

# SamulNori

Kim Duk Soo, Artistic Director



TEACHER RESOURCE GUIDE  
University Musical Society  
2001/2002 Youth Education

This Teacher Resource Guide is a product of the University Musical Society's Youth Education Program and was prepared by Ryan C. Steinman and Jennie Salmon and edited by Kristin Fontichiaro and Ben Johnson. Much of this guide is taken from press and publicity materials contributed by SamulNori. Photos provided by SamulNori unless otherwise noted.

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# University Musical Society 2001/2002 Youth Education

SamulNori | KimDukSoo, artistic director

Youth Performances  
Friday, February 22, 2002  
10:00am-11:00am  
12:00pm-1:00pm  
PowerCenter, Ann Arbor



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In a Hurry?

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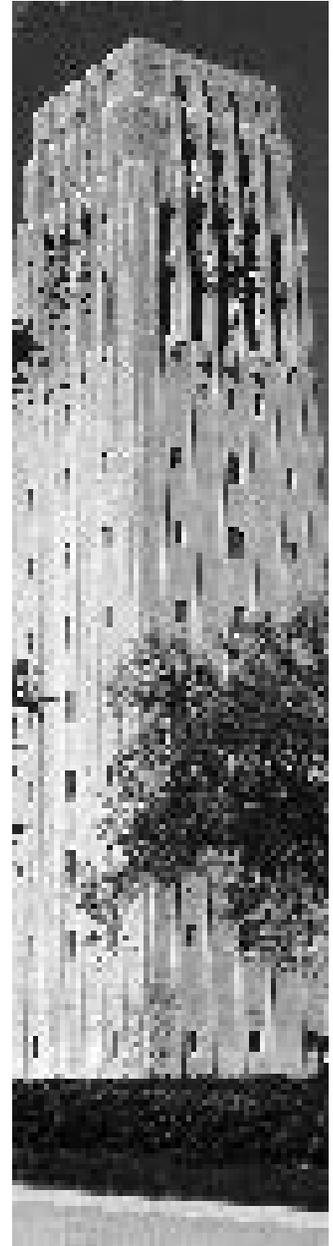
# The University Musical Society

The goal of the University Musical Society (UMS) is to engage, educate and serve Michigan audiences by bringing to our community an ongoing series of world-class artists who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Over its 122 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live performing arts.

Since its first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Ann Arbor's Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theater. Additional performances are presented in various theaters in Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus and a regular collaborator with many University units, the Musical Society is a separate non-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants and endowment income.



Burton Memorial Tower, home of the University Musical Society

# Coming to the Show

We want you to enjoy your time in the theater, so here are some tips to make your youth performance visit successful and fun!

How do we get off the bus? You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group, so there's no need for you to have tickets.

Who shows us where we sit? The usher will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance

How do I show that I liked what I saw and heard? As a general rule, each performance ends with applause from the audience. This is how the audience acknowledges the performers. Applause says, "Thank you! You're great!" The louder and longer the audience clap, the greater the compliment it is to the performers. If audience members really enjoy the performance, they may stand and clap in what is called a standing ovation.



Students outside the Orfeo ed Euridice Youth Performance November 2001

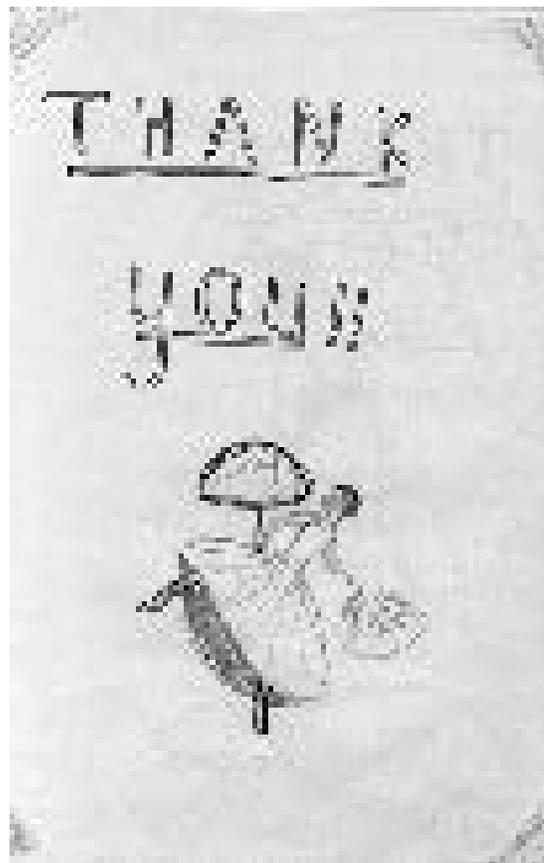


Students outside the Orfeo ed Euridice Youth Performance November 2001

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, drawing or other creation. We can share your feedback with artists and funders who make these productions possible. If you had a wonderful time or if you didn't enjoy the experience, we want you hear your thoughts. Please send your opinions, letters or artwork to:

Youth Education Program  
University Musical Society  
881 N. University Ave.  
Ann Arbor, MI 48109-1011  
Fax: 734-647-1171



Student Response to  
Alvin Ailey Youth Performance,  
February 2001

## What is SamulNori?

SamulNori consists of four dynamic musicians dedicated to performing and preserving traditional Korean music and dance. The group combines several traditional Korean music genres into modern interpretations for today's stage and audience. The result has been dynamic and powerful entertainment that has drawn in even the most casual audiences. The word SamulNori was originally the proper name for the original four man group, meaning literally 'four things' (Sa and mul) 'to play' (Nori), referring to the four musicians playing and dancing with four percussion instruments. Now, because of the proliferation of this new art form, the word "SamulNori" has become synonymous with this genre. Founded in 1978, SamulNori sparked a renaissance in Korea's music scene and has earned worldwide acclaim.



SamulNori

## Farmers' Music and Dance

Although no historical records authentically document the origin and development of the farmers' music and dance, it is generally believed that its origin can be traced back to ancient times when Korean tribesman established settlements and started farming. This supposition is based on the fact that the movements of the dance are similar to farming actions and that the farmers' dance has existed as an attachment to a dure, a collective labor unit, a unique aspect of Korea's rural life. The record of Korean rural life is Chen Shou's Sam Kuo Chih, which the Chinese historian wrote in 297 AD after a visit to Korea. He describes festivals at the time of sowing in May and of harvesting in October where people assembled to sing, dance, circle around, stamp on the ground and clap their hands according to set rhythms. By playing music, farmers were able to unite socially, double their efficiency, and accomplish difficult work they could hardly have done had it not been for music.

