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**2025**

Korean Choral Music Composition:  
Female-dominant Field without Feminism Movement  
And  
Method to Improve the Access the South Korean Choral Music

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By

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**D.M.A. Option 2**

Presented to the Faculty of the Graduate School  
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## DEDICATION

I would like to dedicate this manuscript to my parents, Seung Seop Ko and Young Sook Lee who always love and support me endlessly.

I also dedicate this document to my Almighty Lord our God. Soli Deo Gloria!

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## ABSTRACT

Since the beginning of the twenty first century, inclusion of non-Western European and non-American choral music has become a big topic in the field of choral music. Through this inclusion movement, acknowledgement of Eastern European, African, and Asian Choral music has increased and become part of mainstream choral music. As an extension of this movement, there has been increased attention to the music of female composers. Many Western choral scholars wonder why choral composition is female-dominant in South Korea. To understand this, it is important to track the music history and the history of Korea in the twentieth century. Interestingly, the answer lies in gender discrimination and conservative gender roles in twentieth-century Korea. This research explains the development of choral music in South Korea and highlights the historic background about why and how South Korean choral music composition became female-dominant without a feminism movement. This research also introduces renowned South Korean female composers and their compositions, and includes interviews with five female composers in Generation X and Early Millennials. Those composers' compositions are frequently performed by professional and amateur choirs in South Korea. The final aspect of the capstone project is the creation of a website, called [koreanchoralmusic.com](http://koreanchoralmusic.com), which archives choral music of South Korean composers published in the United States, and contains performance guides for practical use by conductors.

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## Chapter I: The Effect of Korean History on Korean Choral Music

### Up to 1950: Before Korean War

In Korea, music has been developed in its own unique way, markedly differently from Western music. Due to its geographical location, Korean music has given and taken influences with Chinese and Japanese music cultures. Although all three countries share the concept of pentatonic scales, for example, these pentatonic scales differ from one another. Korean traditional music is mainly based on two scales; Pyeong-jo, the major sounding pentatonic scale containing *do, re, mi, sol, la*, or Gyemyeon-jo, the minor sounding pentatonic scale containing *la, do, re, mi, sol*. Although there are variations of these two scales, there is no scale with added pitches but there are scales with reduced pitches. Because of the nature of these pentatonic scales in which only two diatonic chords can happen, do-mi-sol and la-do-mi, the concept of harmony could not be fully defined in Korean traditional music throughout Korean music history. Although there is not a clear explanation as to why Korean traditional music, or Eastern Asian music in general, was not evolved to the direction of functional harmony, some scholars in Korean traditional music believe it can be explained in the cultural valuing of the difference of timbre based on the yin-yang and five elements, dominating East Asia through the spread of Confucianism and Taoism. Some others believe that it is a difference from the invention of the perspective, the artistic invention by Brunelleschi.<sup>1</sup> Consequently, even in instrumental music,

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<sup>1</sup> Konyong Lee, "나운영의 화성이론에 관한 연구," *음악과 민족* 11 (1996): p.59.

ensembles performed in unison and audiences appreciated the diverse timbres of the instruments. Music evolved through call and response, solo performances, or unison playing and singing.

Tradition gradually began to change with the arrival of Christian missionaries in the late nineteenth century. For the purpose of this paper, *Christian missionaries* refer to reformed church missionaries such as Presbyterians, Baptists, or Methodists. Catholic Christianity had arrived in Korea through China a century before the arrival of reformed Christian missionaries, but it had little impact socially or musically.<sup>2</sup> Additionally, upon their arrival, other reformed Christian missionaries such as Mary Scranton and Henry Appenzeller founded schools based on Western education systems and Christianity. These institutions, such as Baejae Middle and High School (originally Baejae Hakdang founded in 1885) and Ehwa Women's University (originally Ehwa Hakdang<sup>3</sup> founded in 1886), still exist today. At these schools, Korean students learned modern science, English, math, along with music. In music education at these schools, Korean students primarily learned Christian Hymns or American folk songs such as the music of Stephen Foster. These folk songs and hymns are based on major and minor scales. Through this music education at schools founded by Western Christian missionaries, the concept of harmony was introduced for the first time in Korea. This marked the first introduction of four-part harmony into Korea. In 1894, a US Presbyterian missionary published the first Korean hymnal for four-voice chorus. Also, various school choirs and church choirs were established. Ehwa Chorus as a part of Ehwa Hakdang (now Ehwa Women's University) founded in 1909 is still active through

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<sup>2</sup> Chun Koo, “韓國 合唱 歷史 研究 = a Study of Music History in Korean Choral Music.” *韓國 合唱 歷史 研究 = A Study of Music History in Korean Choral Music*. Thesis, 光州大學校, 2013, p.4

<sup>3</sup> Hakdang is an ancient Korean word meaning School.

current Ehwa Women's University.<sup>4</sup> These school choirs made a strong foundation in modern Korean choral culture. The influence of Christianity has resulted in a significant amount of sacred music. In fact, nearly all of the important Korean composers come from the Christian tradition, and some have written both sacred and secular music.

In 1910, Korea was annexed to Imperial Japan. This annexation continued until 1945 when Japan surrendered to the Allied Forces after World War II. During this annexation period, Korean people struggled with exploitations and oppressions by Japan. Because Imperial Japan became a part of the Axis Power along with Nazi Germany and Kingdom of Italy, Japan exploited cattle, silverwares, grain, and others from Korea in order to support the war. Boys were summoned as soldiers and girls were taken as comforting women.<sup>5</sup> This nationwide oppression deepened a shared emotion of Korea called “한 [han]” which will be discussed later. Even with this oppression and exploitation in this annexation period, many musically talented students studied abroad in Japan and the United States. These students became composers who founded the base of Western style music in Korea. These composers include Jemyeong Hyeon (US), Eak-tai Ahn (US), Nanpa Hong (Japan), and Dongjin Kim (Japan).<sup>6</sup> These Korean composers were all Christians who had learned music at churches and at schools founded by missionaries during

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<sup>4</sup> Koo, 46

<sup>5</sup> Jeewon Lee, Young-Sook Kwak, Yoon-Jung Kim, Eun-Ji Kim, E Jin Park, Yunmi Shin, Bun-Hee Lee, et al. 2018. “Psychiatric Sequelae of Former ‘Comfort Women,’ Survivors of the Japanese Military Sexual Slavery during World War II.” *Psychiatry Investigation* 15 (4): 336–37. <https://doi.org/10.30773/pi.2017.11.08.2>.

<sup>6</sup> Koo, 56~69

their childhoods. Their compositions mainly consisted of instrumental or solo vocal music, blending Korean melodies with Western harmony.

In 1945, Korea was liberated from Japan with Japan's surrender. When Korea was liberated from the annexation, Korea did not have an official government. Also, Korea had no foundation from which to build because the country was devastated by thirty-five years of Japanese rule. Thus, the United States, Union of Soviet Socialist Republics, and China gathered around the table and made the decision to split the Korean peninsula into South and North following the latitude North 38 degree, to help to rebuild the country.<sup>7</sup> These three countries also decided that the United States of America would support the Southern part of the Korean peninsula and that China along with USSR would support the Northern part of the peninsula. South Korea, with the support of the United States, was rebuilding their governmental and economic systems while North Korea was preparing to communize the Korean peninsula with the support of the Union of Soviet Socialist Republics.<sup>8</sup>

### **1953 ~ 1970: After Korean War**

Korea went through the Korean War from 1950 to 1953, marking the beginning of the Cold War between the Free Bloc (South Korea, the US, and the UN) and the Communist Bloc (North Korea, China, and the USSR). The war stopped the daily life of people, including

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<sup>7</sup> Current border between South and North Korea is different as the result of Korean War.

<sup>8</sup> Hamilton Lee, Joseph Cari, Steven Bennett, Colin Powell, James Billington, John Carlin, Roderick Paige, et al. 1993. "WOODROW WILSON INTERNATIONAL CENTER for SCHOLARS SOVIET AIMS in KOREA and the ORIGINS of the KOREAN WAR, 1945-1950: NEW EVIDENCE from RUSSIAN ARCHIVES COLD WAR INTERNATIONAL HISTORY PROJECT." <https://www.wilsoncenter.org/sites/default/files/media/documents/publication/ACFB76.pdf>. p. 5~10

education and music. After the Korean War, South Korea experienced extreme poverty as a result of the war and had a significant number of war orphans. The South Korean people tried to restart the country again after the war and focused on education as an effort to recover from the effects of wartime. Although the South Korean government did not have financial power to support education after the war, international charity organizations supported education and the economy. These organizations supported South Korea by building schools and orphanages to nurture orphaned children from the war. One of these orphanages was Seonmeonghoe founded by Robert Willard Pierce, a Baptist missionary and minister in Korea.<sup>9</sup>

Seonmeonghoe Choir (1956) was the first choir from this orphanage established after the war. Initially consisting of 21 girls and 4 boys selected for their musical abilities, the choir raised funds for orphanages through their nation-wide performances. The choir has an extremely unbalanced gender ratio between the men and women because boys and men volunteered or were summoned to fight for the war during the Korean War.<sup>10</sup> The Seonmeonghoe Choir embarked on international performance tours 15 in countries and 104 cities, covering over 40,000 miles between October 1961 and May 1963. In 1970, the choir changed its name to the World Vision Korea Children's Choir<sup>11</sup> under the leadership of Dr. Hakwon Yoon.<sup>12</sup>

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<sup>9</sup> “평양대부흥.” 2025. 평양대부흥. 2025. <https://www.kich.org/bbs/view.html?idxno=4686>.

<sup>10</sup> Il Seok Moon, 문일석 발행인. 2023. “우리나라, 독신여성이 많은 이유?...일제강점기-6.25 전쟁-경제성장기 탓!” 브레이크뉴스. July 24, 2023. <https://www.breaknews.com/978048>.

<sup>11</sup> Currently, it is not an orphanage choir.

<sup>12</sup> 월드 비전 한국 50년 운동사, 1950-2000. Seoul: 월드비전, 2002.

South Korea's first professional choir, *the National Chorus of Korea*, was founded by the South Korean government in 1974 under the direction of Mr. Young-Soo Na who was the only choral director who was conducting a semi-professional choir by that time. The inspiration came after South Korean government officials witnessed a grand welcome concert performed by the Mansudae Art Troupe, a national performing group in North Korea, during the Joint Statement summit between South and North Korea in Pyongyang in 1972.<sup>13</sup> The National Chorus of Korea culturally served Korean society and internationally represented Korean music culture. In its early period, the National Chorus of Korea served as opera chorus and performed historic Western choral repertoire, including choral-orchestral pieces. As the chorus acquired more experience, the National Chorus of Korea also attempted to incorporate choral compositions by Korean contemporary composers. Despite this endeavor, the style of music leaned Western rather than Korean.

Following the success of the National Chorus of Korea, other municipalities began launching their own professional choirs. Currently, there are more than 60 city choruses operated by tax funds. Prominent among these is the Incheon City Chorale which was invited to perform at the American Choral Directors Association's (ACDA) 50th anniversary National Convention in 2009 in Oklahoma City, OK. Another accomplished ensemble, Ansan City Chorale, was invited to ACDA in 2015, 2017 and 2019. Suwon City Chorale was invited to perform at the World Choral Symposium in Sydney, Australia in 1995. Other municipal choirs have also appeared at many international choral events. Also, according to the report of the Korean

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<sup>13</sup> 국립합창단 40년 회고 from 국민과 함께 노래해온 40년 2013

Federation for Choral Music, there are currently 208 elementary school choirs, 180 middle and high school choirs, 60 university choirs, and 220 non-student amateur choirs. Since many church choirs or other types of choirs are not reported to KFCM, there are likely even more choirs in South Korea.<sup>14</sup>

The South Korean public education system has mainly focused on academic subjects such as Korean, Math, Science, and English, overlooking music, art, and physical education. Unlike the United States, most middle and high school choirs are operated by municipalities rather than schools. This is why there are only 180 middle and high school choirs. Although there have been efforts to enhance music and art education in the public education system, these initiatives have not been successful due to the strong emphasis on academic subjects. If there are students who want to pursue music, they begin to pursue the professional track beginning in their middle school years. This situation also exacerbates the significant gap between professional and amateur choirs.<sup>15</sup> Reducing the gap between amateur and professional choirs by uplifting the amateur choral culture and foundation is an issue that South Korean musicians hope to resolve.

