



Chapter VII
Buddhist Dance

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I. The meaning of Buddhist Dance

Buddhist dance is performed in Buddhist ceremonies by monks who learned music and dance within a professional environment. It is also called *jakbeop*, *jakbeopmu*, *beopmu*, and *seungmu*. Dances in the context of Buddhism are physical expressions not only to reflect the reason of sameop (three karma) through body, mouth, and thought, but also to aid in the practice of spiritual awakening. Sameop includes sineop gongyang (bodily deed offering) performed through body movements; gueop gongyang (oral deed) performed by reciting and chanting the Buddhist scriptures; and uieop gongyang (volition deed) performed by controlling both mind and thought. Therefore, dance in Buddhism is a way to lead people to spiritual awakening through sameop.

The history and origin of Buddhist dance can be found in stories and legends transmitted through oral tradition as well as in the scriptures that contain Buddhist culture. According to Yeongsanhoesang theory, Buddhist dances began when monks imitated how Gaseop, a student of the Buddha, danced to express his delight in understanding what Buddha meant while the Buddha was preaching *Beophwagyeong* (The Sutra of the Lotus) at Yeongchwisan Mountain. It is said that Gaseop danced as a way of spiritual awakening. *Gamu* refers to the holistic performance of instruments, songs, and dances. It is documented in many Buddhist scriptures that *gamu* aims to help people accomplish their spiritual awakening as an educational method and a way of practicing their spiritual discipline.



Buddhist Ceremony Yeongsanjae – *Beompae Jitsori*

II. *Akgamu* (Music, Song, Dance) in Buddhist Scriptures

Daerutangyeong (The Sutra about the Buddhist World) says about *gamu* (music dance): “The reason why it is called *gamu* is that those who live in Doricheon heaven enjoy singing and dancing when entering the castle in the garden of *gamu* castle.” Also, “there is a castle called *gamu*, located in west side of the royal palace in Doricheon heaven. Its length and width is about 15,700 km each, and it is surrounded by seven-layered walls, rails, and trees.”

Gamu refers to the holistic combination of instrumental music, song, and dance. And, enjoying dancing is also called *gamu*.

Chiseonbyeong Pilyobeop (The Records of Healing and Pacifying) documents about instruments: “Gubanda, a female demon decorated with flowers, walks along dancing and playing *buk* (barrel drum). Her teeth look like twigs of a ‘knife’ tree, and it looks as if hail, thunder and lightning arise in her eyes.” This implies that for *gamu* the drum is played by the one decorated with flowers.

III. The origin and history of Buddhist Dance in Korea

There are two theories that trace when Buddhist dance was transmitted to Korea. One theory says that Buddhist dance was transmitted by land to the three kingdoms—Goguryeo, Baekje, and Silla—from China around the first century A.D., while the other theory says that it was transmitted by sea to Gaya kingdom.

The section on *Garakgukgi* (records on Gaya kingdom) in *Samgukyusa* (the Heritage of the Three Kingdoms), which was written in the first century A.D., tells a story that may support the theory of transmission to Garakguk, the Gaya kingdom. The sixteen-year-old princess Heo Hwang-ok of Ayutaguk country (or Ayodiya, the southern region of China), who was given a mission by her parents to find the king of Gaya and marry him, arrived at the port of the South Sea of Korea after a long voyage of 10,000 km, taking a huge ship setting a red sail, around A.D. 48. Later, her brother Jangyuhwasang Bookseonsa who was the state teacher of Garakguk, built up the foundation for the introduction of Buddhism to Garakguk. The historic sites such as the prehistoric crematorium used after Jangyuhwasang’s death, the pagoda preserving his relics, and the monument to pay a tribute to him, all located in Jangyusa temple at Bulmosan Mountain in Gimhae, and the monument built in Myeongwolsa temple where the king and queen first met, all prove the activities of Jangyuhwasang Bookseonsa.

The Indian word Gaya originates from the name of place, elephant, or lyrics, all of which are related to Buddhism; thus it is speculated that the King Kim Su-ro of Gaya might have believed in Buddhism. If this story is true, the theory that Buddhism and Buddhist music had been transmitted by sea seems to be convincing and thus it may need more examination to prove.

Buddhism was transmitted to China during the tenth year of Emperor Myeong (A.D. 67) of the Later Han China. This suggests that Buddhism might have been introduced to Garakguk, Korea, nineteen years earlier than it had been introduced in China.

The transmission of Buddhism from China to Korea by land is traced to the Three Kingdoms Period. Buddhism received official approval during the second year of King Sosurim (A.D. 372) in Goguryeo and the fourteenth year of King Beopheung (A.D. 527) in Silla. Buddhist music and dance seem to have been transmitted during this time. There is a record on *beompae* (Buddhist music), but not on dance in the Three Kingdoms Period.

Regarding Buddhist dance, there is a record that Mimaji from Baekje learned *giakmu* (performative dance) from the Wu dynasty in southern China and taught it to the children of nobility in Japan in the early sixth century. *Giakmu*, as a masked *mukhui* (silent drama) similar to a mime, presents an offering to Buddha, but it also has elements of comedy. It was not a dance performed with Buddhist music or *beomeumseong* (Buddhist melody), but it was recognized by high priests during that time in that it makes an offering to Buddha.

Buddhism in the Goryeo dynasty flourished as a state religion with the support of the royal family. According to *Goryeosa* (the History of Goryeo), the kings of Goryeo held the Lotus Lantern festival, known as Yeondeunghoe, and let Baekjwadoryang (a Buddhist ceremony) be held in the palace. Based on the document of *Taejosillok* (the Annals of King Taejo), King Taejo, the founding kind of Joseon, ordered Suryukjae ceremony to be held at the temples of Gwaneumgul, Gyeonamsa Temple, and Samhwasa Temple, which later became held every spring and fall for the former royal family “Wang” of the Goryeo dynasty. This suggests that Suryukjae ceremony was already performed in the Goryeo dynasty.

When there is a worship for the ancestors at Sau (a separate house to enshrine the ancestral tablet) on New Year’s Day, the first day of every month, spring and autumn, and Dano (May fifth by lunar calendar), having the portrait placed in the middle of town, *beompae* is performed by monks throughout a day and night (*Goryeodogyeong* Vol. 17).

As for *beompae* of the Seok family, it is indistinguishable because of their dialect. Their small *yobal* (cymbals used in Buddhist music) sounds sad, and their *sora* (a wind instrument) sounds very loud like roaring (*Goryeodogyeong* Vol. 18).

