



# Appendix B, Summary of Moon SooHyun's personal interview (May 2018)

## Q1 - Did *pansori* change since its origins? How?

**A1** - Although there are still conservative performers, *pansori* is constantly changing. This is true of many genres, as the preferred singing styles changes according to the preferences of the audience.

## Q2 - What is Han? It is said that you can translate “han” in English as “sorrow”. Do you agree?

**A2** - Han is not only sorrow. It is repressed sorrow. Koreans are very emotional, but the environment and the culture don't allow them to express emotions very freely. I think that old generations have their own *han*, that they experienced a different *han* than new generations. They experienced wars, tortures, division of the country in North and South Korea, etc. This repressed sorrow makes Koreans more passionate. You can't teach Han. Getting older, the bad events of life teach you *han*. That's why master singers are old: they collected many experiences and they can express more *han*.

## Q3 - How would you express “han” in your voice?

**A3** - This is actually the most difficult question. I'm sure that every singer has a different idea about *han*. I can share with you my personal thoughts though. We use the word *seongeum* to define the tone color of *pansori*. This is the most important thing that a *pansori* singer must achieve: the particular tone color. That *seongeum* will come to singers who have a drastic training for a long time or got special talent. And that color expresses *han*. This means that *han* is not a technique, but the color that the singers have, that is influenced by their life. So, if the singers have suffered or they have much repressed sorrow in their life, their voice color would be great. That's why older generation are much more talented than younger generations, even though I think it's not only a matter of quantity of *han*, but also of kind of *han*. New generations have a different *han*, they experience different kinds of sorrow.

## Q4 - Can you teach “han”?

**A4** - Getting older, the bad events of life teach you Han, that's why Master Singers are old; they have a lot of experiences.

### **Q5 - Is hoarseness important in the *pansori* sound?**

**A5** - Not really. It is not compulsory. I would never say that a *pansori* singer is bad just because he or she have a clear tone. Hoarseness comes naturally with age. Nowadays, if the voice doesn't get hoarse with age, the singer is even considered a better singer.

### **Q6 - Which kind of technical training did you receive as *pansori* student in order to achieve the quality? And how did you learn how to teach *pansori*?**

**A6** - When I started my training in *pansori*, nobody taught me how to produce the sound. Nobody. My first teacher just told me "follow me", I had to study by myself, just guessing what could be dangerous for my voice. However, I like things well organized, so when I started to teach I had to create my own way to transmit *pansori*, learning by myself and finding a new way to change the words and pass the information.

### **Q7 - Do people start to train *pansori* in University?**

**A7** - No, much earlier, usually when they're in they're aged 15 or 16. Then they enroll in Universities.

### **Q8 - Does the training still occur outdoor, among mountains and waterfalls?**

**A8** - Long time ago the training occurred in the mountains, surrounded by waterfalls, for up to 100 days. Nowadays we still follow this tradition but for a much shorter time, one week at the shortest, one month at the longest.

### **Q9 - How did western culture affect *changgeuk*?**

**A9** - Western culture affected *changgeuk* very much; we didn't have theater before. Western culture affected *changgeuk* especially in the acoustic system.

### **Q10 - Can you please explain the differences between the voice quality required in *pansori* and those used in *changgeuk*?**

**A10** - There are many styles of *changgeuk*, because *changgeuk* had a big development since its origins. There is even a Museum for Traditional Performing Arts where you can see the recordings of old *changgeuk* and check their differences with contemporary shows. Generally, I would say that *changgeuk* should be more simple, clearer, so that people can understand it more easily.

### **Q11 - Do you think that vocal health is important in *pansori*?**

**A11** - Yes. But why do vocal folds get unhealthy? Because of wrong vocalization. In my opinion, different people have different vocal folds and different capacity of resistance to efforts. When they are young, they usually have no problems, unless they're naturally unhealthy, but after years of severe training, becoming older, problems occur. Many students over 20 get some troubles in their voices. My vocal folds are really healthy; I lost my voice very few times. And yet, when I was in my thirties my voice was starting to get tired and I realized how important my vocal health was. Fortunately, I met my present teacher who is a master teacher and he's very focused on vocal health; when he listened to my voice he told me that he was afraid that I could become completely voiceless sooner or later. So we started a new training from the beginning.