



Korean Traditional Music and Culture

SNU International Summer Institute, Wednesday June 26, 2019 to Thursday July 25, 2019

Course Code			
Class Times	Mon/Wed/Thu 9 AM-12 AM	Classroom	Building 54 Room 212 (Lecture Room) Building 53 Room 113 (First Floor Ensemble Room)
Equivalent Year Level	3	Course Credit	3

Instructor	Ju-Yong Ha	Prof. Email	ha@hartford.edu 010-3013-3609
Office	TBA	Office hours	By Appointment
Teaching Assistant	TBA	TA Email	TBA

□ Instructor's Profile



Dr. Ju-Yong Ha

Assistant Professor of Music, Hillyer College of the University of Hartford

Dr. Ju Yong Ha, composer and ethnomusicologist, has worked in both academia and professional performance venues. He has brought Korean and Asian traditional and contemporary music to the U.S., Europe and South America, and has worked closely with the Korean Ministry of Culture, Sports and Tourism (MCST) as a cultural attaché to artistic communities abroad. He is the director of the annual International New York Sanjo Festival and Symposium sponsored by the Korean Ministry of Culture. He is currently appointed as Assistant Professor at the University of Hartford.

Expertise

Music and Gender, K-Pop, Korean traditional music development in the 20th and 21st centuries, Improvisation, Pansori, Sanjo, Contemporary Composition

Education

DMA. The Graduate Center, The City University of New York (Composition & Ethnomusicology)
M.M. Hartt School of Music, The University of Hartford (Composition & Music Theory)
B.M. Hanyang University (Composition & Korean Traditional Music)

Most Recent Work

2018. "Female Masculinity and Cultural Symbolism: A History of the All-Female Cast Theatrical Genre, Yeoseong Gukgeuk, Society for Ethnomusicology (SEM) Annual Conference, Albuquerque, NM.2016

2016. "Lifting Up the Sound: Ujo in Pansori Tradition," in *Asian Music Research* (Tongyang ūmak), vol. 39, *Journal of the Asian Music Research Institute*.

T.A. (To Be Decided Soon)



□ Course Information

Course Description	The course combines lecture and workshop formats to provide students with an introduction to Korean traditional music genres and performance styles. Music serves as a means to gain an understanding of Korean history, culture, and contemporary developments. Therefore, lectures cover not only musical concepts and aesthetics but also music’s connection with sociocultural and political developments over time. Mondays and the first part of Wednesday classes will be devoted to lecture. The second part of Wednesday classes and Thursdays will be devoted to in-class demonstrations and hands-on work in dance, rhythm, folk song, and instruments. Students will learn pieces on a Korean instrument. This year we will focus on the gayageum. There will be a Saturday fieldtrip to the National Gugak Center for a viewing of the museum and a performance (date TBD).
Course Evaluation	<ul style="list-style-type: none"> • Attendance and Participation (40% of the final grade). Attendance recorded each day of class. Participation will be monitored through in-class discussion. Students are expected to contribute to in-class discussions and encouraged to ask questions freely. Participation includes the hands on dance and music lessons. • 1 Short Writing Assignment (15% of final grade). Approximately 2-3 double-spaced pages. See guidelines. • Sound Journal (20% of final grade). Students are expected to record notes about the musical instruments, elements, and contexts for 2 sound files. See journal guidelines. • Final Exam (25% of the final grade). The final is based on lectures, readings, and listening materials.
Course Materials	<p>Course Reader: Distributed electronically to students. The reader draws on the text <i>Music of Korea</i> and other published articles.</p> <p>Music Files: Distributed electronically to students</p> <p>Folk Song, Instrument and Rhythm workbook: Distributed during class</p> <p>Instruments: will be provided for work on site</p>
Course Objectives:	<p>By the end of the course students should:</p> <ol style="list-style-type: none"> 1. Recognize the primary musical categories and genres in Korean traditional music 2. Have an understanding of Korean music’s relevance and centrality to Korean culture 3. Be able to perform the repertory learned at a basic level
Class Policies:	<p>--Plagiarism (COPYING SOMEONE ELSE’S WORK) evident in papers will result in a grade of F for that assignment</p> <p>-- Classes missed result in a lowered grade; Don’t miss class (unless you are sick; in that case, stay home and rest and prepare to get back to class)</p>



