

# 한국 전통음악의 가치와 해외 다문화 음악교육으로서의 한국 전통음악 교수·학습방법 연구 - 궁중정재 처용무를 중심으로 -

## The Value of Korean Traditional Music and Its Teaching Methods as Multicultural Music Education Outside Korea: Centered Around Royal Court Dance, Cheoyoungmu

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**Abstract** This study aims to highlight the value of Korean traditional music and propose multicultural teaching and learning strategies for their effective application in international music education settings. Cheoyoungmu, a court dance with a long history, rich traditions, and universal moral significance, was chosen as the focus. The study employs the three stages of multicultural music education outlined by Kim (2010). Specifically, the first step is to understand the socio-cultural context of Korea by exploring the behavior and meaning of Cheoyoung in the legends and songs of the Silla Dynasty through Havruta learning. The second step examines the similarities and differences between the timbre, rhythm, melody, and vocal style of Western music and the Samhyun Yukgak ensemble, garak, jangdan, and traditional Korean royal vocal style in Cheoyoungmu, following 'Common Elements Approach'. The third step involves students performing a short piece of Cheoyoungmu and experiencing the integration of music, singing, and dance. This study introduces essential Korean musical works that are absent from international curricula and offers practical teaching methods to underscore the educational significance of Korean traditional music within a multicultural education framework.

**Key words:** multicultural music education, multicultural music class, teaching and learning method, Korean traditional music, Cheoyoungmu

**초록** 본 연구는 한국 전통음악의 가치를 조명하고 이를 해외 음악교육 현장에서 효과적으로 적용할 수 있는 다문화 교수·학습 방안을 제시하는 데 목적이 있다. 이를 위해 오랜 역사와 전통을 지니며 보편적이고 도덕적 교훈을 담고 있는 궁중정재 처용무를 대상으로 김향정(2010)의 다문화 음악교육 3단계를 적용하였다. 구체적으로, 1단계는 한국의 사회·문화적 맥락을 이해하는 단계로 신라의 처용 설화와 향가에서 처용의 행동과 그 의미를 하브루타 토론법으로 탐구한다. 2단계는 서양음악과의 음색, 리듬, 선율, 창법과 공통 요소라 할 수 있는 한국 처용무의 삼현육각 악기편성, 장단, 가락, 궁중 창법의 공통점과 차이점을 알아본다. 3단계는 학생들이 짧은 처용무를 공연하며 악·가·무 일체를 경험한다. 본 연구는 해외 교재에서 다루지 않은 한국의 중요한 악곡을 소개하고, 이를 실제 교육에 적용할 수 있는 구체적인 교수법을 제시함으로써 다문화 교육의 관점에서 한국 전통음악의 교육적 가치를 알리고자 하였다.

**주제어:** 다문화 음악교육, 다문화 음악수업, 교수·학습방법, 한국 전통음악, 처용무

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## I . Introduction

Multicultural music education involves studying music that represents diverse groups, which can be differentiated by factors like race or ethnicity, age, class, gender, religion, lifestyle, and exceptionally (Campbell, 1993, p.15). The need for multicultural music education is closely tied to the changing social landscape across borders. The dramatic increase in the immigration population in the United States since the early 20th century necessitated the education of children from diverse cultural backgrounds. Consequently, the student population in American schools has become increasingly diverse in terms of ethnicity and culture (Gallavan, 1998; Standley, 2000; Requoted from Legette, 2003, p.51). This phenomenon has become prevalent not only in Western countries but also across East and Southeast Asia. Especially since the late 20th century, increased opportunities for cultural exchange through immigration, work, travel, and media have led to rapid changes in the ethnic and cultural composition of societies worldwide. Within this context, multicultural education is crucial for equipping students with the skills necessary to adapt and thrive in a globalized world.

This social demand for multicultural education has naturally influenced music education. Since music reflects the society, culture, ideology, politics, and individuality of each ethnic group, it requires a multicultural perspective (Elliott, 2015, [www.davidelliottmusic.com](http://www.davidelliottmusic.com)). Formal academic discussion on multicultural music began in 1967 at the Tanglewood Symposium. ISME(the International Society for Music Education) was established in 1953, and to this day with members from 80 countries, has been actively seeking music pedagogy that respects diverse cultural backgrounds. Their main focus is that music education should move beyond European classical style but must include a variety of music from different countries in the curriculum, in other words, the study of local music traditions, and something of the music of the rest of the world (Nettle, 2010).

While the importance of teaching multicultural music education is growing, teachers often struggle to implement it effectively. The broad scope of multicultural music can be overwhelming for educators, and the limited focus on non-Western music in teacher training programs hinders their ability to provide culturally informed instruction (Clark, 2024). Moreover, the lack of accessible, high-quality resources often requires them to independently search and verify web and simply resresources (Yoo & Kang, 2020). Consequently, music education often overlooks cultural implications rts to teaching foreign folk songs (Hardwick, 2006). These challenges prevent students from fully understanding the depth and diversity of multicultural music, making it

difficult to form an attitude of understanding and respect between cultures.

