

II. Jongmyojerye-ak (Royal Shrine Music)

Jongmyojerye-ak consists of two suites, Botaepyeong and Jeongdae-eop. Different from Munmyojerye-ak, Jongmyojerye-ak combines a mixture of instruments used in a-ak, hyang-ak, and dang-ak. In Jongmyojerye-ak, the terrace ensemble consists of pyeonjong, pyeon-gyeong, banghyang, dang-piri (lit., piri of Chinese origin), daegeum, ajaeng, janggu, jeolgo, chuk, eo, and bak. In the courtyard ensemble, there are not ajaeng and jeolgo but haegeum and jin-go. When Jeongdae-eop, praising the military achievements of the kings of Joseon, is played by the courtyard ensemble, taepyeongso and jing are added.

In Jongmyojerye-ak, pyeonjong and pyeon-gyeong lead the ensemble with their clear melodic and rhythmic line, giving a solemn mood. Singers sing, slowly adding vowels between the main textual syllables. Instruments employed are wind instruments (dangjeok, dangpiri, daegeum, taepyeongso), bowed instruments (haegeum, ajaeng), melodic idiophone instruments (pyeonjong, pyeon-gyeong, banghyang), and percussion instruments (jeolgo, chuk, eo, bak, janggu, jingo, jing). There are no plucked and struck string instruments (such as gayageum and geomun-go), though there were during the reign of King Seongjong, according to Akhakgwebeom (1493).

The Jeongdae-eop attracts attention in terms of texture. It is in gyemyeonjo with the structural tones, hwangjong (c), hyeopjong (d#), jungryeo (f), imjong (g), muyeok (a#). When the idiophone instruments, pyeonjong, pyeon-gyeong and banghyang, play hwangjong (c), wind and bowed instruments often play muyeok (a#), which produces a dissonant sound. The players of piri, which leads the wind instrument group, produce muyeok from the finger hole of hwangjong, when the hwangjong (c) appears with a special mark, 3, in the notation, which changes the timbre from the usual "muyeok." Muyeok (a#) is below the range of Pyeonjong. At times the texture among the instruments is monophonic, or very nearly so, with the very marked exception of the simultaneous sounding of c and a#, often on held-out tones. The vocal line follows the same basic progression of pitches, but is more ornamented and consistently heterophonic with the instrumental lines.