### **1953 ~ 1970: Poverty**

During the 1950s and 1960s, South Korea experienced extreme poverty following the Korean War. At that time, South Korea was ranked 109th out of 110 countries in wealth within

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<sup>14</sup> Koo, 70~71

<sup>15</sup> Shinhwa Park, "History of Korean Choral Music" (Presentation, Conference of World Choir Game 2023 by Interkultur, Gangneung, Republic of Korea, July 9, 2023)

the Free Bloc, according to available statistics<sup>16</sup>. While precise data on South Korea's ranking, including within the Communist Bloc, is unavailable, it is evident that during the 1950s and 60s, South Korea was even poorer than North Korea, which was part of the Communist Bloc. Numerous social welfare initiatives spearheaded by the South Korean government received support from American missionaries and United States troops stationed in South Korea, including importation of flour and canned food. Many of the military supplies provided by American troops were also utilized as relief aid for the South Korean population. Culturally, American missionaries played a significant role in assisting South Korean society through charitable activities conducted through churches and music missions. As mentioned earlier, Seonmyonghoe Choir, comprising musically gifted war orphans, beneficiaries of international charity, was the one of the earliest in South Korea.

### **1970 ~ 1990: Economic Growth**

Throughout the 1960s, South Korea's social and socioeconomic conditions improved due to the Saemaul Undong, translated as the New Community Movement, led by the Korean government. This movement rallied all Korean people to actively participate in efforts to enrich and strengthen the country. Enhancing the nation's prosperity and resilience became a shared

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<sup>16</sup> “Korea in the World 경제성장”세계로 나아가는 한국학, 세계속의 대한민국. March 1, 2025, <https://www.aks.ac.kr/cefia/webzine/1808/focus.html>.

Macrotrends. 2024. “South Korea GDP 1960-2024.” Macrotrends.net. 2024. <https://www.macrotrends.net/global-metrics/countries/KOR/south-korea/gdp-gross-domestic-product>.

The World Bank. 2023. “The World Bank in Republic of Korea.” World Bank. October 6, 2023. <https://www.worldbank.org/en/country/korea/overview>.

goal among all South Koreans. Many individuals volunteered to migrate to West Germany as laborers (men) and nurse assistants (women) to earn German Marks (DEM) and send remittances to support their families in Korea. The Korean government supported leading companies by reducing rates on taxes and loans. Companies like Samsung, LG, and Hyundai, which have international recognition, grew in size, expanded their workforce, and stimulated economic circulation.

During the 1970s, South Korea's heavy industry sector expanded, and despite being initially classified as a poor country, it uniquely experienced economic growth during the Oil Crisis, the abrupt inflation of oil price caused by Organization of Arab Petroleum Exporting Countries (OAPEC) in 1973<sup>17</sup>, as noted in Robert Lucas' article, *Making a Miracle*.<sup>18</sup> In the 1980s, South Korea hosted two major international events—the Asian Games in Seoul in 1986 and the Olympic Games in Seoul in 1988. Unlike the Moscow Olympics in 1980, which only saw participation from the Communist Bloc, and the Los Angeles Olympics in 1984, which only involved the Free Bloc, the Seoul Olympics saw participation from both Communist and Free Bloc countries. The strategic geopolitical importance of the Korean peninsula led to this broad participation, resulting in an influx of foreign currency into South Korea.

Following the conclusion of these international events, the Generation X group (born between 1965 and 1980)<sup>19</sup> reached high school graduation age. With the socio-economic growth

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<sup>17</sup> Michael Corbett, “Oil Shock of 1973–74.” Federal Reserve History. November 22, 2013. <https://www.federalreservehistory.org/essays/oil-shock-of-1973-74>.

<sup>18</sup> Robert E. Lucas, “Making a Miracle.” *Econometrica* 61, no. 2 (1993): 251–72. <https://doi.org/10.2307/2951551>.

<sup>19</sup> Amy McKenna, “Generation X | Origin, Years, Characteristics, & Facts.” *Encyclopedia Britannica*,

experienced during this period, Generation X became the first generation where both males and females were strongly encouraged to pursue college level education. Prior to Generation X, it was typically recommended that only one son per family attended college to study fields such as Business, Law, Medicine, or Engineering, with the aim of earning higher income to support younger siblings. Most daughters during the Baby Boomer Generation were often unable to attend college or complete secondary education, as it was not a mandatory education at the time. Many daughters from the Baby Boomer Generation instead entered the workforce in light industries during the 1960s and 1970s.

### **1980s: Socially Recommended Majors for Generation X and Millennials Depending on Gender**

From the mid-1980s to the early 1990s, most of Generation X pursued higher education at colleges after their high school graduation. Despite a shift in the social paradigm allowing both men and women to pursue higher education, there were strong societal expectations regarding recommended majors based on gender. Men were typically encouraged to pursue majors in fields such as Engineering, Medicine, Law, Economics, and Business—commonly referred to as "money-making" fields, while women were often advised to major in elementary education, nursing, music, and art—fields where they could freelance or spend less time away from their families. This division stemmed from the prevailing notion that a mother's primary role within

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Britannica, 7 June 2021, [www.britannica.com/topic/Generation-X](http://www.britannica.com/topic/Generation-X).

the family was centered more on parenting than on earning income. This paradigm persisted into the Millennial generation.<sup>20</sup>

### **1990s: Composers-in-Residence**

From the experiences gained during international performance tours, Korean musicians began to realize that Western music performed by Koreans often lacked the same level of appeal. For instance, even if the musical ability and sound quality of a Korean group were comparable, a Bach cantata performed by a German choir is generally perceived as more captivating and nuanced, as German is their native language. Dr. Hakwon Yoon, an internationally renowned Korean choral conductor, recounted his experience performing J. S. Bach's *B minor Mass* in Germany. This performance, featuring the Daewoo Choir, a professional choir sponsored by a private company, received criticism from German conductors who noted the choir's excellent pitch, intonation, and musicality but remarked that it lacked nuance of the language and emotional impact. Yoon remembers that he interpreted this “this could be our (Korean’s) limit.”<sup>21</sup> In response to these observations, a movement led by Hakwon Yoon emerged in the 1990s to compose choral music that sounded more authentically Korean. The motto of this movement was “What is most Korean is also most international.”<sup>22</sup> To achieve this goal, Yoon

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<sup>20</sup> Kihun Kim et al. 2013. “대학 전공 선택: 성별 및 가족배경 요인 검증.” *교육사회학연구* 23 (4): 59–84.

<sup>21</sup> Hakwon Yoon, “Yoon Hakwoneui Cheongchoonhapchang” *윤학원의 청춘합창* [Forever Chorus by Hakwon Yoon] (Seoul: Duranno, 2012) p. 140

<sup>22</sup> Yoon, 141

introduced the Composer-in-Residence system, allowing composers in residence to create music that best suited the choir. Around this time, Generation X and Early Millennials began to graduate from college with degrees in composition. According to the data in appendix A, ninety percent of college graduates in the composition field were women at that time. In 1996, this system Composer-in-Residence was implanted to the Seoul Ladies Singers, a group founded and led by Hakwon Yoon since 1989. The first Composer-in-Residence of the Seoul Ladies Singers was Hyowon Woo (b. 1973). The choir, which has performed internationally at International Federation for Choral Music (IFCM) in 1993 and ACDA in 1995, sought more authentic Korean sounding choral compositions than Western compositions.<sup>23</sup>

### **1990s and After: Incheon City Chorale with Dr. Hakwon Yoon, the first municipal choir with a Composer-in-Residence**

Upon Dr. Hakwon Yoon's appointment as the Music Director of the Incheon City Chorale, he strongly advocated for the implementation of the Composer-in-Residence system to Incheon city officials, drawing on the successful experience with the Seoul Ladies Singers. In 1998, Hyowon Woo became the first Composer-in-Residence of the Incheon City Chorale. This system proved effective over the years, culminating in its greatest success at the ACDA National Convention and the 50th Year Anniversary Concert in Oklahoma City in 2009. For the 50th Year Anniversary Concert, the Incheon City Chorale was invited to perform by Dr. Jerry McCoy, the

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<sup>23</sup> Hyowon Woo. "Interview to Hyowon Woo" Interview by Choongwoo Steve Ko

President of ACDA at the time. In preparation for this concert tour, Yoon solidified the direction of Korean choral music, focusing on three key aspects:

1. **Authentic Korean Sound:** This direction stemmed from Dr. Yoon's experience performing Bach's *B Minor Mass* in Germany, emphasizing the importance of capturing the essence of Korean music.
2. **Globalization Potential:** Overcoming language barriers and ensuring adaptability from a Western audience perspective. This direction was influenced by Yoon's experience performing new Korean choral music at the World Symposium on Choral Music in Rotterdam, Netherlands, in 1999.
3. **Modernization:** Yoon aimed to prevent Korean choral music from being perceived as old and traditional only, extending from the previous direction.

In 2009, two compositions, "Me-na-ri" and "Pal-so-song," were composed by Hyowon Woo, the Composer-in-Residence of the Incheon City Chorale at the time, for the ACDA National Convention in 2009 and performed at the event. The performance was a huge success and received a standing ovation. This performance garnered significant attention and interest from choral directors in attendance, showcasing the appeal and potential of Korean choral music on an international stage. With this success, Korean choral music stabilized the norms mentioned above. These two compositions are published through Walton Choral Music under GIA Publications and have been embraced and performed internationally.

## **The Composer-in-Residence system in other city choirs**

Although the success of the Composer-in-Residence system is evident, not all municipal choirs have applied the system due to a lack of understanding among municipal administrators regarding its necessity. In many cases, municipal choirs viewed the Composer-in-Residence position as temporary, and often only utilized it when preparing for international events. However, a small number of choirs have introduced the position of Arrangers-in-Residence, tasked with creating choral arrangements of K-pop, K-Drama, or famous musical numbers for the enjoyment of the municipality's residents.

Despite this, there are select professional and amateur choirs that have established the Composer-in-Residence position as a permanent fixture. Composers in these roles are responsible for creating compositions for specific occasions, such as celebrations of National Holidays in Korea and for international performance tours. This approach ensures a consistent output of original choral music tailored to the choir's needs and the cultural context in which they perform.

After all the unique history of rapid development and industrialization, it is female dominant without any feminism movement in choral music composition field in South Korea. The conservative gender role caused an unbalance of gender ratio of composition majors which brought this female dominant situation. It will be proven in the next chapter.

## **Chapter II: Research**

### **A. Thesis**

Korean choral music composition field is female-dominant without any Feminism movement. The current situation is a result by conservative gender roles from social concepts which dominated South Korea. This was mentioned in section ‘1980s: Socially Recommended Majors for Generation X and Millennials Depending on Gender.’

### **B. Methods**

Methods to gather data on the gender ratio of composers in various contexts:

1. University Census Statistics: Examining gender ratio data from university composition departments provides valuable insights into the representation of genders in music education. By analyzing this data over several years, trends and changes in gender representation within the field of composition emerge. Statistics from 1985 to 2024 were selected to satisfy the target group Generation X, Millennials, and Generation Z in order to compare the gender ratio depending on the generation within the composition major.

All data was acquired from Korean Educational Statistics Service.<sup>24</sup> All census data is attached as Appendix A.

2. Numbers of composers and their genders from Christian Music Publications: As mentioned in page 3, most Korean composers are Christians who compose both secular and sacred music. Christian music publications are a valuable representative resource considering the close relationship between choral music and Christianity in Korea. I collected genders of composers from major publishers in South Korea and compared the gender distribution among composers. I selected *Jesus my Joy*, *JoongAng Anthem Book*, and *Jubilate Anthem Book* from 2000 to 2024. The list of composers is included as Appendix B.

By comparing all the data, it overwhelmingly demonstrates that there are more female composers in South Korean choral composition fields. Because there are not many renowned instrumental music composers in South Korea, I focused only on choral music composers. Each method targets a different aspect of the music ecosystem, allowing for a comprehensive analysis of gender representation.

### **C. Data and Analysis**

1. Composition Majors in Colleges: From this data, there was a meaningful decrease of female ratio depending on the generation. Female ratio of Generation X and Early

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<sup>24</sup> “교육통계서비스.” 2024. Kedi.re.kr. 2024. <https://kess.kedi.re.kr/mobile>.

Millennials was generally about 80%. However, female ratio dropped to around 75% since 2003, dropped to around 69% since 2011, and dropped to 61% in 2024 despite the increased total number of students. This is interpreted because the concept of gender role has become weaker which has allowed male students to decide to major in what they want, not what society dictates.

2. Church Music Composers: The gender ratio of male to female church music composers is 86:142, which is about 62% of female, indicating a higher representation of male composers in this particular genre compared to the composition majors in colleges. Compared to the result from the first method, it has a relatively higher male ratio. There is no research conducted about this. In the interview with composer Sujeong Cho, she said that there are many female graduates with composition degrees who became housewives and pursued different career paths other than composition.<sup>25</sup> This can be a potential reason.

