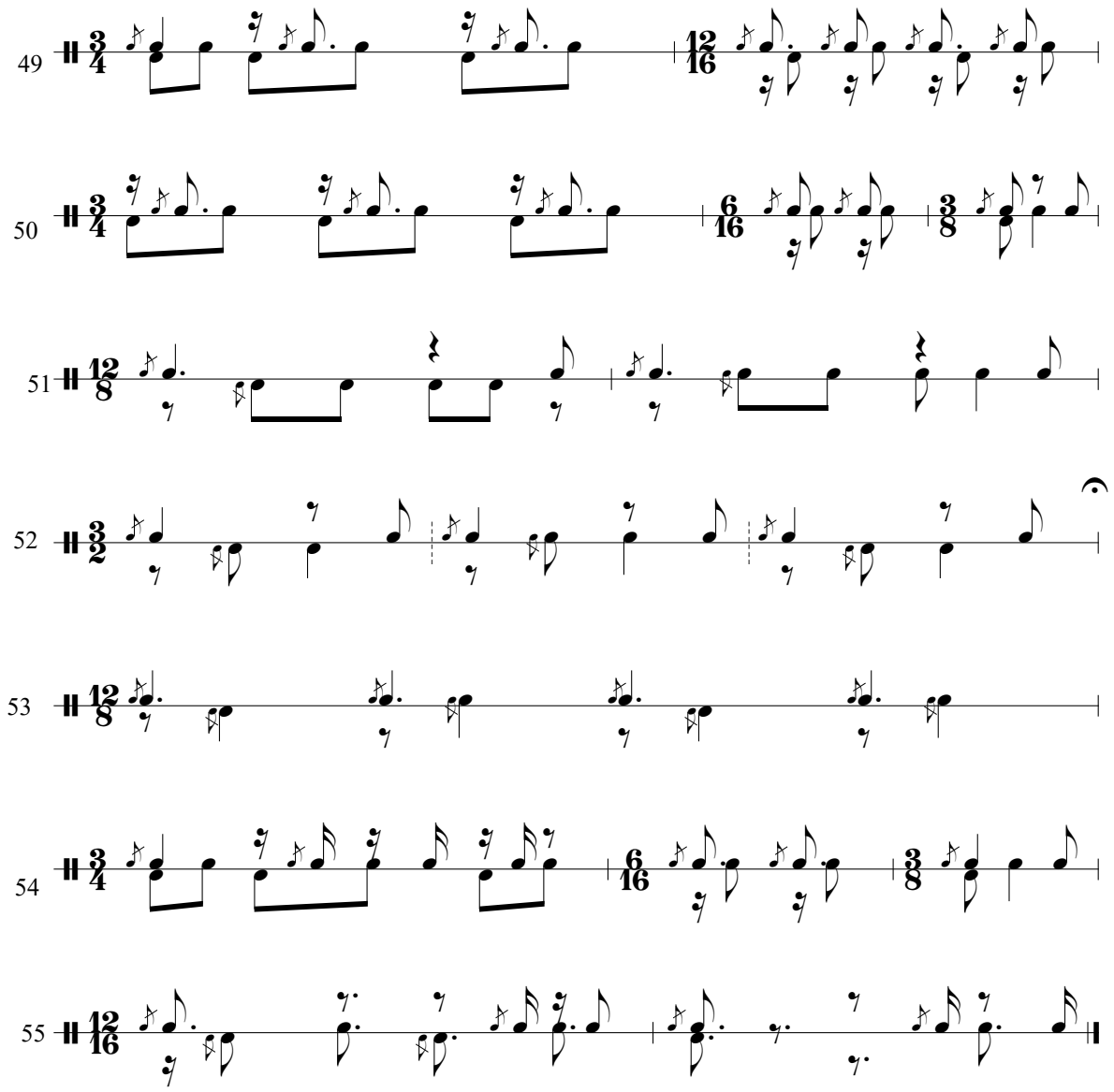
Motif 4, not given in Provine's notation hence a post-1975 addition, arrives in *karak* 29–30, sharply shifting the metric feel. The tempo increases, so that each 9/8 is played in the same time frame as the previous 6/8. The change in tempo is maintained in the return to 12/8, and *chinyangjo*, forming a cadence in *karak* 31–32. Motif 4 is taken from Chŏngŭp local percussion band practice and is described as *semach'i* (세마치) or *yangsando* (양산도). *Semach'i* is associated with the central Kyŏnggi region, and features in the "national" folksong, "*Arirang*" (아리랑), while "*Yangsando*" (Yangsan Province) is the name of a folksong from today's North Korea (celebrated in an early film by the legendary director Kim Kiyŏng in 1955, *Yangsando*—http://www.youtube.com/watch?v=xmxYZ9rylhU&t=4751s, where the folksong is played in orchestral arrangement and then on a solo *sogŭm* (소금) flute at the beginning …



Motif 5 = *karak* 33–38. This develops from the *chinyangjo* variants in *karak* 31–32. When *yangsando/semach'i* was played by the Chŏngŭp local percussion band, it would be followed by a faster *chajinmori* (described as *sam ch'ae*), and this is essentially what happens here. Logically, this explains why individual *karak* are repeated (i.e., there is a return to the more static nature of percussion band practice). Note that *karak* 33 is repeated *ad lib*. A curious phenomenon was typical of Kim's playing of *karak* 32–34, where the initial downbeats (합장단 *hap changdan*) tended to shift to the second ♩., and when this happened compensation was needed to bring the piece back into metricity: Kim would add an additional ♩. to the end of *karak* 34. The cadence comes at *karak* 36, hence 37 and 38 are an extension. Motif 6, *karak* 39–42, shifts from *chajinmori* back to *kutkŏri*, but, compared to the opening of the section/movement, the result of the *chajinmori* interjection is that the tempo is now considerably faster …



