

Nongak.

Uri Madang T'ŏ - Pyeongtaek nongak



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'Nongak' added to UNESCO cultural heritage list

In some regional pungmul types, japsaek actors dressed as of traditional village roles wander around to engage spectators, blurring the boundary between performers and audience. Also it has some characteristics in its speedy tones, power, and linking and disconnecting rhythms. The addition of nongak to the UNESCO list will boost its exposure and visibility as an intangible cultural heritage worldwide, and will increase exchange among communities in and outside Korea.

Pungmul

Opposition from performers and scholars toward its usage grew in the 1980s because colonial authorities attempted to limit the activity to farmers in order to suppress its use and meaning among the colonized. There are distinctive regional styles of Nongak, generally divided among five cultural centres.

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As the dancers move, these flowers bob and turn with every movement of their heads. The latter style of the dance is slower and less acrobatic.

Pyeongtaek nongak

According to UNESCO, the music, defined by its independent, open and creative succession, has given performers and audiences a sense of cultural identity.

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Samul nori, unlike traditional pungmul, is performed in a seated position. A recommendation usually implies that UNESCO will adopt it as an intangible cultural heritage of humanity. The lists include the Representative List of the Intangible Cultural Heritage of Humanity, and the shorter List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

The instruments pictured below are the ones you might expect to encounter in a contemporary stage performance of nongak, which typically would involve a dozen or more musicians, dancing while playing, and additional performers such as acrobats.

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