The results raise important questions about the factors influencing career trajectories and gender representation in the composition field. They highlight the need for further investigation into the societal, cultural, and personal factors that shape the choices of male and female composers in Korea. The full list of church music composers in the provided appendix will offer valuable insights into the individuals contributing to this genre, allowing for a deeper understanding of the gender dynamics within the field. Although this research is not direct but quantitative, it is

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<sup>25</sup> SteveKoMusic. 2025. "Interview Composer Sujung Cho (Crystal Cho) Jan. 21st, 2025 인터뷰 조수정 20250121." YouTube. January 23, 2025. [https://www.youtube.com/watch?v=7GWP4wi\\_zWY](https://www.youtube.com/watch?v=7GWP4wi_zWY).

sufficient to prove the correlation between the history of South Korea and the current female-dominant situation in South Korean choral composition field. Furthermore, it proves the change of dynamic in the field along with the change of generations

### **Chapter III: Interviews with Composers and Their Compositions**

As a part of this research, interviews were conducted with five Korean female composers. To satisfy this research, I selected composers 1) who are female, 2) who are either Generation X or early Millennials, and 3) whose compositions are frequently performed by many choirs in Korea including professional and amateur choirs. These interviews were done through zoom and recorded with consent of the composers in the beginning of each interview. Questions were given to those composers at least a week before so that composers can prepare the answers. Questions to all composers were:

Q1: Why did you choose to do music and why did you choose composition major? Were there any restrictions for you upon entering a music major because of your gender?

Q2: What led you to choral music composition although students mainly learn instrumental music composition or contemporary compositions? Was there any event in your life?

Q3: To you, what is the image of Korea if you have any? It can be nature, spirit, or cultural contents or anything.

Q4: Do you have any specific sound in your mind when you compose for Korean choirs?

Q5: Would you recommend a couple of your compositions that you wish a non-Korean audience to listen to or that you wish to be published in the United States?

Between question 4 and 5, there were questions about composers' specific compositions which are widely performed by Korean choirs or published in the United States. The interviews are not edited in order to keep the authenticity of the interviews. However, because the interviews were implemented in Korean, I translated and added the English subtitles to the interviews. Also, these translations of subtitles are mostly sentence to sentence translations. However, there are a few changes of sentence orders, which I made for better flow in English. Although all questions and answers were given in one interview with each composer, I separated the answers into two sections; 1) Composers, 2) Korean Elements and 3) Compositions. In the 'Composers' section, I included each composer's introduction, background, and her view about the social situation while she was a college student. In the 'Korean Elements' section, I explained spirits and musical concepts of Korea. Because all composers I interviewed talked about these concepts, they deserve explanation here. Lastly, in the 'Compositions' section, I included a few selections of each composer's compositions and performance practices of a few Korean folk song arrangements.

## A. Interviews

### Cho, HyeYoung (b. 1969)

HyeYoung Cho is one of the leading female composers in South Korea. She has been the Composer-in-Residence of National Chorus of Korea, Incheon City Chorale, and Ansan City Chorale. She has been commissioned by many professional and amateur choirs. Her sacred compositions are published through JoongAng Art and JNC Music. She earned her Bachelor of Music in Music Composition and Master of Music in Music Composition from Hanyang University. She also served as the President of the Korean Choral Composition Association (KCCA). Among many of her compositions, *못 잊어 (Evocation, [Mon-nee-joh])* is published through Santa Barbara Music Publishing and *옹헤야 (Ong Hye Ya)* is published through Walton Music. Recently, one more composition, *금잔디 (Golden Field, [guh-m jan dee])* is published in March, 2025.

Cho began learning the piano at an early age following her older sister. Although she wanted to major in piano performance, Cho had to change her path to composition late in highschool. She presumes that her parents did not resist her majoring in music because of her gender. While Cho talks about the social circumstances during her childhood, she brings up her brother's story as an example. Cho has an older brother who wanted to major in the violin but was opposed by their parents. Eventually, he went to the College of Engineering.<sup>26</sup> In this

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<sup>26</sup> Jan. 2024. "Interview Composer Hyeyoung Cho, Jan 28th, 2025 인터뷰 조혜영 20250128 영자막."

conversation, Cho shared that the gender ratio of her class was 4:16. She said that her class was considered as a class with many male students and that the usual number of male students was 2 or 3 out of 20 students.<sup>27</sup> This number supports the result of the census that I attached as an appendix A. This conversation supports the social condition discussed in ‘1980s: Socially Recommended Majors for Generation X and Millennials Depending on Gender’ in Chapter I and ‘Data and Analysis’ in Chapter II.

HyeYoung began composing choral music in 2006 after she participated in the Summer Choral Academy at University of Washington, Seattle, WA, USA in 2005. Cho said that she participated in that academy as a part of her trip because she was struggling with her life, and had not written any music for about 10 years. However, the academy gave her a great stimulus to restart composing music. Her first choral composition was released in 2006. Since then, she has prolific output in both sacred and secular choral music. Her compositions are favored and sung by both amateur and professional choirs in South Korea and also performed by non-Korean choirs on international stages such as the Barcelona World Symposium on Choral Music and various international choral competitions. Currently, she works as the Composer-in-Residence of Incheon City Chorale and serves as a standing director of the KCCA.

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YouTube. 2024. [https://youtu.be/J5c7BR1akK8?si=AL2yivxPQvScjg8\\_&t=138](https://youtu.be/J5c7BR1akK8?si=AL2yivxPQvScjg8_&t=138).

<sup>27</sup> Jan. 2025. “Interview Composer Hyeyoung Cho, Jan 28th, 2025 인터뷰 조혜영 20250128 영자막.” YouTube. February 4, 2025. <https://youtu.be/J5c7BR1akK8?si=MBdiEShwKrljSkd6&t=195>.

## **Woo, Hyowon (b.1973)**

Hyowon Woo is the first composer who was appointed as the Composer-in-Residence in South Korea. She has been the Composer-in-Residence of Seoul Ladies Singers, Incheon City Chorale, and National Chorus of Korea. Also, she was a Visiting Scholar at the University of Michigan – Ann Arbor. Her partnership with Dr. Hakwon Yoon has been mentioned many times in the interview.<sup>28</sup> Also, it has been documented in other dissertation papers such as *A Conductor's Guide to Select Choral Works* by Dr. Yewon Lee.<sup>29</sup> She earned Bachelor of Music and Master of Music in Music Composition from Sungshin Women's University in Seoul, South Korea.

Woo began music naturally because her mother, who studied the piano, gave private lessons at home. Also, Woo's father is a Korean traditional artist whose work is characterized by an intentional use of ample space. According to Woo, she was much influenced by her family circumstances.<sup>30</sup> In the interview, Woo supports the same conclusion that men were discouraged from pursuing music because of their obligations to support the family financially.<sup>31</sup> Although

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<sup>28</sup> SteveKoMusic. 2025. "Interview Composer Hyowon Woo, Jan 11th, 2025 인터뷰 우효원 20250111 영자막." YouTube. January 22, 2025. <https://www.youtube.com/watch?v=qwnQUu CZo3Y&t=546>.

<sup>29</sup> Yewon Lee. 2020. *Review of a Conductor's Guide to Select Choral Works Composed by Hyo-Won Woo between 2012 and 2018*. Dissertation, UNIVERSITY OF SOUTHERN CALIFORNIA.

<sup>30</sup> SteveKoMusic. 2025. "Interview Composer Hyowon Woo, Jan 11th, 2025 인터뷰 우효원 20250111 영자막." YouTube. January 22, 2025. <https://www.youtube.com/watch?v=qwnQUu CZo3Y&t=74>

<sup>31</sup> SteveKoMusic. 2025. "Interview Composer Hyowon Woo, Jan 11th, 2025 인터뷰 우효원 20250111 영자막." YouTube. January 22, 2025. <https://www.youtube.com/watch?v=qwnQUu CZo3Y&t=131>

she debated to pursue the path in either music or design by influences from both parents, Woo decided to major in music composition. Woo met Dr. Hakwon Yoon through the church choir of YoungNak Church. Dr. Yoon, who was the director of Seoul Ladies Singers and many others at that time, appointed Woo as the Composer-in-Residence for Seoul Ladies Singers in the mid 1990s. With this appointment, she became the first Composer-in-Residence in South Korea. After Dr. Yoon saw the success and the necessity of Composer-in-Residence system through Seoul Ladies Singers, Yoon appointed Woo as the Composer-in-Residence of Incheon City Chorale when he was appointed as the director of Incheon City Chorale. Many of Woo's compositions were premiered on the international stages including NCCO and ACDA National Conventions by Incheon City Chorale. This was the big catalyst to introduce Korean choral music to the foreign world. Afterwards, Woo's compositions were published through Seoul Chorus Center, Walton Music, and Hinshaw Music.

### **Oh, Byunghee (b. 1975)**

According to her memory, Byunghee Oh conducted a children's choir when she was in kindergarten. At the talent show, she was called to conduct the choir made up her friends of similar age. Because her mom likes music very much, Oh was supported to major in music. However, she remembers that there were few male students in composition majors while she was a college student. According to her memory, "there was a fixed gender role and recommended

jobs depending on the gender, for sure.”<sup>32</sup> Oh earned her Bachelor’s Degree and Master of Music degree in music composition from Hanyang University, Seoul, South Korea. She was the Composer-in-Residence of the National Chorus of Korea, is the Composer-in-Residence of Hakwon Yoon Chorale, and is the Composer-in-Residence of Seoul Brass Ensemble.

Oh began writing choral music in the end of her Master program after she went to a performance of Incheon City Chorale directed by Hakwon Yoon at that time. After the performance, she visited Dr. Yoon to introduce herself and handed Dr. Yoon a few selections of her compositions. These compositions were then published through the Seoul Chorus Center operated by Dr. Yoon. This allowed her to continue to compose choral music. Since then, Oh has been appointed as Composer-in-Residence of National Chorus of Korea and is Composer-in-Residence of Hakwon Yoon Chorale.

### **Cho, Sujeong (b.1981)**

Sujeong Cho began music as a church musician. While she was learning the piano, she also accompanied the church choir and youth groups. Cho became interested in the process of music making during the rehearsal, which led her to consider majoring in music composition. According to Cho, she does not remember whether she was encouraged to major in music

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<sup>32</sup> SteveKoMusic. 2025. “Interview Composer Byunghee Oh, Jan.18th, 2025 인터뷰 오병희 20250118.” YouTube. January 22, 2025. <https://www.youtube.com/watch?v=tQQSNbSotaA>.

because she was female. However, she said she could easily pursue music because she was not obligated to financially support the family. Nevertheless, Cho says that there were far fewer male students in her class in composition in college. She says that there were 7 male students in her class of 30 students total.<sup>33</sup>

Although she majored in classical compositions, Cho became interested in jazz and jazz composition while she was studying classical composition. She says she was more attracted by the instant interaction between the audience and performers in jazz music. After she finished her bachelor's degree in music composition at ChungAng University, Seoul, South Korea, she began studying jazz abroad at University of Nevada, Las Vegas. At UNLV, she accompanied choirs as a part time job. The director of the choral program encouraged Cho to go and watch a choir performance by Incheon City Chorale. At that time, Incheon City Chorale was heading to the 50<sup>th</sup> Anniversary National Convention of American Choral Directors' Association in Oklahoma City, OK in 2009. Before their performances at the ACDA National Convention, Incheon City Chorale had performance tours in several cities with high Korean immigrant population in order to encourage and console Korean immigrants with their music. In Las Vegas, one of the cities that Incheon City Chorale performed, Cho met Yoon and introduced herself. This was the beginning of the connection between Cho and Yoon. Since then, she composes prolifically by applying jazz influence in her choral music.

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<sup>33</sup> SteveKoMusic. 2025. "Interview Composer Sujung Cho (Crystal Cho) Jan. 21st, 2025 인터뷰 조수정 20250121." YouTube. January 23, 2025. [https://www.youtube.com/watch?v=7GWP4wi\\_zWY](https://www.youtube.com/watch?v=7GWP4wi_zWY).

## Jo, Sungeun (b. 1984)

Sungeun Jo was born the daughter of a Reformed Christian pastor of a church in a rural area of South Korea. She began music early and enjoyed accompanying musical groups at the church. Jo decided to pursue composition when she was a high school senior. She earned a bachelor of music in music composition from ChungAng University in Seoul, South Korea. Jo began her life as a choral music composer when she was a sophomore in college. When she was a sophomore in college, Jo was invited to the Incheon City Chorale Subscription Concert by Dr. Hakwon Yoon who was the director of Incheon City Chorale and the director of the choir at ChungAng University where Jo was a student. Jo says “I was truly attracted to the sound of the choir and felt that there was only the choir, conductor and myself.” As soon as she came back from the concert, Jo composed a sacred choral piece which was published by Chorus Center.<sup>34</sup> That composition is *은혜 아니면* (*Only by the Grace [Eun Hye Ah Nee Myeon]*).