Seokji (Buddha’s aim), seokgyo (Buddha’s lesson) and the statue of the Buddha as well as all the materials used for an

offering to Buddha are clean, and the decoration of beon (props with phrases) and the silk cheongae are arranged in order. *Hwaomgyeong* sutra and *Banyagyeong* sutra are the primary Buddhist scriptures, and there are other countless scriptures as well. It was clearly heard when the one who had studied in China recited them in Chinese. As for the *beompae*, it was indistinguishable because of the dialect. The *yobal* was small and had a sad sound, and their *na* (a wind instrument) sounded very loud like roaring (*Haedongyeoksa* Vol. 32).

During King Gongmin's fourteenth year, 1365, the king who believed in Buddhism initiated a large Buddhist event, holding Chamgyeonghoe ceremony every seven days in which monks played *beompae* while following the car carrying spirit (honyeo). The road from binjeon palace to the door of temple was covered with beondang (Buddhist ritual prop), and the sound of *dongbal* (cymbals) and *buk* (drum) reverberated over the sky. Or the temple was all wrapped with silk so that people felt dizzy to look at the temple (*Dongsagangmok* Vol. 15).

The above records, that document the transmission of Buddhism to Korea as well as the existence of *beompae* (Buddhist songs), *yobal* (Buddhist cymbals) and *beon* (Buddhist props), prove that *beompae* and *jakbeopmu* were performed together during the Goryeo dynasty. While there are records on Buddhist arts and a number of Buddhist ceremonies including Baekgojwatoryang ceremony and Jachoe ceremony in Goryeo, there are no documents on the movement and dance style of Buddhist dance.

Buddhist rituals and dances were developed and performed in the Joseon dynasty despite the government policy, which respected Confucianism and oppressed Buddhism. This is speculated from the Buddhist painting at Buddhist temples produced after the sixteenth century. Even though Buddhist ceremonies and *beompae* declined in the political context due to the state ideology of Confucianism during the Joseon dynasty, it is proven that *beompae* was still performed according to the historical and musical documents of *Sejongsillok* (Annals of King Sejong), *Yeongjosillok* (Annals of King Yeongjo), *Beomeumjongbo* (Notation on Buddhist Music, 1478), *Singansanbobeomeumjip* (New Collections on Buddhist Music, 1478), *Beomeumjip* (Collections on Buddhist Music, 1748), and *Jakbeopgwigam* (Records on Buddhist Dance, 1828).

The Buddhist music and dance were banned and Buddhist ceremonies were partially simplified by the new policies of the Japanese colonial authority known as sachallyeong ordinance and bonmalsabeop law, both of which were in effect from June of 1911. *Seokmunuibeom*, written by the monk An Jin-ho in 1931, is the collection on Buddhist rituals and ceremonies of all the divisions.

There are twenty-seven kinds of Buddhist dances that are currently performed: seven kinds of *barachum* (cymbals dance), eighteen kinds of *nabichum* (butterfly dance), one kind of *beopgomu* (drum dance), and one kind of *tajumu* (pillar beating dance). *Barachum* and *nabichum*, as a *jakbeopmu* performed during Buddhist ceremonies, are accompanied by *taejing* (large gong), *buk* (barrel drum),

hojeok (double-reed shawm), *samhyeonyukgak* (ensemble made up of six instruments), and *beompae hotsori* (short and simple Buddhist singing). *Barachum* is described as dynamic and masculine, while *nabichum* is static and feminine. *Beopgomu*, accompanied by large gong, drum, double-reed shawm, and six-instruments ensemble expresses the aesthetic of *jeongjungdong*, the balance between stillness and dynamics. *Tajuchum*, accompanied by *gwangsoe* (small gong) and *pyeongyeombul* (a vocal style of reciting the Buddhist scriptures), is performed in between a song of praise for the good deeds and teachings of the Buddha (*gongyang gesong*) during the dance performed in dining hall (*sikdangjakbeop*), with the aesthetic of the balance between stillness and dynamics. The sound of *beompae* played by the monks during rituals is *beommun* (the door to Nirvana) which sonically awakens the people, while *jakbeopmu* is bodily movement to awaken people through sonic and visual media.

The twenty-seven kinds of Buddhist dances, a part of Yeongsanjae ceremony, are designated as part of the Intangible Cultural Heritage by the Korean government and UNESCO. Yeongsanjae, No. 50 Important Intangible Cultural Property of Korea, is transmitted and performed by the Preservation Society for Yeongsanjae.

IV. Music and dance in Buddhist rituals



Buddhist Ceremony Yeongsanjae – *Sikdangjakbeop*

Buddhist ritual can be defined from two perspectives. First, it refers to doctrines and practices related to Buddhism in a broad sense, and second, it is defined as all the rituals offered before the image of Buddha and bodhisattva by Buddhists who believe and depend on the sayings of Buddha.

The rituals can also be divided into professional ceremonies and daily rituals. Professional ceremonies, including Sangjugwongongjae, Gakbaejae, Yeongsanjae, Saengjeonyesujae and Suryukjae, are practiced by eosan monks, who have acquired professional skills in *beompae* and *jakbeop*. Daily rituals, mostly *pyeongyeombul* (ordinary chant) centering *anchaebi* (amateur monk musician or their Buddhist music) sound, are practiced by general monks and Buddhists. All these ceremonies and rituals may have tendencies either through one's own effort or reliance on others, regarding content, but the shared commonality is the intention to attain Buddhahood and succor people through penitence and prayer.

There are different kinds of Buddhist rituals. Yegyeong rite is practiced morning and night to venerate all subjects of Buddhism including sambo (three treasures which are Buddha, Buddhist doctrine, and monk) and deities from the low, middle, and high level world. There are professional ceremonies for guiding a spirit to the heaven, which are Sangjugwongongjae, Siwanggakbaejae (Daeryewanggongjae), Yeongsanjae, and Suryukjae, while Saengjeonyesujae is a ceremony for people alive. In addition, there are sugye rite, jeoman rite, yiun rite, gongyang rite, suhaeng rite, jangrye and cheondo rite, annual ceremony and beophoe rite, as well as daily rituals of sagyeong, seokgyeong, songgyeong, and ganggyeonghoe, and bokjang rite. Currently, professional Buddhist ceremonies are performed by monks who learned *beompae* and dance. It usually takes fifteen years to specialize in *beompae* instruments and dances by learning *hotsori* of Sangjugwongongjae, Siwanggakbaejae and Yeongsanjae, fifteen songs of *jitsori* and *anchaebi sori* (songs of *anchaebi*), and then Suryukjae in order.

V. Buddhist music “*Beompae*”

According to *Seokssiyoram* (Booklet of Seok Family), Korean *beompae* is divided into five beamseong (Buddhist timber): jeongjeongdo (right and refined), hwa-a (harmonious and elegant), cheongcheol (clear and pure), simman (deep and rich), and jupyeonwonmun (long lasting and far reaching resonance). *Beompae* is also categorized into *anchaebisori* (or *anchaebi*), *bakkatchaebi* (*hotsori* and *jitsori*), and *hwacheong*.

