

Samulnori produces speak its love in the language of rhythms

Kyung Ja Ko

Department of Pharmacology, College of Korean Medicine, Kyung Hee University, Seoul, Republic of Korea. Esperamondo (<http://esperamondo.tistory.com/>) of art organization, Seoul, Republic of Korea

ABSTRACT

The aim of this article is to suggest that Samulnori will be able to produce better and more lovable language. Samulnori is a good example of the Korean music. Samulnori is originally meaning four-percussion play. Janggu and buk made of leather which were mainly cowskin and dogskin. But jing and kkaengwari made out of brass. Four percussions are an instrument composed of a pattern based on the theory of yin and yang. The principle of Samulnori rhythms are well made up of the relaxation, tension, improvisation, escalating rhythms, and dynamic sound. Samulnori looks like two lovers exchanging sweet words in the natural forest. The push and pull between four instruments like a love quarrel. The author feels that the rhythms of the four instruments are like the whispers and cries of lovers. In conclusion, the silent or passionate rhythm of Samulnori feels like two lovers' tightrope love. The author thinks it creates a rich language of love.

Keywords Samulnori, relaxation and tension, language of love, Han Ak (Korean music, 韓樂)

INTRODUCTION

Samulnori is a good example of the Korean music. Samulnori is originally means four-percussion play. Janggu (Fig. 1- ②, ③), Buk (Fig. 1- ①), Jing (Fig. 1-④) and Kkaengwari (Fig. 1- ⑥) make up the Samulnori. Janggu is a double-headed drum with a body shaped like an hourglass. It tunes and timbres express an impression of a sprinkling rain. Buk is a barrel-shaped drum. Buk's play is to make a point of stressed beats. Jing is a large hand-held gong. It produces a long echoing and a bountiful sound. Kkaengwari is a small hand-held gong. It plays a leading sound in Samulnori. Janggu and buk are made of cow-skin and dogskin. But jing and kkaengwari made out of brass. Four percussions are an instrument composed of a pattern based on the theory of yin and yang. The principle of Samulnori rhythms are well made up of the relaxation, tension, improvisation, escalating rhythms, and dynamic sound. Sogo (Fig. 1- ⑤) is a small drum and is not used directly in Samulnori but is often used in dance.

Janggu's outstanding rhythm adds liveliness to the Samulnori. In other words, Janggu can express a beautiful and fine sound with elaborate sticks like a woman applying someone makeup on her face. In contrast, Buk emphasizes the importance of rhythm's point in Samulnori. Buk produces in a ponderous way and show in a vigorous baritone. This is why we can feel free and easy by listening these simple beats. This is an unbelievably primitive sentimental reaction. This is the aim of a music therapy. Kkaengwari allows people to relish and savor the overwhelming

emotion. Kkaengwari and Soprano are exactly like each other in formant frequency (HZ). Jing is the big brother in Korean percussion. This is why jing of openness, tolerance, flexibility are key to fundamental rhythm. In 2000, 'On a Sound Analysis of Samulnori', Korean scientists, Professor Deoksoo Na and Myung Jin Bae and the Institute of Sound Engineering have discovered the following facts. Instruments of Samulnori Formant Frequency (HZ) and Voices of Men Formant Frequency (HZ): Kkwaengwari 257 - 2531, Soprano 246.9 - 1046, Jing 93 - 343, Tenor 98 - 349.6, Janggu 118.4 - 668, Alto 139 - 659.2, Buk 139.9 - 355.2, Briton 130 - 440. Samulnori looks like two lovers exchanging sweet words in the natural forest. The push and pull between four instruments like a love quarrel. The author feels that the rhythms of the four instruments are like the whispers and cries of lovers.

In conclusion, the silent or passionate rhythm of Samulnori feels like two lovers' tightrope love. The author thinks it creates a rich language of love.

RESULT AND DISCUSSION

From ancient times, music has been used as a catalyst for relaxation and has played a role as a spokesman for human emotions and nature. In 1991, 'Wordsworth Dictionary of Musical Quotations' Platon noted music is a moral law, it gives wings to the mind and gives life to everything. It is invisible but dazzling, passionate and has an eternal form. Music has been known to have a lot of influence on the mind. Listening to music produces dopamine in the brain. It is a hormone that is responsible for pleasure and reward. It is known that oxytocin also promotes social interaction such as empathy and generosity.

Correspondence: Kyung Ja Ko

E-mail: sono-1004@hanmail.net

Received August 22, 2018; **Accepted** November 23, 2018; **Published** November 30, 2018

doi: <http://dx.doi.org/10.5667/tang.2018.0025>

©2018 by Association of Humanitas Medicine

This is an open access article under the CC BY-NC license.

(<http://creativecommons.org/licenses/by-nc/3.0/>)



Fig. 1. Features of Samulnori (https://search.naver.com/search.naver?sm=tab_niv&where=image&query=%EC%82%AC%EB%AC%BC%EB%86%80%EC%9D%B4%EC%82%AC%EC%A7%84&nso=so%3Ar%2Ca%3Aall%2Cp%3Aall#imgId=nshopping11030746128_0&vType=rollout)

Music-evoked neurochemical changes in the brain suggest therapeutic potential in affective and neurological disorders (Chanda and Levitin, 2013; Koelsch, 2010, 2014). Clearly, music therapy can be extremely established and widely varied across a range of instruments, mediums, and ways of expression (Bensimon et al., 2008; Nora et al., 2017). Specifically, acoustic synchronization likely served as a mechanism to promote likelihood of reproductive success (Cross, 2009) and as a way to communicate, build cohesion, and foster cooperation with others (McDermott & Houser, 2005; Nora et al., 2017). Most of Samulnori rhythms directly connect heart to a shiver. We often felt the thrill of realization when we fall in love. In a slow rhythm, it reminds me of a whisper of love. But in a rhythm that is getting faster, it feels like a language of conflict. The curvature of the rhythm feels like an event that occurs in the process of love. To lovers, Samulnori is all about expressing internal resonance and interpretation. It will give you a thrill to learn and listen about good music and excite rhythm. Therefore, the author thinks Samulnori will be able to produce better and more lovable language.

ACKNOWLEDGEMENTS

None

CONFLICT OF INTEREST

None

REFERENCES

- Bensimon M, Amir D, Wolf Y. Drumming through trauma: Music therapy with post-traumatic soldiers. *The Arts in Psychotherapy*. 2008; 35:34–48
- Chanda ML, Levitin DJ. The neurochemistry of music. *Trends Cogn. Sci.* 2013;17:179–193.
- Cross I. The nature of music and its evolution. In: Hallam S, Cross I, Thaut M, (eds.). *Oxford Handbook of Music Psychology*. (U.S.A., New York: Oxford University Press), pp. 3–14, 2011.

Koelsch S. Towards a neural basis of music-evoked emotions. *Trends Cogn. Sci.* 2010;14: 131–137.

Koelsch S. Brain correlates of music-evoked emotions. *Nat. Rev. Neurosci.* 2014;15:170–180.

McDermott J, Hauser M. The origins of music: Innateness, uniqueness, and evolution. *Music Perception: An Interdisciplinary Journal*. 2005;23(1):29–59.

Landis-Shack N, Heinz AJ, Bonn-Miller MO. Music Therapy for Posttraumatic Stress in Adults: A Theoretical Review. *Psychomusicology*. 2017;27(4):334–342.