*Korean Messiah*, Jo’s earliest composition is commissioned by JaYang Church in Seoul, South Korea to compose choral music following the exact order of George Friderik Handel’s oratorio *Messiah*, but to use the Korean version of the Bible verses. Because it was in her early career and because it was the first big project in her life, it was challenging for her.<sup>35</sup> *Korean*

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<sup>34</sup> SteveKoMusic. 2025. “Interview Composer SeongEun Cho Jan 23rd, 2025, 인터뷰 조성은 20250123 영자막.” YouTube. February 4, 2025. <https://www.youtube.com/watch?v=5o4S2S-c8xc>.

<sup>35</sup> Ibid.

*Messiah* was premiered by the JaYang Church choir and is frequently performed. Because it is such an extended work, *Korean Messiah* will not be investigated in this paper.

## **B. Korean Elements**

After interviews with these composers, I noticed that it would be helpful to explain some important concepts related to Korea, which they commonly spoke of. These will help non-Korean performers to understand compositions by Korean composers. These compositions and arrangements include obvious Korean traditional musical elements. These elements will be explained and analyzed along with how to utilize the website explained in Chapter IV.

### **흥 [huŋ, Heung]**

This is a spirit representing Korean people. According to Korean dictionary<sup>36</sup>, 흥 [huŋ, Heung] is defined as below:

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<sup>36</sup> “국립국어원 표준국어대사전.” n.d. Stdict.korean.go.kr.  
<https://stdict.korean.go.kr/search/searchView.do>.

흥: 재미나 즐거움을 일어나게 하는 감정; *An emotion or sensation which causes the joy or fun*<sup>37</sup>

However, this definition is insufficient. Ju Hyun Lee and Myung Hee Lee at Dongseo University defined Heung as “a status of ecstasy with joy and fun along with the definition above.”<sup>38</sup> Also, they say that Heung is contagious.<sup>39</sup> This Heung is underlying in every type of Korean traditional performing art such as folk song, mask dance, pan-so-ri. Pan-so-ri is a story telling by one singer and one drummer. Heung is more based on the person who has that emotion rather than the object. Heung is possibly caused by the long culture and history of agriculture which developed the relation-based society in Korea for many years. In order to cultivate the rice farm, ancient Korean people needed cooperation causing people to keep and develop a positive and tight relation to their neighbors. This Heung dominates any other emotion or spirit in Korean people. Even when Korean people are sad from the invasion by the others or from the loss, they often dance and sing. This is one of the ways that Korean people digest their sadness.<sup>40</sup> Especially, after the annexation to Japan in the beginning of the twentieth century and the Korean War in the mid twentieth century, the loss of country and families became a shared emotion throughout South Korean.

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<sup>37</sup> Translated by Choongwoo Steve Ko

<sup>38</sup> Ju Hyun Lee and Myung Hee Lee, 2020. “Origin of Korean ‘Heung’ for DeOrigin of Korean ‘Heung’ for Design through Traditional Playssign through Traditional Plays.” *PJournal of Basic Design & Art* 21 (1): 449. <https://doi.org/10.47294/ksbda.21.1.33>.

<sup>39</sup> Ibid. 449

<sup>40</sup> Ibid. 457

## 한 [han, han]

This is the other spirit which represents the emotion of Korean people. According to the dictionary, 한 [han, han] is defined below:

*한: 몹시 원망스럽고 억울하거나 안타깝고 슬퍼 응어리진 마음<sup>41</sup>; A heart with sadness, resentment, and/or chagrin.<sup>42</sup>*

However, the definition from the dictionary is under nuanced and under-explained. According to Insik Kim, Professor at Chung Ang University, Han includes feelings of loss. Han is rather a state after grieving the loss of a lover, country, and others. Han is a spirit of combined emotions of grieving and digesting all sorrow, oppression, or longing and missing someone.<sup>43</sup> Although this Han had been there, since the beginning of the twentieth century going through the oppression from Japanese reign, liberation, and split of Korea, Han became a widely shared spirit of Korean people. Sometimes, this shared spirit of Han works as a spiritual bond of Korean people.

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<sup>41</sup> “국립국어원 표준국어대사전.” n.d. Stdict.korean.go.kr.  
<https://stdict.korean.go.kr/search/searchView.do>

<sup>42</sup> Translated by Choongwoo Steve Ko

<sup>43</sup> Insik Kim, “Hahn and the Korean Sentiment in the Movie and Novel Seopyeonje.” *The Studies of Korean Literature*, no. 22 (January 2007): 213–41.

## 정 [tɛʌŋ, Jeong or Cheong]

This is another spirit which is a spirit of sharing. 정 [tɛʌŋ, Jeong or Cheong] is defined below.

정: 사랑이나 친근감을 느끼는 마음<sup>44</sup>; *A heart of friendliness or love*<sup>45</sup>

Korean people share food, drink, gifts, joy and even pain. An Old Korean proverb says “*If you share the joy, the joy becomes twice. If you share the hurt, hurt becomes half.*” This is an underlying spirit of Korean people. This is the spirit of caring for others. Although Korea did not accept Christianity until the beginning of the twentieth century, it is quite similar to the Bible verse “...*but thou shalt love thy neighbour as thyself...*” from Leviticus.

## 시김새 [sigimsɛ, ɛigimsɛ, shigimsae]

시김새 [sigimsɛ, ɛigimsɛ, shigimsae] is ornamentation or the decoration of a note or pitch in both singing and playing an instrument. This is a word used in traditional Korean music. Many composers that were interviewed acquire ideas from shigimsae. Detailed explanations about each shigimsae are added to the website which is a part of this capstone research. Not every shigimsae

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<sup>44</sup> “국립국어원 표준국어대사전.” n.d. Stdict.korean.go.kr.  
<https://stdict.korean.go.kr/search/searchView.do>

<sup>45</sup> Translated by Choongwoo Steve Ko

is explained but the necessary shigimsae for the authentic performance is added and explained as a performance practice. In Korean music, Shigimsae can also mean melisma because melisma is considered as connection of multiple style of shigimsaes.

## C. Compositions

### HyeYoung Cho's Compositions

Cho emphasizes three spirits of Korean people. She tries to write music including at least one of those three spirits. Although she did not major in Korean traditional music, Cho says that she can compose Korean-sounding choral music because of what she experiences in her daily life.<sup>46</sup> She mentions the mountains, seas, change of seasons, and other nature of Korea. Also, Cho emphasizes the lyrics as Korean-sounding choral compositions because she mainly uses Korean poems as lyrics. Her compositional style varies from choral music based on Western harmonic progression and choral music utilizing Korean traditional musical elements.

*Mon-nee-joh* (Evocation) is a great example of her Western harmonic style of composition. Based on Sowol Kim's poem, *Mon-nee-joh*, she maximizes solitude and yearning by employing a repeating motive in the piano. That repeated motive is shown in Example 1.

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<sup>46</sup> Jan. 2025. "Interview Composer Hyeyoung Cho, Jan 28th, 2025 인터뷰 조혜영 20250128 영자막." YouTube. February 4, 2025. <https://youtu.be/J5c7BR1akK8?si=LhxcGaIBxDHny8x2&t=557>.

Andante espressivo ♩ = c. 60-66

Piano

*p poco rit. rubato*

*mp*

<Example 1: a repeated motive in mm. 1-3 in *Mon-nee-joh (Evocation)* by HyeYoung Cho, Santa Barbara Music Publishing>

The motive played on the piano is important because it is a main material to develop the music. Cho uses range expansion, rhythmic reduction and inversions of this motive. Also, she uses those variations on both choral and piano parts.

*poco rit.*

SA unis. *mp*

Mon-nee-

*poco rit.*

*a tempo*

joh

<Example 2: Use of the motive in choral entrance in mm.12-13 in *Mon-nee-joh (Evocation)* by HyeYoung Cho, Santa Barbara Music Publishing>



<Example 3: Rhythmic reduction and inversion in the piano part in mm. 21-23 in *Mon-nee-joh (Evocation)* by HyeYoung Cho, Santa Barbara Music Publishing>



<Example 4: Use of motive in m. 28 in *Mon-nee-joh (Evocation)* by HyeYoung Cho, Santa Barbara Music Publishing>

63

<Example 5: Inversion of motive in m. 63 in *Mon-nee-joh (Evocation)* by HyeYoung Cho, Santa Barbara Music Publishing>

Cho creates unique atmosphere to maximize the drama of the music. For example, in m. 8, an added major 9<sup>th</sup> by substituting G<sup>b</sup>s with G<sup>n</sup>s gives a little more distant atmosphere to the music. Also, in mm. 45-46, while choir sings the pedal tone, the piano part plays the melodic motive discussed above. This adds a yearning to the music.

Musical score for piano, measures 7-8. Measure 8 contains a red box highlighting a specific chord. The score includes dynamics *mf* and *mp*.

<Example 6: an added major 9<sup>th</sup> in m.8 in *Mon-nee-joh*, Santa Barbara Music Publishing>

Musical score for piano and voice, measures 45-47. The piano part features triplets and dynamics like *molto rit.*, *ff*, and *Poco più mosso*. The voice part includes the lyrics "Mon - nee - joh".

<Example 7: Motive played on the piano in mm. 45-47 in *Mon-nee-joh (Evocation)* by HyeYoung Cho, Santa Barbara Music Publishing>

*Ong-Hye-Ya* is a Korean folk song generally sung in the south east part of the Korean peninsula. This is an example of ‘call and response’ folk song in Korea, discussed in ‘Up to 1950: Before Korean War’ section of Chapter I. In Cho’s *Ong-Hye-Ya*, she denotes grace notes to express the 꺾는음 (Kkeok-neun-eum) [k\*ʌŋ num um], meaning bended tone. It is helpful to add a weak [h] between the grace note and the main note to make the sound more Korean. Also, the accent of music is on the main note, not on the grace note. Also, all the long tone can be sung with straight tone in the beginning and add the vibration which becomes gradually faster.

Andante (♩ = ca. 66)

Soprano

*f* *subito p* *f* *subito p*

옹 헤 야  
on he ja

옹 헤 야  
on he ja

<Example 8: 꺾는음 (Kkeok-neun-eum) followed by straight tone in mm. 3-4 in *Ong-Hye-Ya* arrangement of HyeYoung Cho, Walton Music, GIA Publications>

This gradual increase of vibration should not be applied to any long tone singing [u]. It is more natural to be sung in western choral tone. It is shown in Example 9.

85 *mp*

정 담 하 고 소 곤 소 곤 웅 헤 야 웅 헤 야  
 d3Aŋ dam ha go so gon so gon ong he ya ong he ya

*p*

정 담 하 고 우  
 d3Aŋ dam ha go u

*p* *mp*

정 담 하 고 우 소 곤 소 곤 웅 헤  
 d3Aŋ dam ha go u so gon so gon ong he

*p*

정 담 하 고 우  
 d3Aŋ dam ha go u

<Example 9: [u] part in mm.86-89 in *Ong-Hye-Ya* arrangement of HyeYoung Cho, Walton Music, GIA Publications>

### Hyowon Woo's Compositions

Woo has been known for her Korean-sounding compositions. First, she uses shigimsae in her composition to add Korean sound. Also, Woo frequently uses open chords which create a hollow mood. She says that this is an influence from her father's art discussed in the interview section. Woo's compositional style involves utilizing driving repetitive motives to the maximum

of the music. Then, she employs contrasting ideas. Another character of her music is that Woo often involves percussion instruments.

Example 10 is the tenor entrance of Woo’s *Gloria*. There is no specific written instruction on the score about this vibrato, although the symbol in the red box makes it obvious that she wants the pace of the vibrato to be gradually faster and narrower from the diagram. This is the same technique that HyeYoung Cho used in her *Ong-Hye-Ya* discussed in Example 8. It would be helpful for non-Korean people to hear the Korean style of vibration in order to prepare a more authentic performance. The example of this vibration is called 띨는목 (Tteo-neun-mok) [t\*Λ nun mok], meaning shaken tone.<sup>47</sup>



<Example 10: 띨는목 (Tteo-neun-mok) on Tenor solo entrance in *Gloria* by Hyowon Woo, Walton Music, GIA Publications>

<sup>47</sup> SteveKoMusic. 2025. “Interview Composer Hyowon Woo, Jan 11th, 2025 인터뷰 우효원 20250111 영자막.” YouTube. January 22, 2025. <https://www.youtube.com/watch?v=qwnQUuCZ03Y&t=131>

Example 11 is the choral entrance. The symbol in the red box has an instruction at the bottom of the page, saying that “the symbol indicates a heavy slide off of the note. Take some extra time in these moments.”<sup>48</sup> However, this heavy fall is also a direct use of Korean style shigimsae called 퇴성 (Toe-Seong) [tʰwɛ sʌŋ], meaning “withdrawn tone.” This heavy fall usually includes diminuendo. Also, in this score example, a proper treatment of the grace note is another example of shigimsae. Although she used the Western grace note notation, Woo wanted to use a Kkeok-neun-eum, a bended tone. Even in classical music, how to treat the grace note can vary depending on the performance practice. In Korean traditional music, the main note is emphasized through adding [h] between the vibration pulses and rearticulating each vibration pulse.<sup>49</sup>

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<sup>48</sup> Woo Hyowon, *Gloria*, Walton Music, GIA Publications, INC., 2016, p.3.