Anchaebi, generally performed by byeongbeop or beopju (executor of ceremony) of the temple who has a comprehensive knowledge in the Buddhist scriptures, contains the content that confesses the purpose of the ritual. It is made up of sentences with four or six syllables per line, called saryukguche (4 and 6 word style), and prose. *Anchaebi* also refers to general *yeombul* (a recitation of the Buddhist scriptures) practiced in the temple. According to *eojang*, master monks in *beompae*, *anchaebi* consists

of four types of sounds, which are yuchiseong, gaetakseong, chakeoseong, and pyeongaeseong. *Anchaebi* sometimes includes the sounds of cheongsaseong, soseong, and changhonseong, but these days *anchaebi* in a large-scale ritual is usually performed by eojang.

Hotsori of *bakkatchaebi* is composed of Chinese prose, in the form of four phrases in total with five or seven syllables in each phrase, and Buddha's sayings in Sanskrit. It is sung in danchang, dokchang (solo singing), and daejungchang (choir or group singing) style. Generally there are homonyms in the first and third phrase or the second and the fourth phrase. The homonyms may be reduced and there are more gaetakseong sound depending on the characteristics of the ritual. When it is read as a regular text, the sound makes a very tight regular beat on the same pitch. *Hotsori* is sung in most of the ceremonies.

It takes longer to perform *jitsori*, which is usually sung as daejungchang with eojang who is the central singer. There are fifteen songs of *jitsori* that have been handed down. *Jitsori* may begin with *heodeolpum*, a solo song, before starting a main song. Each syllable is marked and elongated throughout the song, and *jitsori* uses the sound of gyeopseong, hotseong, jaungseong, and sangsaguseong.

Hwacheong is the song performed during rituals to wish *geungnakwangsae* (gentle and easy death or an easy passage into eternity) to the Buddha and Buddhist saints, blessing the soul's good deeds and sharing them with others through the Buddhist doctrine. There are *sangdanchukwon hwacheong*, *jijangchukwon hwacheong* and so on.

Beompae in Korea, along with Buddhism, was introduced during the Three Kingdoms Period and popularized in the Goryeo dynasty, but experienced oppression due to the government policy that respected Confucianism and oppressed Buddhism during the Joseon dynasty and later sachallyeong ordinance of the Japanese Colonial authority. Nevertheless, it still plays an important role in Buddhist rituals.

VI. The types of Buddhist dance and accompaniment

The dances performed in Buddhist ceremonies are accompanied by singing and percussion played by monks who are the experts in Buddhist rituals. Dance movements aim to praise the good deeds of Buddha and to practice the teachings of Buddha. It is not clear exactly when Buddhist dance began to be performed in a Buddhist ceremony, but it is speculated that *beompae* and *jakbeop* might have a long history along with the transmission of Buddhism to Korea.

1. *Barachum*



Yeongsanjae – *Barachum*, the cymbals dance

The monks who perform *barachum* wear *gasa* (red sash) and *jangsam* (long sleeve outer) and hold cymbals made of bronze in each hand by using white fabric that penetrates through the center of the instrument to tie it. *Barachum* is accompanied by *hotsori*, percussion, and other instruments. There are seven different dances in *barachum*: *cheonsu bara*, *sadarani bara*, *yojap bara*, *hwaeuijaejineon bara*, *naeringe bara*, *gwanyoksoi bara*, and *myeong (bal) bara*.

1) *Yojap bara*

This is performed usually after *nabichum* or *onghoge* during the five major ceremonies – *Sangjugwongongjae*, *Gakbaejae*, *Yeongsanjae*, *Saengjeonyesujae*, and *Suryukjae*. Accompanied by *taejing*, *hojeok* and *buk* without a song, it is performed for about one minute and forty-five seconds. *Yojap bara* is also called *botong* (regular) *bara* or *pyeong* (plain) *bara* because the dance is composed of basic movements of *barachum*, or *beongae bara*.

2) *Hwaeuijaejineon* (化衣財眞言) *bara*

Hwaeuijaejineon, as *gwanyok* rite in *Yeongsanjae* ceremony that aims to preach to the spirit about preparing a pure mind before going to Buddha, is a ritual to clothe the spirit with a *beobui* (clothes made of Buddha's teaching) by burning its own clothes. The spirit who wears the clothes of nirvana has cleansed its three karma – greed, anger, foolishness – and become ready to listen to Buddha's teaching through a pure mind. The sayings of Buddha, "Namo samanda motdanamom bajana birogije sabaha," are sung in solo and *hotsori*, and the dance, accompanied by *taejing*, *buk* and *hojeok*, is performed for about fifty seconds.

Lyrics:

Namo samanda motdanamom bajana birogije sabahanamo samanda motdanamom

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Bajana birogije sabahanamo samanda motdanamom bajana birogije sabaha

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3) *Cheonsu* (千手) *bara*

This is performed during sangdangwongong rite of the five major ceremonies. *Hotsori* is followed by *hojeok*, *buk* and *taejing*.

Lyrics:

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○ ○○ ○○ ○○ ○○ ○○

Gije saebaraya ○○○○ moji sada baya maha sada

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Baya mahagaro nigaya om salba bayesu darana garaya

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Dasamyeong namak gari daba Imam alya barogije saebara

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Daba nira ganta namak harinaya mabalda isami salbata

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Sadanamsuban ayeyeomsalba bodanam baba mala misudagam danyataoom

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Arogye aroga maji roga jiga ranje hyehye harye

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Mahamoji sadaba sammara sammara hari naya guro

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Gurogalba sadaya sadaya dorodoro miyeonjemaha miyeonje

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Dara dara darinnarye saebara jara jaramara mimara

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Amaramolje yehyehyerogye saebararaa misami nasaya nabe

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Samisami nasaya mohajara misami nasaya horo horo

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Mara horoharye banama naba sara sara siri siri

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Soro soro motjyamotjya modaya modaya maeda riya niraganta

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Gamasa nalsanam bara hari nayamanak sabaha sitdaya

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Sabahamaha sitdaya sabaha sitda yuye saebaraya

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Sabahanira gantaya sabaha baara mukkasingha

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Mokkaya sabaha banama haddaya sabaha jagara yokddaya

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Sabahasangka seopnanye modanaya sabaha maharaguta daraya

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Sabahabama sagantaisa sicheda garitna inaya sabaha

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Myagara sal--ba sanaya sabaha narora dana dara yaya

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Namak alya barogije saebaraya sabaha ○○○

○○ ○○ ○○○○ ●●●● ○○

4) *Myeongbal* (鳴鉢) *bara*

Myeongbal means “to spread and reverberate the scriptures of Buddha and the Buddhist saints.” *Myeongbal bara* is performed right before gwaebuliun rite, the last procedure of Yeongsanjae *sinjung jakbeop* dance. Accompanied by *taejing* and *buk*, it is performed for about five minutes.

