

A study on Folksongs of Hallim-yup in Cheju-do

	
.	1
1.	1
2.	2
3.	3
.	4
1.	4
2.	7
1)	7
2)	13
3)	26
4)	27
5)	31
6)	37
7)	40
8)	42
9)	56
10)	65
11)	68
3.	74
.	81
	84
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< 1>	5
< 2>	18
< 3>	24
< 4>	25
< 5>	30
< 6>	39
< 7>	55
< 8>	61
< 9>	64
< 10>	67
< 11>가	75
< 12>	77

< 1>	4
------	-------	---

< 1>	() 8
< 2>	() 11
< 3>	() 14
< 4>	() 20
< 5>	() 22
< 6>	() 26
< 7>	() 28
< 8>	( )	..... 29
< 9>	( )	..... 32
< 10>	( )	..... 34
< 11>	( )	..... 37
< 12>	( )	..... 40
< 13>	( )	..... 42
< 14>		..... 46
< 15>		..... 49
< 16>	( )	..... 50
< 17>	( )	..... 57
< 18>	( )	..... 62
< 19>	( )	..... 65
< 20>	( )	..... 68

()

가

가

가

가

가

가

5

, 3 ,4 ,5 ,6
 4 ,5
 3
 가
 2 ,
 가
 가 ,
 가
 가 ,
 가 가 ,
 2
 4 2 4
 2 3
 가 2
 . 1
 가 5, 6, 7
 가
 가
 가

가

가

1999 2

1980

가

1), 2), 3), 4) 가

1 , 6 ,

7 , 2 , 2 18

2.

가

가

MBC

「

3

「 — (— , —)

-
- 1) , “ ”, 「 」 20 (: ,1985).
 - 2) , “ : ”(, , 1987).
 - 3) , “ : ”(, , 1988).
 - 4) , “ : ”(, , 1990).

13 (— , —) ()가 2 (—) , , 가 . , , . , .

3.

가 , 가 18 , , , , .

1. ·

< 1>

5)

가

가

가

5) ,“ ”(
)
< 1>

		()
通俗民謠		, , 가, 가, 가,
鄉 土 民 謠	勞 動 謠	農業謠 , , 가 , , , , , (), (), ()
		漁業謠) , , (
		林業謠) , , (), (
		製粉謠 , ,
		冠網謠 ,
		雜役謠 , , ,
	儀式謠 ()	
가		가

가

가

가

가

2.

1)

火山 灰土

瘠薄

無氣

가

가

가

”, “

”

“

”, “

가

가

가

「

」가

< 1 >

()

- (85) -

♩ = 72

:
: J

:
:(a)

< 1 >

< 1 >

B

A

- - - (),

「 」, 「 」, 「 」 3

「 」 . 「 」

「 」

「 」

2

A

a, a

, a

B

d

A

b c

3

B

e

3

2

가

가

A B

< 2 >

()

- (67) -

♩ = 66

. 가
 , < 2 > a 「 」 「 」
 「 」 b 「 」 「 」
 「 」 가 「 」 . c
 「 」 가 「 」 . d
 「 」
 . B A b '¬' 「 」 「 」
 'L' 「 」 「 」

< 3 >

()

- (1930), - (1925) -

♩. =36 40

3

(
- , - ,
- 가 , - 가 ,
- , 가 - , -
- , - , -
- 가 , -)

4

29

, $\downarrow = 36 \quad 40$

5

「3」

. < 3 > a

「」

「」

b

b

c

「」

A(a+b) A (a+b)

[A(a+b)+A (a+b)] 가

가

가

가

, 가

6)

15

16

$4 \cdot 4 / 4 \cdot 5 / 4 \cdot 6 / 4 \cdot 7 / 6 \cdot 5$

6)

