

APPENDIX A

Korean Musical Notation

In Korean musical history, one of the most important inventions is the mensural notation, *chǒngganpo* (*chǒnggan*=square;-*po*=score), devised during the reign of King Sejong (1418-1450) and improved under his son Sejo (1450-1458).⁴⁸ There were already several kinds of notational systems in Korea, but they were somewhat imprecise, and as the oldest mensural notation in East Asia, *chǒngganpo* was able to indicate both pitch and rhythm conveniently. The score consists of columns (*haeng*) of six, twelve, sixteen, or twenty squares (*chǒnggan*), depending on the meter of the music. These *chǒnggan* are organized into groups of two or three called *kang* (principle). For instance, one *haeng* of 16 *chǒnggan* may be divided into 6 *kang*, comprising 3+2+3+3+2+3 *chǒnggan*.⁴⁹

⁴⁸ Keith Pratt, *Korean Music: Its History and Its Performance*, (Seoul: Jungeumsa, 1987), 62

⁴⁹ The National Center for Korean Traditional Performing Arts, *A Study of Musical Instruments in Korean Traditional Music*, 93

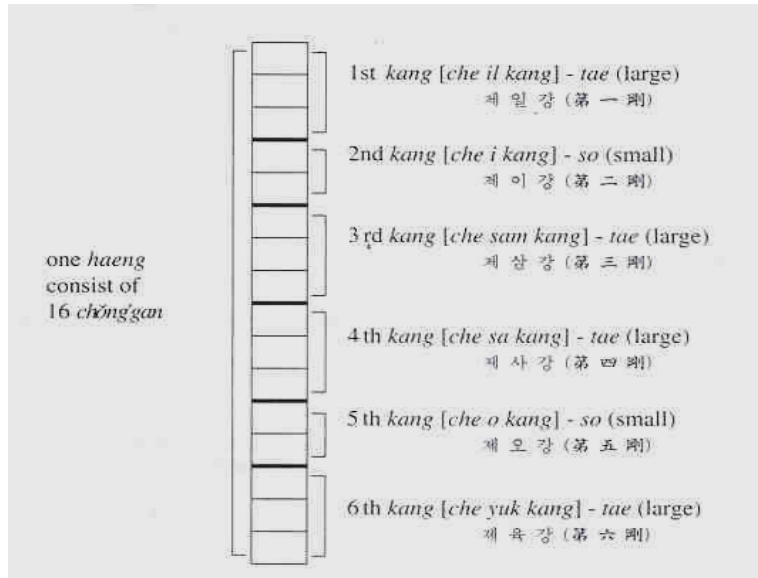
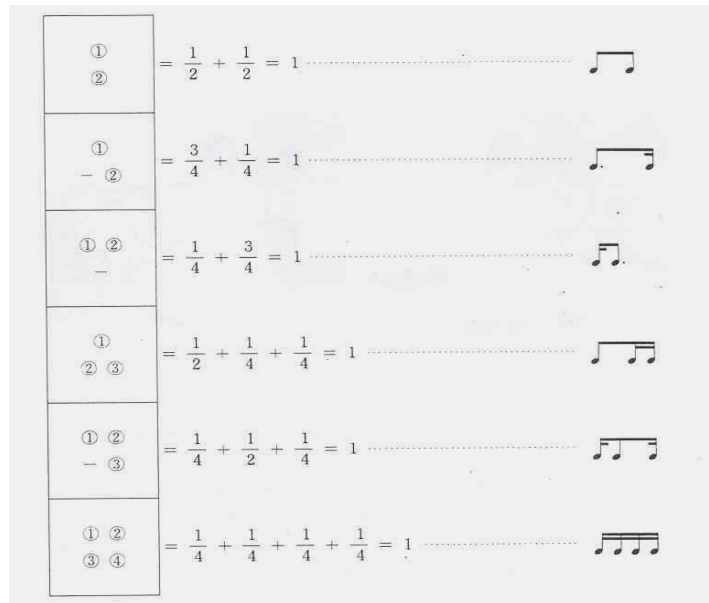


Figure 59. Column (*haeng*) and squares (*chŏnggan*) of *chŏngganpo*
A Study of Musical Instruments in Korean traditional music, 93

Figure 60 presents how to read more than one note within a square.