5) *Sadarani* (四多羅尼) *bara*

This is performed during sangdangwongong rite in the five major ceremonies. *Sadarani*, the four sayings of Buddha offered to starving ghosts, is a rite that comes after singing *teuksagaji*. *Beompae* is composed of five paragraphs of *hotsori* in total, and it accompanies dance for about four minutes and thirty seconds.

Muryang wideok jajae gwangmyeong seungmyoryeok byeonsiksi darani (6-7: *hotsori*) namak

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Om baombaom bambaom om baombaom bambaom om baombaom bambaom

[yu hae jin eon] (乳海眞言)

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6) *Gwanyokge* (灌浴偈) *bara*

During the *gwanyok* ritual in the five major ceremonies, *mokyokge* and *mokyok jineon* are sung, and then *gwanyoksoe taejing* (gong) is played. Accompanied by the *gwanyoksoe* sound, two monks dance *gwanyokge barachum* in the space before *gwanyokbang* room. *Pyeongyeongbul*, as *beompae*, accompanied by *taejing*, *buk* and *hojeok*, is played for six minutes and twenty seconds, in the middle of which the dance is performed for about one minute twenty seconds.

Lyrics: *Mokyokge* (沐浴偈)

我今以此香湯水 - I, now, with this fragrant water,
 灌浴孤魂及有情 - Would clean wandering spirits and living creatures
 身心洗滌令清淨 - And make them clean by washing the body and mind.
 證入真空常樂鄉 - So, please let them enter the Buddha's world by realizing the truth.
 Mokyok jineon (沐浴真言) - Om badamo sanisa amoka aryehum (3 times)

7) *Naerimg* (來臨偈) *bara*

This is performed in the five major ceremonies. It begins with a singing of the lyrics of “hyanghwacheong” by a chorus. That is followed by *naerimg barachum* accompanied by *taejing* sound. When *jakbeop* is performed, the dance is accompanied by *yojab taejing gong* and instrumental music with no lyrics. *Pyeongyeongbul*, as *beompae*, accompanied by *taejing*, *buk*, and *hojeok*, is played for four minutes, and the dance is performed for about one minute.

The seven kinds of *barachum* are all performed in Yeongsanjae ceremony— *yojab bara*, *hwaeuijaejineon bara*, *cheonsu bara*, *myeongbal bara*, *sadarani bara*, *gwanyokge bara*, and *naerimg bara*. *Hwaeuijaejineon bara*, *cheonsu bara*, and *sadarani bara* are accompanied by *beompae hotsori* and *taejing* performance, while *yojab bara*, *gwanyokge bara*, and *naerimg bara* are accompanied by *taejing* and *buk* performance without *hotsori*. *Hojeok* and *yukgak* also accompany *barachum* depending on the scale of the ceremony.

Accompanying Music of Barachum

Title	Performance style & Instruments	Tempo	Scale	Rhythm	Form
1.Yojap bara	<i>hojeok, taejing, buk</i>	$\text{♩} = 92-96$	sol, la, do', re', mi'	triple meter; free rhythm	
2.Hwaeuijaejineon bara	<i>beompae, taejing, buk, hojeok</i>	$\text{♩} = 88-92$	<i>beompae</i> : mi, sol, la, do', re', mi' <i>hojeok</i> : re, mi, sol, la, si	triple meter; free rhythm	AAA
3.Cheonsu bara	<i>beompae</i>	$\text{♩} = 66$	mi, sol, la, do', re'	duple meter; free rhythm	menaritori (Eastern region mode and scale)
4.Myeongbal bara	<i>taejing, buk</i>	$\text{♩} = 92-100$		duple meter; free rhythm triple meter; free rhythm	
5.Sadarani bara	<i>beompae, taejing, buk, hojeok</i>	$\text{♩} = 66 \rightarrow \text{♩} = 96$	<i>beompae</i> : Re, Mi, sol, la, do', re', mi', fa', sol' <i>hojeok</i> : sol, la, do', re', mi'	triple meter; free rhythm	AA'A" BB'B" CC'C" DD'D" EE'E"
6.Gwanyokge bara	<i>hojeok, taejing, buk</i>	$\text{♩} = 84$	sol, la, do', re', mi', sol'	triple meter	C
7.Naerimge bara	<i>hojeok, taejing, buk</i>	$\text{♩} = 84$	sol, la, do', re', mi', sol'	triple meter	C

As the above table shows, the performance style of the accompanying music of *barachum* is based on the use of *beompae hotsori* as well as *taejing, buk* and *hojeok*. Among the dances, *myeongbal bara*, *yojap bara*, *gwanyokge bara*, and *naerimge bara* are accompanied by *taejing* sound, while *sadarani bara*, *hwaeuijaejineon bara*, and *cheonsu bara* are accompanied by percussion as well as instrumental music. The tempo of *barachum* generally features $\text{♩} = 66 \rightarrow \text{♩} = 96$, $\text{♩} = 84$, $\text{♩} = 88-92$, $\text{♩} = 92-100$, and $\text{♩} = 92-96$, but it is $\text{♩} = 54-66$ when the dance is accompanied by *beompae*. It varies from $\text{♩} = 84$ to $\text{♩} = 100$, whether duple or triple meter, when the accompanying music includes percussion.

2. Nabichum



Yeongsanjae – Nabichum (Butterfly dance)

Nabichum is performed to the accompaniment of *beompae hotsori*, percussion, and instrumental music. The performer wears white *yuksu jangsam* (*yuksu* long sleeve outer) and *gasa*, on which five ribbons in blue, yellow, red, white and black are layered. The performer also wears a *gokkal* (peaked hat) on his head and holds a *gwangsoe* (gong) or lotus in his hands. There are eighteen kinds of *jakbeopmu* in *nabichum*: *guigyeong jakbeop*, *guwongeopjung jakbeop*, *omnam jakbeop*, *samgwiui jakbeop*, *moranchan jakbeop*, *samnamtae jakbeop*, *doryangge jakbeop*, *jagwiuibul jakbeop*, *sabangyosin jakbeop*, *jiokge jakbeop*, *hyanghwage jakbeop*, *jeongrye jakbeop*, *unsinge jakbeop*, *mandara jakbeop*, *ogongyang jakbeop*, *daegakseokgajon jakbeop*, *changhon jakbeop*, and *dage jakbeop*. With the exception of *mandara jakbeop*, all the other kinds of *nabichum* are still being performed today.