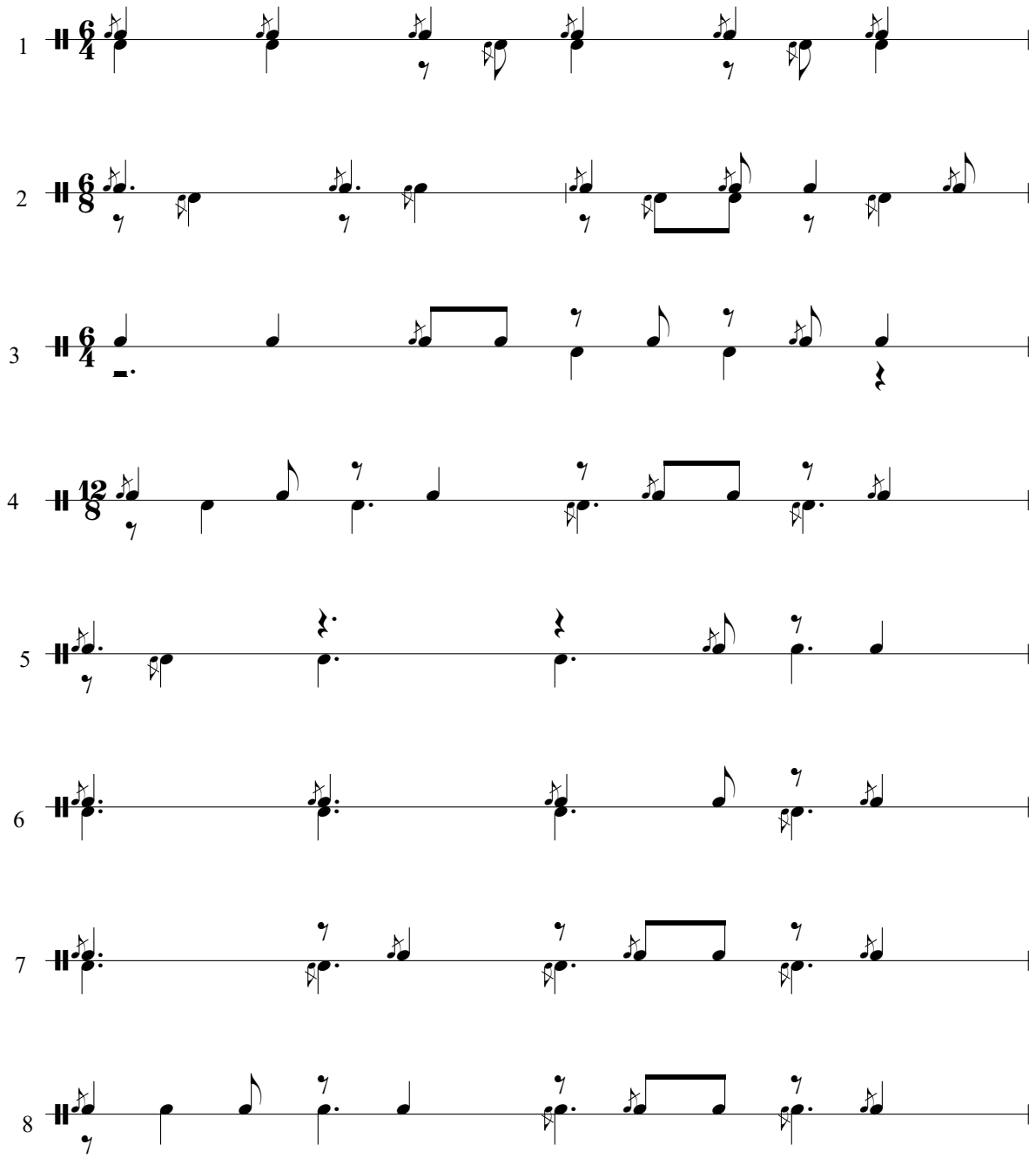
Karak 41–42 correspond to *karak* 3–4 at the beginning of the section/movement. Motif 7, *karak* 43–46 shifts territory, to a different archetype model, *tongsalp'uri* (동살풀이). This model is primarily associated with shaman ritual music and is found rituals both from the eastern seaboard such as *Tonghaean pyŏlshin kut* (동해안 별신굿) and from the southwest (particularly Chindo's 진도 씻김굿 *Ssikkim kut*), which are, respectively, important/national intangible cultural property (중요/국가 무형문화제) 82 and 72. The demisemiquaver/thirty-second note at the end of each of the four *karak* functions as an acciaccatura to the next downbeat (and could be notated as such). *Tongsalp'uri* retains the metric length of *kutkŏri* (i.e., ♪=♪, so four ♩. become six ♩). Kim added Motif 8, *karak* 47, in late 1982, introducing a 10/8 archetype pattern, *ŏnmori*; see article text for discussion of the controversy that this generated. Motif 9 begins in *karak* 48, the second half of *karak* 48 illustrating how the fast *chajinmori* unit encountered in *karak* 28 is now well established …



