Syllabus

Korean Drumming & Creative Music – Big. Music 413/CEAS 413 (1 Credit)
Fall, 2018
Open to All Students

Wednesday 1:20-3:20PM at World Music Hall
Wednesday 3:30 – 4:30PM sectional rehearsal with TA at WMH
First class meeting & audition on September 5, class ends on December 1

Course Description:
This course, directed by Adjunct Assistant Professor of Music Jin Hi Kim, is an experiential, hands-on percussion ensemble with the predominant instrument in Korean music, the two-headed janggo drum. Students will learn to play a range of percussion instruments including janggo, barrel drum (buk), hand gong (kwenggari), and suspending gong (jing).

Through the janggo drumming students gain first hand experience with the role music plays in meditation and the benefits it offers to develop a calm, focused group experience. In the end they integrate their focused mind, physical body energy and breathing through a stream of repetitive rhythmic cycles.
They will be introduced to traditional folk and court styles as well as creative collaborations with a dancer(s) or musicians from other cultures, if there is an opportunity comes in during the semester. The ensemble plays pieces derived from tradition and new ideas and creates new work exploring imaginative sounds on those instruments. The ensemble will experience a deep respect for the diverse cultural backgrounds of the students developed from the efforts of teamwork and creating music together through Korean drumming. The semester will end with a live performance for the public.
Teaching Assistants: TBD

Requirement: A full credit course at Wesleyan entails 3 contact hours per week. Students must commit to attending all two-hours weekly class meeting and one-hour weekly sectional rehearsals with TA. In addition, out-of-class academic work are expected. The students are required to review the audio files or music notations that are provided by the instructor every week as they learn new materials. Video clips of various Korean drumming ensembles will be viewed together in the class and the students will discuss about their observations and questions. Students will write about their own drumming experiences once every month.

Class Request: Everybody is welcome. No requirement for prior experience of drumming. Auditions are held during the first class with the instructor. Permission of instructor will be granted during the drop/add period. Students must submit either a ranked or unranked drop/add request for this course.

November 22: no meeting (Thanksgiving recess)

Public Performance: Failure to attend all required meetings will mean failure in the class. The following public performance is required for getting credit. No final exam is required.

November 30 (Friday) 3:30-4:30pm at Crowell Concert Hall
Dress rehearsal for the Music From East Asia concert
December 1 (Saturday) 7pm Music From East Asia Concert at Crowell Concert Hall
a combined concert of Chinese Music Ensemble, Korean Drumming and Creative Ensemble, and Japanese Taiko Ensemble
5 pm: set up, run-through rehearsal and costumes in WMH

Individual studio practice: If you want to practice privately, there will be a sign-up sheet on the board in the Music Studios lobby (underneath the label "ensembles"). You can sign up individually or in a group of two (there are two janggo drums, a buk in cases against the front wall).

The practice space is located in the storage room right in the middle of the basement of Music Studios (between rooms 010 and 014). To get access to the space please see Deborah Shore in her office (room 113 in Music Studios). You will pay $20 deposit for a fob that will gain you access to the door! You will get the 20 back at the end of the semester once you return the fob in a decent condition.

Grading policy: High grades will be awarded for both attendance of classes, TA session rehearsals, and the required public ensemble performance. The required writings, your solo performance and creativity will be affected the final grade.

Classroom behavior expectation: You will be asked to take your shoes off and sit on the floor while playing the instruments. You may wear a pair of socks while playing the instruments, because you may use your foot to support the drum position. Devote to your time and commitment to the ensemble. Be cooperative with the ensemble practice and the group creativity.

Reference materials:
https://youtu.be/95Rt_SuWill

https://www.youtube.com/watch?v=vdkOfKk24dE&feature=youtu.be

Pungmul-Nori and Nongak Dance
https://www.youtube.com/watch?time_continue=5&v=9rNzgQo9Yew

Additional video clips of various Korean drumming ensembles will be shown to the class during the semester.

About Instructor:
Adjunct Assistant Professor of Music Jin Hi Kim, innovative komungo virtuoso, Guggenheim Fellow composer, Korean music specialist, has performed as a komungo soloist in her own compositions at Carnegie Hall, Lincoln Center, Kennedy Center, Smithsonian Freer Gallery of Art, Asia Society, metropolitan Museum of Art and many international festivals around the world. In addition she plays janggo drum (장고) for her creative work and collaboration.
Prof. Kim is known as a pioneer for introducing *komungo* (거문고, a Korean fretted board zither, also spelled *geomungo*) to American contemporary music scene through her own cross-cultural chamber and orchestral compositions, extensive solo work as well as free improvisations. Kim’s recent works includes a development of komungobot (virtual robotic instrument) and extensive solo performances of the world’s only electric *komungo* with live interactive MIDI computer system in her large-scale multimedia performance pieces.

