

´ ç³ÇÁÀÇ ; Çâ±µµ;¹. | ÄëØ °» °í·Á, ¼Û¼Ä'ë ¼Ç¹«(äÄÛñ)±³·ù  
½É ¼÷ °æ  
Áß±¹ °í°æ»ç¹ü'ëçÐ ; ¼¼ü°è ¹Ü»ç°úÁ

Abstract

Look into Exchange of Dance with Music Between  
Song Dynasty and Koryo Dynasty by the ;,Hyun Sun Do;¹  
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;,Hyun Sun Do;¹(present peaches for immortal) is one of the existent Tang Dynasty music works which was introduced from Song Dynasty during Koryo. Dynasty. It is base on the myth story that Xi Wang Mu (the Queen Mother of the West) descended from the fairyland to present the peaches for immortal to kings at festa. In the history and myths of China and Koryo, Xi Wang Mu was the oldest and very important goddess who was the most popular god for long time. In the ancient myths, Xi Wang Mu who lived in the Kunlun Mountain at first was half beast - half human, and gradually transformed into beautiful goddess and Ormazd who was in charge of fairy prescription. In the Han Dynasty, prevailing of ÒWei Si Ru ShengÒ (think death as live) and Taoism ideology, Xi Wang Mu got higher Status, and became worship goddess. We could say that the ;,Hyun Sun Do;¹which was introduced in Koryo Dynasty was such work which reflected the image and concept of Xi Wang Mu through Yue Wu(dance with music). Because ;,Hyun Sun Do;¹ was introduced from Song Dynasty, itÕs form appears to involve dance, sing and play music like Song Dynasty Da Qu(one dance with music form in Song Dynasty). And after introduction there also be some situations that only extracted brilliant part from it. Most lyrics in ;,Hyun Sun Do;¹ which was written in music part of Koryo annals was similar with that was written in the <Song lyrics collection>. It is also demonstrated that Song lyrics and Song music works using Song lyrics impacted on the Koryo music directly. Through the Choson Dynasty the introduced music gradually changed into country music and local music through meeting her own national aesthetics and tradition.

;áÄü°í¹Çà  
i÷ièò; Ôðó¼. ;°íÔððÈ.äÄð»», ç¹iÔÜâ.  
à÷úÔ Ôðó¼(1493). ;°äÄüÉiüÜö;», (ðÈàØ)à÷ðóó³â.  
i°iÈ è«iÈ, äiðÉÜØ ø°(1982). ;°àüÉÈÇàä³¼àÖ;», ÜÏÜþÖÑ.  
;°ñòÜíÜþúíÝáíÄ;»-ùÜíÈèääÄüÉiÄÜöç;ßö27. ±¹. ±¹¼Çç;ø ÄüÄë;¼¼úÁØÈiÈ, À°ÇíÄÄÆÇçç,  
;°ðäiÉèðíü;»(1828). äiðÓ28, Üæi-Ö´ ç¹iÔÜâ.  
;°ðäóÈèðíü;»(1829). äiðÓ29, ðùðäð´ ç¹iÔÜâ.  
;°ðäóÈèðíü;»(1848). úÉðó14, Üæäðð´ ç¹iÔÜâ.  
;°ðäóÈèðíü;»(1877). íÔðó14, iÈðäð´ ç¹iÔÜâ.  
;°ðäóÈèðíü;»(1887). íÔðó24, iÈúðð´ ç¹iÔÜâ.  
;°ðäóÈèðíü;»(1892). íÔðó29, iððäð´ ç¹iÔÜâ.  
;°ðäæÄèðíü;»(1896). ðÈàØ)íÔðó33, ióíÜÖ´ ç¹iÔÜâ.  
;°ðäæÄèðíü;». (1901ðÈàØ)íÔðóíÄÜè, äððäð´ ç¹iÔÜâ.  
;°äÄèÄiðí;ÛñÖ´úíÑÄ;»(1893). íÔðó30ð´ íþÓÜâ ç¹iÔÜâ.  
±è.ÄÄÜ(1995). ;°ÇÑ±¹«çè»ç;», ¼-ç;: »i¼Ä°ç.  
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ó³ñ°ü»(1983). ;°°í·Á´ç³ÇÀÇ ç-±. ;», ¼-ç;: µçÈ-ÄâÆÇ°ø»çç.  
ÇÑ±¹;¼¼úÇÐ°ú Ä¼¼Ççç·á°-µÈ. ç¹ÄÖ(2001). ;°íÔðóäððä ðäæÄèðíü;» 1: 171, ¼-ç;: ÇÑ±¹;¼¼úÄ¼ÇÖÇÐ±³ ÄüÄè;¼¼úçø.  
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