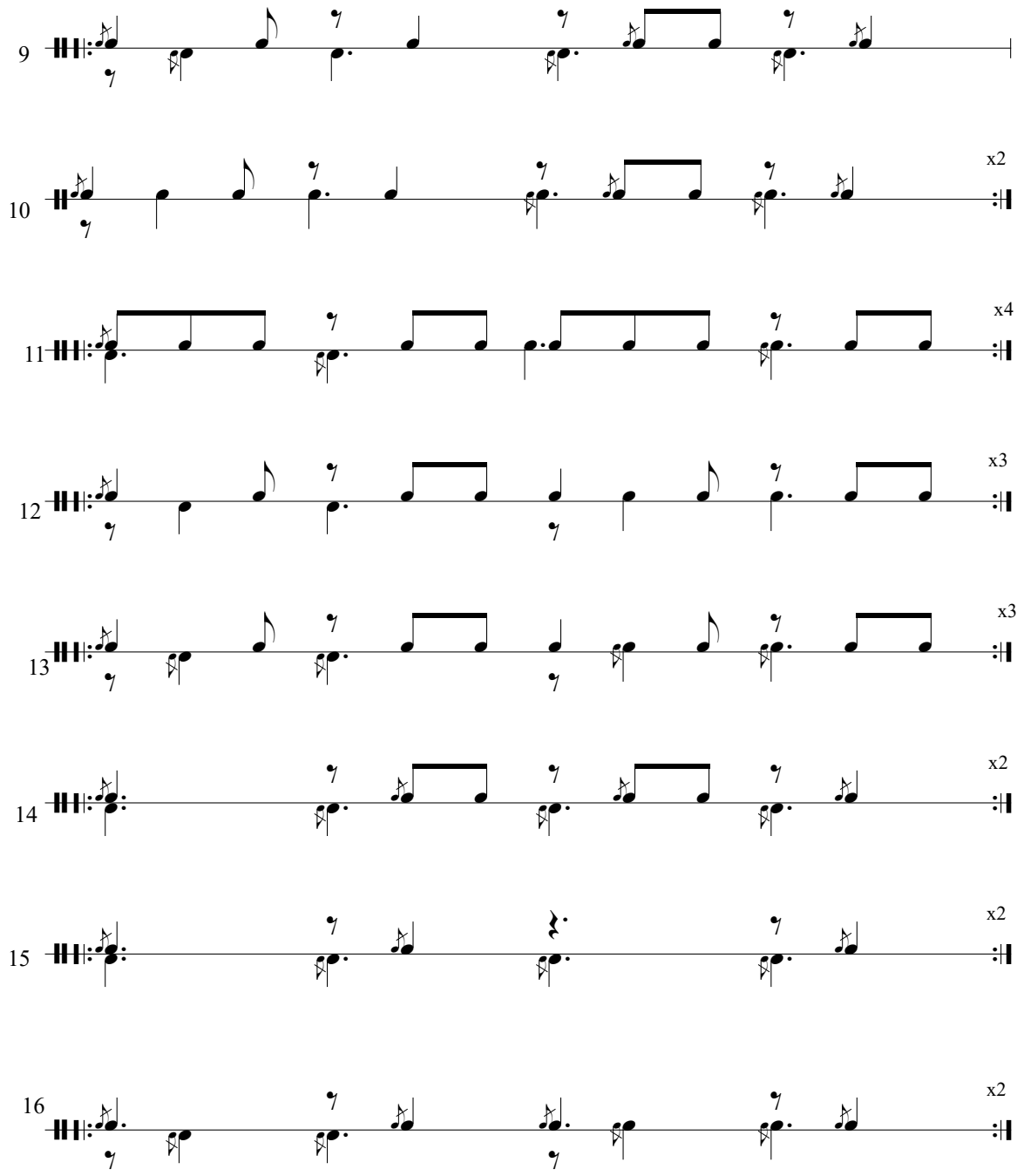
Motif 9 = *karak* 48–55. This is *maedoji* (매도지), a cadential pattern shared between local percussion bands, itinerant troupes and shaman ritualists. Here, emerging from the repeated use of *karak* that divide into two halves which explore, through metric disturbance, hemiola, it showcases how the standard *chajinmori* archetype model can be coupled to, and contrasted with, its double-speed version.

D: *Chajinmori* (자진모리)

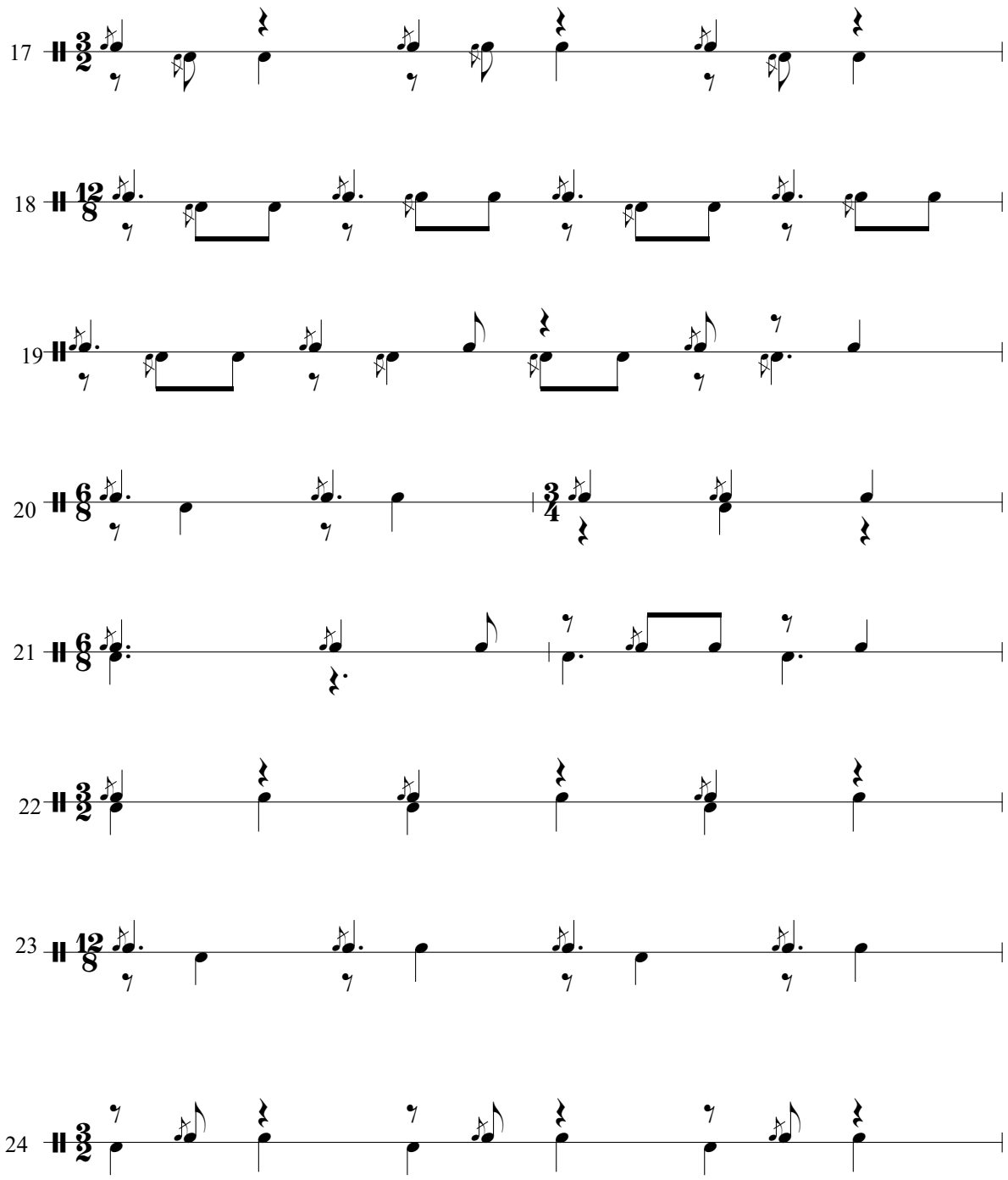
[♩. ≃ 105, *karak* 20 on ♩. ≃ 120, 30 on ♩ ≃ 120, *accel* to ♩. ≃ 145 at end]