< 2>

	♪	♪	♪	♪
4 · 5	♪ ♪ ()	♪ ♪	♪ ♪ ♪	♪ ♪
4 · 4	♪ ♪ ()	♪ ♪	♪ ♪	♪ ♪
	ㄱ			
	♪ ♪ ()	♪ ♪	♪ ♪	♪ ♪
4 · 6	♪ ♪ ()	♪ ♪	♪ ♪ ♪	♪ ♪ ♪
				가
4 · 7	♪ ♪ ()	♪ ♪	♪ ♪ ♪ ♪ ♪	♪ ♪
6 · 5	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪

< 2>

3

< 2> ()

2

2

가

가

(多音化)

가

가

“

”

“ 가 ”

가

가

“ ” . 2

「 」

< 4 >

()

- (85) -

♩ = 44

(' , < > ' 7)

< > ' 8) . ' 가)

4 8 . A 가 A1

5 , A2 A3 가 . 「3

」

< 4> A, A1, A2, A3가 ,

b

b A1 가

A1 가

a A2가 .

c ,

d .

2

2 가

4 4 · 5 .

A1 가 .

가

가

4 .

7) , 「 (: , 1965), p.269.

8) , ,p.273.

< 5 >

()

- (81) - (68) -

♩ = 60

4

22

.

.

「 3 」

. < 5 >

「 」 「 」 - 「 」 가 「 」
 「 」 a
 「 」, 「 」
 b1 b10 「 」
 「 」 「 」
 < 3>

< 3>

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	1 , 2	2
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	3 , 7 , 13 , 21	4
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	4	1
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	5	1
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	6	1
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	8	1
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	9 , 15 , 17	3
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	10	1
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	11 , 19	2
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	12	1
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	14 , 20	2
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	16 , 18	2
♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪	22	1

< 3>

4

4 · 4/ 4 · 5/ 5 · 4

< 4 >

	♪	♪	♪	♪
4 · 4	♪ ♪	♪ ♪	♪ ♪	♪ ♪
	♪ ♪ ()	♪ ♪	♪ ♪	♪ ♪
	♪ ♪ ()	♪ ♪	♪ ♪	♪ ♪
4 · 5	♪ ♪ ()	♪ ♪	♪ ♪ ♪	♪ ♪
	♪ ♪ ()	♪ ♪	♪ ♪ ♪	♪ ♪
	♪ ♪ ()	♪ ♪	♪ ♪ ♪	♪ ♪ ♪
	♪ ♪ ()	♪ ♪	♪ ♪ ♪	♪ ♪
5 · 5	♪ ♪ ♪	♪ ♪	♪ ♪	♪ ♪

< 4 >

3

< 4 > ()

2

2

가

가 가

가

3) ()

< 6 > ()

- (85) -

 =72 92

. 2

「 」 「 」

♪ ♪ .

, ‘ ’ ; ‘ ’

,

.

< 8 >

()

- (81) ,

- (67) -

♪ =56

2

15

가

「 3 」

. < 8 >

「 」 「 」 4

「 」 「 」 「 」

a1

가

「 」

() · ()

2

3, 4, 5

< 5 >

	♪	♪
3(2 · 1)	♪ ♪	♪
4(2 · 2)	♪ ♪	♪ ♪
	♪ ♪	♪ ♪
4(3 · 1)	♪ ♪ ♪	♪
5(3 · 2)	♪ ♪ ♪	♪ ♪

< 5 >

가

가

가

1 ‘ ; ‘
‘ ; ‘

가

가

9)

5)

「 」

가

가

.(‘ ’)

가

「 」가

9) , , p.282.

< 9 > ()

- (85) -

♩ = 48

b . A 2
 A 가 . A a
 A b 가 c 가 .
 2 2 4
 . 「 」 .
 10 11
 . 2 1 4 , 2 6 7 .

< 10> ()

- (81) -

♩ = 56

. . . 4 . 「3
 」 . < 10> 'ㄱ' 2
 1 1 「 」 「 」 4 .
 1 3 A(a-c-a -d-b-c) 4
 6 2 A . 7 9 3
 A (a-c-a -d -a -d) , A-A -A .
 「 」 .
 .
 가 가 .
 .
 5 1 'ㄴ'
 2 , 6 1
 'ㄴ' .