21st century Korea is gaining international attention for its unique beauty and expression in various art forms such as music, art, literature, and film. This trend has led to a global interest in Korean traditional arts. Korea's cultural heritage with a history spanning over 4,000 years is a source of national pride. The Korean government enacted the Cultural Heritage Protection Act (The Cultural Property Protection Law, CPPL) in 1962 to promote systematic preservation and promotion. As a result, literature related to Korean traditional music, digital platforms, and social media have become abundant at a growing rate. However, there is still a shortage of educational materials to facilitate the wider use of traditional Korean music in global multicultural music classes. Active research and efforts from the Korean music education community are necessary to address this gap.

In the body of domestically published research on multicultural music education in Korea, studies that could be directly applied to overseas educational context, particularly those focused on Korean music education, remain notably scarce. Studies by Kwon (2015), Byeon, & Jo (2005), and Heo (2011), which analyzed Korean music materials included in foreign music textbooks, have identified errors and suggested improvements. An examination of these studies reveals that the Korean music presented in overseas textbooks is confined to folk songs and children's songs, and even these are sometimes presented with inaccuracies, limiting the effective conveyance of Korea's historical and cultural authenticity. With regards to pedagogical approaches, studies such as Yoo & Kang's (2017) proposal of comprehensive musicianship approach for teaching Arirang, and Ha's (2011) case study of Japanese students reactions to Korean music theory lectures and practical experiences in playing traditional Korean instruments such as the Gayageum and Samulnori in Hokkaido, Japan, are notable. In essence, there is a paucity of practical guidance on how to effectively teach Korean music in overseas contexts. To successfully disseminate the value of Korean music to overseas music educators and to address the challenges they face in implementing it in their classrooms, an active involvement and support of the domestic musicological community are imperative.

The primary objective of this study is to examine the pedagogical value of Korean traditional music within the context of multicultural education and to propose practical teaching and learning methods of the royal court dance, Cheoyongmu, in foreign educational settings. Cheoyongmu, designated as Intangible Cultural Heritage No. 39 by the Korean government in 1971 and inscribed on UNESCO's Intangible Cultural Heritage List in 2009, is a quintessential example of Korean court arts. The court music remains relatively underrepresented in foreign classrooms.

However, it constitutes a significant facet of Korea's cultural heritage and can offer students a profound understanding of Korea's cultural context and unique artistic values. This study aims to contribute to the understanding and practice of Korean traditional music within the realm of international multicultural music education.

## **II. Theoretical Background**

### **1. The direction of multicultural music education**

Before delving into the realm of Korean traditional music within the framework of multicultural music education, there is a need to revisit the desirable trajectory of multicultural music pedagogy through prior research. To optimize the efficacy of multicultural music education, both the establishment of educational infrastructure and learning strategies employed by music educators will be essential considerations.

#### **1) The construction of educational infrastructure**

Multicultural music education should systematically and consistently help students develop respect for different cultures and enhance their understanding of music. The following efforts are necessary to realize this.

First, each school should plan and implement a music curriculum that includes multicultural musical elements, tailored to its specific objectives and circumstances. Multicultural music ought to be an indispensable component, not merely an option. To achieve this, Bruner's (2009) spiral curriculum concept can be applied. This pedagogical approach involves the gradual deepening and broadening of fundamental concepts, providing a suitable framework for organizing and interconnecting multicultural musical content. To judiciously select and structure multicultural content by semester or grade level, factors such as the school and students' interests, the distribution of multicultural students' origins within the classroom, and the representativeness of music and pedagogical difficulty should be taken into consideration.

Second, when selecting repertoire for multicultural music education, historical and traditional music representative of each country should be prioritized. This is because, from an educational point of view, it encourages a deeper exploration of the cultural and social contexts that birthed

the music, rather than merely learning a single song in isolation. Traditional music, as a reflection of a country's identity, deserves respect and should be given priority over hybridized music that blends elements from different cultures (Clark, 2024, p.27; Deschênes, 2021).

Third, music educators must recognize the significance of multicultural education and pursue professional development to effectively implement it. The historical precedent of non-Western countries, which, for over a century, have systematically integrated European or American classical music into their own educational systems, provides valuable insights.

Fourth, educators would be well-advised to collaborate with indigenous communities in their vicinity. Such a partnership could provide an experience of traditional music to students more efficiently and effectively. Indigenous people, being the foremost experts in their own musical traditions, represent an invaluable resource, both in terms of knowledge and practical skills. Inviting them into the classroom to share the history and stories behind their music, and to teach students singing, drumming, and other traditional arts in their native languages, is an exceptionally effective way to foster a deep appreciation and respect for these cultures (Prest, Goble, Vazquez-Cordoba, & Tuinstra, 2021).

Fifth, to facilitate the teaching of multicultural music, schools can equip themselves with relevant educational materials and traditional instruments. The YouTube platform is a treasure trove of high-quality resources that delve into the history, performances, instrumentation, and music theory education of various musical cultures. With a little diligence, educators can curate a rich collection of audio-visual materials that provide clear and engaging guidance.

Equally important is the provision of a variety of traditional instruments. Students should be given the opportunity to actively engage with music through hands-on instrument playing. This direct involvement significantly deepens musical understanding and maximizes learning outcomes. By familiarizing students with these instruments, we can not only foster a genuine interest in non-Western music, but also cultivate respect for diverse cultures and encourage a more holistic appreciation of the world's musical heritage.