<sup>49</sup> 2024. Youtu.be. 2024. <https://youtu.be/qlonaZcV2nU?si=SwL-Cz02YimEBZEH&t=58>.

The image shows a musical score for a choral entrance. It includes five vocal staves (Solo, Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The Solo part is marked with a red box around a specific phrase. The Soprano part has a red box around a note marked with an asterisk. The lyrics are 'De - us Pa - ter Om - ni-po - tens Hum'. The score is in 4/4 time and features a '퇴성' (Toe-Seong) technique, which is a traditional Korean musical ornamentation.

<Example 11: 퇴성 (Toe-Seong) at choral entrance in mm. 6-9 in *Gloria* by Hyowon Woo, Walton Music, GIA Publications>

Understanding these shigimsaes is important because Woo continuously uses these three shigimsaes over the entire Gloria. It is a conductor's choice to choose to do this or not. By knowing this performance practice, a non-Korean conductor could feel more confident in applying these techniques.

In Example 12, Woo uses ostinato pattern for the bass entrance in m. 26. Also, this ostinato pattern involves many parallel fourths. This creates a hollow sound. Woo says this is an influence of her father.

T

B

*p*

*sim.*

Glo - ri - a in ex-cel - sis De-o Glo - ri - a in ex-cel - sis De-o

<Example 12: Ostinato and open chords in mm. 26-29 in *Gloria* by Hyowon Woo, Walton Music, GIA Publications>

After the bass section introduces the ostinato, the alto joins them. Then, the soprano and tenor join the choir with their own contrasting patterns. Although the tenor has its own pattern, the parallel fourth is continued. This is a typical method in how Woo develops the music. It is shown in Example 13.

34 *mp*

*mf*

Glo-ri-a Glo-ri-a Glo-ri-

Glo - ri - a in ex-cel - sis De-o Glo - ri - a in ex-cel - sis De-o

*mp*

Glo-ri-a Glo-ri-a

Glo - ri - a in ex-cel - sis De-o Glo - ri - a in ex-cel - sis De-o

<Example 13: Soprano and tenor patterns in mm. 34-37 in *Gloria* by Hyowon Woo, Walton Music, GIA Publications>

In her *Arirang* arrangement, Woo begins the music from a calm and sonorous atmosphere in 3/4 meter. The choir sings the tune in unison which is harmonically developed with repetitions. After the music is fully developed in 3/4 meter, Woo employs percussion instruments at the tempo and meter change. This is shown in Example 14. After the percussion joins, they stay until the end of the music.

The image shows a musical score for Example 14. The top staff is for percussion, labeled 'perc.' and '74'. It features a 4/4 time signature and a *mp* dynamic. The percussion part is highlighted with a red box and labeled 'Buk (Korean drum) & Ggoenggwari (Small gong)'. The bottom two staves are for piano, labeled 'loco' and 'mp cresc.'. The piano part is in 4/4 time and features a *mp* dynamic with a *cresc.* marking.

<Example 14: Employing percussion at tempo and meter change in m. 74 in *Arirang* by Hyowon Woo, Walton Music, GIA Publications>

Another great example for the use of percussion is Woo's *Oh! Korea*. *Oh! Korea* is a four-movement work singing about the beginning of ancient Korea based on the myth. Firstly, Woo composed this for SATB choir, two piano, Korean percussion and Timpani in her early period as Composer-in-Residence of Incheon City Chorale. She heavily employs the percussion over all four movements. Example 15 is the beginning of the first movement.

**Adagio**

The image shows a musical score for a piece titled "Adagio". It consists of four staves: Pno.1 (Piano 1), Pno.2 (Piano 2), Perc. (Percussion), and Timp. (Timpani). The Percussion and Timpani parts are highlighted with a red box. The Percussion part shows a rhythmic pattern of eighth notes with accents, and the Timpani part shows a similar pattern with accents. The Pno.1 part has a dynamic marking of "ff" and includes fingering numbers (IV, V, VI, VII, VIII, IX, X, XI, XII). The Pno.2 part also has a dynamic marking of "ff".

<Example 15: Use of percussion in the Movement I, *Geon* from *Oh! Korea* by Hyowon Woo, self-published>

### Byunghee Oh's Compositions

Oh's compositional style varies. Like the composers mentioned above, she uses shigimsae for her Korean folk song arrangements. Also, Oh frequently employs brass instruments. She says that there are two reasons. One is her husband is a professional French horn player. The other is she has been much interested in wind ensemble music. Furthermore, Oh composes choral music in light jazz style and big band style of arrangement.

*Kwaejina Ching Ching* is a Korean traditional labor song from the south east of Korea.

Her *Kwaejina Ching Ching* arrangement shows how Oh uses shigimsae to involve Korean traditional elements in her music. In Example 16 and 17, there are similar notations written meaning the huge fall which is Korean traditional shigimsae, Toe-Seong. This is a similar shigimsae that Woo uses in her *Gloria*.

The image shows a musical score for the song *Kwaejina Ching Ching*. It consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The tempo is marked as ♩ = c. 120. The score is in 2/4 time and features a key signature of one sharp (F#). The lyrics are written in Korean and Romanized Korean. A red box highlights a specific musical phrase in the Soprano part, which is a 'Toe-seong' (a large interval fall). The lyrics for this phrase are '칭 칭 나 네' (Ching Ching na ne). The score includes various musical notations such as slurs, accents, and dynamic markings like *pp*.

<Example 16: Toe-seong in m.15 in *Kwaejina Ching Ching* by Byunghee Oh, self-published>

The image shows a musical score for the piece "Kwaejina Ching Ching" by Byunghee Oh. It features five vocal staves: Soprano (S), Alto (A), Tenor (T), Tenor (T), and Bass (B). The lyrics are written in Korean and Romanized. A red box highlights a specific melodic phrase in the Tenor part, which is a bended tone. The score includes dynamic markings like *ff* and articulation marks like accents and slurs.

<Example 17: Toe-Seong in m. 71 in *Kwaejina Ching Ching* by Byunghee Oh, self-published>

In the soprano solo line from mm.83 ~ 95 in Example 8, there are two shigimsaes, Kkeok-neun-eum<sup>50</sup> and Toe-Seong, meaning bended tone and withdrawn tone, respectively. Below is an example in mm.94 ~ 95. The first square with the eighth notes and sixteenth notes should be more natural to be sung with the bended tone whereas the second box is more natural to be sung with the withdrawn tone.

<sup>50</sup> 2025. Youtu.be. 2025. <https://youtu.be/qlonaZcV2nU?si=hdkgLNp6NNtmRShR&t=58>.



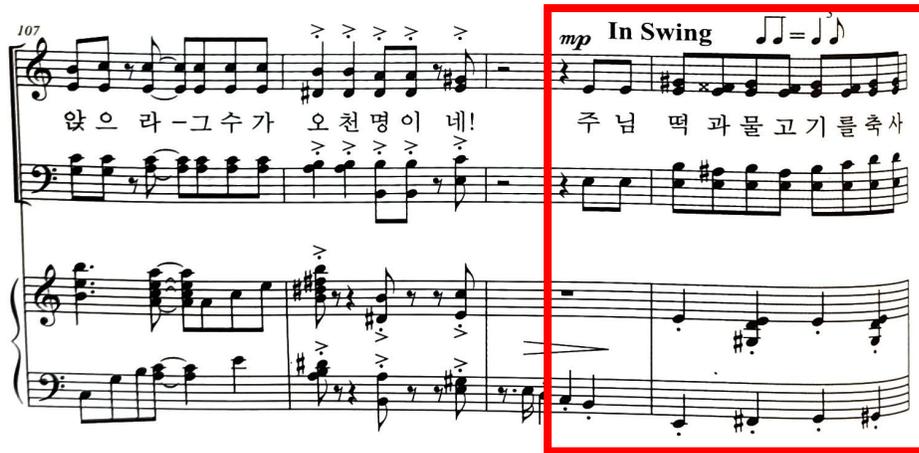
<Example 18: Kkeok-neun-eum in mm. 94-95 in *Kwaejina Ching Ching* by Byunghee Oh, self-published>

How she employs a brass instrument is shown in her *Horn Mass*. *Horn Mass* is a mass setting for choir, piano, and horn. Oh omitted the *Credo* movement in her *Horn Mass*. In *Horn Mass*, the character of French horn is also maximized. Example 19 shows her use of horn. This glissando of a major third is a characteristic of French horn because of its overtone series which covers do, sol, do, re, mi.



<Example 19: Use of French horn in mm. 59-63 in *Horn Mass* by Byunghee Oh, self-published>

In her sacred composition *놀라운 일* (*A Remarkable Incident*) [nol-la-un il], Oh uses light jazz style writing. Although it is only accompanied by the piano, she uses walking bass and stride playing of the piano with the swing rhythm.



<Example 20: Use of jazz in mm. 109-110 in *A Remarkable Incident* by Byunghee Oh from *Jesus My Joy vol.10*, Chorus Center>

In 2021, Oh's music drama *Hunminjeongeum*, commissioned by the National Chorus of Korea, had nation-wide and international performances. This composition employs Korean instruments with a full orchestra, SATB choir, and a baritone solo and a Korean traditional singer. This is about the story of how King Sejong, the Great of Chosun Dynasty (dynasty before Republic of Korea, 1392~1897) decided and invented the Korean literacy system known as the only system with a clear inventor and a clear document about the invention. According to the historic document, King Sejong the Great decided to invent the literacy system after he saw

people could not understand what was written on a notice poster. Byunghee Oh employs all styles discussed above such as Korean traditional melodies and shigimsaes, jazz harmonic progression, choir and soli to maximize the drama by the contrast. This choral drama is about 80 minutes long.

### **Sujeong Cho's Compositions**

Cho's compositional style is a little more specific to jazz. However, because she is Korean, Cho always thinks about combining Korean musical factors with jazz. She also mentions Heung and Han. On top of the Jazz rhythmic pattern, she sometimes puts Korean sounding melodies with the spirit of han.<sup>51</sup> In one of her recent compositions, *Korean Jazz Mass*, commissioned by Guri City Chorale where she is the Composer-in-Residence, *Sanctus* uses the Korean style of melisma on the lyrics "gloria tua." Cho is using Kkeok-neun-eum, the bending tone on this line. It is shown below. Although she used the word melisma in the interview it is also Shigimsae as explained above.

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<sup>51</sup> 2025. Youtu.be. 2025. <https://youtu.be/ql0naZcV2nU?si=hdkgLNp6NNtmRShR&t=58>.

63 *mp*

S Ple - ni sunt cae - li et ter - ra

A a a et ter<sup>3</sup> ra glo - ri - a tu - a

T Ple - ni sunt cae - li et ter<sup>3</sup> ra glo - ri - a tu - a

B ter - ra glo - ri - a tu - a

<Example 21: Shigimsae in *Sanctus* of *Korean Jazz Mass*, by Sujeong Cho, self-published>

Cho placed a Korean melody inspired by the *Arirang* tune in the last movement, *Agnus Dei*, on top of the jazz rhythmic pattern. This *Arirang* tune is played by the alto saxophone while the choir sings contemporary jazz harmony. Also, she wanted to use extended dominant chord chains, which continuously resolves down to a fifth to another dominant seventh chord in the same movement.

67  
Sx. *mf*  
67  
S Dei, qui tol-lis pec-ca-ta mun - di, mi-se-re-re  
A *mf*  
T Dei, qui tol-lis pec-ca-ta mun - di, mi - se - re - re  
B *mf*  
Dei, qui tol-lis pec-ca-ta mun - di, mi - se - re - re

<Example 22: *Arirang* melody used in *Agnus Dei* in *Korean Jazz Mass* by Sujeong Cho, self-published>

55 *poco a poco cresc.*  
S Do - na no - bis Do - na no - bis Do - na  
A *mp* *poco a poco cresc.*  
T *mp* *poco a poco cresc.*  
B *mp* *poco a poco cresc.*  
55 *poco a poco cresc.*

<Example 23: Extended dominant chord chains used in *Agnus Dei* in *Korean Jazz Mass* by Sujeong Cho, self-published>

## Sungeun Jo's Compositions

Currently, her compositional style is unique and focused on choral art songs. The term, 'choral art song,' is used in South Korea to distinguish choral music from sacred choral music. In her choral art songs, she uses timelessly favored poems for the lyrics very often. Although the harmonic structure is quite Western, her music always brings out its utmost tranquility. Jo mentions the spirit of Han explained above.<sup>52</sup> Due to this tranquility and the beautiful lines of her music, she is frequently commissioned by national and municipal choruses in South Korea. She generally uses pentatonic melody rather than shigimsae.