Week 1 (June 26 and 27)

Session 1 Lecture

Wednesday (lecture room):

- Lecture Topic: Aesthetics, General Categories and General History of Korean Music
 - *Reference*: Hilary Finchum-Sung: “Understanding Korean Music: Boundaries, Terminology and Developments”
 - *Listen*: (see list and explanations for this week in listening guide handout)

Session 2 Lecture/Demonstration

Thursday (ensemble room):

- Lecture topic: Instruments
 - *Reference*: Andrew Killick: “Musical Instruments of Korea” (821-832, *Garland Encyclopedia of World Music*)
- Demonstration of instruments by students of Dept. of Korean Music
- Students will try out instruments

Week 2 (July 1, 3, 4)

Session 3 Lecture

Monday (lecture room):

- Lecture Topic: Pungmul, Namsadang, Samulnori
 - Nathan Hesselink: “Folk Music: Instrumental” (93-104)
 - *Listen*: (see list and explanations for this week in listening guide handout)

Session 4 Lecture/Workshop

Wednesday (lecture room):

- Lecture Topic: Korean Traditional Dance
 - Cedarbough Saeji, article on masked dance

Move to Ensemble Room after break:

- Hands-on instrument work (Jannggu: Double-headed drum)

Session 5 Workshops

Thursday (ensemble room):

- Hands-on instrument work (Jannggu: Double-headed drum)
- Heo Chang-Yeol, lesson in masked dance (wear comfortable clothing—we will jump and leap; keep this in mind when choosing your wardrobe for the day)

Week 3 (July 8, 10, 11)

Session 6 Lecture

Monday (lecture room):

- Lecture Topic: Court Ritual, Banquet, Processional and Aristocratic Music
 - *Reference*: Inhwa Seo: “Court Music” (13-29, *Music of Korea*); Hee-sun Kim: “Pungnyu: Classical Instrumental Music” (49-63);
 - *Listen*: (see list and explanations for this week in listening guide handout)

Session 7 Lecture/Workshop

Wednesday:

- Lecture Topic: Folk Pungnyu and Sanjo (lecture room)
 - *Reference*: Keith Howard: “Professional Music: Instrumental” (127-143)
 - *Listen*: (see list and explanations for this week in listening guide handout)

Move to Ensemble Room after Break:

- Sanjo demonstration on the gayageum (TBA)
- Hands-on instrument work (Jannggu: Double-headed drum)



Session 8 Lecture/Workshop

Thursday (ensemble room):

- Folksong Workshop and Practice (part 1)
 - Part 1: Northwestern and Midwestern folksongs and rhythm
- Gagok and Sijo PLUS Folksong Demonstration—learning Cheongsanri (Guest: TBA)
 - *Reference:* Hae -kyung Um: “Classical Vocal Music: *Gagok, Gasa* and *Sijo*” (31-47)
 - *Listen:* (see list and explanations for this week in listening guide handout)

Week 4 (July 15, 17, 18)

Session 9 Lecture

Monday (lecture room):

- Lecture Topic: Pansori, Byeongchang
 - *Reference:* Hae-kyung Um: “Pansori and Changgeuk” (105-125); reading on minyo
 - *Listen:* (see list and explanations for this week in listening guide handout)

Session 10 Lecture/Demonstration/Workshop

Wednesday (lecture room):

- Lecture Topic: Changgeuk, New Pansori,

Move to Ensemble Room after break:

- Hands-on instrument work (Jannggu: Double-headed drum)

Session 11 Workshop

Thursday (ensemble room):

- Southwestern, Jeju and Eastern Seaboard Folk song and Rhythm workshop
- Hands-on instrument work (Jannggu: Double-headed drum)

Week 5 (July 22, 24, 25)

Session 12 Lecture

Monday (lecture room):

- Lecture Topic: Shaman Music around the Peninsula
 - ▶ *Reference:* There is no reading due today; work on assignments!
 - ▶ *Listen:* (see list and explanations for this week in listening guide handout)

Session 13 Lecture

Wednesday (lecture room):

- Lecture Topic: Newly Created Music
 - ▶ *Reference:* There is no reading due today; work on assignments!
 - ▶ Exam Review

Session 14: Final Exam and Closing

****WRITING ASSIGNMENT DUE TODAY**

****LISTENING JOURNAL DUE TODAY**

- FINAL EXAM—9 AM TO 12 AM (Lecture Room)
- Submit final assignments



Short Writing Assignment

Performance Observation and Class Connection

Purpose: To provide students with the impetus to engage in Korean music performances as well as to experience live performances that are relevant to class.