## **2) Pedagogical strategies**

To implement multicultural music education optimally, educators must thoughtfully consider the most effective methods for introducing students to diverse musical cultures. Teaching one's own culture's music and teaching the music of other cultures requires different approaches. Building upon the research of Clark (2024), Mellizo (2019), Palmer (1992), and Palmer et al. (2022),

the following pedagogical strategies are proposed:

First, the music of the culture to be taught must be selected, and its essential musical elements extracted. When choosing repertoire for multicultural music education, the following criteria should be considered: a) performance by the culture's practitioners, recognized generally by the culture as artistic and representative, b) use of instruments as specified by the composer or group creating the music, c) use of the correct language as specified by the composer or group creating the music, d) for an audience made up by the culture's members, and e) performed in their own traditional settings (Palmer, 1992, pp. 32-33).

Once a piece has been selected, the common elements approach from the Comprehensive Musicianship Program (CMP) should be applied to instruction. By selecting the key musical elements within the piece, the curriculum can be organized around these core concepts. Concepts such as rhythm and melody can be linked to corresponding unique terms or concepts within that cultural context to facilitate understanding. Through this process, students can effectively comprehend the structure and characteristics of a specific piece of music, developing a comprehensive perspective on music.

Second, when introducing multicultural music, the historical and cultural context of that particular people must concurrently be provided. By exploring the historical, social, political, and religious underpinnings of the music at the outset of instruction, students can better understand and appreciate the music. This process helps students recognize that music is not merely a collection of sounds, but a product of culture and history, fostering a deeper and more engaged appreciation.

Third, it is important that multicultural music be taught in its most authentic form. Students should be afforded the opportunity to experience this music as it was originally intended, preserving its language, terminology, musical concepts, and performance practices. To present a distorted or overly interpreted version of a piece is to misrepresent the music's original context and character (Clark, 2024). Therefore, educators must possess the necessary skills to convey multicultural music authentically.

Fourth, it is fundamental to connect students' interest with music to induce educational interest and to feel the need for learning. While students may perceive the traditional music of other cultures as distant from their own lives, it is crucial to demonstrate how, despite differing modes of expression, all music reflects the universal human experience.

Fifth, students should be actively engaged in discussions, performances, and creative activities. A didactic approach, where the teacher is the sole purveyor of knowledge, can create a distance

between the student and the music. Especially in a multicultural context, Elloitt's music making helps students develop reflective thinking about music as they engage in the process of creating and expressing music themselves (Kim, & Paik, 2022). Student-centered activities encourage a deeper and more enjoyable exploration of multicultural music.

## **2. Korean traditional music as multicultural music**

Korea, a nation situated within the ancient East Asian cultural sphere, is a monolingual nation and has maintained a singular ethnicity. Prior to the influx of Western culture in the late 19th century, Korea cultivated a unique and splendid culture for over 4,000 years, with traditional Korean music naturally emerging from the lives of its people as a testament to this enduring heritage (Lee, Kwon, Baek & Hwang, 2003). Unlike Western music, which centers around the history of great composers, Korean traditional music is not the individual work of a particular composer. This music is a profound and rich expression shaped by the changing thoughts and emotions of the Korean national spirit through a long history as they navigated periods of both changes and conflicts.

Based on its primary audience, Korean traditional music can be divided into four categories: court music, Pungryu music, folk music, and art music (Kim, 2015). Court music includes music used for royal ceremonies and rituals for kings and their court. Pungryu music, a refined and sophisticated form enjoyed by the Korean nobility, was composed for the intellectual elite who appreciated its elegant and evocative qualities, distinct from popular or vulgar music. Folk music was the music of the common people, integrated into their daily lives. Art music was performed by professional musicians for a general audience, specific to performance uses. Within each of these categories, there existed a vast repertoire of musical pieces, each bearing the unique imprint of the Korean people, distinct from the musical traditions of neighboring countries like China and Japan.

In multicultural music education, the pieces chosen should be universally recognized as emblematic of their respective countries. Such works not only possess inherent artistic merit but also provide educators with a wealth of supplementary materials, including written texts, audio, and visual aids. Given their status as Important Intangible Cultural Properties and UNESCO heritage, the following Korean traditional musical compositions offer invaluable primary source material for scholarly inquiry: Cheoyongmu, Jongmyo Jerye-Ak, Pansori, Ganggangsullae, Arirang, and Bongsan Talchum.

This thesis examines Cheoyongmu, a court dance music of Korea. By analyzing ancient textual records from the late 9th century, as well as musical and dance notations from the 15th century, a pedagogical framework for multicultural education has been proposed.

### **III. Pedagogical Approaches to the Court Dance, Cheoyongmu**

Multicultural music education should prioritize the student's perspective in classroom settings. A successful pedagogical approach should progress from simple, familiar concepts to complex, specialized ones, ensuring a gradual progression of class content.