Duple System (2 notes for 1 beat)

① ② ③	$= \frac{1}{3} + \frac{1}{3} + \frac{1}{3} = 1$	.....	♪ ♪ ♪
① — ②	$= \frac{2}{3} + \frac{1}{3} = 1$	.....	♪ ♪
① ② —	$= \frac{1}{3} + \frac{2}{3} = 1$	.....	♪ ♪
① ② — ③	$= \frac{1}{6} + \frac{1}{2} + \frac{1}{3} = 1$	.....	♪ ♪ ♪
① ② ③ —	$= \frac{1}{6} + \frac{1}{6} + \frac{2}{3} = 1$	.....	♪ ♪ ♪
① — — ②	$= \frac{5}{6} + \frac{1}{6} = 1$	.....	♪ — ♪ ♪
① — ② ③	$= \frac{1}{2} + \frac{1}{6} + \frac{1}{3} = 1$	.....	♪ — ♪ ♪
① ② ③ ④	$= \frac{1}{3} + \frac{1}{3} + \frac{1}{6} + \frac{1}{6} = 1$	.....	♪ — ♪ ♪ ♪
① ② ③ ④	$= \frac{1}{3} + \frac{1}{6} + \frac{1}{6} + \frac{1}{3} = 1$	.....	♪ — ♪ ♪ ♪
① ② ③ ④ ④	$= \frac{1}{6} + \frac{1}{6} + \frac{1}{3} + \frac{1}{3} = 1$	.....	♪ — ♪ ♪ ♪
① ② ③ ④ ⑤	$= \frac{1}{6} + \frac{1}{6} + \frac{1}{6} + \frac{1}{6} + \frac{1}{3} = 1$	.....	♪ — ♪ ♪ ♪ ♪
① ② ③ ④ ⑤	$= \frac{1}{6} + \frac{1}{6} + \frac{1}{3} + \frac{1}{6} + \frac{1}{6} = 1$	.....	♪ — ♪ ♪ ♪ ♪
① ② ③ ④ ⑤	$= \frac{1}{3} + \frac{1}{6} + \frac{1}{6} + \frac{1}{6} + \frac{1}{6} = 1$	.....	♪ — ♪ ♪ ♪ ♪
① ② ③ ④ ⑤ ⑥	$= \frac{1}{6} + \frac{1}{6} + \frac{1}{6} + \frac{1}{6} + \frac{1}{6} + \frac{1}{6} = 1$	.....	♪ — ♪ ♪ ♪ ♪ ♪

Triple System (3 notes for 1 beat)

Figure 60. Transcription of rhythms in *chŏngganpo* into Western notation
Chŏnpuk Torip Kugagwŏn, *Taegŭm Kyobon*, 67, 68

Chŏngganpo uses Chinese characters to indicate the twelve pitches in the octave, and the twelve characters are taken from the Chinese names of the twelve pitches with Korean pronunciations. An empty square indicates sustaining the previous note.




黄黄 黄 ---	
黄黄 ---	
黄 太 黄	

Figure 62. Transcription of notes in a square into Western notation
 Kugnip Kugagwŏn, *The Music Theory for Music Teachers*, 38

Chŏngganpo is read from the top to bottom, and right to left in the columns. Further marks for ornaments are added next to the notes, and the marks for accompanying beats (rhythmic cycle) are written to the right of the first column. Even though the tempo is not indicated in the score, the marked *changdan* (rhythmic cycle) implies the tempo of the music. The *taegŭm-sanjo* score by the *chŏngganpo* shown in appendix b starts to be read from the last page, 131.