The farmers' music and dance, which grew purely out of farming activities, was soon influenced by the Nam-sadang around 1300 AD. The sadang were people who roamed the country earning a livelihood by singing, dancing and performing acrobatic feats. The sadang soon settled in Korea as farmers after wandering the country and their acrobatics became absorbed into the Korean farmers' dance making it more colorful. These acrobatic feats included the Mudong-ch'um where four or five men formed a pyramid one standing on the shoulders of the other. A boy dressed as a girl stood atop and moved his arms and shoulders gracefully as the men danced. The sangmo dance is another example, consisting of a dancer wearing a long paper streamer suspended from a swivel atop his hat. As he rotates his head, the long streamer twirls around in circles. Another feat consisted of a plate placed on the tip of a long bamboo pole and twirled around by manipulating the hand.



SamulNori

# Part1:AboutSamuNori



# About SamulNori, the Company

SamulNori is a group of four dynamic musicians dedicated to performing and preserving traditional Korean music and dance. Since these superb percussionists joined together in 1978, SamulNori has sparked a renaissance in Korea's music scene and garnered worldwide acclaim. Anna Kisselgoff of The New York Times wrote, "The four musicians in the Korean ensemble known as SamulNori are all virtuoso percussionists...their drumming - modulated into sounds of any nuance - could lead to total astonishment...SamulNori is a complete theatrical experience."

The Korean words Sa and Mul mean "four things" and Nori means "to play." In the case of SamulNori, it refers to the four musicians playing and dancing with four percussion instruments. Founded by Kim Duk Soo, the group's leader and master of the changgo (hour glass drum), SamulNori has become the leading institution of traditional Korean performance that maintains up to thirty students selected and trained by Mr. Kim. The group performs in many configurations but usually tours as a quartet with Mr. Kim at the helm. The origins of their music can be traced to what is usually referred to as "farmers" band music (nong-ak) and ceremonial music. It also incorporates the influences of folk and religious music (pinari), and their intricate rhythms have become quite uniquely their own.

In 1993, SamulNori became SamulNori Hanullim, Inc. (Hanullim means "big bang"). This growth from a four-man performance ensemble into a company of thirty artists and students meant that SamulNori's dedication to traditional Korean arts, music and dance over the last two decades had now also become a viable educational and research enterprise.

Over the years, SamulNori's U.S. tours have brought them to New York City, Los Angeles, Boston, Chicago, Hawaii and the Asia Society's sponsored tour across the country. In 1985 the Asia Society was awarded an "Obie" for Outstanding Achievement in the Off-Broadway Theatre for introducing SamulNori to New York's stages. SamulNori has performed at the Kennedy Center in Washington, D.C. and at the Smithsonian Institution as part of an effort to establish scholarly exchanges between the Smithsonian and Korea. They also appeared at the Percussive Arts Society Convention in Dallas and served a residency for the Ethnomusicology Department at the University of California at Berkeley. In December 1998, SamulNori headlined a benefit for North Koreans at Lincoln Center's Alice Tully Hall, presented by Korean Americans for Global Action.

Internationally, SamulNori has toured Germany, Austria, Great Britain, Sweden, Switzerland, Japan, China, Australia and Greece where they accompanied the Korean Olympic representatives for the lighting of the Olympic torch in 1988. They also visited Italy, where they were filmed for a Puma Sneakers commercial.

SamulNori has collaborated with many highly acclaimed musicians from around the world from a variety of styles of music ranging from jazz to pop and have also performed concerti with orchestras written expressly for them. They have taken part in many festivals including "Live Under the Sky" in Japan and Hong Kong, the Kool Jazz Festival, Peter Gabriel's WOMAD Festival, Moers Jazz Festival and the Han River International Jazz Festival.

Kim Duk Soo, master drummer and founder of SamulNori, was born in Taejon, Choong-hung Province in 1952. He inherited the artistic mastery of his father, Kim Mun Hak, who chose him out of eight other siblings to follow in his footsteps as a professional musician in the tradition of wandering artists, called Namsadang.

At the age of seven, Kim Duk Soo won the President's Award in the National Folk Music Contest, and became known as the child prodigy of the drums, beginning an amazing personal career that has taken him to virtually every corner of the world. He later studied theory and learned to play various instruments from different Korean traditional musicians at the Korean Traditional Music and Performing Arts School in Seoul. As a member of many different artistic troupes, he gave performances around the world. Upon graduating, Kim Duk Soo attended one year of college before the demands of his professional life took over. Aside from his talents as a performer, he has managed, directed, and created numerous productions involving not only music, but also dance and theatre.

With the formation of SamulNori in 1978, his life took on new and complicated dimensions. There were four specific purposes in forming the group: to research more extensively the traditional music of Korea, to study the music and instruments (especially percussion) of other traditions throughout the world, to create new music and to provide educational opportunities for students and others to learn Korean percussion. In addition, as leader he has had the responsibility to maintain the excellence for which the group is known.

For Kim Duk Soo, beating rhythms is an intensely spiritual experience, and what he has gained from that experience has been a source for the growth of SamulNori. This has led to the establishment of SamulNori Hanullim, a non-profit organization, through which he hopes to realize his goal to create new music through the development of traditional Korean percussion music through performances, research and education. The artistic vision of the traditional Korean arts is that it is a living entity that requires constant creative care so that it may continue to grow. To this end, there must be concrete manifestation of the spirit of traditional Korean arts not only in performances, but also in educational programs. Thus it is their dream to create an accessible art that is both Korean and universal, ancient and modern.