VanAlstine (2016, p. 121) proposed that the framework of IAI (Internationalized Approach to Instruction) includes being learner-centered, fostering international mindedness, promoting an appreciation for the multiplicity of perspectives, and being integrated and interdisciplinary. The eight pedagogical strategies are as follows: 1) adopting a local-to-global spiral approach, 2) contextualizing all content, 3) exploring one culture in depth before introducing another, 4) presenting multiple perspectives on the content, 5) utilizing authentic materials and practices, 6) emphasizing connections and similarities, not only differences, 7) addressing multiple learning styles, and 8) integrating instruction across content areas.

Kim (2010) developed a three-step model-cultural context, common elements, and a comprehensive teaching approach - for multicultural music education, providing a robust framework for introducing unfamiliar music traditions to students. The model closely aligns with VanAlstine's core strategies 3, 6, 7, and 8. Therefore, Kim's model can be used as an effective tool for applying Van Alstine's framework in real teaching environments. In this study, we applied and modified this three-step sequence to fit the specific context of teaching Cheoyongmu, ensuring that the core strategies are effectively integrated into the learning process.

#### **1. Stage one: Approaching Cheoyongmu from a Korean socio-cultural context**

This stage involves introducing students to the historical and cultural background of Korea. By focusing on accessible content, the aim is to break down psychological barriers to other cultures and spark students' interest and curiosity in the subject matter. A solid understanding of historical records and customs, such as those related to wishing for prosperity, is essential

for comprehending the dance's artistic expression and underlying meaning.

Cheoyongmu, originating from the Legend of Cheoyong and tracing back to Unified Silla (676-935), Korea's first unified kingdom, boasts a rich history spanning over a millennium. The Legend and the Song of Cheoyong are documented in the Gi-i section of Samguk Yusa (1281), a historical compilation by the monk Iryeon (1206-1289). The story is as follows (Jang, <https://encykorea.aks.ac.kr/Article/E0055716>): Cheoyong, the son of the Dragon King, arrives at the court of King Heon-gang (r. 875-886), obtains an official position, and marries a beautiful woman. One night, he witnesses the God of Plague in bed with his wife. Instead of seeking revenge or despair, Cheoyong chooses a conciliatory approach, captivating the God of Plague with a dance and song. Moved by Cheoyong's impressive performance, the God of Plague retreats, promising not to enter any home adorned with a portrait of him on the door. Subsequently, to ward off epidemics, people adopted the custom of affixing portraits of him to their doors. To enhance understanding, a Korean and English translation of the song of Cheoyong is presented <Table 1>.

<Table 1> The song of Cheoyong

| Korean lyrics and pronunciation                                                                                                                                                                                                                                                                                          | Interpretation                                                                                                                                                                                                                                                                                                                                  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 동경 밝은 달에<br>[Donggyung balgeun dal-e]<br>밤들도록 노니다가<br>[Bam deuldorok nonidaga]<br>들어와 자리 보니<br>[Deureowa jari boni]<br>다리가 넷이어라<br>[Dariga nesi-eora]<br>둘은 내 것인데<br>[Dul-eun nae geos-inde]<br>둘은 뉘 것인고<br>[Dul-eun nui geos-ingo]<br>본디 내 것이다마는<br>[Bondi nae geos-idaman]<br>앗아간 걸 어찌할꼬<br>[Assagan geol eojjihalkko] | In the bright moonlight of <u>Gyeongju</u><br>(current location of South Korea),<br>I played all night long,<br><br>And when I came to my place,<br><br>I found there were four legs.<br><br>Two are my wife,<br><br>But whose are the other two?<br><br>Once mine, now lost, a bitter fate,<br><br>What can be done, what has been taken away. |

This tale of triumph over adversity through defeating evil with good was soon disseminated among the populace in the form of Hyang-ga, a genre of Silla poetical song. As time progressed through the Goryeo dynasty (918-1392) and into the Joseon era under the reigns of Sejong (r.1418-

1450) and Seongjong (r.1469-1494), this narrative evolved into a ceremonial court dance performed at royal banquets to exorcize evil spirits and ensure the well-being of the nation (Korea Heritage service, [https://www.cha.go.kr/html/HtmlPage.do?pg=/heritage/world\\_heritage/intangible\\_treasure\\_08.jsp&mn=NS\\_04\\_04\\_03](https://www.cha.go.kr/html/HtmlPage.do?pg=/heritage/world_heritage/intangible_treasure_08.jsp&mn=NS_04_04_03)).

After the reign of King Sejong, the Cheoyongmu, which was performed with various dance movements during the early Joseon period, was simplified due to socio-cultural changes during the late Joseon period. The performance was temporarily suspended during the Japanese colonial period but was restored in 1923 and has been passed down to the present day. Along with the changes in the dance, the music also underwent transformations. The current form of Cheoyongmu discussed in this study is believed to have been completed in the 1950s and consists of accompaniment music, including Sujecheon, Hyangdanggyoju, Seryeongsan, Samhyun Doduri, and Ut-doduri, as well as the opening accompaniment Eunrak and the closing accompaniment Pyeonrak (Kim, 2019).

