GLOBAL ARTS:
Performances For Schools
Presents

Sounds of Korea:
Percussion and Dance

Thursday, November 19, 2015 at 10 a.m.
UMass Fine Arts Center Concert Hall

Suggested Study Guide

*Please note that this is only a suggested guide. As each group of students differs, instructors may wish to focus on only a few of the proposed topics of discussion or create their own study guide more suited to their particular student group. We hope that your students enjoy this cultural experience and that it deepens their understanding of this unique culture and art form!

Please fill out our online surveys at http://www.umass.edu/fac/centerwide/school/index.html Thank you!
Welcome
Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.

Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.

Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.

Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.

For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.

Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.
Theatre Etiquette

Please read and review the following information with your students.

WE expect everyone to be a good audience member.

Good audience members

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras (including cell phone cameras!) or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance
- Do not text message during the performance.

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!
The Sounds of Korea Music and Dance Ensemble elevates traditional music and dance from their homeland to a higher level. Their striking instruments and colorful costumes are part of the unfolding of the traditional performing arts of Korea – from Buddhist drumming and shamanistic dance to folk dance and music of many regions. Several of the ensemble’s members have earned the distinction of “Intangible National Asset” – the highest national honor for a performing artist in Korea. They have performed at various venues throughout the country including New York’s Lincoln Center, The 92nd St. Y, Wave Hill, and the Philadelphia Museum of Art.
Artists’ Bios

Ki-Young Lee  A minyo (folk song) singer in the Kyonggi regional style. He was trained under the late Master Chang-bae Lee, who was an Intangible Cultural Asset for kyonggi minyo. Mr. Lee has and continues to perform in the New York area through his affiliation with the KTPAA and also served as the KTPAA President in 1998.

Sue Yeon Park  A traditional folk dancer with a specialization in seung moo (Buddhist ritual dance) and salpuri ch’um (shaman ceremonial dance). She was trained under the Master Dancer, Mae Bang Lee, who is an Intangible Cultural Asset of South Korea. Sue Yeon Park performs extensively in the U.S. and Canada, and continues to hold recitals and performances in South Korea. She is also trained in the Kyonggi regional style of folk minyo singing, and is a master of changgo drumming. She teaches dance and percussion drumming in weekly sessions at the association. Ms. Park is the founder of the Korean Traditional Performing Arts Association (KTPAA) in New York, also known as the Korean Performing Arts Center.

Ye Sook Kim  A traditional Korean dance performer whose training began at Sun-Hwa Art School in South Korea. She has performed extensively in South Korea as well as internationally in Japan, Canada and the U.S. Since 2001, she has been a dancer and arts coordinator at KTPAA.

Gee Sook Baek  A kayagûm player trained in the lineage of Yoo, Dae Bong. She is one of the few preservers of this esoteric style inherited through her father, the master kayagûm artist, In Young Baek. She studied the kayagûm at the Chu-Gye Traditional Music Conservatory in Seoul, Korea and since her immigration to the U.S. has been actively performing in the New York area with the KTPAA. Miss Baek teaches the kayagûm at the KTPAA in weekly sessions and serves as the Treasurer of the association.
Artists’ Bios

Jae-Sook Park  A kômungo player who studied in Seoul, Korea and graduated from Dan-kook University’s Department of Korean Traditional Music. A recent immigrant to the United States, she is currently a kômungo instructor at the KTPAA and plans to perform more actively in the New York area.

Ji-Young Kim  A daegûm (transverse bamboo flute) player trained in classical court styles as well as the folk sanjo (solo instrumental improvised form). She was trained under the master Eung-Suh Kim, who is an Intangible Cultural Asset in the classical daegum category, and the daegum sanjo master, Yong-Suk Suh. Upon graduating from the Traditional Music Department of Ewha Women’s University, Miss Kim entered the Jung-Ang Traditional Music Orchestra and the Seoul Traditional Winds-and-Strings Orchestra in 1998 and has performed extensively since. Since her recent move to the U.S., Miss Kim has been performing in various venues with the KTPAA while also teaching as a daegûm instructor.