6) ()
 < > (< > · < >)
 < >, < >, 10) .

·
 · ‘ ’ , 「
 」, 「 」가 .

< 11> ()
 - (81), (67) -

♩ = 60

10) , , p.9.

4 가 5 가 4
. 4 11 ' ,
가 5
. . < 11>
, 「 」 「 」 ,
, 「 」 .
「3 」 . c
d 가 .
「 」 .
1 . a1 「 」 「 」
「 」 「 」

7) ()

< 12> ()

- (85) -

♩ =72

4
「 」 「 」
. 3
2 , 가
“ ”, “ ”

8)

< 13>

()

- (81), - (67) -

♩ = 92

. a 「 」 「 」, b 「 」 「 」
4 , .
2 , 3 , 4 , 5
.

< 14 >

가 . ‘ , ‘ , .

A
B
A 가
B 가
A 가
B 가
A
B
A 가
B 가
A
B

A 가
B 가 가
A
B
A
B
A 가 가
B 가

A

B

A

B

A

B

A

B

A

B

A

B

A

B

A

B

A

B

A

가

B

가

A

B

A

B

A 가

B 가

A

B

, A가 先導 가 가 가
B . 가 A
.
, , ,
, ,
가 .

< 15 >

< 16>

()

- (?), -

♩ = 92

가
 1 . 1 3 5 . 3
 가

. 2 ,3 4

A · B · C · D · E · F 6

< 6>

< 7>

A1		3
B	6	
A2		2
C	6	
A3		4
D	6	
A4		2
E	8	
A5		6
F	4	
A6		2
G	6	
A7		5

< 7>

A1 가

6

가 E

8

2

F

2

2

12

가

A1 a b

가

가

‘ ’, ‘ ’

2

9)

가

가

가

< 17> ()

- (1926), - -

♩ =40

4 42
 . . < 16>
 2 ,
 3 4
 .
 a1 a9 , a1, a2
 a3 가 . b1 < - - - - >
 b2 < - - - - > .

2

「 」 , 「 」 - 「 」

가

4(5 · 6) · 4(5 · 6)

< 8 >

	♪	♪	♪	♪
4 · 4	♪ ♪	♪ ♪	♪ ♪	♪ ♪
4 · 5	♪ ♪	♪ ♪	♪ ♪ ♪	♪ ♪
4 · 6	♪ ♪	♪ ♪	♪ ♪ ♪ ♪	♪ ♪
		가		
5 · 4	♪ ♪	♪ ♪ ♪	♪ ♪	♪ ♪
			가	
	♪ ♪	♪ ♪ ♪	♪ ♪	♪ ♪
	♪ ♪ ♪	♪ ♪	♪ ♪	♪ ♪
6 · 4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪	♪ ♪
			가	

< 8 >

3

< 18> ()

- (81), - -

♩ =44

♩ =40

20

2 · 3

< 17 >

「 」 4

a 가 . 2

b

「 」

「 」 4

1

1

c

「 」

「 」 4

「 」

「 」

「 」

가

A1(a+b)

A2(a+2b)

가

가

. a1

「 」

「 」 - 「 」 , a2 「 」 「 」
 가 「 」 - 「 」 .

2

4(5) · 4(5) . 가

2

가

< 9 >

	♪	♪	♪	♪
4 · 4	♪ ♪	♪ ♪	♪ ♪	♪ ♪
	♪ ♪	♪ ♪	♪ ♪	♪ ♪
		가		
4 · 5	♪ ♪	♪ ♪	♪ ♪	♪ ♪ ♪
5 · 4	♪ ♪	♪ ♪ ♪	♪ ♪	♪ ♪

< 9 >

10) ()

가 가

가

< 19> ()

(1926),

♩ = 40

4 18 . .
. . 4 . , , 「3 」 .
「 」 . < 18> 「 」 「 」 , 「 」
「 」 「 」 ,
b1, b2, b3 「 」 - 「 」 - 「 」 「 」

「 」 c 「 」 - 「 」 - 「 」 「 」 , d
 「 」 가 . 3
 2
 가 .
 ,
 .
 가 「
 「
 ,
 2
 . 4(5) · 4(5) , 3 .
 2 . ‘ ’ ‘ ’ ; ‘ ’ .