To fully grasp the significance embodied in Cheoyong's dance, students must engage in a thoughtful discussion of his actions and the implications. Havruta Learning, a method where pairs of students delve deeply into a text through reciprocal questions, is particularly suited to this task (Kent, 2010). By teaming up to analyze the Cheoyong legend and its poetry, students can contemplate the nuances of his choices. This narrative can be interpreted as a spiritual cleansing ritual in response to epidemics, while on a personal level, it offers an opportunity to discuss the importance of non-violent approaches and forgiveness in conflict resolution. Such discussions not only aid in interpreting the meanings embedded within the music and dance of but also cultivate a broader understanding of conflict resolution, fostering values of communication and understanding.

<Table 2> The background knowledge and the pedagogical contents of Cheoyongmu

|   | Pedagogical contents                                                                                                                                                                                                             | Materials                                                                                                                                                                                  |
|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| T | <ul style="list-style-type: none"><li>• Overview of Korea's geography and culture</li><li>• A concise history of the Unified Silla dynasty</li><li>• Introduction to Cheoyong as depicted in the legend and in Hyangga</li></ul> | <ul style="list-style-type: none"><li>• YouTube channels related to Korea (@KTOkorea, K-Heritage Channel)</li><li>• Translation materials for the legend of Cheoyong and Hyangga</li></ul> |
| S | <ul style="list-style-type: none"><li>• Discussion of Cheoyong's actions, interpretations, and what they mean.</li></ul>                                                                                                         |                                                                                                                                                                                            |

2. Stage two: Understanding the similarities and differences between the musical elements of Korea and outside Korea

In this stage, students begin a more in-depth exploration of the Cheoyongmu performances through video analysis and musical examination. A particularly useful approach for studying cross-cultural music, the ‘common elements approach’ popularized by the CMP since the 1970s, will be employed. The music of all cultures may differ in its mode of expression, but it can be isolated into common musical elements, such as pitch, duration, texture (Standifer, 2021). It thus provides a tool for students to analyze and comprehend music from all corners of the globe, transcending the limitations of time and place that may be experienced within the classroom. By connecting the musical elements of Cheoyongmu to those found in their own cultural experiences, students can develop a deeper understanding of this unfamiliar musical tradition.

For instance, when introducing Korean traditional music to students familiar with Western classical music, the instructor can draw parallels between Western concepts such as rhythm, melody, texture, and timbre, and their corresponding elements in Korean traditional music, as demonstrated in <Table 3>. The instructor must carefully select the key concepts to be taught within the chosen piece of music. Through a comparative analysis of these paired elements, students can efficiently grasp the unique characteristics of Korean traditional music.

<Table 3> The components of western music and the corresponding components of traditional Korean music

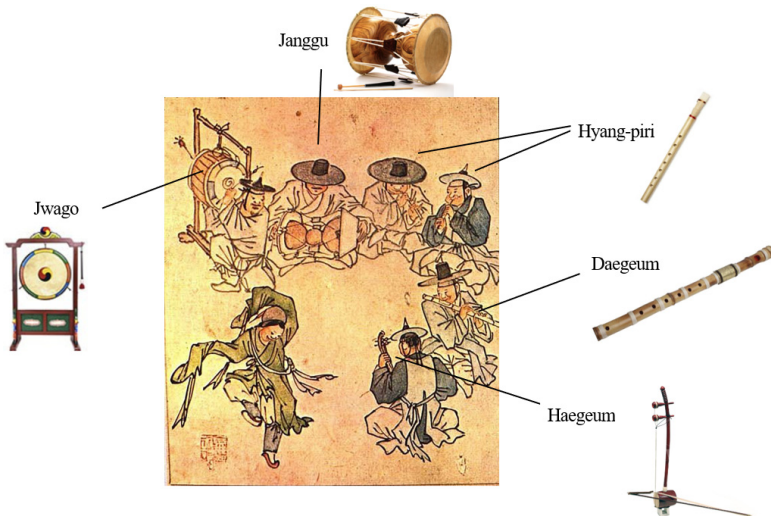
| Western music                    | Korean traditional music                             |
|----------------------------------|------------------------------------------------------|
| Rhythm                           | Jangdan                                              |
| Melody                           | Garak                                                |
| Ornamentation                    | Sigimsae                                             |
| Major, minor                     | Pyeongjo, Gyemyeonjo                                 |
| Scale (12-tone)                  | Scale (12-tone/trichord/tetratonic/pentatonic scale) |
| Texture (homophony, polyphony)   | Texture (heterophony)                                |
| Form (song form, sonata form...) | Form (Hanbae, Call-Response...)                      |

By applying the Common Elements Approach to the music of Cheoyongmu, several key features can be identified as follows.

### 1) Timbre: Instruments of Samhyun Yukgak ensemble

Samhyun Yukgak is a traditional Korean instrumental ensemble commonly used to accompany dance performances. Typically composed of two Hyang-piri (oboes), a Daegeum (flute), a Haegeum (string instrument), a Janggu, and a Jwago (drums), this ensemble offers a rich and varied soundscape. The Hyang-piri often carries the main melody, while the Janggu provides a steady rhythmic foundation. While the sextet is the standard configuration, the ensemble can be expanded to include a Sogeum (smaller Daegeum, higher-pitched) or an Ajaeng (low-register string instrument), broadening the tonal range and sonic palette, depending on the performance venue and context.