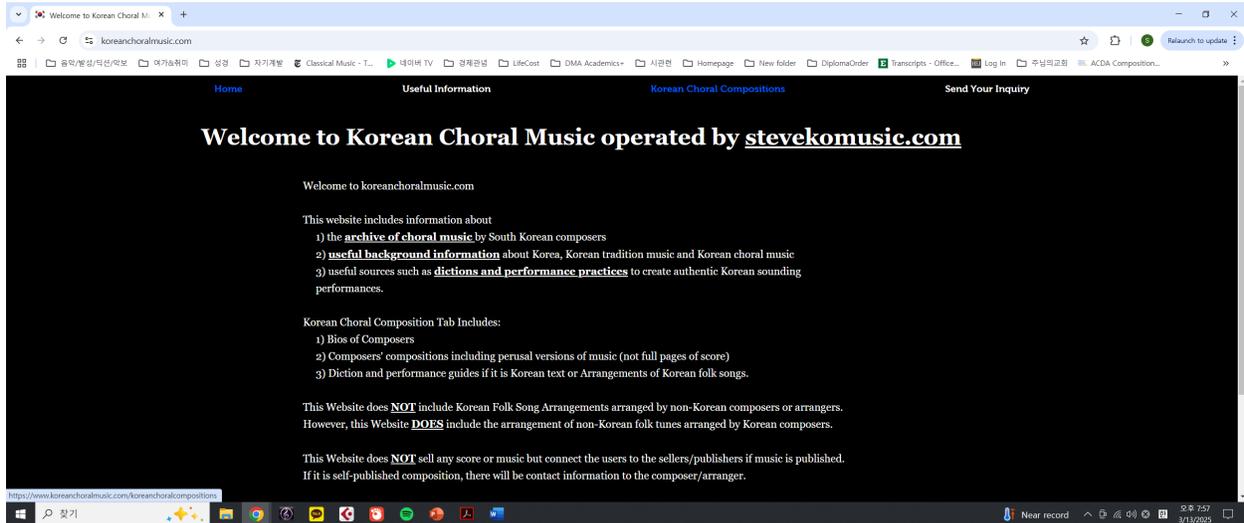


<Example 24: Pentatonic melody used in 먼 후일 (*A Far Latter Day*), [meon hu-il] by Sungeun Jo, self-published>

<sup>52</sup> 2025. Youtu.be. 2025. <https://youtu.be/504S2S-c8xc>.

## Chapter IV: Introduction of koreanchoralmusic.com

As a part of this project, I constructed a website called *Korean Choral Music*. The domain of the Website is <http://koreanchoralmusic.com>. Initially, I sought to target the issue of teaching and learning Korean lyric diction. I collected answers from choral musicians including teachers, faculties and professional choral musicians in the USA and Canada through an online form. As a part of their answers, 26 people out of 63 commented that they do not know how to find Korean choral music or Korean composers. This gave me the idea to construct this archive website to source as a tool for choral conductors.



<Example 25: Screenshot of the website koreanchoralmusic.com>

The Website includes 4 main menus; Home, Useful Information, Korean Choral Compositions, and Send Your Inquiries. At the homepage, it explains the purpose of the website. The website includes useful information about Korean choral music but does not sell scores. Rather, it links to the publisher's page or composer's email if it self-published music. Under the Useful Information menu, there are three subcategories; Spirits of Korea, Ornamentations, and helpful papers. In the Spirits of Korea, I explain three spirits of Korea; Heung, Han, and Jeong mentioned above. There are also several video links of Korean traditional dances which can help non-Korean people understand those spirits. By watching these dance videos, non-Korean speakers are able to catch the atmosphere of those spirits. In the Ornamentation tab, I explain the basic information about shigimsae and added links to the videos of each shigimsae. These videos will help non-Korean musicians to increase their understandings about what Korean choral composers borrow from traditional music. In the helpful papers tab, it includes links to dissertation papers addressing specific repertoire and others are papers explaining about the overview of Korean choral music.

In the Korean Choral Compositions menu, there is a headshot and brief bio of each composer, the composer's birth year, and a list of compositions. This list of compositions is located under each composer. The list provides the title, voicings, instrumentations, sample performances, diction guides for Korean lyrics, performance practice for Korean folk song arrangements, and links to the publisher or the email address to the composer. A diction guide will not be provided if the lyrics are in English, Latin or other non-Korean language. For example, *Mo-Li-Hua* arrangement by Hyowon Woo, the diction guide is not provided because

the developer of the website is not a Chinese language speaker. If it is based on Korean traditional music, the specific performance practice and explanation about the original folk song is provided. For example, in *Ong-Hye-Ya* arrangement by HyeYoung Cho, there is a link including the background information of *Ong-Hye-Ya* and the videos of the original performances.

In the Send Your Inquiries menu, there are two different types of inquiries. One is for Korean composers who want to list their compositions on the website. The other is for non-Korean performers to send inquiries about the diction guide or performance guide of a specific piece that they are preparing. I intend for this website to grow and expand over the coming years and hope to keep it current with newly published compositions..

## Conclusions

South Korea experienced a unique history at the end of the nineteenth and twentieth century. South Korea accepted Christianity and the Western public education system at the end of the nineteenth century. Along with Christianity, choral music became popular in South Korea. After the annexation to Imperial Japan, there was mistreatment and oppression of Korean people by Imperial Japan during the first half of the twentieth century. After the Liberation, there was the Korean War which was the first war between the Free Bloc and the Communist Bloc. From the mid-1970s, South Korea was developed at an extremely fast pace which brought financial stability to South Korea. With rising financial stability, passion for education, and a fixed gender role concept from the conservative paradigm, there was a bias of gender ratio depending on college majors. This bias of gender ratio toward women indeed caused the bias of the field. As a result, the South Korean choral music composition field is female-dominant without passing through any Feminism movement or action.

This research gives deeper understanding about how South Korean choral music developed offering causation for the many female composers in the field of Korean choral music composition. Interviews with five female composers give support to prove the hypothesis about why the field is female-dominant. The website archiving Korean choral music and composers gives abundant background knowledge about Korean choral music, history, and traditional music to non-Korean conductors and any other performers interested in Korean choral music. Furthermore, this website gives detailed information about diction and performance practice of specific repertoire. This website will help non-Korean musicians to access South Korean choral

music and acquire useful information to create more authentic performances. In the future, this research might potentially serve as reference to other research which explains other Asian countries' choral music situation and background.

## Appendix A: University Census Data and Analysis

All the data was acquired from Korean Education Statistics Service<sup>53</sup> operated by Korean Education Development Institute under Ministry of Culture and Education until 1989 and under Ministry of Education from 1990. I selected data from 1985 to 2024. I included data of Generation Z as well in order to compare the gender ratio depending on the generation within composition major. From all data, I selected only the pages including statistics of composition majors.

All annual data follows the format of (year), (the number of universities with composition major), (total number of students), (the number of female students), and (the percentage of female students.) All the percentage was rounded up from the first decimal.

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<sup>53</sup> <https://kess.kedi.re.kr/index>

Data from the census of 1985, 10 universities, Total; 1454, Female: 1173, 81%

구	분	1985학년도 입학정원 수	학생 수												졸업정원	입학 상황				졸업 상황			
			합 계		1학년		2학년		3학년		4학년		지위자			입학자		졸업자		취업자		입대자	
			계	여자	계	여자	계	여자	계	여자	계	여자	계	여자		계	여자	계	여자				
[예체계]		282	40,250	53,177	32,970	15,965	9,340	14,578	8,706	12,519	7,774	10,115	7,150	11,395	48,062	26,079	14,264	9,066	7,438	5,864	2,607	1,916	214
계열분		0	34,110	8	1	8	1							9,575									
< 예술학 >		225	3,120	43,131	29,257	12,441	8,155	11,661	7,659	10,293	6,920	8,736	6,523	800	35,755	22,898	11,167	7,930	6,521	5,357	2,287	1,767	164
공예디자인과		1		158	15	44	7	53	4	61	4			179	9	36	2						
공예과		18	40	3,903	2,748	1,078	761	1,025	698	934	619	866	670		3,481	2,402	977	737	689	575	213	145	16
관현악과		6		884	697	285	203	253	187	197	163	149	144		421	287	253	198	137	123	28	26	
국악과		10		1,226	927	403	275	381	275	252	209	190	168		673	516	358	261	93	82	38	34	
기악과		6		2,153	1,638	517	378	524	390	568	441	544	429		919	718	445	367	367	303	163	121	11
도예과		3	120	590	444	167	118	172	120	165	128	86	78	40	467	380	148	112	58	58	14	14	
동양화과		9		1,145	908	383	294	367	289	266	217	129	108		757	591	362	290	87	72	21	14	2
무용과		3	180	637	529	206	178	192	132	126	110	113	109		360	326	189	168	106	104	23	22	1
문예창작과		1		216	68	60	16	53	18	62	17	41	17		144	66	46	15	38	7	11	2	7
미술과		19	320	3,664	2,058	1,094	583	1,001	564	868	463	701	448	110	2,686	1,664	922	552	435	330	89	65	21
사진과		3		346	95	192	71	48	7	51	7	55	10		965	257	182	71	30	8	27	5	
산업공예과		1		308	308	51	51	86	86	79	79	92	92		208	208	48	48	89	89	18	18	
산업디자인과		3	40	615	354	216	135	172	83	141	81	86	55	40	586	343	193	130	33	26	17	11	
산업미술과		17	520	3,139	2,144	983	630	824	536	765	540	567	438	130	3,097	2,018	903	617	523	470	221	193	5
생활미술과		4		806	711	212	182	207	182	195	172	192	175		795	672	205	181	138	137	70	69	
서양화과		9		1,690	1,196	475	325	505	361	391	262	319	248		1,447	852	478	360	159	126	59	42	6
성악과		11		1,976	1,390	510	347	493	344	505	349	468	350		1,224	856	464	337	395	296	123	86	11
시각디자인과		1		146	37	46	8	43	10	57	19				142	31	36	7					
연극영화과		4	280	867	310	280	92	243	77	187	69	157	72	70	2,723	880	230	83	34	17	13	4	
음악과		19	200	3,953	3,026	1,120	850	1,094	800	872	667	867	709	50	2,957	2,462	1,012	817	578	532	228	204	5
응용미술과		10	160	2,631	1,478	617	327	635	345	649	345	730	461		1,839	942	538	316	499	383	206	142	20
이상화과		12	160	1,868	1,576	520	409	495	407	450	384	403	376	40	2,767	1,910	476	392	386	350	111	92	3
작곡과		10		1,454	1,173	384	294	395	307	366	320	309	252		721	549	358	284	254	223	86	74	1
장식미술과		1		267	267	65	65	76	76	64	76	76			132	132	62	62	61	61	22	22	
조소과		10		1,731	1,126	546	324	498	299	375	257	312	246		1,377	912	477	309	205	160	60	53	11

Data from the census of 1986, 11 universities, Total: 1549, Female 1230, 80%

구	분	1986학년도 원제정원 수	1986학년도 Full number of students formation in school year 1986	학 생 수											
				합 Total		1 학 년 Freshman		2 학 년 Sophomore		3 학 년 Junior					
				계 T	여 F	계 T	여 F	계 T	여 F	계 T	여 F				
예 체 계	Arts & physical education	294	41 475	56 828	34 119	16 036	9 125	15 566	8 974	14 306	8 357				
계 열 분	Unclassified	—	—	12	1	12	1	—	—	—	—				
(예 술 학)	Arts	234	—	44 583	29 406	12 211	7 748	12 011	7 676	11 360	7 257				
기 악 과	Instrumental music	7	—	2 013	1 540	429	321	511	376	509	387				
성 악 과	Vocal music	11	—	1 768	1 356	480	323	611	336	493	337				
작 곡 과	Composition	11	—	1 549	1 230	403	318	393	282	379	295				
국 악 과	Korean classic music	10	—	1 355	1 066	393	273	378	265	347	255				
공 예 과	Polytechnic	18	—	4 030	2 825	1 059	708	1 067	728	1 079	745				
회 화 과	Painting	16	—	2 917	1 446	837	398	829	415	731	337				