1) *Hyanghwage jakbeop* (香花偈作法)

Hyanghwage is a song to praise the good deeds of Buddha and the offerings made to him, and performed during *sangdangwongong* rite of Yeongsanjae ceremony. The song is sung as *hotsori* and accompanies the dance. *Beompae* of *hyanghwage jakbeop* is composed of *pyeongyeombul* and *hotsori*. The dance, accompanied by *taejing* and *hojeok*, is performed for about twenty-five minutes.

Lyrics:

願此香花遍法界	以爲微妙光明臺	諸天音樂天寶香	諸天肴饌天寶衣	不可思議妙法塵
一一塵出一切佛	一一塵出一切法	旋轉無碍好莊嚴	遍至一切佛土中	十方法界三寶前
皆有我身修供養	一一皆悉遍法界	彼彼無雜無障碍	盡未來際作佛事	普熏一切諸衆生
蒙熏皆發菩提心	同入無生證佛智	供養已歸命禮三寶		

A wish that this fragrant flower would pour over the entire Buddha world.
 Music of heaven is incense of cheonbo,
 Food of heaven is the clothing of cheonbo.
 A wish that one, with incredible magic and beyond the dust, would become the Buddha;
 A wish that one would arrive at the Buddha land,
 A wish to cleanse oneself and make an offering to Buddha
 A wish that all the confusion and barriers would become clear,
 A wish that one who taught at the Buddhist temple would aspire to Buddhahood,
 A wish that one would obtain the wisdom of Buddha and thus complete an offering to Buddha.

2) *Dage jakbeop* (茶偈作法)

Dage is a ritual to make offerings of tea to Buddha and Buddhist saints. *Dage jakbeop* is performed during sangdangwongong rite of the five major ceremonies. *Beompae hotsori* is sung, and *nabichum* is danced for more than ten minutes to the accompaniment of *taejing* and *hojeok*.

Lyrics: 今將甘露茶 奉獻三三寶 鑑察虔懇心 願垂哀納受

Here, I dedicate this famous tea and unique medicine to the Yeongsan Buddhist ceremony.

Please receive them with mercy, considering my humble effort.

3) *Moranchan jakbeop* (牧丹讚作法)

This is performed during jungdangwongong rite of Gakbaejae ceremony. It praises the offerings, including the peony lotus flower, to the Buddha. *Beompae* is *hotsori* and, accompanied by *taejing* and *hojeok*, the dance is performed for about eleven minutes.

Lyrics: 牧丹芍藥蓮華爲尊貴 曾與如來 親足真金體 九品池中 化生菩提子 不惜金錢
買獻龍華會

The peony lotus has great value,

It has the same root as the Buddha.

It has been planted in the heavenly pond,

And it is my flower offering in this Buddhist ceremony.

4) *Geuigyeong jakbeop* (起經作法)

Geuigyeong jakbeop, performed after siryeon rite of the five major ceremonies, means “to open the Buddhist scriptures.” After *yeongchwige* is sung in *pyeongyeombul*, *nabichum* is performed as a duet for about one minute and thirty seconds to the accompaniment of *taejing* and *buk* without a song.

Lyrics: 靈鷲偈 靈鷲拈華示上機 肯同浮木接盲龜 飲光不是微微笑 無限清風付與
Yeongchwige
 Showing sanggeungi with flowers at Mount Yeongchwi Mountain,
 Its delight is as when the blind turtle meets a tree floating on the water.
 If Gaseop hadn't smiled, Who would have received this purist tradition?

5) *Doryangge jakbeop* (道場偈作法)

Doryangge jakbeop is performed during the sangdangwongong rite of the five major ceremonies. *Doryangge* is a dance to cleanse the space of ritual to invite the Buddha. *Beompae hotsori* is sung, and *nabichum* is danced for more than ten minutes to the accompaniment of *taejing* and *hojeok*.

Lyrics: 道場清淨(嚴靜)無瑕疵 三寶天龍降此地 我今持誦妙真言 願賜慈悲密加護
 Since this place is clean and pure,
 The three treasures and heavenly dragon will come.
 We now recite the sayings of Buddha.
 Please show your mercy.

6) *Unsimge jakbeop* (運心偈作法)

Unsimge jakbeop is performed during the sangdangwongong rite of Sangjugwongongjae and Gakbaejae ceremonies. *Nabichum* is performed to a song to praise the good deeds of Buddha, which is sung while making an offering to Buddha and Buddhist saints. *Beompae* is composed of *pyeongyeombul* and *hotsori*, and the dance, accompanied by *taejing* and *hojeok*, is performed for about twelve minutes.

Lyrics: 運心供養真言 願此香供遍法界 普供無盡三寶海 慈悲受供增善根
 令法住世報佛恩
 With a sincere offering and sincere reciting of the sayings of Buddha,
 The wish is that this offering would affect the entire universe.

As the offering reaches to the ocean of the three treasures,
Please accept this offering and allow good deeds with mercy.
I shall honor and repay the kindness of Buddha and the Buddhist saints.

7) *Samgwiewui jakbeop* (三歸依作法)

This *nabichum* is performed to praise the virtue of Buddha during the sangdangwongong rite of Yeongsanjae ceremony. *Beompae hotsori* is sung, and the dance is performed for about twenty-two minutes to the accompaniment of *taejing* and *hojeok*.

Lyrics: 三覺圓 萬德具 天人阿 調御師 阿阿於 凡聖 大慈父 從真界 等應持 悲化報 豎窮阿
三際時 橫徧十方處 震法雷 鳴法鼓 廣敷 阿 權實教 阿阿於 大開方便路 若歸依
能消滅地獄苦

You are the teacher and leader who is all-virtuous.
Yes, you are the father of generosity,
You deal with everything equally.
Your teaching will resonate like a drum and thunder,
It will be widespread.
Yes, it will open doors,
If you are devoted to Buddha, the pain of hell will disappear.

8) *Omnam jakbeop*

This is performed during the sangdangwongong rite of the five major ceremonies. The dance is performed along with the sound of *omnam* right after “yokgeonmannara seonsong jeongbeopgyejineon” is sung in *hotsori*. This dance generally belongs to *dage jakbeop* because the gong is played at the end of the sound “omnam” and continued to the next dance, *dage jakbeop*.

Lyrics: omnam omnam omnam

9) *Jiokgo jakbeop* (地獄苦作法)

Jiokgo jakbeop is performed right after *changhon jakbeop* ends during sangdangwongong rite of Gakbaejae and Sangjugwongongjae ceremonies. This *jakbeop* is composed of the abbreviated terms of “jiokgo” (the ending phrase of *samgwiewui jakbeop* in the sangdangwongong rite of Yeongsanjae

ceremony), “agwigo” (the ending phrase of *Bojangchwi*), and “bangaenggo” (the ending phrase of *Odeoksa*). This dance aims to help people suffering in hell realize the way to reach nirvana. *Beompae hotsori* is sung, and the dance is performed for about three minutes and thirty seconds to the accompaniment of *taejing* and *hojeok*.