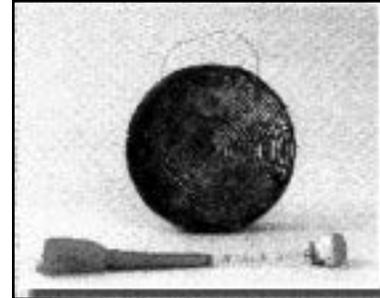
Kim Duk Soo

# Lightening, Wind, Rain and Clouds

## The percussion instruments of SamulNori

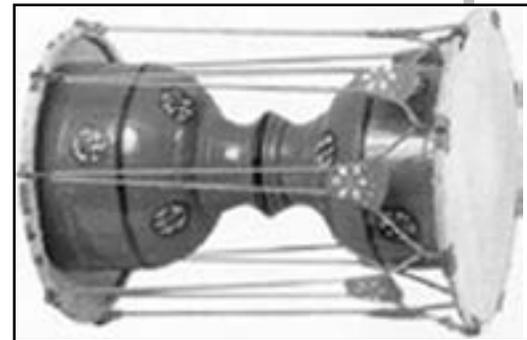
SamulNori's music is based on the rhythms of traditional Korean folk percussion music. The name SamulNori literally means 'to play (Nori) four things (Sa mul)' referring to the four percussive instruments. Each instrument represents an element of nature.

The K'kwaenggwari (Lightening) refers to a small gong, made mainly of brass, with traces of gold or silver and measures 25 centimeters in diameter. It is held in the left hand and struck with a wooden bamboo mallet held in the right hand to produce a metallic sound. While one hand holds the mallet the other hand is responsible for dampening the sounds produced. The player of this instrument takes the lead in farmers music, producing rhythm and exchanging dialogue with the drums by signalling transitions in the music.



The Ching or Jing (Wind) is a large gong similar in shape to the k'kwaenggwari but much larger. Made of iron, it measures 40 centimeters in diameter. This instrument can be played hung on a frame, hand held by a handle, or played with two hands. Most commonly it is held in the left hand and struck with a padded stick.

The Changgo or Janggu (Rain) is often called the hourglass drum, referring to the shape which is similar to an hourglass. The drum has two sides, each covered with a different type of leather skin. One side produces a high pitched sound and is struck with a slender shaved bamboo reed. The other side is played with a bamboo mallet and produces a richer, deeper sound.



The Buk or Puk (Clouds) is a barrel drum made of a piece of hollowed out wood and two leather skins tied to the wood. Measuring 30 centimeters in diameter, this instrument is carried over the left shoulder and struck with a wooden mallet held in the right hand. It provides the bass sounds of the group and

The most important repertoire for the SamulNori is Pinari, Sandi Seikchanggo Karak, Samdo Nong'ak Karak and P'ankut. These are the "golden pieces" which have made SamulNori what it is today. However, SamulNori is far from being content with only these numbers. As in its past, they are constantly seeking new ways to express themselves through countless concerts of experimental compositions and crossovers with other types of music.

Pinari is the first piece to be performed in a concert. This is because it is most akin to a religious ritual, containing words calling the spirits and asking for their blessing. The spirit of invitation and blessing of the Pinari is expected to spread good luck to the rest of the audience. The performers enter from a back door, playing their instruments as they proceed to the stage.

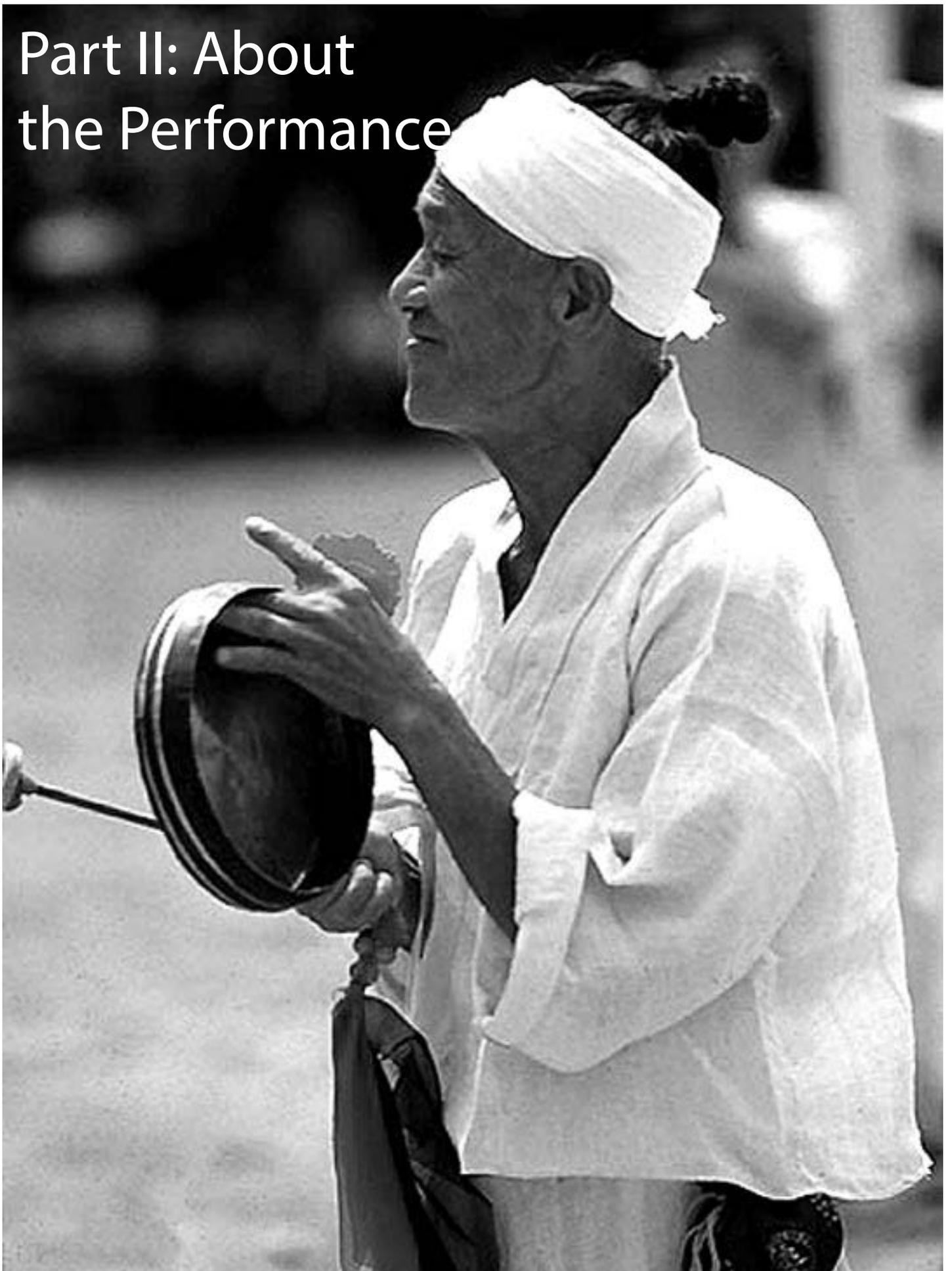
The story of the Pinari accounts the creation of the universe, followed by words of exorcism and blessing. Samdo Seolchanggo Karak is arranged in a way congenial to modern taste and contains some of Kim Duk Soo's own rhythmic creations. In contrast to a traditional Seolchanggo piece, the piece arranged for SamulNori resembles a slow to fast procession and puts more emphasis on the dynamics and the refinement of the overall musical sound.