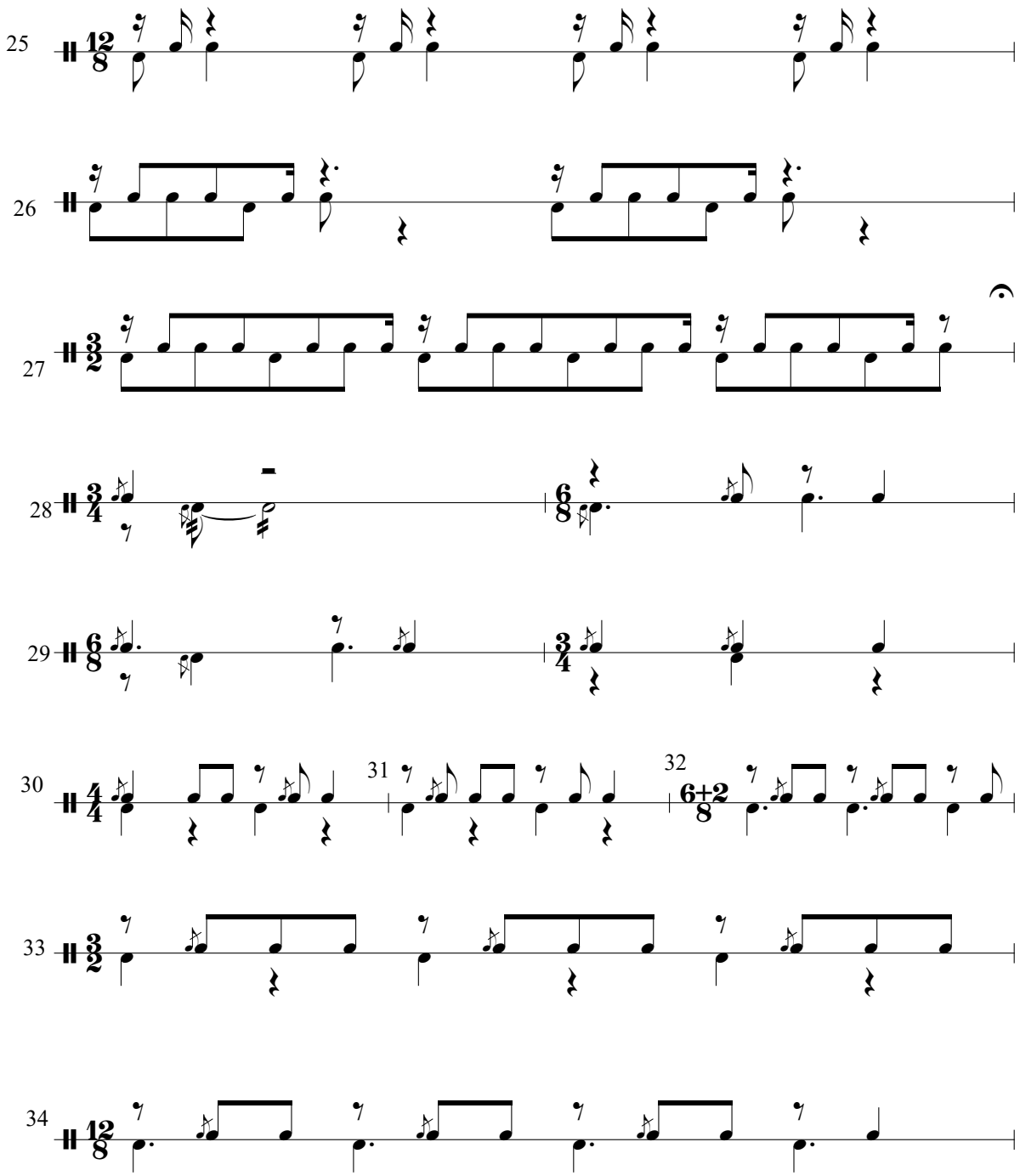
Karak 1–5 function as an introduction to this section/movement; Kim also used this within the Chŏngŭp percussion band—and taught it as a sequence for his students to use when playing in bands. Here it resolves onto the *chajinmori* archetype model, which here is given at *karak* 6–7. To this point, Provine's 1975 rendition is almost identical. Where the drummer would settle on the archetype model, repeating it *ad lib*, when playing with a band, in Kim's *Kaein changgu nori* the model is extended to become Motif 1 = *karak* 8–13. This settles through the repeats of *karak* 9–10, 11, 12, and 13. Again, I interpret the repeats of these *karak* as a remnant of the static nature of band practice …