Lyrics: 地獄苦 餓鬼苦 餓鬼苦 放生苦 地獄 餓鬼苦 放生苦 地獄苦 餓鬼苦 餓鬼苦 放生苦
 Jiokgo agwigo agwigo bangaenggo jiok agwigo bangaenggo jiokgo agwigo agwigo
 bangaenggo

10) *Jeongrye jakbeop* (頂禮作法)

Jeongrye jakbeop is performed during the sangdangwongong rite of Sangjugwongongjae ceremony. Two monks begin dancing with the sound of *jing* (large gong) after *Gwimyeongsipbangsangjubul* is sung in *hotsori*. The same dance follows the second song of *Gwimyeongsipbangsangjubeop* and the third song of *Gwimyeongsipbangsangjuseung*. This *nabichum*, called *jeongrye jakbeop*, is quite similar to *guigyeong jakbeop*. Currently, *jeongrye jakbeop* is performed with singing the lyrics in *hotsori* but hardly with dancing. With *guigyeong taejing* and *hojeok* accompaniment, the *beompae* is sung in *hotsori* and performed for about four minutes and forty-seven seconds. Dancing comes in a few times in the middle of *beompae*.

Lyrics: 歸命十方常住佛 歸命十方常住法 歸命十方常住僧
 I am devoted to the Buddha, Buddhism and Buddhist priests, perpetuating in the world.

11) *Samnamtae jakbeop* (三南太作法)

Samnamtae is performed during sangdangwongong rite of Yeongsanjae ceremony and symbolizes the opening of the Buddhist scriptures, the sayings of Buddha. From the song of *Gaebeopjangjineon*, “Om aranam arada” is sung in *jitsori* twice (For the second time, the song is repeated until “Om aranam”), and then *nabichum* is performed when the rest of the phrase “arada” and the third repetition of the whole phrase “Om aranam arada” is sung in *dageseong* sound. *Beompae* is *hotsori*, and the dance is performed for about four minutes and fifty seconds to the accompaniment of *taejing* and *hojeok*.

Lyrics: arada omaranam arada

12) *Guwongeopjung jakbeop* (久遠劫中作法)

Guwongeopjung is performed during sangdangwongong rite of Yeongsanjae ceremony. After Jisingwimyeongrye is sung in *jitsori*, *nabichum* is danced along with the lyrics below. *Beompae* is sung in *hotsori*, and the dance is performed for about eleven minutes and twenty-two seconds to the accompaniment of *taejing* and *hojeok*.

Lyrics: 久遠劫中 成 等正覺 常住靈山 說 法華經 我本師 釋迦牟尼佛

I am sincerely devoted to the Buddha who found the true enlightenment in times long past and teaches the Sutra of the Lotus at Yeongchwi Mountain.

13) *Jagwieuibul jakbeop* (自歸依佛作法)

It is performed during *sikdangjakbeop* of Yeongsanjae, *suryukjae*, and *saengjeonyesujae* ceremonies. *Jagwieuibul jakbeop* symbolizes that all living creatures are devoted to the three treasures — Buddha, the law of Buddha and Buddhist monk. The dance is performed along with the lyrics below. *Beompae* is sung in *hotsori*, and the dance is performed for about eight minutes and forty seconds to the accompaniment of *taejing*.

Lyrics: 自歸依佛 當願衆生 體解大道 發無上意 自歸依法 當願衆生 深入經藏 智慧如海
自歸依僧 當願衆生 統理大衆 一切無碍

A wish to be devoted to the Buddha, a wish to attain and spread the ultimate truth.

A wish to be devoted to the law of Buddha, a wish to immerse us in the wisdom as deep and wide as the ocean.

A wish to be devoted to Buddhist monks, a wish them to lead all creatures into the Buddha's world with no barriers.

14) *Sabangyosin jakbeop* (四方搖身作法)

Sabangyosin jakbeop is performed in the five major ceremonies. With no lyrics, the dance is accompanied by *taejing*, *buk* and *hojeok* just like the accompaniment to *yojap barachum*. *Sabangyosin jakbeop*, performed for about one minute and twenty seconds, demonstrates the basic dance movements of the other sixteen kinds of *nabichum*.

15) *Daegakseokgajon jakbeop* (大覺釋迦尊作法)

Performed during sangdangwongong rite of Yeongsanjae ceremony, daegakseokgajon represents the offering of baeheonseonyeolmi (rice) to the Buddha, which is the last procedure of yukbeop gongyang, six materials of incense, light, tea, fruit, flowers and rice to make offerings to Buddha. The *nabichum* comes in the last part of rice offering along with the lyrics below. *Beompae* is sung in *hotsori*, and the dance is performed for about five minutes and twenty seconds to the accompaniment of *taejing* and *hojeok*.

16) *Ogongyang jakbeop* (五供養作法)

During sangdangwongong rite of Gakbaejae ceremony, *nabichum* is performed along with a song while making six offerings to the Buddha. *Beompae* is *hotsori*, and the dance is performed for about thirty-six minutes to the accompaniment of *taejing* and *hojeok*.

Lyrics: 香供養 燃香供養 燈供養 燃燈供養 茶供養 仙茶供養 花供養 仙花供養 果供養 仙菓供養
米供養 香米供養 不捨慈悲 受此供養
Incense offering, Fragrant offering, Lantern offering, Lotus lantern offering, Tea offering,
Miraculous tea offering, Flower offering, Miraculous flower offering, Fruit offering, Miraculous
fruit offering, Rice offering, Fragrant rice offering, Please accept these offerings with mercy.

17) *Changhon jakbeop* (唱魂作法)

It is briefly performed after *hotsori* of *Changhon* ends during sangdangwongong rite of Sangjugwongongjae and Gakbaejae ceremonies. *Changhon jakbeop* aims to pray for the spirit's passage to Nirvana after death, but it actually includes the spirits of all creatures in the prayer. The dance begins at the ending phrase of “yeongga wangsang seobang anlakchal” and, accompanied by *hotsori*, *taejing*, and *hojeok*, continues for about three minutes.

Lyrics: 願我 今日齋者 某人伏爲 所薦亡 某人靈駕 當靈伏爲 上逝先亡 師尊父母
列位靈駕 往生西方安樂刹

Won a
 Geum il jae ja
 Mo in bok wi
 So cheon mang
 Mo in yeong ga
 Dang ryeong bok wi
 Sang seo seon mang
 Sa jon bu mo
 Yeol wi yeong ga
 Wang saeng seo bang an lak chal

18) *Mandara jakbeop* (慢多羅作法)

Mandara jakbeop is also called *mandal jakbeop*. Among the Buddhist ceremonies, this dance used to be performed during sajadangwongong rite of Saengjeonyesujae ceremony; however, the dance and *beompae* are not handed down to present-day rituals except the name of the song. Today, only *pyeongyeombul* is performed without dancing.