Samdo Nong'ak Karak, perhaps the most well known of all SamulNori pieces, is an arrangement of the representative rhythms from all around Korea, performed in the seated position. The Samdo Nong'ak Karak highlights the contrasting timbre and nature between the gongs and the drums, arranged in a way that embodies the principle of winding, bending, and blending exemplified in the works of nature themselves.

If Panari is religious, and Samdo Seolchanggo Karak and Samdo Nongak Karak are musical, then one could consider P'ankut to be the most playful. During P'ankut the performers engage every part of their bodies in arousing the feeling of enthusiasm among the spectators.

Aside from the four pieces mentioned here, many other pieces have resulted from SamulNori's constant efforts to combine with other music and art genres. 'A Korean Orchestral piece for SamulNori,' SamulNori & the Piano,' SamulNori Concerto,' and 'SamulNori and Jazz' are some of the most well-known examples.

## Part II: About the Performance



# Korea: Geography

South Korea's stunning landscape has also played a big part in creating a cohesive Korean identity. The Koreans are a people obsessed with nature, and with mountains in particular. Wherever you travel, you'll see them out in the open air, clad in the latest adventure fashions, pushing ever onward and upward.



- Full country name: Republic of Korea
- Area: 120,540 sq km (47,010 sq mi)
- Population: 45 million
- Capital city: Seoul (pop 12 million)
- People: Koreans, expats (mostly American)
- Language: Korean
- Religion: Shamanism, Buddhism, Confucianism, Christianity
- Government: republic
- President: Kim Dae-Jung
- Prime Minister: Lee Han Dong

Korea was first inhabited around 30,000 BC, when tribes from central and northern Asia stumbled on the peninsula. Under constant pressure from China, these tribes banded together to found a kingdom in the 1st century AD. By 700 AD the Silla Kingdom of Korea was hitting its cultural stride, covering the country with palaces, pagodas and gardens and influencing the development of Japan's culture. In the early 13th century the Mongol's Empire reached Korea. After its collapse, the Choson Dynasty took over and a Korean script was developed.

In 1592 Japan invaded, followed by China. The Koreans were routed and the Chinese Manchu Dynasty took over. Turning its back on the mean and nasty world, Korea closed its doors to outside influence until the early 20th century, when Japan annexed the peninsula. The Japanese, who hung on until the end of WWII, were harsh masters. After the war, the USA occupied the south of the peninsula, while the USSR took over the north. Elections to decide the fate of the country were held only in the south, and when the south declared its independence, the north invaded. The ensuing war lasted until 1953.

By the time the war ended, two million people had died and the country had been officially divided. After a few years of semi-democracy in the South, martial law was declared in 1972. The next 15 years rollercoasted between democracy and repressive martial law, hitting a stomach-heaving low in 1980 when 200 student protesters were killed in the Kwangju massacre. By the late 1980s the country was at flashpoint: student protests were convulsing the country and workers all over Korea were walking off the job to join them. Among the demands were democratic elections, freedom of the press and the release of political prisoners. The government wasn't budging and civil war looked imminent until, to everyone's surprise, President Chun suddenly decided that everything the protesters were asking for was alright by him.

In 1988 - the year Seoul hosted the Olympic Games - elections were held and Roh Tae-woo, another military figure, was elected president. Student protests continued, but, contrary to expectations, Roh significantly freed up the political system. Relations were re-established with China and the Soviet Union. In 1992, Roh was replaced by Kim Young-sam and his Democratic Liberal Party. During his term of office several politicians were prosecuted for abusing the system. Most notably, ex-presidents Chun and Roh were brought to book for their role in the Kwangju massacre. Roh was sentenced to 22 years, Chun to death, but it's expected that both will eventually be pardoned.

1997 was a very bad year for South Korea's economy, with the won taking a tumble and tourism dropping dramatically. In February 1998, former dissident Kim Dae-jung became president, the first time a non-conservative had headed the country in its 50 years of independence. Kim promised to introduce economic and democratic reforms and improve relations with North Korea. By mid-1998 the South Korean economy was actually shrinking - something that hadn't occurred for nearly two decades. Rising bankruptcies and soaring unemployment led to large-scale labour unrest, but the economy is now on the move again. Making good on promises of more neighbourly relations with North Korea, Kim made an historic visit to shake the hand of reclusive North Korean leader, Kim Jong Il, in June 2000. As a sign of good faith he allowed the North Korean government to arrange for his security.

Korean society is based on the tenets of Confucianism, a system of ethics developed in China around 500 BC. Confucianism is big on devotion and respect for parents, family, friends and those in positions of authority. Confucius also emphasised justice, peace, education, reform and humanitarianism. Many Koreans attribute their country's remarkable success in recent decades to this attitude. In modern Korean society, Confucianism is most noticeable in relations between people. The Five Relationships prescribe behavior between ruler and subject, father and son, husband and wife, old and young, and between friends. If you fall outside any of these relationships, you do not, effectively, exist. Many travellers to Korea find the locals rude: they're probably not, chances are they just haven't noticed you. Once you're introduced to someone, you'll fall within the rules for friends and things will start looking up.

The South Koreans have turned their hand to just about any art form you can name. Traditional music is similar to that of Japan and China. The two main forms are the stately chongak and the folksier minsogak. Among the folk dances are drum dances (mugo - a hectic, lively court dance where the participants wear drums around their necks), mask dances (talchum), monk dances (seungmu) and spirit-cleansing dances (salpuri).