Data from the census of 1987, 11 Universities, Total: 1498, Female: 1188, 80%

구분	Classification	학과수 Departments	1987학년도 전체정원수 Full number of students in school year 1987	학 생 수 Enrollments							
				합 계		1 학 년		2 학 년		3 학 년	
				계	여 자	계	여 자	계	여 자	계	여 자
해양환경학과	Marine environment	1	—	132	14	57	4	51	6	24	4
해양부설학과	Marine trade	1	—	155	5	43	2	62	1	42	2
해양부설학과	Marine science	1	—	158	48	57	19	63	12	38	17
예체계	Arts & physical education	300	43 885	59 619	34 964	15 970	9 216	16 122	8 934	15 175	8 612
분류	Unclassified	—	—	2	—	2	—	—	—	—	—
(예술학)	Arts	238	—	46 213	29 933	12 124	7 806	12 323	7 606	11 844	7 404
기악과	Instrumental music	7	—	1 840	1 409	400	315	445	319	483	377
가창과	Vocal music	11	—	1 953	1 301	450	311	500	315	507	332
곡학과	Composition	11	—	1 498	1 188	359	291	408	317	371	275
한국전통음악과	Korean classic music	11	—	1 472	1 103	411	323	391	276	350	246

Data from the census of 1988, 12 Universities, Total: 1492, Female: 1185, 80%

악과	Music	9	—	1 848	1 353	406	317	513	363
악과	Music	14	—	2 580	2 001	705	578	659	504
응용미술학과	Applied Fine Arts	5	—	1 150	582	214	103	326	142
응용미술학과	Applied Fine Arts	6	—	945	416	234	98	267	104
응용미술학과	Clothes Design	3	—	423	305	118	85	104	65
응용미술학과	Clothes	10	—	1 913	1 590	442	384	514	402
응용미술학과	Composition	12	—	1 492	1 185	347	283	377	291
응용미술학과	Decorative Arts	1	—	256	256	60	60	66	66
응용미술학과	Sculpture Technology	10	—	1 510	794	430	223	422	184
응용미술학과	Religious Music	6	—	1 169	912	331	261	290	220

Data from the census of 1989, 13 Universities, Total: 1539, Female: 1230, 80%

응용미술학과	Applied Fine Arts	4	—	808	368	140	58	231	87
응용미술학과	Applied Fine Arts	6	—	1 235	505	290	133	315	121
응용미술학과	Clothes Design	3	—	454	328	129	101	131	88
응용미술학과	Clothes	10	—	1 899	1 574	432	377	470	376
응용미술학과	Composition	13	—	1 539	1 230	386	322	365	287
응용미술학과	Decorative Arts	1	—	263	263	56	56	61	61
응용미술학과	Sculpture Technology	11	—	1 598	845	445	244	460	220
응용미술학과	Religious Music	6	—	1 253	953	321	255	326	256
응용미술학과	Print Making	1	—	78	33	42	14	36	19
응용미술학과	Piano	9	—	1 323	1 305	334	331	305	300

Data from the census of 1990, 13 Universities, Total: 1567, Female: 1249, 80%

음악과	9	0	1,631	1,223	412	320	409	300	392	276	418	327	1,407	1,204	378	311	334	282	103	80	4
음악학과	16	0	3,118	2,433	820	652	777	612	792	599	729	570	2,564	2,138	760	635	583	479	200	160	6
응용미술과	5	0	989	409	182	81	262	79	305	109	240	140	722	350	160	78	185	123	88	57	2
응용미술학과	5	0	907	363	156	65	256	114	279	90	216	94	692	352	120	63	163	89	93	39	0
인상디자인학과	4	0	529	376	174	127	141	100	132	87	82	62	804	631	166	122	84	71	40	35	1
작곡과	13	0	1,567	1,249	382	317	388	321	399	290	398	321	991	797	356	313	325	288	138	128	4
장식미술과	1	0	241	241	56	56	55	55	62	62	68	68	127	127	55	55	66	66	33	33	0
조소과	11	0	1,632	871	422	226	427	233	458	220	325	192	1,119	694	343	221	254	180	75	49	6

Data from the census of 1991, 13 Universities, Total: 1587, Female: 1278, 81%

인상디자인학과	4	0	608	430	182	130	180	122	140	95	106	83	1,161	787	160	125	76	58	58	41	0	0	0
작곡과	13	0	1,587	1,278	378	312	390	319	406	329	413	318	1,028	824	356	309	328	279	154	136	3	0	0
장식미술과	1	0	230	230	55	55	57	57	55	55	63	63	149	149	55	55	66	66	18	18	0	0	0
조소과	12	0	1,698	931	459	248	441	228	425	235	373	220	1,274	799	373	240	259	170	94	47	5	0	0
조소학과	1	0	155	29	41	8	56	8	58	13	0	0	133	28	30	8	0	0	0	0	0	0	0
종교음악과	7	0	1,279	1,004	326	257	268	212	324	249	361	286	1,107	918	300	252	217	181	35	27	0	0	0
판화과	1	0	171	96	48	32	46	21	40	15	37	28	155	80	40	32	0	0	0	0	0	0	0

Data from the census of 1992, 13 Universities, Total: 1596, Female: 1310, 83%

예술체육계	계	예술디자인학과	4	0	665	467	169	117	192	128	182	120	122	102	1,042	791	160	116	89	68	37	24	1	0	0
예술체육계	계	작곡과	13	0	1,596	1,310	389	308	390	317	403	326	434	359	1,065	882	355	307	338	275	162	129	4	0	0
예술체육계	계	장식미술과	1	0	231	231	55	55	59	59	55	55	62	62	122	122	55	55	54	54	18	18	0	0	0
예술체육계	계	조소과	11	0	1,747	983	440	250	489	255	438	229	380	249	1,384	879	373	247	268	180	114	63	2	0	0

Data from the census of 1993, 13 Universities, Total: 1596, Female: 1302, 82%

예술체육계	계	응용미술학과	3	0	608	283	149	71	170	72	150	74	139	66	657	351	120	70	119	68	51	22	4	0
예술체육계	계	의상디자인학과	4	0	724	506	176	129	192	115	176	128	180	134	853	665	160	128	101	87	51	41	0	0
예술체육계	계	작곡과	13	0	1,596	1,302	376	302	379	310	388	319	453	371	915	710	356	300	339	298	98	82	5	0
예술체육계	계	장식미술과	1	0	229	229	55	55	55	55	59	59	60	60	130	130	53	53	51	51	30	30	0	0
예술체육계	계	조소과	11	0	1,808	1,046	461	269	481	256	468	260	396	261	1,327	864	373	266	302	201	99	53	3	0

Data from the census of 1994, 13 Universities, Total: 1585, Female: 1279, 81%

응용미술학과	3	0	609	303	151	79	168	71	157	77	133	76	602	341	120	78	114	59	65	30	0
의상디자인학과	4	0	777	508	173	123	215	129	168	118	171	138	614	443	167	121	155	117	72	49	1
작곡과	13	0	1,585	1,279	371	305	399	312	391	320	424	342	880	687	353	300	356	318	141	127	2
장식미술과	1	0	225	225	55	55	55	55	52	52	65	65	104	104	50	50	51	51	14	14	0
조소과	11	0	1,867	1,071	452	254	509	269	457	259	449	289	1,355	914	374	247	313	214	154	96	1
조소학과	1	0	190	34	44	9	51	7	58	10	37	8	161	54	30	8	27	12	21	6	0

Data from the census of 1995, 13 Universities, Total: 1535, Female: 1240, 81%

예술체능계	음력학부	1	-	135	98	135	98	-	-	-	-	-	253	202	120	97	-	-	-	-	-	-	-
예술체능계	응용미술과	4	-	711	318	134	75	219	72	195	83	163	88	555	302	120	74	132	78	95	53	-	-
예술체능계	응용디자인학과	2	-	372	178	45	29	123	48	103	47	101	54	141	90	40	27	70	39	39	21	-	-
예술체능계	의상디자인학과	5	-	777	534	215	152	214	124	182	129	166	129	1,020	814	200	150	140	117	58	44	-	-
예술체능계	장식미술학과	1	-	188	96	47	47	47	47	47	47	47	47	104	104	50	50	50	50	14	14	-	-
예술체능계	조소과	13	-	1,535	1,240	337	282	398	301	392	313	408	344	1,183	957	325	278	341	294	188	167	-	-
예술체능계	장식미술과	1	-	228	228	53	53	51	51	59	59	65	65	134	134	52	52	52	52	22	22	-	-

Data from the census of 1996, 13 Universities, Total: 1502, Female: 1200, 80%

의상디자인학과	7		1,090	792	345	261	295	194	239	172	211	165	1,489	1,095	330	257	139	113	65	50		
의상디자인학과	7		1,090	792	345	261	295	194	239	172	211	165	1,489	1,095	330	257	139	113	65	50		
작곡과	13		1,502	1,200	303	254	399	303	402	313	398	330	1,277	1,101	285	249	334	298	138	130	2	
장식미술과	1		231	231	54	54	56	56	57	57	64	64	203	203	54	54	56	56	31	31		
정보디자인과	1		242	242	55	55	56	56	59	59	72	72	194	194	55	55	44	44	25	25		
조각과	1		61	28					23	10	38	18										
조소과	10		1,542	916	296	180	445	245	406	236	395	255	1,211	913	238	177	343	234	125	77	3	1
조소학과	1		189	43	43	14	58	12	42	9	46	8	274	132	30	14	29	8	26	8		
조형예술학과	1		40	30	40	30							129	86	40	30						
조형예술학부	2		257	126	257	126							784	479	190	123						
주요학부	1		507	361	107	101	306	110	50	54	36	36	645	451	170	100						

Data from the census of 1997, 15 Universities, Total: 1494, Female: 1185, 80%

예술체육계	작곡과	15	-	1,494	1,185	335	276	341	259	408	321	410	329	1,543	1,304	321	274	320	283	145	136	1
예술체육계	작곡전공	1	-	23	17	-	-	23	17	-	-	-	-	-	-	-	-	-	-	-	-	-
예술체육계	정보디자인과	1	-	244	244	57	57	54	54	66	66	67	67	154	154	56	56	56	56	27	27	-
예술체육계	조소과	10	-	1,319	828	215	139	320	185	394	252	390	252	671	528	168	133	297	194	151	97	1
예술체육계	조소학과	1	-	181	55	42	18	56	17	42	14	41	6	190	89	30	18	31	7	17	1	-
예술체육계	국악예술과	1	-	41	42	75	15	39	30	-	-	-	-	93	69	33	19	-	-	-	-	-

Data from the census of 1998, 15 Universities, Total: 1379, Female: 1100, 80%

작곡과	15	0	1,379	1,100	324	277	329	256	306	236	420	331	1,660	1,363	309	270	275	240	121	112	0	1	1
작곡전공	4	0	326	267	112	90	93	72	89	78	32	27	527	429	105	89	21	16	18	14	0	0	0
장식미술과	1	0	176	176	1	1	53	53	61	61	61	61	0	0	0	0	50	50	12	12	0	0	0
전통문화미술학과	1	0	10	0	10	0	0	0	0	0	0	0	20	0	10	0	0	0	0	0	0	0	0
정보디자인과	1	0	202	202	1	1	58	58	63	63	80	80	0	0	0	0	45	45	24	24	0	1	1
정보디자인학과	1	0	42	13	42	13	0	0	0	0	0	0	406	93	42	13	0	0	0	0	0	0	0
조소과	10	0	1,045	692	149	100	200	144	306	206	325	242	634	464	159	114	114	100	51	40	1	1	1

Data from the census of 1999, 9 Universities, Total: 778, Female: 569, 73%

음악미술학과	2	-	215	106	6	1	78	31	68	35	65	39	-	-	-	-	-	-	73	48	45	28
위산디자인학과	15	202	1,099	1,046	342	222	342	266	545	382	269	315	1,172	962	223	192	192	146	138	111	84	84
작곡과	9	127	778	569	155	122	207	157	210	151	208	139	673	489	149	120	146	146	119	79	67	67
작곡전공	5	111	458	372	128	99	120	98	113	90	97	85	480	347	106	88	88	29	24	21	18	18
작곡학과	6	85	537	480	98	88	149	127	144	133	146	132	610	542	116	108	143	131	53	50	50	50
장식미술과	1	-	131	131	-	-	4	4	54	54	73	73	-	-	-	-	-	-	45	45	25	25
정보디자인과	1	-	149	149	-	-	8	8	60	60	83	83	-	-	-	-	-	-	54	54	40	40