Lyrics: 因緣自性所出生 所有複徵妙香燈果花餅米供養 奉獻使者前 惟願慈悲哀納受

In yeon ja seong so chul saeng
 So yu bok mi myo hyang deung gwa hwa byeong mi gong yang
 Bong heon sa ja jeon
 Yu won ja bi ae nap su

Among eighteen kinds of *nabichum* in total, seventeen kinds are performed in Yeongsanjae ceremony: *hyanghwage jakbeop*, *dage jakbeop*, *moranchan jakbeop*, *guigyeong jakbeop*, *doryangge jakbeop*, *unsimge jakbeop*, *samgwiui jakbeop*, *omnam jakbeop*, *jiokgo jakbeop*, *jeongrye jakbeop*, *samnamtae jakbeop*, *guwongeopjung jakbeop*, *jagwiuibul jakbeop*, *sabangyosin jakbeop*, *daegakseokgajon jakbeop*, *ogongyang jakbeop*, and *changhon jakbeop*.

Beompae hotsori and *taejing* accompany fourteen kinds of *nabichum*: *hyanghwage jakbeop*, *dage jakbeop*, *moranchan jakbeop*, *doryangge jakbeop*, *unsimge jakbeop*, *samgwiui jakbeop*, *omnam jakbeop*, *jiokgo jakbeop*, *samnamtae jakbeop*, *guwongeopjung jakbeop*, *jagwiuibul jakbeop*, *daegakseokgajon jakbeop*, *ogongyang jakbeop*, and *changhon jakbeop*. Only *taejing* without *hotsori* accompanies three kinds of *nabichum*: *guigyeong jakbeop*, *jeongrye jakbeop*, and *sabangyosin jakbeop*. *Hojeok* and *yukgak* are added to accompany *nabichum* depending on the scale of the ceremony.

Accompanying Music of Nabichum

Title	Performance style & Instruments	Tempo	Scale	Rhythm	Form
1. Hyanghwage	<i>beompae</i>	$\text{♩} = 60$	mi, sol, la, do', re'	duple & triple meter; free rhythm	
2. Dage	<i>beompae</i>	$\text{♩} = 66$	la, do', re', mi', sol'	duple meter; free rhythm	ABBB'
3. Moranchan	<i>beompae, taejing, buk</i>	$\text{♩} = 80$	<i>beompae:</i> la, do', re', mi', sol' <i>hojeok:</i> sol, la, do', re', mi'	<i>beompae:</i> duple meter <i>beompae, hojeok:</i> triple meter; free rhythm	
4. Geuigyeong	<i>taejing, buk</i>	$\text{♩} = 96-100$		duple & triple meter	
5. Doryangge	<i>beompae</i>	$\text{♩} = 60$	la, do', re', mi', sol'	duple & triple meter; free rhythm	AA'A"A'''
6. Unsinge	<i>beompae</i>	<i>beompae</i> $\text{♩} = 66$ <i>taejing, buk</i> $\text{♩} = 96$	<i>beompae:</i> mi, sol, la, do', re', mi'	<i>beompae:</i> duple meter; free rhythm <i>taejing, buk:</i> duple & triple meter	<i>beompae:</i> AA+BCCA+B'
7. Samgwieui	<i>beompae</i>	<i>beompae, taejing</i> $\text{♩} = 60$	<i>beompae:</i> mi, sol, la, do', re', mi'	duple & triple meter; free rhythm	
8. Omnam	<i>beompae</i>	$\text{♩} = 63$	sol, la, do', re, mi', fa', sol'	duple meter; free rhythm	ABABB'
9. Jioke	<i>beompae</i>	$\text{♩} = 63$		duple & triple meter; free rhythm	AA'A'AA'
10. Jeongrye	<i>taejing, buk</i>	$\text{♩} = 88 \rightarrow$ $\text{♩} = 66 \rightarrow$ $\text{♩} = 160$		triple & dupe meter	
11. Samnamtae	<i>beompae</i>	$\text{♩} = 63$	la, do', re', mi', sol'	duple meter; free rhythm	AA'
12. Guwongeopjung	<i>beompae</i>	$\text{♩} = 63$	la, do', re', mi', sol'	duple & triple meter; free rhythm	ABB'B''
13. Jagwieuibul	<i>beompae</i>	$\text{♩} = 63$	mi, sol, la, do', re', mi', sol'	duple meter; free rhythm	AA'A'
14. Sabangyosin	<i>taejing, buk</i>	$\text{♩} = 160$		triple & dupe meter	
15. Daegakseokgajon	<i>beompae</i>	$\text{♩} = 65$	la, do', re', mi', sol'	duple meter; free rhythm	
16. Ogongyang	<i>beompae</i>	$\text{♩} = 63$	mi, sol, la, do', re'	duple & triple meter; free rhythm	
17. Changhon	<i>beompae</i>				
18. Mandara	<i>beompae</i>				

As the above table shows, the performance style of the accompanying music of *nabichum* is based on the use of *beompae hotsori* as well as *taejing*, *buk* and *hojeok*. Among the dances, *geuigyeong*, *jeongrye* and *sabangyosin jakbeop* are accompanied by *taejing* sound, while fourteen other *jakbeop* including *hyanghwage* are accompanied by *beompae* and instrumental music. The tempo of *nabichum* typically features ♩=60, ♩=63, ♩=65, ♩=66, ♩=88, ♩=88 → ♩=66 → ♩=160, ♩=96-100, and ♩=160. It is ♩=60-65 when the dance is accompanied by *beompae* and ♩=70-160 when accompanied by *taejing*, whether it is duple or triple meter with free rhythm.

3. *Tajumu*



Yeongsanje – *Sikdangjakbeop 'Tajuchum'*

Tajumu is performed by monks who wear *nabichum* costumes of *yuksu jangsam*, *gasa*, and *gokkal*, holding a *taju* stick with both hands. It is usually performed during *sikdangjakbeop*, a ritual to evoke the teachings of Buddha by offering food to all participants in the ceremony as well as all creatures in the universe. Accompanied by the light gong sound and *pyeongyeombul* played by *geumdangjwa*, the performers raise the *taju* stick to their left and right and then circle around *paljeongdo*, a small octagonal pillar symbolizing the Noble Eightfold Path. Accompanied by *pyeongyeombul* and *gwangsoe* (gong), this dance is performed during Yeongsanje, Suryukjae, and Saengjeonyesujae ceremonies.