The most important work of Korean literature is Samguk Yusa, written in the 12th century by the monk Illyon. Recent literature has had a dissident twist to it, with lots of work being produced by student protesters and Taoist-style ecologists. Koreans also consider their language an artform, and are particularly proud of their script, han'gul.

South Korea is also strong in the visual arts. Traditional painting has strong Chinese and calligraphic elements, with the brush line being the most important feature. Most traditional sculpture is Buddhist, and includes statues and pagodas - one of the best Buddhas is at Sokkuram. Shamanists do a great line in wood carving. Seoul has several art sculpture parks, where modern sculptors show their works. Seoul is also a showpiece of modern and traditional architecture, including the city gates and the Chosun-era Kyongbokkung Palace.

The mainstay of Korean cuisine is kimch'i - grated vegetables mixed with chilli, garlic and ginger and left to ferment. Whatever you order, kimch'i will probably arrive with it. The national dish is pulgogi, or fire beef. Strips of beef are marinated in soy sauce, sesame oil, garlic and chilli and cooked on a hotplate at the table. The most popular street food is pancakes, including p'ajon (green onion pancakes) and pindaeddok (pancake with bean sprouts and pork). Korea's social life revolves around tea and coffee rooms, and the country's herbal teas are particularly famous.

From the ancient days up until the outbreak of the Korean war, wandering entertainers called Namsadang roamed across Korea visiting villages and cities. Upon announcing their arrival at the main gate of a village, they would make their way to the central courtyard and occupy it for the next few days and nights, performing satirical mask dramas, puppet plays, acrobatic acts and shamanistic rites. After bating the evil spirits to leave the town and calling good ghosts to come, the performers would invite all the villagers to gather, watch their acts and revel with them all night long. These gatherings were an integral and important part of affirming life for the people of these isolated villages for countless number of centuries. The music that accompanied these gatherings can be described generally as PoongmulNori, "the playing of folk instruments."

## Influence of Nam-sadang

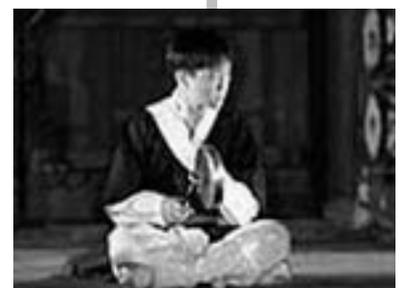
The farmers' music and dance, which grew purely out of farming activities, was soon influenced by the Nam-sadang in the middle of the Koryo dynasty era (about 1300 CE). It will be helpful to know what the sadang were.

The sadang can be compared to the gypsies of central Europe. They roamed the country earning a livelihood by singing and dancing and acrobatic feats. Due to their reputation for causing civil unrest they were finally forced by government regulations, and they fled to the refuge of rural villages.

The acrobatic dances practiced by nam-sadang find their origin in the Tartars of northern Manchuria and Central Asia. As the sadang resettled in Korea as farmers after wandering the country, their acrobatic feats came to be absorbed into the Korean farmers dance making the latter more colorful. The Mudong-ch'um, twirling of the sangmo, and spinning a plate on a stick are examples.

In the Mudong-ch'um, four or five men form a pyramid one standing on the shoulders of the other. A boy dressed as a girl stands on top. As the men dance the boy moves his arms and shoulders gracefully. The sangmo dancer wears a long paper streamer suspended from a swivel atop his hat. By rotating his head the long streamer twirls around in circles. The third feat consists of a plate placed on the tip of a long bamboo smoking pipe or pole and twirled around by manipulating the hand.

It is also evident that the pure, original farmers' dance and music were subject to Mongolian influences to a considerable degree through the nam-sadang. This can be observed in that the Korean people adopted Mongolian customs in hair, dress and clothing during the Koryo period and that Northeast Asian hobbies and the various acrobatic feats of Yuan were in vogue in Koryo times. Even now practitioners of the farmers' dance wear belts and use the sangmo that are foreign to Korea.



## Influence of the Kut

In ancient Korea the agricultural community practiced shamanistic rituals called Kut. Their society's fabric was built on the myth of Tangun, who was believed to be the first Shaman. However, as communities divided into cities and villages, and class structures were institutionalized, the power and importance and influence of these community gatherings waned. Attempting to maintain its influence and survival, shamans sought ways to improve the Kut aesthetically, experimenting and accommodating elements of prevailing philosophies and religions. And the Shamanism flourished, becoming a rich feast of religion and art.



In recent history, Kut experienced opposition. Japan, during its 36 years of occupation in Korea, attempted to cut off Korea's cultural bloodline, by outlawing these gatherings, which were considered subversive activities to the invading power. During the Korean war, and even after the war ended, many of the shamanistic activities were suspended. To further Korea's image and standing internationally, there was an institutionalized movement to hide "practitioners of magic." The government also tried to hide gatherings of "backwoods magic." Eventually Kut, no longer able to sustain itself in a rapidly changing society of TV, western music and lifestyles, were relegated to realm of obsolescences and superstition.

