**Online Supplement 1**

**MUE 3311: Elementary Music Methods (Preservice classroom teachers)**

* **Learning goals:** This course prepares future classroom teachers to be able to integrate music into daily classroom instruction.
* **Enduring Statement:**

Preservice classroom teachers develop musical activities that integrate singing, moving, playing instruments, and creating that enhance children’s acquisition of K-5 grade level expectations. Preservice classroom teachers also demonstrate confident singing of songs used in elementary classroom teaching and develop basic skills with classroom instruments and the guitar. Also, preservice classroom teachers develop assessment strategies that address specific benchmarks in music and other subjects taught in the elementary school.

**Online Supplement 2**

**Lesson Plans (Course Curriculums):**

Participants: Preservice classroom teachers

Materials: PowerPoint, Traditional Korean percussion instruments: small gongs, large gongs, hour-glass drums, and barrel drums

Duration: 20 minutes (8 weeks)

Procedures:

1. Have the participants watch the video in which the Koran percussion ensemble piece (*Samulnori)* is played.
2. Vocalize each section of *Samulnori* as a whole and have the participants listen.
3. Vocalize each segment of each section and ask the participants to imitate each segment serval times.
4. Demonstrate how to play each segment with instruments and have the participants play the segment with the assigned instruments.
5. Have the participants play a whole section without the instructor’s assistance.

\*\* Each week, a new segment of the Korean percussion piece was introduced. The aforementioned teaching procedures were employed for each lesson during eight weeks.

\*\* During eight weeks, participants learned *Greeting: Prologue and Epilogue* and five sections of the Korean percussion ensemble piece.

[Week 1]

Objectives:

* Participants will be able to speak the Korean verbal syllables of *Greeting: Prologue and Epilogue* without the instructor’s assistance.
* Participants will be able to play *Greeting: Prologue and Epilogue* withproper rhythm patterns.
* Participants will be able to explain the piece’s cultural background.

[Week 2]

Objectives:

* Participants will be able to speak the Korean verbal syllables of *Section No. 1: Processional* without the instructor’s assistance.
* Participants will be able to play *Section No. 1: Processional* with proper rhythm patterns.
* Participants will be able to explain the piece’s cultural background.

[Week 3]

Objectives:

* Participants will be able to speak the Korean verbal syllables of *Sections No. 2: Half-Processional* without the instructor’s assistance.
* Participants will be able to play *Sections No. 2: Half-Processional* with proper rhythm patterns.
* Participants will be able to explain Yin Yang theory.

[Week 4]

Objectives:

* Participants will be able to speak the Korean verbal syllables of *Sections No. 3: Fast Half-Processional* without the instructor’s assistance.
* Participants will be able to play of *Sections No. 3: Fast Half-Processional* with proper rhythm patterns.
* Participants will be able to explain Yin Yang theory.

[Week 5]

Objectives:

* Participants will be able to speak the Korean verbal syllables of *Section No. 4: Youngsan Dance* without the instructor’s assistance.
* Participants will be able to play of *Section No. 4: Youngsan Dance* with proper rhythm patterns.
* Participants will be able to identify the traditional Korean performers’ costume and *Samulnori*’s symbolic elements related to each Korean percussion instrument.

[Week 6]

Objectives:

* Participants will be able to speak the Korean verbal syllables of *Section No. 5: Bright Moon Scene* without the instructor’s assistance.
* Participants will be able to play of *Section No. 5: Bright Moon Scene* with proper rhythm patterns.
* Participants will be able to identify the traditional Korean performers’ costume and *Samulnori*’s symbolic elements related to each Korean percussion instrument.

[Week 7]

Objectives:

* Participants will be able to speak the Korean verbal syllables of the entire sectionwithout the instructor’s assistance.
* Participants will be able to play the entire section withproper rhythm patterns.

[Week 8]  
Objectives:

* Participants will be able to speak Korean verbal syllables of the entire sectionwithout the instructor’s assistance.
* Participants will be able to play the entire sectionwith proper rhythm patterns.

**Online Supplement 3**

**Authentic and Practical Methods for Teaching a Korean Percussion Ensemble (*Samulnori*)**

1. *Korean Verbal Syllables (Gu-em)*

The best way to teach and learn a Korean percussion ensemble piece (*Samulnori*) is to practice the Korean verbal syllables presented under each staff in Figures 1, especially because this type of Korean folk music was taught and transmitted orally and aurally (like rote teaching). These verbal syllables are called *gu-em*, meaning mouth tone, which imitates the sounds of each instrument and provides a sense of rhythmic length with the strength of each phoneme (Yoo & Kang, 2014). For example, as shown in Figure 1, small gong *gu-em* indicates the long and strong beat as “gan” and the short and weak beat as “ji.” Therefore, if learners verbalize this *gu-em*, they could acquire rhythmic structure and could be able to play the music accordingly. *Gu-em* primarily imitates the sounds of each instrument (So, 2002); each syllable in the words “gan ji,” “dung de,” gung gu,” and “jing” represents the instrumental sounds of a small gong, an hourglass drum, a barrel drum, and a large gong, respectively. The purpose of using *gu-em* is more than just memorizing music; rather, it is about having students internalize music.

1. *Teaching Procedures*

When teaching *samulnori*, the teacher should first vocalize the verbal syllables as a whole and have students listen. Then, the teacher breaks down the whole part into segments and has students copy each segment until familiar with the verbal syllables. Afterward, the teacher demonstrates how to play each segment with instruments and has students play the segment with their instruments.



Figure 1. The notation and *gu-em* (Korean verbalizing syllables) (Choi, 2000, p. 130).

Choi, B. S. (2000). *Samulnori bawugi* [Learning Samulnori]. Seoul, Korea: Hakmin Sa.

So, I. (2002). *Theoretical perspectives on Korean traditional music: An introduction*. National Center for Korean Traditional Performing Arts.