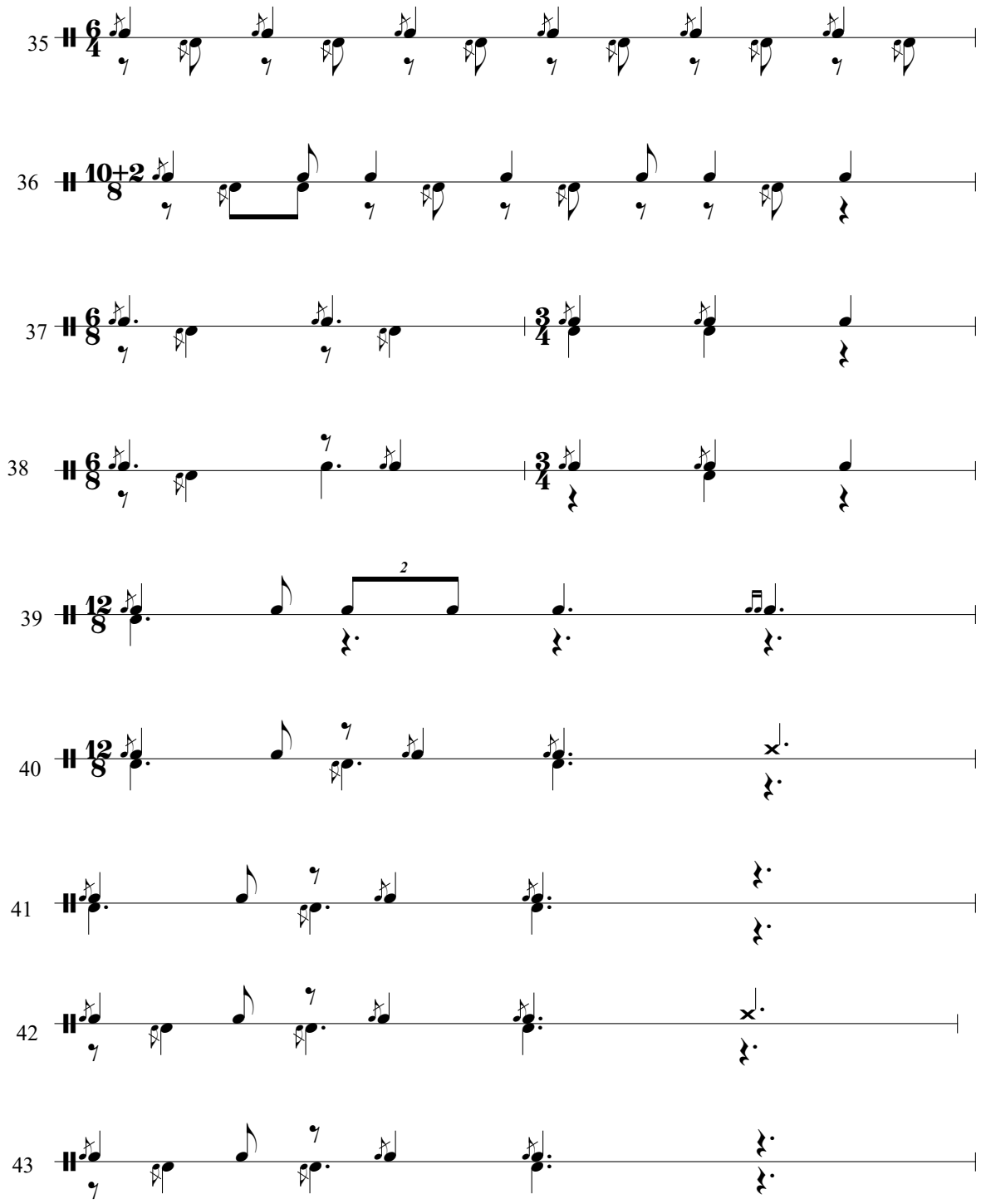
The initial acciaccatura on the whip-like stick in *karak* 11, 12, 13 and the first play through of *karak* 14 should probably be in brackets, since Kim tended to push the final quaver of the preceding unit towards the end, so that they functioned as the acciaccatura to the following whip-like stick downbeat. The number of repeats of each *karak* routinely played in 1985 (as marked here) was slightly different to those given in Provine's 1975 notation. Motif 2 seemlessly continues from Motif 1, commencing in *karak* 14 and running to *karak* 20; this section was described onomatopoeically by Kim as *ttakukung* (although, literally, the onomatopoeia does not include whip-like stick acciaccature), but is considerably changed from his 1975 practice (in fact, Provine identifies *karak* 14 in 1974 as the magpie imitation, which in 1985 only came as *karak* 30) …



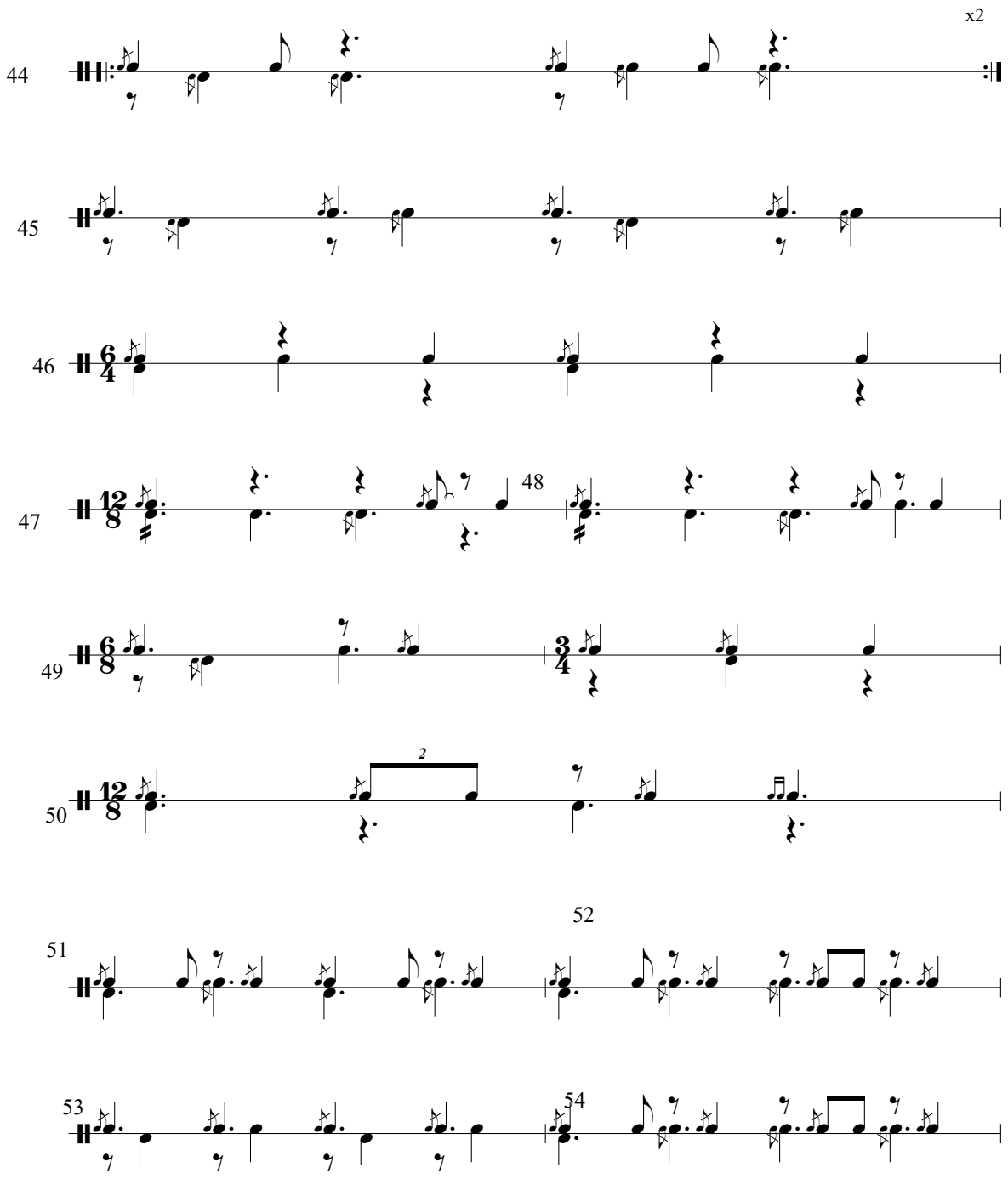
Motif 3 = *karak* 21–24, creates a cadence which, as before, is taken from the *maedoji* sequence. Pak and Cho (2019, 208–9) add two additional *karak* before *karak* 20, which I was never taught. Overall, by 1985 Kim had expanded the section/movement from that notated by Provine in 1975, primarily through returning several times to the *maedoji* variants …