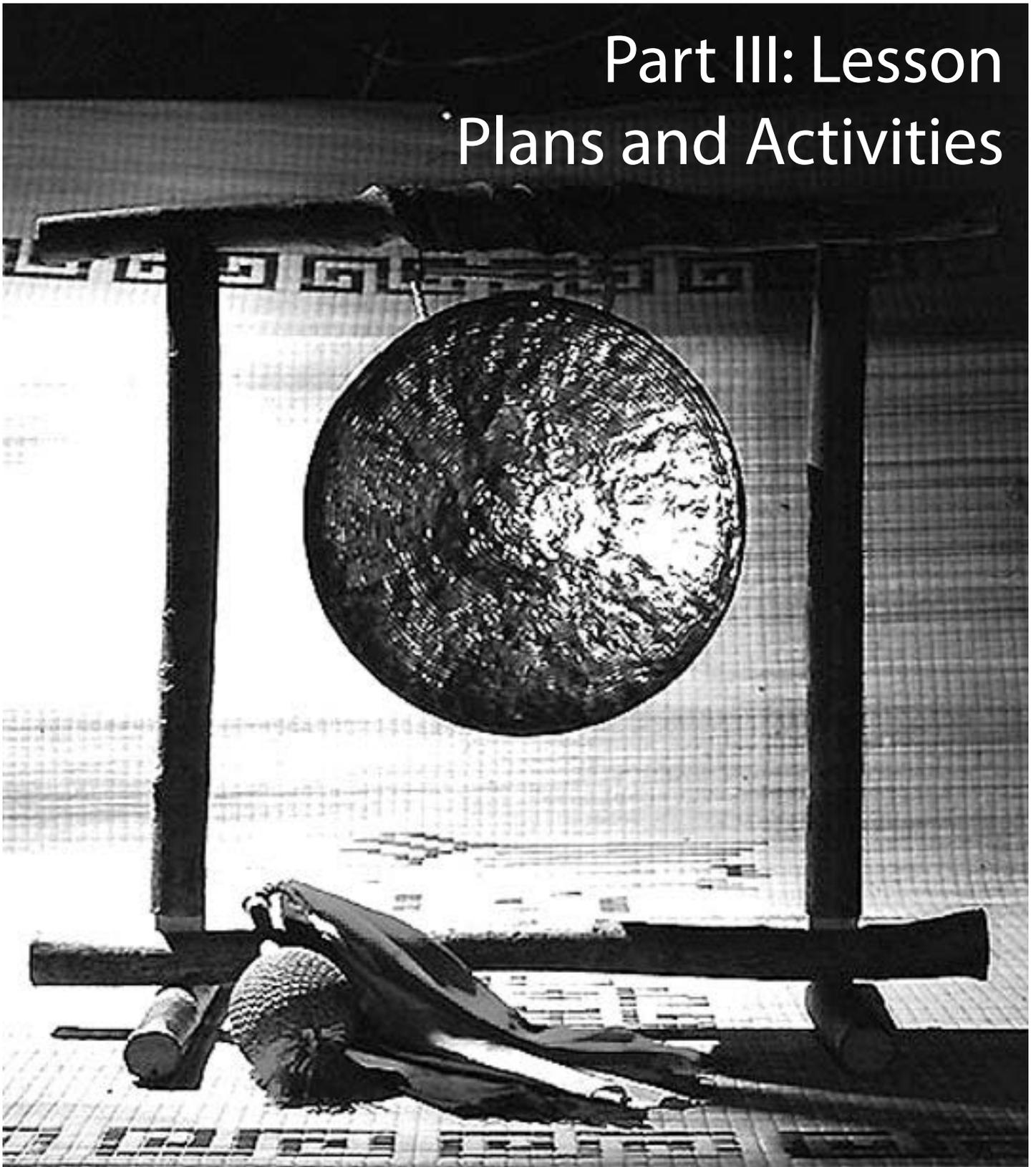
At the time of the Korean war, Koreans were becoming more familiar with the city and its Western oriented culture, losing touch with rural life and its rhythms. Namsadang and their music were quickly relegated to mythology and obsolescence. True to this new Western influence, an elevated proscenium stage equipped with microphones, lights and hi-tech equipment now stands where a stretch of grass used to lie. SamulNori was formed in 1978 by descendants of these Namsadang, confronted by the changes in performance presentation, upheavals in Korean society and the quiet disappearance of their valuable musical heritage.



However, in university campuses during the 70's, self-awakening movements such as "Searching for our Roots" or "Reestablishment of the Mask Dance" began to emerge. A good number of these students were descendants of the wandering troupes, now scattered and virtually dysfunctional. Four of these students, led by master drummer Kim Duk Soo, banded and formed a group called SamulNori in the late 70's and created a new Kut which reflected the desires, hopes and tastes of the new society that was vastly different from that of a just a generation before.

What was once the village square is now the shopping center, the concert hall, television, and even cyberspace. "We were shamans who played for the villagers' needs and well being and since the villagers have changed we too must change," notes Kim Duk Soo, master drummer and one of the founding members of SamulNori.

# Part III: Lesson Plans and Activities



The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

## Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.



Mingus Big Band Youth Performance , January 2001

## English Language Arts

### Standard 5: Literature

All students will read and analyze a wide variety of classical and contemporary literature and other texts to seek information, ideas, enjoyment and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.

- Later Elementary: Describe how various cultures and our common heritage are represented in literature and other works.
- Middle School: Identify and discuss how the tensions among characters, communities, themes, and issue from literature and other texts are related to one's own experience.
- High School: Describe and discuss archetypal human experiences that appear in literature and other texts from around the world.

### Standard 6: Voice

All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

- Later Elementary: Identify the style and characteristics of individual authors, speakers, and illustrators and how they shape text and influence their audiences' expectations.
- Middle School: Compare and contrast the style and characteristics of individual authors, speakers, and illustrators and how they shape text and influence their audiences' expectations.
- High School: Analyze the style and characteristics of authors, actors, and artists of classical and masterpieces to determine why these voices endure.

## Social Studies

### Standard I-2: Comprehending the Past

All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing the events.

- Later Elementary: Identify and explain how individuals in history demonstrated good character and personal virtue.
- Middle School: Select conditions in various parts of the world and describe how they have been shaped by events from the past. Use historical biographies to explain how events from the past affected the lives of individuals and how some individuals influenced the course of history.
- High School: Select events and individuals from the past that have had global impact on the modern world and describe their impact.

### Standard I-3: Analyzing and Interpreting the Past

All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.

- Later Elementary: Use primary sources to reconstruct past events in their local community.
- Middle School: Analyze interpretations of major events selected from African, Asian, Canadian, European and Latin American history to reveal the perspectives of the authors.
- High School: Challenge arguments of historical inevitability by formulating experiences of how different choices could have led to different consequences.

## Mathematics

### Standard I-1: Patterns

Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.

- **Elementary:** Use patterns to describe real-world phenomena.
- **Middle School:** Describe, analyze and generalize patterns arising in a variety of contexts and express them in general terms.
- **High School:** Use patterns and reasoning to solve problems and explore new content.

### Standard II-1: Shape and Shape Relationships

Students define spatial sense, use shape as an analytic and descriptive tool, identify characteristics and define shapes, identify properties and describe relationships among shapes.