Hyung-Joon Kim  Began his studies in traditional Korean percussion during his years at the University of Michigan. Since graduating from college, he has participated in numerous workshops and has been studying traditional percussion at the KTPAA. He is one of the leaders of the samulnori (percussion ensemble) group of the KTPAA and is a staple performer in the association’s numerous venues. Full of youthful vigor, he is a maturing student as well as instructor at the KTPAA.

Other KTPAA Performers:

Park, Young-Sil Kim, Katarina Soh, Marguerite Soh, Jennifer Yim, So-Jung Kim, Min-Jung Kim, Elizabeth Koo
Examples of Songs and Dances

**DRUMS AND GONGS** (Samdo Suhl-janggo garak and Samulnori)

- Drum ensemble piece
- **Suhl-janggo** composition
  - Played on janggo (hourglass drum) and buk (barrel drum)
  - Rhythms incorporate prolific rhythmic patterns passed on from legendary percussionists of *samdo* ("the three do," referring to Gyonggi/Choong-choung, Honam, and Youngnam regions of Korea)
- **Samulnori**
  - Literally means "four objects’ play"
  - Consists of *janggo, buk, gengkari* (small gong) and *jing* (large gong)
  - Originated during rural celebrations in farmer’s music
- Tradition of group drumming dates back to ancient times when rural villages gathered together to pray for blessings and good will

**DANCE OF JOY** (Heung Chum)

- Well-known improvisational folk dance based on characteristically Korean dance gestures and movements
- "Heung" denotes joy, which is traditionally thought of as a feeling expressed in music and dance
- Sensual quality of joy is evoked through internal and metaphysical terms rather than through external acrobatic motion
- The way dancers hold and use fans are also evocative of an image of idealized flowers or birds inhabiting a pure and unfettered landscape
**Examples of Songs and Dances**

**SWORD DANCE** (*Gum Moo*)
- Military dance handed down from age of Silla Dynasty almost two thousand years ago
- Origins of dance purported to have come from Shilla people who danced to commemorate the memory of a young boy, Hwang Chang Rang, who heroically gave his life for his kingdom in a suicidal attack on the opposing Beak-Jae Dynasty’s king. The dancer wears a mask in order to bear a resemblance to the young soldier
- During Choson Dynasty, when this dance began to be performed in the king’s palace, the militaristic function of the dance was changed to the more elegant and artful dance that is seen today

**JANGGO DANCE** (*Suhl Janggo*)
- Very energetic and rhythmic dance where performers dance while beating drums that are strapped to their bodies
- Drums are called *janggo*
  - Double-headed and hourglass-shaped
  - Played by striking skin with palm on left side and bamboo drumstick on right
  - In an artful fusion of music and choreography, the dancers dance and spin around playing yet graceful rhythms

**EXORCISM DANCE** (*Salpuri Chum*)
- Traditional folk dance that originated from the shaman’s dance to exorcise evil spirits and bad luck dancer dressed in white dancing with long white handkerchief to distinctive *salpuri* rhythm from southwestern regions of Korea
- Distinctive up-and-down movement from dancer’s heel firmly grounded with the toes up carries through the body to the shoulders and rises and falls with the breath
- One of the most powerful artistic expressions of the Korean sense of *han*, a mixture of grief and longing
Examples of Songs and Dances

**SUITE FOR “ARIRANG”** *(Gayagum Trio)*
- *Arirang* is one of the most well-known traditional folk songs of Korea
- Sung by common people
- Passed on orally
- Song’s origin is unknown
- The five provinces of Korea all have their own regional version of the song, which differ in rhythmic patterns and melodic modes
- Accompanied by *Kayagum*:
  ⇒ 12-stringed zither supported by 12 movable bridges
  ⇒ Has range of two and a half octaves
  ⇒ Tone quality is soft and delicate