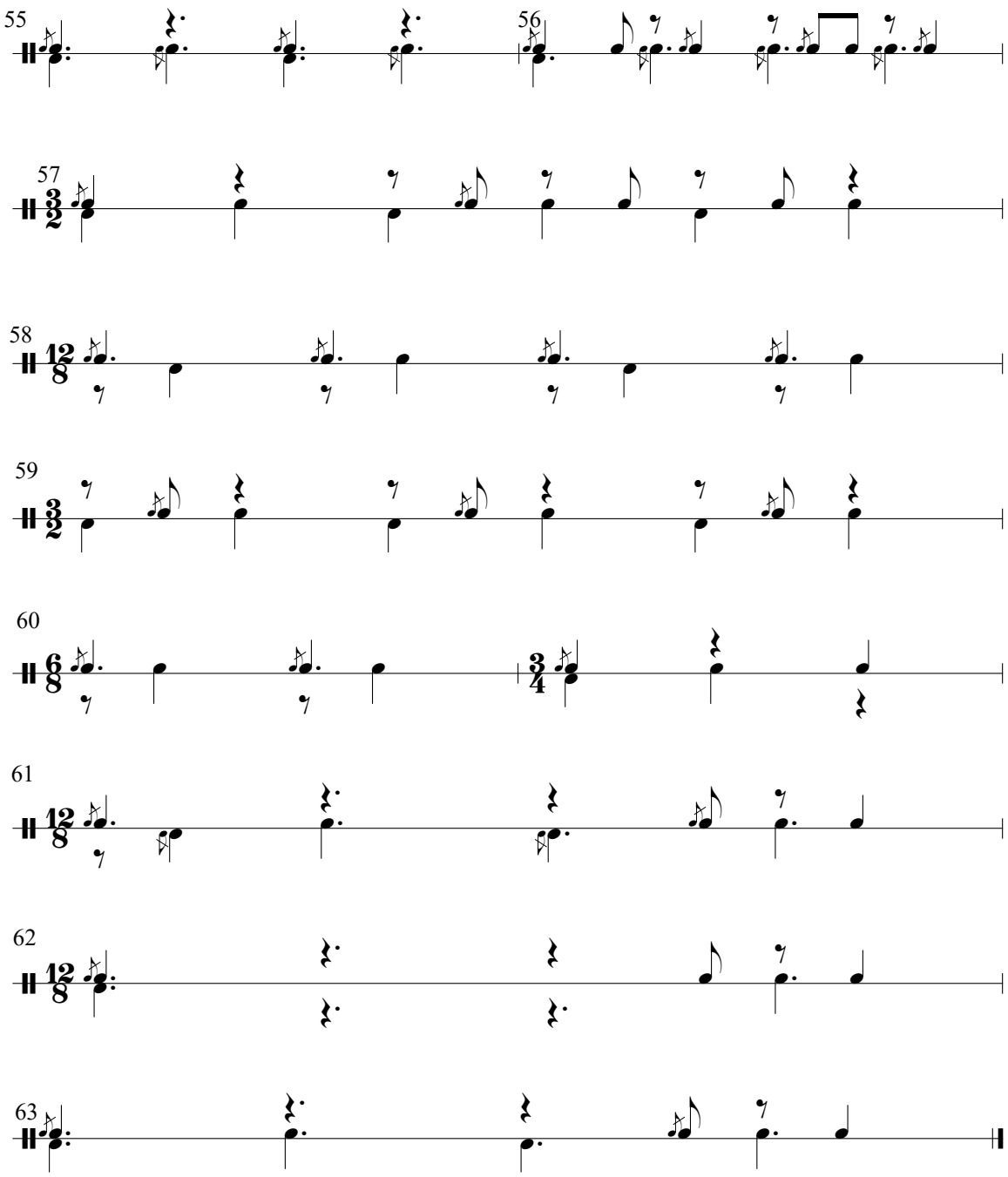
Interrupting *maedoji*, though sandwiched between two iterations of it, is Motif 4, *karak* 25–27, was described by Kim as *hududuk*, an onomatopoeic rendering of "pitter-patter". Much as with Motif 11 in the *hwimori* section/movement, it offers the opportunity to garner applause from the audience as the mallet-shaped stick becomes a blur in the audience's eyes as it alternates between striking both drumheads, thereby demonstrating the virtuosity of the drummer. Motif 3 then returns, *karak* 28–29, providing a cadence (it relates to Motif 3 in the earlier *tasŭrŭm* section/movement). Motif 5 = *karak* 30–34. This was Kim's take on the waddling step of the magpie (*kkachi*), slowing the tempo (previous ♩. = new ♩; however, Pak and Cho (2019, 215) notate the pattern as if each ♪ remains at the same tempo) …



Karak 35–36 return to *tongsalp'uri* then *chajinmori*. Brief, but a departure from the prevailing texture, so Motif 6. Alternatively, they might be perceived as an elaboration on *maedoji*, since Motif 3, *maedoji* returns for *karak* 37–39, the last of these clearly cadential—I note some students (and some contemporary players) replace the duplet with a trochaic ♩+♪. Motif 7 = *karak* 40–45; this is lifted from the crane dance (*hangmu* or *hakch'um*), now, as important/national intangible cultural property 40 known more fully as *hagyŏn taehap sŏlmu*l Kim tended to phrase each *karak* as 3/4 + 6/8 The "x" in *karak* 40 and 42 notate where the whip-like stick strikes the rim of the drum. An alternative way to play *karak* 42, 43 and 44 would be to add an acciaccatura before the second ♪ given by the whip-like stick …