When comparing Korean traditional instruments to their Western counterparts, there are some intriguing parallels. The Hyang-piri bears resemblance to the oboe, the Daegeum to the flute, the Sogeum to the piccolo, the Haegum to the violin, and the Ajaeng to the cello, the Janggu to the snare drum, and the Jwago to the bass drum, both in terms of their ranges and playing techniques. However, it is important to note that Korean traditional instruments are crafted entirely from natural materials such as bamboo, leather, silk, etc. This unique attribute imbues them with a distinctive timbre and sonic character that is unparalleled.



[Figure 1] Samhyun Yukgak in *Dancing Boy* (Kim Hongdo, 1745-1806)

Korean traditional instruments employ a unique tuning system known as the Three-Part Profit and Loss Method (Three-Part Profit and Loss, 2017), where the pitch of each note is derived by successively shortening or lengthening the pipe by a third of the standard interval. This method produces subtle differences in intervals compared to Pythagorean tuning (based on a 3:2 ratio) or the equal temperament of the 12-tone scale (Jung, 2023). These minute variations in intonation contribute significantly to the distinctive timbre of Korean traditional instruments.

## 2) Rhythm: Jangdan

Jangdan refers to a rhythmic form that is repeated throughout a musical piece (Traditional Korean rhythm, 2023). The Janggu player is responsible for setting the Jangdan of the piece and the other instrumentalists adjust their performances accordingly. Essentially, the Janggu serves as the rhythmic foundation for the entire ensemble. Although most compositions maintain a consistent Jangdan, Janggu players may introduce subtle improvisational variations within the established pattern.

The instrumental accompaniment of Cheoyongmu consists of five tunes popular among the Joseon aristocracy. Sujecheon and Hyangdanggyoju follows a 20-beat cycle. The two pieces are originally instrumental compositions with irregular rhythms, but they are used with regular rhythms as accompaniment music for dance (Seo, 2009). While Seoryeongsan is set in a 10-beat cycle. Samhyun Doduri and Ut-doduri employ a 6-beat cycle. So these are gradually accelerating the tempo. Although the time signatures of the music vary, the performance technique remains consistent, characterized by a sequence of 'Deong' (or 'Gideok - Kung', unique to slow Sujecheon and Hyangdanggyoju) - 'Gideok' - 'Kung' - 'Deoreoreoreoreo'. Details of the janggu playing technique are presented in <Table 4>.

For instance, the Jangdan of Ut-doduri, the final piece in this repertoire, is introduced in [Figure 2]. This notation uses Jungganbo, a unique Korean musical notation where each square represents one beat. In the classroom, students can learn this Jangdan by vocalizing the drum strokes, then clapping, tapping their knees or desk, and playing them on a Janggu drum. Among the various rhythmic patterns in Cheoyongmu, the 6-beat structure is especially suitable for students due to its moderate tempo and regular beat, making it easier to synchronize their playing with the music.

<Table 4> Janggu playing technique

| Janggu Symbol | Place to hit | vocalization | Playing technique                                                                    | Western notation                                                                   |
|---------------|--------------|--------------|--------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| ㉠             | Both         | Deong        | Hit the left side with your palm and the right side with the stick at the same time. |  |
|               | Right        | Deok         | Strike strongly once with the right hand stick.                                      |  |
| ·             | Right        | Gideok       | Strike strongly once with the right hand stick, including a rim shot.                |  |
| ○             | Left         | Kung         | Hit the drum with your left palm once for a resonant sound.                          |  |
| ⋮             | Right        | Deoreoreoreo | Roll the stick lightly with your right hand about four times.                        |  |



[Figure 2] The Jangdan of Ut-doduri

3) Melody: Garak

Korean traditional music is characterized by a heterophonic texture, where multiple instruments accompany a primary melody with improvised ornamentations. The terminology for these ornamentations are known in Korean as 'Sigimsae'. However, it offers more expressive possibilities than Western decorations. It not only adorns the gap between notes and melodies, but also includes a variety of techniques to vibrate the pitch or raise or slide the tip of the pitch, and even performs special vocal or instrumental techniques (Seo, 1998). Sigimsae can be seen as a device that imparts Korean emotional depth and personality.

The symbols of Sigimsae, attached to the notes written in Chinese characters, are more commonly used in slower pieces, and these tend to feature richer, more elaborate ornamentations, contributing to their overall beauty. The following examples are some symbols of Sigimsae <Table 5>, Jeongganbo notation and Western notation [Figure 3] for the opening section of the Sujcheon.