**BONGSAN MASK DANCE** *(Bongsan Tal Chum)*
- Humorous mask dance
- Originates from shamanic rites and ritual dances from the Bongsan region of northern Korea
- Deals with religious and social problems and is frequently associated with social commentary
- Provided common people a space to assert their power and identity over traditional elite
  ⇒ Expresses healthy vitality of common people through sexual allusions and criticisms of ruling class corruption
- Begins with female monks’ salute to four gods of north, south, east, and west
- Followed by eight masked men’s vigorous dance competition

**DRUMS OF ECSTASY** *(Poongmulnori and Samgo Moo)*
- *Buk* (drum) is traditionally believed to be an earthly symbol of Heaven
- Origin myth of Korea tells that the *buk* was brought to earth by gods of wind, cloud, and rain
- Program showcases a thunderous percussion dance accompanied by a wind and percussion farmers’ ensemble
- Followed by elegant yet powerful drum dance originating from Buddhist temples of Korea
- Dancers’ beating of drum is meant to instruct the evil-minded on the ways of Heaven and to save creatures from suffering in hell
FOLK SONGS (Suhdo Minyo)
- Countless number of folk songs of various regional styles orally passed down through the generations grow out of Korean people’s love for singing
- Vocal style from Suhdo (western and northern regions of Korean peninsula)
  ⇒ Style comparable to lamentations, sometimes tearfully emotional in its nasal resonance and sonorous vibrato
- Minyo refers to songs with no recognized composer
  ⇒ Lyrics are timeless histories evoking life’s joys and sorrows through seasonal changes of time

FAN DANCE (Buchae Chum)
- Group dance that is one of the most popular traditional folk dances of Korea
- Relatively modern dance that developed in the 18th century using the fan,
  ⇒ A prop used in shaman rituals
  ⇒ An object that was believed to expel evil and bring prosperity beyond its decorative and everyday functions
- Grace of music combined with colorful costumes and shifting geometrical designs lead audience to believe that they are surrounded by a flower garden
Gloria Lee Pak is the former Director of Programming of Sounds of Korea and an ethnomusicologist.

**When you speak of traditional Korean music, are you referring to the music and dance from north or south Korea, or Korea as a whole?**
Well, first you have to remember that the split did not occur until the middle of the 20th century, and our traditional music and dance goes back many centuries before that. South Korea in the last twenty to thirty years has begun to reinterpret that which had been lost for so many years.

**What makes Korean music different or special?**
First of all, Korean rhythms are broken into patterns of three. It is all in triple meters to express the desire to undo the deep sorrow into great joy. Also, the percussion parts are not written down. They have been passed down orally from generation to generation. What’s known as “court music,” which consists of strings and flutes does have written notation.

**How does the music affect the movement of the dancers?**
There is a real sense of tension and release in the body. First there is a heavy downbeat and then two lighter upbeats. The third beat leads us into the downbeat of the next measure. The head and body go down on beat one and lift lightly on beats two and three. Also as the music gets louder or faster, our movements become larger, and then smaller as the music becomes slower or softer.

**What do you want people to understand or experience about your art form?**
I want people to experience the transformation of the music from slow to fast, from the Han or deep to the Heung or great joy. Traditional Korean music is not to be observed. It is to be experienced.

**What do you hope people will take away from attending your performance?**
I want them to know that Korea is a part of Asia. I want to break down the stereotypes that exist, and I want them to know that we are not Chinese or Japanese, but that we have our own country and our own culture. I want them to realize that Koreans are a part of the people that make up New York City. I want them to know who we are and where we come from.
What is the role that music and dance plays in your culture?

Traditional music was originally an intrinsic part of everyday life in Korea. Some of the dances were created for the *geishas*, who were professional dancers that performed for the upper class. The folk songs and dances were a part of the agrarian life that counted for most of the population. There were songs and rituals for seasonal celebrations like harvest time, and also work songs that were sung as they labored in the rice fields. These were often sung in “call and response” fashion. There was also a shamanistic influence, as they had a deity for everything in nature, such as a tree, mountain, plus deities for their village, homes, and important people. Through music and dance, they would pray for good fortune for all these things. Starting in the late 70s, early 80s, Koreans began looking for their roots, which led them to revitalize the art forms of long ago. Today, there are many musicians pursuing traditional music while creating new forms of dance, music and inventing new instruments.