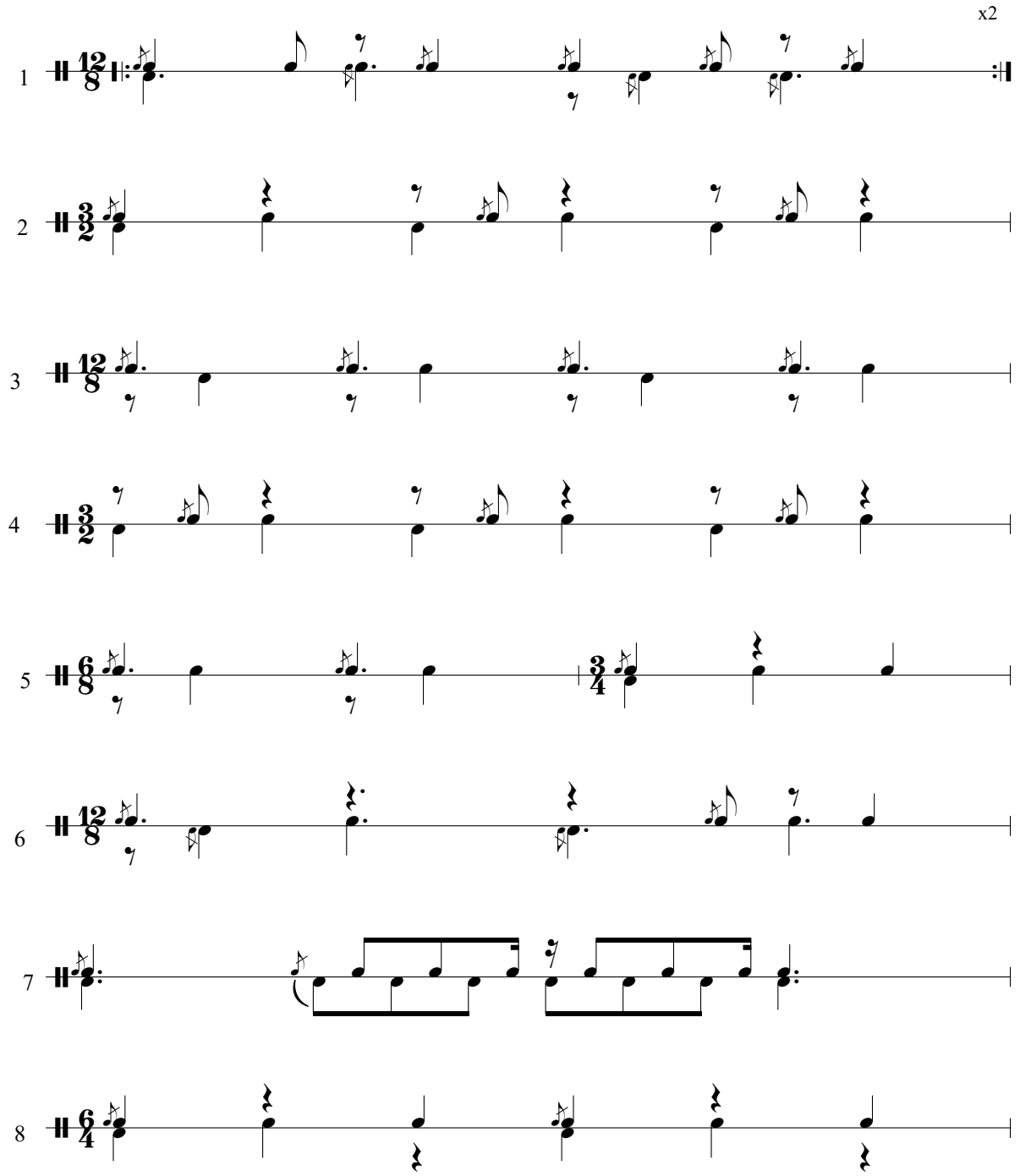
Maedoji returns, though developed, for *karak* 46–50, with *karak* 50 repeating *karak* 39 (again, some replace the duplet with a trochaic ♩+♪). The mallet-shaped stick trill that opens *karak* 47 shifts territory slightly, and Provine notes that *karak* 47 was sometimes separated from *karak* 48 with an upbeat mallet-shaped stick trill. Motif 8 = 51–56. Kim described this as *ch'auch'igi*, literally "left-right play," in reference to the mallet-shaped stick alternating striking the left and right drumheads. Each mallet-shaped stick strike in *karak* 53 tended to be brought forward by Kim, to give a quick *kugugung* sequence.



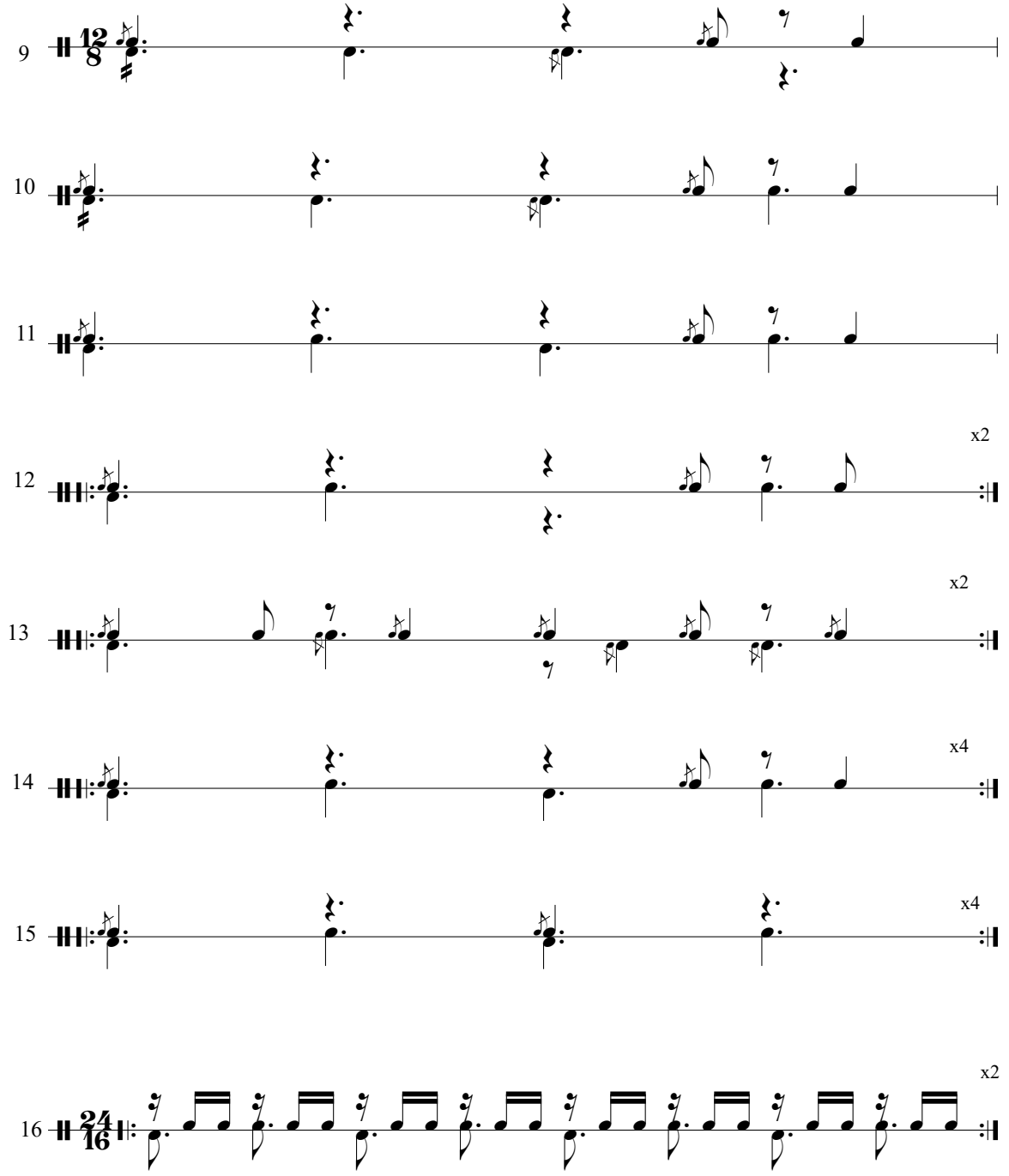
Maedoji returns for *karak* 57–63, providing a more extensive cadential sequence than the preceding iterations; full body rotations in the dance for the last three *karak* provides the equivalent of the rhythmic virtuosity of *karak* 25–27 and Motif 11 in the *hwimori* section/movement. Comparing with Provine's notation, this sequence remained largely intact from 1975 until 1985. Although a pause might be expected at the end of *karak* 63, to mark the end of the *chajinmori* section/movement, Kim played straight on to the final section/movement.