<Table 5> Sigimsae types of Hyang-piri used in Sujecheon

| Syigimsae Symbol | Playing technique                                                                                    |
|------------------|------------------------------------------------------------------------------------------------------|
| ㄴ                | Play the upper note in rhythm from the main note                                                     |
| ㄴ                | Play the main note, then the upper note, and then the main note again.                               |
| )                | Release the note by allowing it to flow smoothly without detaching it from the base tone             |
| ㄹ                | Double up and down from the displayed note to the top note without lifting your finger from the hole |

수 제 천  
Sujecheon

♩ = 30 Majestic

[Figure 3] The Sujecheon opening part of Hyang-piri Jungganbo and its western notation

4) Vocalization and vocal technique: Korean traditional vocal style

Belz (2006) emphasized that performing cross-cultural songs should provide meaningful authentic experiences by teaching the correct pronunciation, vocal techniques, and offering translations of the original language. In the Cheoyongmu, five Cheoyong figures conclude and commence the performance by delivering brief classical Hansi, Sino-Korean poetry, about the golden age of Silla. These odes are sung in the traditional Korean vocal style, characterized by slow tempos, melismatic ornamentations of short phrases, and a powerful, diaphragmatic delivery. When comparing this traditional Korean vocal technique to the Western classical bel canto style, the distinctions are striking. Below [Figure 4] is the vocalization of the opening ode with Eunrak, using lyrics in Hansi, notated in 16-beat with a 2-measure Jangdan, which offers a glimpse into the unique vocal expressions of traditional Korean songs that celebrated the prosperity of Silla. The meaning of the lyrics is 'In the sacred and prosperous era of Silla.'

| 1      | 2 | 3   | 4   | 5   | 6  | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|--------|---|-----|-----|-----|----|---|---|---|----|----|----|----|----|----|----|
| Shilla | - | -   | seo | -ng | da | i | - | - | -  | -  | so | -  | -  | -u | o  |
| seo    | - | -ng | da  | -   | -  | - | u | i | -  | -  | -  | -  | -  | .  | .  |

[Figure 4] The opening ode of Cheoyongmu

To summarize the key pedagogical points discussed regarding Cheoyongmu <Table 6>. Educators should carefully select core musical elements based on available class time and learning objectives, rather than attempting to cover every aspect outlined in this study.

<Table 6> Pedagogical approaches to the music of Cheoyongmu

|   | Pedagogical contents                                                                                                                                                                                                                 | Materials                                                                                                                                                                                     |
|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| T | <ul style="list-style-type: none"><li>• Song introduction while watching the Cheoyongmu performance</li><li>• Explanation of the musical elements to be taught: Samhyun Yukgak ensemble, rhythm, melody, and singing style</li></ul> | <ul style="list-style-type: none"><li>• Cheoyongmu performance YouTube video</li><li>• Samhyun Yukgak YouTube video</li><li>• Jungganbo and comprehension material</li><li>• Janggu</li></ul> |
| S | <ul style="list-style-type: none"><li>• Comparing the concepts of musical elements in Western and Korean music</li><li>• Understanding Jeongganbo through traditional method, learning the main Jangdan and sing style</li></ul>     |                                                                                                                                                                                               |

### **3. Stage three: Integrating music, song, and dance**

The final stage involves students expressing their newfound understanding through the musical performance. Historically in Korean music, there has existed a unique performance style expressed through the unity of music, song, and dance, known as ‘Akgamu’ (Seo, 2014, [www.koya-culture.com/](http://www.koya-culture.com/)). Thus, the ultimate course objective is for students to experience Cheoyongmu in the traditional form of Akgamu. Given that the original professional performance of Cheoyongmu is approximately 20 minutes long, the teacher should edit the piece to a duration of 5-10 minutes to ensure that students can grasp its essential elements without difficulty. For optimal student engagement, it is recommended to select sections in 6-beat Samhyun Doduri or Ut-doduri parts. The student activities will be structured as follows.

#### **1) Creating props for Cheoyongmu performance**

In a Cheoyongmu performance, five performers take center stage on a spacious platform. Meanwhile, the musicians are typically positioned either behind or below the stage. The masks and costumes are essential elements for the role of Cheoyong.

According to the Goryeo-era song of Cheoyong, the Cheoyong mask features a broad forehead, thick eyebrows, large eyes, a blunt nose, and a faintly smiling mouth, reflecting both majesty and benevolence. The headdress is adorned with a peach, symbolizing longevity and good health, and a peony, symbolizing wealth. Students can create their own masks using colored paper, felt fabric, and rubber bands to replicate these distinctive features.

The costume of the Cheoyong is deeply rooted in the theory of Yin and Yang and the Five Elements. The central dancer wears a golden courtly garment symbolizing the king, while the other dancers don garments representing the four cardinal directions and the four seasons in blue, red, black, and white, respectively. (Hwang & Bae, 2009). To enhance the elegance of the dance, they wear water sleeves. Students participating in the performance will complete their costumes by wearing t-shirts in five different colors and holding long white cloths.

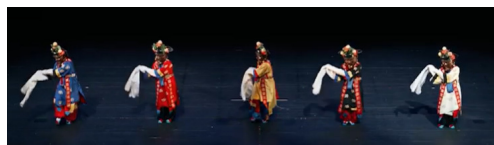
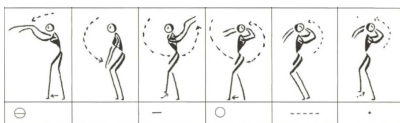


[Figure 5] Historical craftsman: Kim Hyunwoo's Cheoyong Mask  
(Go, 2019, <https://www.iusm.co.kr/news/articleView.html?idxno=843649>)

## 2) Role assignment and practice of music, dance, and drama

Students will be divided into groups, each taking on the roles of one of the five Cheoyong figures and Jangdan players. The Cheoyong figures learn the song and dance. A specific song will be selected for practice, with particular attention paid to the unique language and vocal style. The introductory song is relatively short and therefore poses less challenge. To learn the dance, students will watch video demonstrations and follow the teacher's guidance to master two or three basic movements, while understanding their symbolic meanings. Dance activities related to multicultural music help foster respect and empathy for other cultures, provide musical knowledge, and bring enjoyment (Cho, 2021).