The lyrics for *tajumu* during *sikdangjakbeop*:

- 1) ○○○ jeong su jeong geon ○○○
- 2) ○○○ ma ha ban ya ba ra mil da sim gyeong ○○○
- 3) ○○○ ajeaje baraaje baraseungaje mojisabaha ○○○
- 4) ○○○ cheo mu sang do ○○○

- 5) ○○○ ma ha ban ya ba ra mil ○○○
- 6) ○○○ samdeokyukmi sibulwiseung beomgyeincheon bodonggongyang ○○○
- 7) gongyangsohapso: a half bow as holding a taju stick in both hands and joining the hands in prayer
- 8) ○○○ gongbaekdaejung dannyeommusang dangdongjeongjinyeoguduyeon sinmulbangil ○○○
- 9) ○○○ achasebalsu yeocheongamromi yeoagwijung gaeryeongdeukpoman om mahyurase sabaha ○○○
- 10) ○○○ cheocheoganyeoheogong yeoryeonhwa bulchaksu simcheongjeong choeopigye
suryemusangjon ○○○
- 11) ○○○ geumil jigeukjeongseong wicheonjaeja moinyeongga ○○○
- 12) ○○○ geumil jiseongwicheonjaeja sangseseonmangbumo dasaengsajang ojokyukchin
gakyelwiyeolmyeongyeongga ○○○
- 13) ○○○ geumiljigeukjijeongseong gwansubunhyang seolpanjaeja moin gakgakdeung boche ○○○
- 14) ○○○ yeong chul sam gye ○○○

The performance of *tajumu* in *sikdangjakbeop* has fourteen stages as noted above. The gong, called *gwangsoe*, is played three times (sounding “gwaeng, gwaeng, gwaeng”) before and after each stage from 1 to 6 and from 8 to 14. The song in each stage is sung in *pyeongyeombul*. In stage 7, there is no dance but a half bow along with the song. Accompanied by *pyeongyeombul* and *gwangsoe* rhythm, *tajumu* is only performed in *sikdangjakbeop*, which is comprised of forty-three stages in total including fourteen stages of *tajumu* here and there. The entire *sikdangjakbeop* runs for about forty minutes to one hour.

4. Beopgomu



Yeongsanjae - Beopgochum

Beopgomu does not incorporate *beompae*. This dance aims to guide all living beings suffering in the universe to Nirvana through the sound of drumming. Currently, there are three styles of *beopgomu* following the three leading practitioners: Monk Bak Song-am *ryu* (style), Monk Eungwol *ryu*, and Monk Muryeong *ryu*. Accompanied by six-instrument ensemble, *taejing*, *buk* and *hojeok*, a monk in gasa jangsam with drum sticks in both hands performs the dance by playing the drum.

Accompanying Music of *Beopgomu*

Performance style & Instruments	<i>hojeok, taejing, buk</i>
Tempo	$\text{♩} = 88$
Scale	sol, la, do', re', mi'
Mode (tori)	<i>gyeong tori</i> : Gyeonggi style pentatonic scale
Rhythm	triple & duple meter

According to the analysis of the accompanying music through a pentatonic scale, *Beopgomu* uses the sound of *hojeok*, *taejing* and *buk* without *beompae*. Its tempo is $\text{♩} = 88$ and the scale is pentatonic, based on sol, la, do', re', and mi' in triple or duple meter.

In conclusion, there are twenty-seven dances in total: seven kinds of *barachum*, eighteen kinds of *nabichum*, one kind of *tajumu* and one kind of *beopgomu*, which are still performed in the Buddhist ceremonies of Yeongsanjae, Suryukjae, Saengjeonyesujae, Gakbaejae, and Sangjugwongongjae. The music consists of singing and percussion, and instrumental ensemble joins in when the ceremony is in a large scale. These Buddhist dances and music, designated as Intangible Cultural Heritage by the UNESCO and Important Intangible Cultural Property No. 50 by the Korean government, are currently transmitted through the Preservation Society for Yeongsanjae.

V. Important Intangible Cultural Property <No. 50—Yeongsanjae >




Song, Dance, and Instrumental music in Yeongsanjae

The name Yeongsanjae is the abbreviation of *Yeongsanhoesang*, which refers to the gathering of people when Buddha was preaching on Yeongchwi Mountain. Yeongsanjae, thus, is a ritual ceremony that symbolizes the scene of those days: all attendees including Cheongmunjung (Buddhist congregation) and Oehojung (guards) were delighted; all the saints and monks as well as Jeseokcheonwang (heavenly king) were excited about the preaching; and along with the Mandara flowers floating in the sky, the myoeumbosal (Buddhist goddess of music or transformation) and the cheondongcheonnyeo (heavenly angels and fairies) were coming down from the heaven and making offerings of flowers, incense, music, song and dance to Buddha.


Yeongsanjae ceremony is performed for three days and currently presented every year by the preservation society in the Bongwonsa temple, Seoul, on the sixth of June. It is unknown when the present form of Yeongsanjae began to be performed. However, it is speculated that Yeongsanjae ceremony has a long history based on the records in the collections on Buddhist ceremonies published during the Joseon dynasty. For example, *Jineongwongong* (the Book of Buddhist Wisdom) published in 1496 by the monk Hakjo, *Unsudangaga* published in 1607 by the monk Cheongheo hyujeong, *Jakbeopgwigam* (Booklet of Buddhist Dance) published in 1826 by the monk Baekpaheungseon, and *Beomeumjip* (Collections of Buddhist Song), all explain the procedures and compositions of Yeongsanjae ceremony.

The Yeongsanjae ceremony, designated as Important Intangible Cultural Property No. 50, retains the composition of the three-day ritual, but the present-day form of one-day Yeongsanjae ceremony also follows the original composition of the three-day version. Yeongsanjae ceremony consists of



thirteen stages and is accompanied by *beompae* (*anchaebi*, *bakkatchaebi*, *hwacheong*, and *hoesimgok*) and Buddhist dance. There are a total of twenty-seven Buddhist dances including seven kinds of *barachum*, eighteen kinds of *nabichum*, one kind of *beopgomu* and one kind of *tajumu*. The temple is also decorated with flowers and flags during Yeongsanjae ceremony.

Yeongsanjae, designated as Intangible Cultural Heritage by UNESCO, is an important part of Korean Buddhist culture and arts. The ritual is performed along with music, song, and dance, and it thereby helps to illuminate some of the important aspects of Buddhist music and dance in Korea today.



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Related Websites

Research Institute of Buddhist Music

<http://www.pompae.or.kr>

Documentary on Yeongsanjae, uploaded from the Korea Heritage Channel

<http://www.heritagechannel.tv/Video/View.asp?serviceMenuIdx=2&videoIdx=3534>

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