< 10 >

	♪	♪	♪	♪
3 · 2	♪	♪ ♪	♪	♪
4 · 2	♪ ♪	♪ ♪	♪	♪
4 · 4	♪	♪ ♪ ♪	♪ ♪	♪ ♪ ♪
	♪ ♪	♪ ♪	♪ ♪	♪ ♪ ♪
5 · 4	♪ ♪	♪ ♪ ♪	♪ ♪	♪ ♪ ♪
5 · 5	♪ ♪	♪ ♪ ♪	♪ ♪	♪ ♪

< 10>

, 3

11)

가

가

< 20>

- (?), -

♩ =80 84

‘ 가 ‘
, ‘ ; ‘ ; ‘ ; ‘ , ‘
.

美化

, ‘ ; ‘ ; ‘ , ‘
希望
.

(1)

- .
· · · · - ()
- · · · - (), ()
(), ()
()
- · · - (), ()
(), ()
(), ()
- · · · - (), ()
- · · - ()
- · · (), · · · - ()
- · - ()

· · · · · - ()

(2)

(, ,) (), ()
) 가 1
 2 (,) , 1 2
 (, ,)
 3 4

(多音化)

(語短聲長)

가 가
 가 가 ,

가 가
 () - - / - , - - - / -
 가 , () - - / - ,
 () - - / - , - - / - , - / - , - / -

가
 (), ()
 2 ,

가 가 ,
 .(- 17, 18,19)
 2 가 .(-
 17,18,19)

(3)

2 가 가 (),
 (), (), (), ()
), (), (), (),
 ()가 . () 2 .
 () , (),
 (), (), (),
 (), () .

(4)

가
 , 4 가
 .
 가
 .
 *4 - , , ,
 *2 - ()
 *4 . 5 . 4 - (),

*4

2, 3

-

가 ,

. (,

), (,), ()가 .

- ()

(5)

* - ()

* - (,)

(6) 가 . () ,

, , , , ,

, .

.

가 , .

3.

1)

가 . 가
, (), ,
, , , 가 .
가
, 가
가 .
가
가 .
가 .
가

2)가

< 11>가

가					

10

3)

가 .

.

가 .

.

가 ,

가 .

.

(1)無意味

無意味

(2)

無意味

意味

(, ,)-

()-

()-

-

4)

가

2

. 1

3 7

4 · 4

3 · 4

< 12 >

()	4 · 4, 4 · 5, 4 · 6, 4 · 7, 6 · 5	2
()	4 · 5	2
()	4 · 4, 4 · 5, 5 · 4	2
()	4 , 4 · 4, 4 · 5	2
() ()	3 5	1
()	4 · 4, 4 · 5, 5 · 5, 6 · 5	2
() ()	3 5	1
() ()	3 5	1
()	4 · 4, 4 · 5, 5 · 4, 6 · 4	2
()	4 · 4, 5 · 4	2
()	3 · 2, 4 · 4, 5 · 4, 5 · 5	2
() ()	3 5	1

()

1

,

1

2

가

2

1

3

가
가

5)

(1)

가 가

가

(2)

()

()
[의]

()

()

()
[의]

(

)

()

()

의

가

(

가)

(3)

.

‘ ; ‘ ; () ‘ ; ‘ ’ .

(4)

,

() ‘ ; () ‘ ; ‘ ; () ‘가 가 ’ . 가 .(,)

가

, .(,)

(5)

가 -

— ; ‘ — ; ‘ — ’
.
‘ — — —
; ‘ — — —
,

(6)

가 . ‘
; ‘ ,
.

