



Appendix D - A workshop of *pansori* for foreigners

In Bukchon, a traditional village in Seoul, located among royal palaces and temples, where cultural centers, guesthouses, restaurants, and tea houses offer non-Korean the opportunity to experience a taste of authentic Korean culture, Moon SooHyun (a professional *pansori* performer in her late thirties, awarded with national prizes and university lecturer) gives workshops in *pansori* for non-Korean, called “A taste of Korean folksongs”.

On May 26, 2018, we observed one of these workshops in order to see how *pansori* is taught and how non-Koreans respond to this training. Twenty people from Europe, United States and Asia attended. Moon SooHyun teaches in two languages (English and Korean) and her teaching approach includes sections of explanation and demonstration before practicing, but often it is based on the paradigm of “practice, revise, repeat”.

In the workshop that we attended she started with an introduction to the history of *pansori* and how it developed in different areas of Korea and as a response to different social and cultural needs; then she proceeded with the practical aspects of the training; after working on rhythms of *pansori* (using practical activities and without explaining concepts like meter or tempo), she introduced three basic ‘tones’ of *pansori*, that are:

1. Central tone (fundamentally a straight tone).
2. Vibrating tone (a vibrato).
3. Bending tone (a tone preceded by an *appoggiatura*).¹

She alternated these 3 different tones on different pitches, in order to make the students practice them, and then she added lyrics, teaching two of the most popular traditional folk-songs in Korea: “*Ganggang Sullae*” and “*Arirang*”. The format was often the same: call and response; she demonstrated first, and then she asked the students to repeat.

¹ Literature suggests many more types of ‘tones’, but these are the basic ones.