What would you say were the biggest musical influences in your life and describe your own artistic journey?

I was born in Philadelphia and grew up in Korea. I rarely heard traditional music and that was only occasionally in restaurants. There was nothing on TV. I took piano lessons as a child and I sang, but it was always western music. When I went to college in Boston, I began to seek my own personal identity. I felt a lack of connection to my own cultural heritage. I ended up at New York University studying vocal jazz, but I found as an Asian woman I was not given the same chances as a Black or Caucasian woman. So I took a class in ethnomusicology. As a part of my coursework, I had to choose a group and do a documentary project. That’s where I met the Korean Traditional Performing Arts Association. I knew nothing about any of this when I started. I have been with Hanguk for three years now as their Administrative Director, PR person, translator, MC and various other roles. As a result of being involved with Hanguk, I began to study traditional folk singing and ethnomusicology at New York University, where I am presently finishing my doctorate.
KOREA:

Following World War II, Korea was split into a northern Communist half and a southern Western-oriented half. North Korea is located in East Asia in the northern half of the Korean peninsula bordering the Korean Bay and the Sea of Japan, with China and Russia to its north and South Korea at its southern border. comparatively, its area is slightly smaller than Mississippi’s with a population of 22 million.

Buddhism and Confucianism are the chief religions. Buddhism was founded in India by Gautama Buddha in the mid 6th century B.C. and is known for its universal charity and compassion towards all people. Buddhist doctrine consists of the “four noble truths,” which state that people suffer because they try to hold on to things and concepts that are believed to be permanent, but are not. Confucianism is the philosophy founded on the teaching of Confucius (551-479 B.C.), which dominated the sociopolitical life of China throughout its history and also influenced Korea. Confucian doctrines support political authority to maintain order, preserve tradition, and maintain a standard of living for the peasants.

North Korea relies heavily on international food aid to feed its population, while continuing to expend resources to maintain an army of over one million. Kim Chongril has ruled North Korea since his father’s death in 1994.

Between 1950-1953, the U.S. and other UN nations intervened to defend South Korea from the North Korea attacks supported by the Chinese. An armistice was signed in 1953, after which South Korea achieved amazing economic growth.

South Korea is located in eastern Asia on the southern half of the Korea peninsula bordering the Sea of Japan and the Yellow Sea. South Korea is slightly larger than the state of Indiana and has a population of around 45 million people. The religious orientation of South Korea is split between Christianity and Buddhism. Korean is the official language, but English is taught in junior high and high school.

In 1997, South Korea suffered a severe financial crisis from which it continues to make a recovery. South Korea remains committed to maintaining democracy as its political philosophy and in its government.
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Glossary

Chaango

Jing

Kayagum

Deagum

Qengkari

Samulbuk
Bibliography

WEBSITES:
http://w w w . w am.umd.edu/~provine/akmrpage.htm – Association for Korean Music Research
http://w w w . korea-np.co.jp/pk/037th_issue/98040808.htm – Intro to Korean Musical Instruments
http://w w w . cia.gov/cia/publications/factbook/geos/ks.html – CIA World Factbook – S. Korea
http://w w w . cia.gov/cia/publications/factbook/geos/kn.html – CIA World Factbook – N. Korea

BOOKS:

AUDIO:
Four Thousand Years of Korean Folk Music. 2001. ASIN #: B000002NTU.

VIDEO:
Sopyonje.
One of the first internationally recognized Korean films
Set in 1950s and '60s Korea
Tells the story of an orphaned brother and sister adopted by a vagabond musician who go on to master the art of the Korean drum and p'ansori (traditional folk singing)
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape
School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of $1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn’t receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are $1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue
Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available
Haigis Mall – 2 hour maximum on meters
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.