Requirements:

- Write a 700-1000 word essay (roughly two to five pages) detailing a performance event and its relevance to class materials and lectures
- Evidence of performance attendance, such as a concert program, ticket stub, photographs
- Papers must be typed, double-spaced, printed, and stapled (you can print in the dormitory or any computer lab on campus)

Description:

For this assignment, students will attend a concert, observe the concert, and then write about their observations.

Grading and Assignment Details

The following steps should be taken:

- 1. Find a performance you will attend.** We will attend a performance as a class on our fieldtrip. But, don't let this stop you from finding other performances. The more you get out there, the better. This must be a performance of Korean traditional and/or contemporary music. The professor will provide a list of concerts you can attend as well as useful websites and venues that also offer concerts on a regular basis.
- 2. Attend the performance and record your observations.** Be sure to bring paper and pen to record your observations. PLEASE PROVIDE A TICKET STUB OR PROGRAM. If you take photos or record the concert, PLEASE ask permission of those you will be recording if possible. You are not required to photograph or record the performance. (10 points)
- 3. Include the following in your report:**
 - ❖ *Brief Description of Performance:* What genres were performed? Is this a traditional performance, or more contemporary? Be sure to describe the program, presentation (including stage setting and costumes), audience (what kind of people attended), and location. Identify on which specific aspect of the performance you will focus. This should only be 1-2 paragraphs maximum. Identify focus of paper here. (15 points)
 - ❖ *Development of a Clear Focus (Analysis):* You have chosen something about the performance that most interests you: this is your focus. Now, develop this focus. Discuss its importance to the performance as well as to you: i.e. why is this significant? Provide Clear Examples to back up your ideas. (40 points)
 - ❖ *Connection to Readings and/or Lectures:* Use the readings, lectures, class materials to give weight to your ideas (back up your ideas). The class materials are your analytical tools. You may also consult other sources if you like (this is not required). (20 points)
 - ❖ *Interpretations:* What is the significance of the performance? What is the purpose? What do you think about the performance and why do you think this way? (15 points)



Sound Journal

Information:

This is an opportunity to choose and reflect on two of the music files provided for you.

Listening is an essential part of this class. While we may all assume, we know how to HEAR music, how we listen to a performance or a recording is, in many ways, learned. The musical examples accompanying the text are meant to provide students with a chance to exercise their listening skills. Below are some suggestions for making the best use of listening examples.

Directions:

Please be sure to see me if you have any questions regarding your journal entries. A typical journal entry **PER MUSIC FILE** is 1 to 1 ½ pages long (but can be longer). I will be happy to review what you've done along the way and make suggestions.

- **Choose ONLY 2 music files total for the entire term** among the sound examples sent to you through email. Write about the *experience of listening* to these two pieces.
- ▶ **You must include the following:**
 - ① **Brief** background information on the sound file, including: *place* of origin, *genre* name, the *instruments* heard (be sure to actually NAME the instruments—these are all in your reading and will be covered in lecture), *context* for performance, etc. (10 points)
 - ② **Describe the actual sounds you are hearing**—what does it sound like? What are the timbres of the instruments? What is the melodic range? What is the musical and rhythmic texture? ETC. Please be sure to be thorough in your descriptions. **THIS IS CRUCIAL. IT IS A SOUND JOURNAL**—YOU MUST DESCRIBE HOW YOU ARE HEARING AND UNDERSTANDING THE MUSIC; YOUR PROCESS FOR INTERPRETING THE SOUNDS YOU ARE HEARING IS THE HEART OF THIS PROJECT (70 points)
 - ③ **Any points made in class or the book** about the music example—these points should be used to support an idea or impression you have about the music example (10 points)
 - ④ Be sure to note any **personal connections or observations** you have about what you are hearing (10 points)

Suggestion:

- ▶ **Listen** with an open mind. This is harder than it sounds.
- ▶ Listen to each recording several times; read the descriptions, then go back and try to put into words how you perceive the sounds. Much of this music will be unfamiliar, and it takes some time to begin to 'understand.'



Summer Concerts:

To be Announced