- **Elementary:** Recognize and name familiar shapes in one, two and three dimensions such as lines, rectangles and spheres and informally discuss the shape of a graph.
- **Middle School:** Derive generalizations about shapes and apply those generalizations to develop classifications of familiar shapes.
- **High School:** Compare and analyze shapes and formally establish the relationships among them, including congruence, similarity, parallelism, perpendicularity and incidence.

## Science

### Standard II-1: Reflecting on Scientific Knowledge

All students will analyze claims for their scientific merit and explain how scientists decide what constitutes scientific knowledge; how science is related to other ways of knowing; how science and technology affect our society; and how people of diverse cultures have contributed to and influenced developments in science.

- **Elementary:** Show how science concepts can be interpreted through creative expression such as language arts and fine arts.
- **Middle School:** Show how common themes of science, mathematics, and technology apply in real-world contexts.
- **High School:** Show how common themes of science, mathematics, and technology apply in real-world contexts.

### Standard IV-3: Motion of Objects

All students will describe how things around us move and explain why things move as they do; demonstrate and explain how we control the motions of objects; and relate motion to energy and energy conversions.

- **Elementary:** Describe or compare motions of common objects in terms of speed and direction.
- **Middle School:** Qualitatively describe and compare motions in three dimensions.
- **High School:** Describe that whenever one object exerts a force on a second object, the second object exerts an equal and opposite force on the first object.

# Lesson 1: Listening Activity

## Purpose

To familiarize the students with the sound of SamulNori, help them understand the purposes behind the music and learn to identify by ear the different types of instruments being used. NOTE: The excerpts included on the cassette tape are longer than the pieces that will be played during the youth performance.

## Materials

The provided cassette tape (only the first piece on the tape is referred to in this activity)

Tape player or stereo

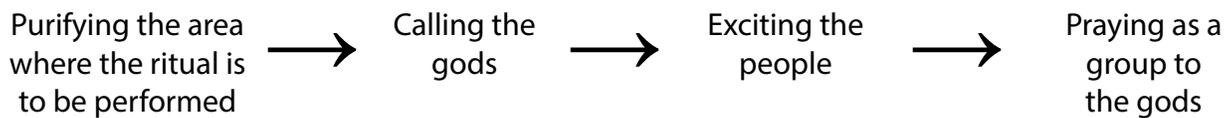
Handout #1: Kut Listening Guide (on following page)

## Procedure

1. Distribute the handouts to the students. Use the material in this guide to introduce them to SamulNori and Korean culture. Discuss the background of the group, the roots of their music and what types of instruments they use.
2. Use the diagram and description of the piece given on the handout to explain the specifics of the Kut to the students. The Kut is the first piece on Side 1 of the cassette tape, and it lasts approximately 13 and a half minutes.
3. Play the Kut for the group, and have them answer the questions on the handout as they listen. Perhaps ask them to raise their hands when they think they hear each of the major sections beginning.
4. After they listen to the tape, review the questions and ask what each section sounded like. What instruments were used? Was it fast or slow? Loud or soft? In which sections were people singing? What kind of mood did these traits create? How do these different moods help serve the purpose of each section?

# Handout #1: Kut Listening Guide

The music in this piece is inspired by the ritual music of the Kut of a Korean province near Seoul. A Kut is a type of religious event or ritual with four major sections.



A shaman (a religious leader) performs the ritual, but the music does not merely accompany him: it complements and adds to his directions by setting the mood and creating a sense of transcendence and calming of the spirit. As you listen to this piece, try to identify each of these sections and answer the following questions.

1. Recall the instruments you have just learned about. What types of instruments do you hear being played in this piece? Are they all playing at the same time, or do they take turns?
2. How do the beat and rhythm change throughout the Kut? Do they change speeds? Which sections are more complex than others?
3. Listen to the singers. Knowing what you do about the purpose of the Kut, what do you think they're saying? How does this kind of singing sound like compared to singing in other cultures or genres such as Native American, classical music or rock and roll?
4. How do the instruments change as the piece comes to and end? Could you tell when it was ending, or did it seem to stop abruptly? Were there places where you expected the music to end but it kept on going?

# Lesson 2: Korean Travel Agency

## Objective

For students to gain knowledge about Korean culture through research and creation of a promotional travel poster.

## Materials

Research tools, such as textbooks, magazines, picture books, non-fiction books, almanacs, Internet (see Internet Resources at the end of this guide), CD-ROM, Encyclopedia. Butcher paper, posterboard, or other large paper for posters. Crayons, markers, paint, and or collage glue.

## Procedure

Discuss various research tools with students and how different tools have advantages and disadvantages. For example, an almanac gives a quick statistical snapshot of a country, gives a short history, and shows its flag, but there isn't much detail, and it's only published once a year. The Internet is constantly updated, but you can't necessarily trust every web page to be accurate. Magazines are published frequently, but there isn't always information about your topic in each issue.

Discuss the role of a travel agency: to help people plan exciting trips. One way travel agencies attract customers is with posters that show how beautiful, fun, elegant or exotic a vacation spot is. Sometimes, travel posters feature just one aspect of an area's culture. Some posters feature wines from France or cheeses from Italy, for example. Posters are an attractive way to gain the customer's interest.

Your students have been hired by the Republic of Korea to create a series of posters encouraging people to visit the country. Their job is to research various aspects of Korean culture and create a group poster using crayons, markers, collage, paint, etc.

Divide the students into groups of 3 - 6. Assign or have students select a topic from the following list. It's most fun when each group does a different topic.

## Topics

- Display pictures of famous landmarks in South Korea such as the Kyongbokkung Palace, the Chongmyo Shrine, the Namdaemun Gate, Soraksan National Park or the city of Kyongju. Describe these places and explain why they would be important and entertaining to visit.
- Show some traditional foods eaten in Korean. Tell the reader why these foods taste so great!
- Research Korean holidays. Display them on your poster with a short explanation of each.
- Research Korean festivals. Display at least one on your poster and explain what happens during the festival.
- Research Korean climate and weather. What will the weather be like when tourists visit? What kinds of clothing will tourists need? Sunscreen or a heavy parka?
- Research traditional Korean clothing. Show them on your poster with a description of each.
- Research the current government of Korea. Create a poster showing Korea's leader(s) and talk about what they're doing to make Korea a better place.

## Objective

For students to create original percussion instruments from daily household objects and explore different types of sounds and rhythms that can be made on them.

