

W-075

Samulnori in Schools: Teaching Traditional Korean Percussion in a Western-Style Classroom

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Abstract

Samulnori is a genre of Korean percussion that was created in 1978 in order to maintain the sounds of traditional farmers' music. As a performer of *samulnori*, a middle school music teacher, and researcher of *samulnori* education, I hope to bring the sound and techniques of *samulnori* into classrooms outside of Korea. *Samulnori* is an effective way to teach students about diverse meters, complex rhythms, musical phrasing, and enables them to explore improvisation and composition. *Samulnori* promotes hand coordination, aural development, feeling the pulse through the body, and offers differentiation due to the various instrumental roles within the ensemble and varying levels of repertoire. The purpose of this *samulnori* workshop is to raise awareness about Korean *samulnori* and the accessibility it offers for classrooms. Participants will also learn to play basic *samulnori* rhythms, learn about the methodology to teach *samulnori*, attain access to notation and pedagogical resources, and understand how to transfer this genre into their own classrooms.

The workshop will introduce participants to the sound, instruments, and history of *samulnori* through active listening exercises, which equip participants to internalize rhythms and reproduce them physically. Participants will be led to perform the basic rhythms of *samulnori* by utilizing spoken rhythms, body percussion, and transferring rhythms on to instruments. Instruction regarding the rationale, legitimacy, and logistics of teaching in a western-style classroom, such as modifying pieces and adapting instruments will be included. Participants will learn the fundamentals of selected *samulnori* repertoire and perform it on available instruments provided by the university (tubanos, congas, bongos, cowbells, suspended cymbals, gongs, etc.). Ideally, the university will have enough percussion for each participant.

With this hands-on experience, educators will be able to transfer the workshop instruction to their own classrooms, enriching students with engaged world music pedagogy. Researchers can continue studying the implications of performing world music in an adapted setting. Those wishing to pursue further knowledge and skills in *samulnori* will be better equipped to make use of those few published and online resources that are available in English. This hands-on approach will provide educators with the understanding, skill, and confidence to teach *samulnori* and spread the sound and spirit of the genre around the world.