The Samhyun Doduri dance is believed to ward off diseases. [Figure 6] represented a dance named 'Falling Flowers and Flowing Water(落花流水)' from Utdoduri (National Gugak Center, 1986, p.103) and its performance can be viewed on YouTube (Karts\_traditional\_arts, 2023, <https://www.youtube.com/watch?v=7ClmTzQEGk8>, 20:53-23:06). This dance is associated with wishing people to have good fortune and the Janggu player practices Jangdan accompanying the music.



[Figure 6] The dance notation and performance scenes of Utdoduri

3) Performance and feedback

Following group performances, students engage in self-assessment and peer evaluation to identify their strengths, weaknesses, and areas for improvement.

4) Sharing reflections on the lesson

Following the exploration of the Korean court dance, Cheoyongmu, as part of multicultural music studies, students can share their thoughts and insights. This process involves discussing the knowledge acquired, the aspects they found particularly engaging or challenging, the enduring value of Korean traditional music, and its significance in contemporary society. Through this reflection, students can cultivate a deeper appreciation for Korean traditional music and culture.

<Table 7> Pedagogical approach for student performances of Cheoyongmu

|   | Pedagogical contents                                                                                                                                                                                                                                | Materials                                                                                                                                                                                                                                       |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| T | <ul style="list-style-type: none"><li>• Explanation of the Cheoyongmu performance assignment</li><li>• Role assignment</li><li>• Teaching core dance movements</li><li>• Performance preparation, practice assistance, providing feedback</li></ul> | <ul style="list-style-type: none"><li>• Video editing of Cheoyongmu performance</li><li>• Materials for making Cheoyong masks</li><li>• Five-colored shirts costumes and long white cloth</li><li>• Janggu</li><li>• Reflection sheet</li></ul> |
| S | <ul style="list-style-type: none"><li>• Creating Cheoyong Masks</li><li>• Practicing Janggu playing, singing, and dancing to each assigned role</li><li>• Performance and evaluation</li><li>• Sharing reflections on the lesson</li></ul>          |                                                                                                                                                                                                                                                 |

IV. Conclusion

This study aims to provide practical guidance for educators grappling with the challenges of teaching multicultural music, particularly due to the diversity of musical traditions and the lack of resources pertaining to non-Western music. To achieve this, the latest research on educational infrastructure and pedagogical strategies, along with an exploration of the pedagogical value of Korean traditional music, has been compiled. Furthermore, a pedagogical framework for teaching the Cheoyongmu, a core piece in Korean traditional music.

Korean traditional music, deeply rooted in history and culture, embodies the Korean spirit. This study adopts Kim's (2010) three-stage multicultural music education model to effectively teach Cheoyongmu, recognized for its authenticity and preservation value. Each stage outlines specific teaching methods, materials, and activities tailored to Cheoyongmu.

Stage one introduces students to the cultural context of Korea. Historical records and customs associated with Cheoyongmu, particularly those related to blessings and good fortune, are presented to spark students' interest and curiosity. As they are engaged in learning about Korean culture, students will be provided with the Korean text, pronunciation, and translation of the Cheoyong song to enable vocalization. The Havruta discussion method is employed to explore the relationship and meaning between the song's background, and lyrics.

Stage two, the musical characteristics are analyzed. Key elements of Cheoyongmu, such as the Samhyun Yulgak ensemble, Jangdan, melodies, and vocal techniques, are identified and examined using a common component approach. To enhance classroom efficiency, instructional elements are carefully selected, and comparisons with similar or different aspects of Western music are made to aid student understanding. Activities like reading Jeongganbo, playing Jangdan, singing engage students in active participation.

In the final stage, students engage in a hands-on experience with Akgamu, the Korean traditional court art form. For this stage, students create Cheoyong masks and costumes and learn several dance movements. The focus should be on how the content of the Cheoyong song is symbolically reflected in the dance. Finally, students create a ten-minute performance of Janggu, singing, and dancing. Through reflective review activities, students share the value of preserving Korean traditional music and the significance it brings to modern life.

To maximize the effectiveness of multicultural music education, it is crucial to engage in an in-depth exploration of a single musical culture over an extended period (VanAlstine, 2016). This study proposes a practical teaching approach to Korean traditional music that is not included in foreign textbooks. Although it is more challenging than folk songs, a structured instructional design can make it accessible to students of all levels. Students can explore its rich content and philosophical depth while experiencing the unique characteristics of Korean culture.

It is hoped that this study will serve as a valuable foundation that will help people around the world become more interested in Korean traditional music and encourage students to appreciate diverse cultural backgrounds. Additionally, it is hoped that this paper will help the Korean music education community pay more attention to research on infrastructure, teaching methods, and learning strategies for multicultural music education.

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