A retrospective interview about Kim was archived in Oral History of American Music at Yale University Library. Her autobiography, *Komungo Tango*, a 25 years journey of creative collaborations with master musicians in America and around the world, was published in Seoul, South Korea. Kim has given lectures about Korean traditional music and her compositional concept ‘Living Tones’ at over 200 universities in the USA including Freeman Artist-In-Residence at Cornell University [www.jinhikim.com](http://www.jinhikim.com).

About Wesleyan Korean Drumming Ensemble:
The Wesleyan Korean Drumming Ensemble is among one of the few Korean drumming ensemble courses offered in U.S. colleges. In fall 2016 the Wesleyan Korean Drumming course became the Korean Drumming & Creative Music course as a culturally diverse student ensemble, directed by Adjunct Assistant Professor of Music Jin Hi Kim. Beginning students of Wesleyan Korean Drumming and Creative Music Ensemble plays newly arranged pieces by composer Jin Hi Kim that are derived from tradition and new ideas.

The Korean Drumming Ensemble course was initiated by Joo Im Moon, a Freeman Asian Scholar from South Korea, who started the ensemble as an informal student group in 2001. In the Fall 2002, she formed the Samulnori Student Forum under the direction of Professor Su Zheng, then the Chair of the East Asian Studies Program, as faculty advisor, with support from the Mansfield Freeman Center for East Asian Studies. Professor Su Zheng obtained the important commitment of the Music Department (then chaired by Professor Sumarsam) in funding the Korean Drumming Ensemble as a regularly offered course beginning in the fall 2007.

About Traditional Nong-Ak Percussion Band:
In ancient Korea *p’ungmulnori* (also called *nong-ak*) is a large percussion band of village farmers that originated in the beginning of the century on the Korean peninsula. The 'community band' performed locally to celebrate rice planting, a good harvest, village festivals, ancestor's worship, Shamanistic rituals as well as the celebration of life. It was an outdoor entertainment of drumming that included a loud double reed wind instrument *taepyongso* and dancing with a long spinning ribbon on their hats.

Deriving from the *p’ungmulnori*, in 1978, a *samulnori* ensemble (*samul*-four instruments, *nori*-play) was established. They sit on the floor in the concert performance and perform highly organized music of various rhythmic cycles without dance. In present time many groups in Korea still perform at various outdoor festivities and concert halls as the form continues to evolve with new ideas.

A Brief Course Outline:
- Introduction to four percussion instruments: Discussion
janggo (장고), buk (북), jing (징), kwenggari (꽝과리-leader)
The ensemble plays four instruments symbolizing rain (janggo drum), cloud (buk barrel drum), wind (jing suspending gong) and thunder (kwenggari hand gong). For the farmers in the olden days rain was an extremely important source as they prayed for a successful harvest.

- Basic Janggo performance

- 영남 가락-법구노리-Yongnam Garak- Lotus Play: Public Performance *
A newly arranged vivid and joyous parade band music

Yongnam is the name for the Jeolla Province located in the southern part of the Korean peninsula. Garak means rhythmic patterns, Bopku Nori means Lotus Play. So, this is a piece from the Southern province with this specific rhythmic pattern. This piece was performed while the band was marching using a rhythmic meter of 12/8. In the Korean Drumming course, the ensemble plays newly arranged piece based on the traditional materials. Two janggo groups are formed for a dialogue each other. The ensemble is led by a solo kwenggari.

- Introduction to Korean Percussion Music: Discussion
Buddhist drumming, Court orchestra janggo, Sanjo janggo, Pansori buk, and more

- Creative Music:  
a) searching for self-inner energy through solo janggo: Public Performance *
Students are able to focus and produce a fine tone quality of janggo. Through the individual practice they will be inspired to experience a high consciousness from the simplicity. Meanwhile they will collectively create an organically arising group sonority by participating in the group practice.

b) The ensemble works with new ideas and creates own music exploring imaginative sounds on Korean four percussion instruments: Public Performance *

- Demonstration of Court style janggo rhythmic cycles

- 영남 가락-별거리 달거리- Yongnam Garak-Star & Moon Walk: Public Performance *
A newly arranged piece based on the traditional samulnori and new materials

Imagine the farmer’s percussion band playing together in the village under stars with a bright full moon. The rhythmic meter is 4/4 and one cycle is 4 measures. The ensemble plays newly arranged piece based on the traditional materials. The group plays a variety of mesmerizing janggo rhythmic patterns, which swing through innumerable repetitive cycles. The drumming expresses rather contemplative yet deeply focused energy meanwhile the rhythmic patterns get dramatically and vigorously developed.