E: *Yŏnp'ungdae* (연풍대)

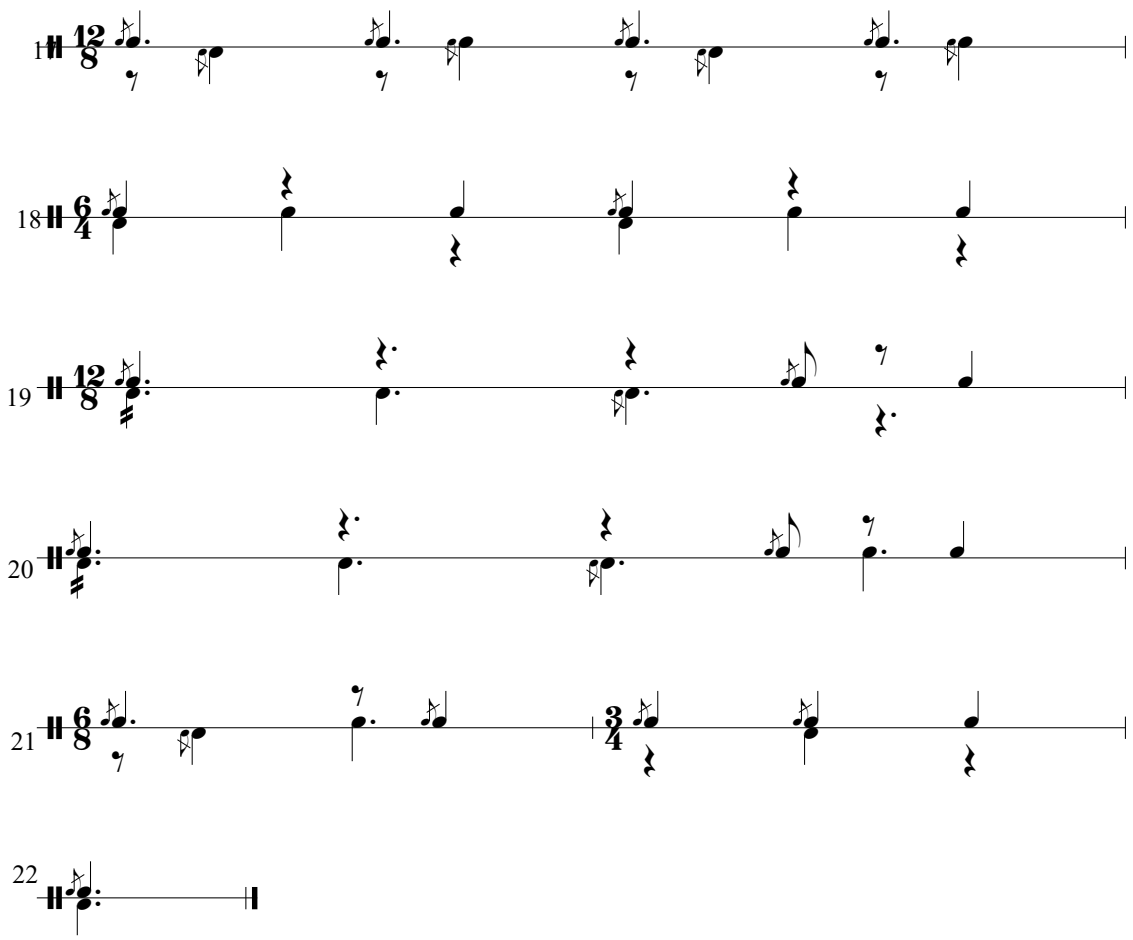
[♩.≃96, *karak* 11 on *accel.* to *karak* 16 (played as fast as physically possible), then back to ♩.≃96]



The final section/movement is taken from the Chŏngŭp local percussion band, at the point where band musicians formed a tight concentric circle and then unwinding back into a line, typically known, with allusions to military practice, as "making camp" (친을 만들다 *ch'inŭl mandŭlda*) and "breaking camp" (친을 푼다/풀다 *ch'inŭl p'unda/p'ulda*). For *Kaein changgu nori* it becomes a virtual cadenza that leads to a final cadence, beginning with a change in direction of body rotation. The sequence is largely fixed, and very little apart from an acciaccatura or two changed after 1975 …



In *karak 9* and 10, Kim sometimes moved the fast-repeating mallet-shaped stick trill back so that it began after the whip-like stick downbeat. Also, he often repeated *karak* 14 a further four times, replacing *karak* 15. He also frequently omitted the final semiquaver/sixteenth note pair of *karak* 16 on the repeat to better set up the (now familiar) *maedoji* cadential sequence that follows …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