



## Korean Traditional Music and Culture

SNU International Summer Institute, Tuesday June 27, 2017 to Thursday July 26, 2018

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

<b>Instructor</b>	Hilary FINCHUM-SUNG	<b>Prof. Email</b>	<a href="mailto:finchumsung@snu.ac.kr">finchumsung@snu.ac.kr</a> 010-7633-9653
<b>Office</b>	Bld.53, Rm. 216	<b>Office hours</b>	By Appointment
<b>Teaching Assistant</b>	TBA	<b>TA Email</b>	<a href="mailto:an96824@naver.com">an96824@naver.com</a> 010-5006-1374

### □ Instructor's Profile



**Hilary FINCHUM-SUNG**

Associate Professor, Theory and Ethnomusicology Dept.of Korean Music

Prof. Finchum-Sung has published internationally in *Ethnomusicology*, *the world of music* (new series), and *Seoul Journal of Korean Studies*. She has presented papers in the US, China, Canada, Japan and Korea as well as lectures and workshops for the National Gugak Center, National Theatre of Korea, and UNESCO. She regularly practices and performs on the two-string spike fiddle, *haegeum*.

**Expertise**

Korean traditional music development in the 20<sup>th</sup> and 21<sup>st</sup> centuries, Cultural Policy and Music Sustainability, Folk music transmission

**Education**

Ph.D., Indiana University, Ethnomusicology

M.A., Indiana University, Folklore/Ethnomusicology

B.S., Middle Tennessee State University, Sociology/Anthropology/Music Theory

**Most Recent Work**

2017 “Foreword: Aesthetics of Interculturality in East Asian Contemporary Music.” *the world of music (new series): Aesthetics of Interculturality in East Asian Contemporary Music* 6 (2): 7-21

2017 “Artistic Habitus in an Intercultural World: A Tale of Two Artists.” *the world of music (new series): Aesthetics of Interculturality in East Asian Contemporary Music* 6 (2): 22-40

**T.A. (To Be Decided Soon)**



□ Course Information

<b>Course Description</b>	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).
<b>Course Evaluation</b>	<ul style="list-style-type: none"> <li>• <b>Attendance and Participation (40% of the final grade).</b> 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.</li> <li>• <b>1 Short Writing Assignment (15% of final grade).</b> Approximately 2-3 double-spaced pages. See guidelines.</li> <li>• <b>Sound Journal (20% of final grade).</b> Students are expected to record notes about the musical instruments, elements, and contexts for 2 sound files. See journal guidelines.</li> <li>• <b>Final Exam (25% of the final grade).</b> The final is based on lectures, readings, and listening materials.</li> </ul>
<b>Course Materials</b>	<p><b>Course Reader:</b> Distributed electronically to students. The reader draws on the text <i>Music of Korea</i> and other published articles.</p> <p><b>Music Files:</b> Distributed electronically to students</p> <p><b>Folk Song, Instrument and Rhythm workbook:</b> Distributed during class</p> <p><b>Instruments:</b> will be provided for work on site</p>
<b>Course Objectives:</b>	<p>By the end of the course students should:</p> <ol style="list-style-type: none"> <li>1. Recognize the primary musical categories and genres in Korean traditional music</li> <li>2. Have an understanding of Korean music’s relevance and centrality to Korean culture</li> <li>3. Be able to perform the repertory learned at a basic level</li> </ol>
<b>Class Policies:</b>	<p>-- Laptop computers (notebooks) are not allowed in class.</p> <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 27 and 28)

#### 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 2, 4, 5)

#### 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

#### Session 5 Workshops

**Thursday** (ensemble room):

- Hands-on instrument work
- 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 9, 11, 12)

#### 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 (Eonhwa Lee)
- Hands-on instrument work—gayageum



---

### **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: Heeyoung Kim)
  - *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 16, 18, 19)**

### **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 gayageum work (TBD)

### **Session 11 Workshop**

**Thursday** (ensemble room):

- Southwestern, Jeju and Eastern Seaboard Folk song and Rhythm workshop
- Hands-on gayageum work

### **Week 5 (July 23, 25, 26)**

### **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**