, 가 .
가

가 가

.
, 가 ,

, 가 .

“ : ”.
,1990.

“ ”.
, 1996.

, 「 上」. : ,1965.

-----“ ”. . 20 ,1985.

-----, 「 」. : ,1983.

“ : ”.
,1988.

“ ”. 「 」,1996.

“ 가 ”.
,1992.

“ ”.
,1992.

「 」. : , 1996.

“ ”. ,985.

-----“ ”. ,1992.

, 「 - 」. : ,1991.

-----, 「 」. : ,1992.

-----“ ”.
,1996.

() 「 : 」. :MBC,1992.

, 「 - 」,1984.

, “ ” 「 2 」 .
 ,1993.

“ : ” .
 ,1987.

, 「 」 . : ,1963.

*

“ ” , 「 」 ,MBC,1994.

「 - 」 , ,1984.

ABSTRACT

A Study on Folksongs of Hallim-yup in Cheju-do

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Modern society has promoted cultural exchange among localities through the development of mass media, the uplift of the cultural level, and the development of transportation. These changes bring about the equalization among localities that have cultural characteristics. But these changes of the times may damage the uniqueness of traditional culture peculiar to each locality.

Folk songs that express living and emotion of people who live in the region put vitality into wearisome labor and lighten its pain on the spot of working. Hence, it is precious that we make a study about the folk songs which have been combined with the life of the locality, preserve its function and the words, and discover the meaning of them.

This thesis aims at contemplating the specification of the Hallim yup's folk songs among famous Cheju's which have geographical and linguistic

traits. The peculiarities can be understood through the recognition of performance, and the study of account and melody of words.

The musical peices written in the present study are the folk songs sung in the five regions of Hallim yup, - Myung-wol ri, Gui-duck ri, Hallim ri, Hyup-jea ri, and Kum-rung ri-, and are also the songs sung when the residents working in the field, the sea, and the various situation.

The peculiarities of the folk songs in Hallim yup found through this study are as follow.

First, the content of the words is divided into two types. One is the content related to working situation. Though sung on the spot of working, the content of the other is not related to the labor but express individual life.

Second, in the musical texture, the type of the tune is shown as three tones, four tones, five tones, and six tones. Among these tones, four tones and five tones are main constituents of the pieces.

The melody, which is shown frequently than a skip in the musical texture has a step motion within three degrees or progresses repeating same tone. The tune of the regular beat has the characteristics as follows; The second syllable of the first section can be sung long into several notes or can be sung into one stretched sound after the first syllable of the first section is sung into one short note. In the tune of the regular beat, we sing only in other words by the standard of one changdan. The responsory style has a repeated refrain in the part of a follow song. As the type of cadence, major 2nd is most common or the repetition of the same note also appears.

Changdan adopts, for the most part, regular 4 time and occasionally use

binary time. The song develops with one 4 time as the central figure but can involve binary or triple time as one time as intervals. There are songs of the type mixed free time with regular time, and the songs of free time form the paragraph according to the score of the words.

Third, two letters step is the most common in the words of the song and the paragraph of the beat and the melody is divided by the meter. The number of syllable in one step is not fixed.

Finally, it is an onomatopoeia, personification, insertion of the voices, repetition, parallelism, and simile that are used as the expression of the words.

On the foundation of the study like this, It is invaluable for the understanding of regional culture and the education of Korean classical music that we exhume the folk songs combined with the lift and song of the region, make their special study, and find their meaning.

For the preservation and succession of Cheju traditional musical resources in the danger of the loss, what should be carried out continually is the initiation of resources and the education about their preservation to the students. It is most important above all to systematize Cheju traditional music and to guide it in the school. And then the various and purposive guidance should be followed.

University of Education in Partial Fulfillment of the requirement for the degree of
Master of Education in February, 1999.