## Materials

For drums: empty oatmeal boxes, cleaned coffee or tin cans, heavy duty plastic wrap

For shakers: cleaned plastic bottles (with tops) or small plastic eggs; rice, beans or plastic beads for shaker sounds

For mallets: wooden dowels, unsharpened pencils or chopsticks

Other materials: rubber bands, markers, glue, collage materials (pompoms, glitter, feathers, etc.), tape, other decorative or craft materials.

## Procedure

1. Use the materials to make and decorate homemade percussion instruments. Use rubber bands to secure the heavy duty plastic wrap over the tops of oatmeal and coffee cans, and fill the bottles with the rice, beans or beads to make shakers. Allow the students to decorate and personalize their instruments.

2. After the instruments are made, have the group experiment with different types of sounds. Have them play loudly then softly; fast then slow. As they begin to get a feel for what their instruments are capable of, challenge them to play a steady beat all together, in unison. Divide the class into two smaller groups and teach them to alternate beats between the groups. Many different combinations of volume, speed and group size can be used. Students may also enjoy clapping, stomping or snapping along with the instruments.

5. Have the students look at the different types of instruments they have made. Are some of them bigger than others? Are there different shapes of drums? Are some of them longer or wider? Have the students play their instruments one at a time while the others listen and compare them. What size and shape of drum makes a loud sound? A soft sound? Can they distinguish high or low pitches depending on the shape of their drum?

4. To extend this activity by playing drumming patterns, please see Lesson 4.

# Lesson 4: Percussion Patterns

## Objective

For students to learn and practice several rhythmic of the patterns used by members of SamulNori.

## Materials

Rhythm patterns from following page

Drums made in Lesson 3, sticks to clap together, desks to pound hands on or mallet instruments

## Procedure

1. Complete Lesson 1: Listening Activity to familiarize the students with the style of music SamulNori performs. Explain to the class that they will learn to create these seemingly complex patterns themselves over the course of the next week.
2. On Day One, demonstrate Rhythms 1 and 2 and ask students to repeat them back. Then divide the class in half. Have half the class tap Rhythm 1. Then add Rhythm 2 with the second half of the class so that the two different rhythms are being played simultaneously.
3. On Day Two, review Rhythms 1 and 2 and introduce Rhythm 3. Divide the class into three sections, each playing a different rhythm.
4. Continue adding a rhythm each day. By the fifth day, the students will be able to play five different percussion parts at once!

# Percussion Patterns

1. 2. 3.

4. 5.

The image shows five numbered musical patterns on a single staff. Pattern 1 consists of two groups of eighth notes: the first group has an accent on the second note, and the second group has an accent on the third note. Pattern 2 consists of eighth notes with accents on the second and fourth notes. Pattern 3 consists of eighth notes with accents on the first, third, and fifth notes. Pattern 4 consists of eighth notes with accents on the first, third, and fifth notes. Pattern 5 consists of eighth notes with accents on the first, third, and fifth notes.

## Procedure

To develop creative, active listening skills by helping the students write stories corresponding to the music they're listening to. NOTE: The excerpts included on the cassette tape are longer than the pieces that will be played during the youth performance.

## Materials

Provided cassette tape (only the third piece will be used)

Tape player or stereo

Handout #2: Musical Stories

## Procedure

1. Distribute the handouts to the students and explain that they will be listening to a piece of music and writing a story inspired by it. Review the questions on the handout so that the students can think and write about them as they listen.
2. Play Al-Ari (found on the beginning of side 2). It lasts approximately 17 minutes. Allow the students to share their ideas about what they heard with each other.
3. Explain that they will be using their notes to write a short story inspired by the music. The story may be set in ancient Korea, modern day United States or anywhere else they wish. Encourage them to consider a variety of writing styles such as a children's story, historical account or fiction. It is very useful to create a writing assignment that corresponds with their current curriculum.
4. Provide an opportunity for the students to share what they have written. Consider forming peer review groups, compiling a book of their stories, reading them in small groups or sharing them with another class.

# Handout #2: Musical Stories

Al-Ari is a piece of music that tells many stories from Korean folklore. Many of these stories center around the birth of civilization and cultures, the flowing of the river of life and the way time and life are always moving. The piece also depicts the idea of action - a flight on horseback and the ascent of a mountain. As you listen to the music, answer the questions below keeping in mind that you will use these notes to write your own story inspired by Al-Ari.

1. What emotions do you feel while listening to the music? Excitement, fear, confusion, power, magical, mystical, anger? Which parts of the piece make you feel that way?

2. What events might the music remind you of? Running, fighting, partying, marching, laughing, hiding? Which parts of the piece help you picture these actions?

3. Focus on one instrument that is playing. Pretend that each instrument is a character in your story. Is your character a man or woman? What might they be feeling or doing in this section of the music? How do they relate to the other instruments or characters in the story?

## Korean Student Association of Ann Arbor

Sponsors a Korean Arts Festival each spring.

Phone: 734.677.1782

## Korean Society of Metro Detroit

Addresses needs of Korean communities and provides educational services.

17250 W. 12 Mile, St. 202

Southfield, Mi

Phone: 248.557.4990

## Detroit Institute of Arts

Has a Korean gallery (N121) collection including Korean paintings, sculpture, porcelain and laquer pieces from the 16th-18th centuries.

5200 Woodward

Detroit, MI

Phone: 313.833.7900

## University of Michigan School of Music

For percussion department information or music library.

1100 Baits Dr.

Ann Arbor, MI 48109-2085

Phone: 734.764.0583

Fax: 734.763.5097

## New Seoul Garden

Korean and Japanese cuisine. Famous for their Gal bee (marinated short ribs).

27566 Northwestern Hwy.

Southfield, MI

Phone: 248.827.1600

[www.lonelyplanet.com](http://www.lonelyplanet.com)

Good source of general country information, including geography, history, travel sites, etc.

[english.tour2korea.com/](http://english.tour2korea.com/)

Created by the Korean National Tourism Organization

[www.umich.edu/~ksa/](http://www.umich.edu/~ksa/)

University of Michigan Korean Student Association website

[www.ums.org](http://www.ums.org)

Official University Musical Society website

[www.music.umich.edu](http://www.music.umich.edu)

Main Page for the University of Michigan School of Music