Data from the census of 2000, 12 Universities, Total: 1208, Female: 950, 78%

음악미술학과	1	-	103	63	-	-	9	1	58	40	36	22	-	-	-	-	-	-	34	26	21	16
위산디자인학과	16	202	1,847	1,294	301	196	505	266	528	382	513	440	1,222	968	207	177	264	224	133	108	108	108
작곡과	12	212	1,208	950	230	179	268	201	348	283	362	287	1,251	984	264	205	238	202	202	115	103	103
작곡전공	10	105	663	521	174	125	207	162	145	118	137	116	673	470	135	104	72	67	44	44	42	42
장식미술과	1	-	77	77	-	-	1	1	4	4	72	72	-	-	-	-	-	-	52	52	29	29
정보디자인과	1	-	94	94	-	-	1	1	8	8	65	65	-	-	-	-	-	-	54	54	41	41

Data from the census of 2001, 13 Universities, Total: 1216, Female: 961, 79%

의상디자인학과	11	170	1,277	867	206	147	337	178	366	256	368	286	1,193	925	169	137	302	259	185	150
작곡과	13	257	1,216	961	272	227	272	196	279	221	393	317	1,587	1,257	258	221	236	211	84	78
작곡전공	10	105	720	560	151	106	218	156	199	164	152	134	564	393	145	112	110	92	29	20
장식미술과	1	-	34	34	-	-	1	1	-	-	33	33	-	-	-	-	42	42	15	15
정보디자인과	1	-	32	32	-	-	1	1	-	-	31	31	-	-	-	-	59	59	19	19

Data from the census of 2002, 12 Universities, Total: 1197, Female: 942, 79%

입체미술전공	2	20	89	62	23	16	24	16	23	15	19	15	159	122	21	16	13	8	9	7
작곡과	12	252	1,197	942	288	220	334	255	283	218	312	249	1,686	1,377	266	222	281	241	130	113
작곡전공	11	85	730	552	133	89	197	134	195	153	205	176	676	469	115	85	115	105	36	33
장식미술과	1	-	7	7	-	-	-	-	-	-	7	7	-	-	-	-	24	24	14	14
전자디지털음악전공	2	20	59	21	30	12	24	5	5	4	-	-	307	189	22	14	-	-	-	-

Data from the census of 2003, 21 Universities, Total: 1953, Female: 1520, 78%

국악	20	504	2,464	1,952	570	449	616	447	643	513	635	543	1,920	1,606	523	431	452	396	159	128
기악	48	1,329	6,834	5,713	1,598	1,277	1,696	1,325	1,737	1,512	1,813	1,599	8,473	7,305	1,513	1,291	1,242	1,150	540	514
성악	22	534	2,830	1,729	667	399	741	397	731	461	691	472	4,102	3,047	608	419	507	367	170	137
장구	21	373	1,953	1,520	428	335	470	326	565	445	490	414	2,328	1,867	418	341	366	319	166	146
기타음악	28	832	3,789	2,814	996	663	997	677	889	707	907	767	3,952	2,381	792	559	576	506	259	241

Data from the census of 2004, 19 Universities, Total: 2074, Female: 1607, 78%

총인원	208	6,780	31,281	23,769	7,814	5,561	7,874	5,518	7,706	6,099	7,887	6,591	32,580	26,077	6,750	5,281	5,645	4,902	2,692	2,395	19	123	109
음악학	64	3,036	12,062	9,144	3,397	2,430	2,973	2,039	2,868	2,295	2,834	2,380	11,999	9,355	2,831	2,256	2,030	1,749	1,131	1,004	2	39	32
국악	21	569	2,509	1,935	611	436	630	457	581	465	687	577	1,873	1,465	573	418	482	432	179	154	2	42	37
기악	50	1,408	7,525	6,284	1,684	1,334	1,829	1,477	1,929	1,639	2,083	1,834	8,672	7,314	1,506	1,282	1,544	1,428	653	614	3	29	28
성악	23	554	3,026	1,910	661	397	803	459	785	517	777	537	4,110	3,090	590	411	575	415	237	181	6	8	7
장구	19	383	2,074	1,607	438	343	514	369	515	393	607	502	2,328	1,868	398	332	364	322	171	154	3	2	2
기타음악	32	830	4,085	2,889	1,023	621	1,125	717	1,029	790	909	761	4,189	2,985	852	582	640	556	321	288	-	3	3

Data from the census of 2005, 22 Universities, Total: 2054, Female: 1561, 76%

[음악]	[Music]	222	7,181	32,244	24,099	8,243	5,805	8,001	5,464	7,975	6,184	8,025	6,646
음악학	Music	61	3,220	12,461	9,302	3,469	2,464	3,055	2,086	3,062	2,351	2,975	2,401
국악	Traditional Korean Music	23	567	2,485	1,897	604	447	644	432	590	461	647	547
기악	Instrumental Music	56	1,444	7,719	6,493	1,797	1,431	1,912	1,432	1,927	1,661	2,193	1,909
성악	Vocal Music	24	566	3,123	1,945	717	418	919	464	901	519	797	544
작곡	Composition	22	373	2,054	1,561	431	318	507	362	564	436	552	445
기타음악	Others	36	1,011	4,402	2,971	1,225	727	1,165	688	1,081	756	981	800

Data from the census of 2006, 23 Universities, Total: 2257, Female: 1682, 75%

[음악]	[Music]	223	7,164	32,874	24,431	8,261	6,828	8,324	6,606	7,871	6,068	8,428	6,940
음악학	Music	61	3,037	11,701	8,889	3,146	2,276	2,881	2,009	2,810	2,209	2,866	2,396
국악	Traditional Korean Music	19	496	2,470	1,849	680	433	644	431	607	461	639	624
기악	Instrumental Music	69	1,668	8,486	6,980	2,010	1,694	2,068	1,686	2,014	1,676	2,404	2,124
성악	Vocal Music	26	680	3,336	2,060	762	448	906	488	819	562	849	672
작곡	Composition	23	397	2,267	1,682	477	361	686	386	666	438	630	497
기타음악	Others	36	1,086	4,626	2,971	1,277	716	1,261	706	1,066	722	1,041	828

Data from the census of 2007, 23 Universities, Total: 2207, Female: 1614, 74%

[음악]	[Music]	231	6,970	33,438	24,496	8,390	5,713	8,302	5,542	8,230	6,248	8,516	6,993
음악학	Music	63	3,091	12,102	9,166	3,414	2,430	2,728	1,886	2,930	2,304	3,030	2,546
국악	Traditional Korean Music	19	424	2,535	1,843	520	367	700	459	618	455	697	562
기악	Instrumental Music	62	1,471	8,362	6,837	1,888	1,469	2,089	1,614	2,083	1,731	2,322	2,023
성악	Vocal Music	26	544	3,265	2,004	750	418	859	461	815	531	841	593
작곡	Composition	23	362	2,207	1,614	441	312	575	390	550	404	641	508
기타음악	Others	38	1,078	4,947	3,032	1,377	716	1,351	732	1,234	823	985	761

Data from the census of 2008, 24 Universities, Total: 2200, Female: 1591, 73%

[음악]	[Music]	240	7,024	33,472	23,979	8,500	5,640	8,287	5,412	8,097	6,073	8,588	6,854
음악학	Music	64	3,010	11,728	8,704	3,190	2,185	2,839	1,947	2,782	2,180	2,917	2,392
국악	Traditional Korean Music	20	396	2,521	1,817	557	396	635	413	626	455	703	553
기악	Instrumental Music	67	1,489	8,389	6,832	1,918	1,506	2,034	1,557	2,060	1,718	2,377	2,051
성악	Vocal Music	27	564	3,244	1,966	813	454	815	453	804	511	812	547
작곡	Composition	24	373	2,200	1,591	468	328	576	378	563	420	593	466
기타음악	Others	38	1,192	5,390	3,070	1,554	771	1,388	664	1,262	789	1,186	846

Data from the census of 2009, 25 Universities, Total: 2215, Female: 1596, 72%

[음악]	[Music]	249	6,967	33,591	23,696	8,520	5,647	8,241	5,279	8,114	5,951	8,716	6,818
음악학	Music	61	2,875	11,395	8,390	3,038	2,053	2,699	1,810	2,802	2,187	2,896	2,340
국악	Traditional Korean Music	20	370	2,339	1,695	965	406	586	399	592	399	636	491
기악	Instrumental Music	73	1,575	6,951	6,620	2,028	1,579	2,034	1,544	2,088	1,734	2,401	2,064
성악	Vocal Music	29	560	3,214	3,987	828	461	793	443	774	465	819	558
작곡	Composition	26	373	2,218	1,894	920	369	959	387	539	368	617	488
기타음악	Others	42	1,194	6,877	3,127	1,861	780	1,870	728	1,389	761	1,387	880

Data from the census of 2010, 24 Universities, Total: 2201, Female: 1558, 71%

[음악]	[Music]	249	6,958	34,352	23,826	8,938	5,762	8,479	6,340	8,163	5,944	8,772	6,780
음악학	Music	65	2,760	11,257	8,190	3,051	2,056	2,642	1,731	2,622	2,033	2,942	2,370
국악	Traditional Korean Music	19	398	2,333	1,673	672	384	566	389	567	417	638	483
기악	Instrumental Music	71	1,617	8,821	7,088	2,144	1,652	2,120	1,593	2,140	1,762	2,417	2,081
성악	Vocal Music	28	578	3,288	1,994	842	452	828	473	817	528	801	541
작곡	Composition	24	363	2,201	1,558	494	345	574	376	543	383	590	454
기타음악	Others	42	1,242	6,452	3,323	1,835	873	1,749	778	1,484	821	1,384	851

Data from the census of 2011, 24 Universities, Total: 2201, Female: 1520, 69%

[음악]	[Music]	257	7,029	34,282	23,552	9,024	5,675	8,670	5,437	7,938	5,744	8,650	6,696
음악학	Music	63	2,792	11,117	8,005	3,021	1,985	2,699	1,776	2,813	1,990	2,784	2,254
국악	Traditional Korean Music	21	388	2,311	1,647	593	385	561	376	544	399	613	487
기악	Instrumental Music	75	1,643	8,973	7,144	2,180	1,654	2,214	1,670	2,134	1,741	2,445	2,079
성악	Vocal Music	27	543	3,208	1,939	825	449	833	450	740	487	810	553
작곡	Composition	24	367	2,201	1,520	490	319	579	359	523	383	609	459
기타음악	Others	47	1,296	6,472	3,297	1,915	883	1,784	806	1,384	744	1,389	864

Data from the census of 2012, 24 Universities, Total: 2194, Female: 1490, 68%

[음악]	[Music]	258	6,981	34,477	23,420	8,977	5,578	8,794	5,396	8,053	5,835	8,653	6,611
음악학	Music	60	2,710	10,988	7,816	3,022	1,940	2,610	1,708	2,561	1,944	2,795	2,224
국악	Traditional Korean Music	22	373	2,311	1,646	579	388	570	381	551	400	611	477
기악	Instrumental Music	76	1,661	9,081	7,175	2,163	1,597	2,247	1,664	2,181	1,813	2,490	2,101
성악	Vocal Music	26	546	3,156	1,889	804	445	862	446	701	462	789	536
작곡	Composition	24	371	2,194	1,490	494	318	585	355	534	381	581	436
기타음악	Others	50	1,320	6,747	3,404	1,915	890	1,920	842	1,525	835	1,387	837

Data from the census of 2013, 26 Universities, Total: 2287, Female: 1557, 68%

[음악]	[Music]	266	6,985	34,521	23,078	8,949	5,467	8,755	5,284	8,120	5,684	8,697	6,643
음악학	Music	62	2,667	10,323	7,201	2,943	1,846	2,423	1,554	2,366	1,755	2,591	2,046
국악	Traditional Korean Music	21	372	2,330	1,628	576	373	580	383	569	418	605	454
기악	Instrumental Music	75	1,610	9,154	7,193	2,097	1,545	2,251	1,638	2,209	1,793	2,597	2,217
성악	Vocal Music	27	574	3,295	1,985	859	490	844	441	780	499	812	555
작곡	Composition	26	363	2,287	1,557	523	343	590	361	560	374	614	479
기타음악	Others	55	1,399	7,132	3,514	1,951	870	2,067	907	1,636	845	1,478	892

Data from the census of 2014, 26 Universities, Total: 2310, Female: 1548, 67%

[음악]	[Music]	266	6,913	34,654	22,714	8,806	5,300	8,965	5,250	8,020	5,535	8,863	6,629
음악학	Music	62	2,513	9,800	6,678	2,712	1,607	2,392	1,501	2,212	1,640	2,484	1,930
국악	Traditional Korean Music	21	393	2,453	1,708	591	397	613	387	588	418	661	506
기악	Instrumental Music	72	1,599	9,240	7,163	2,145	1,596	2,234	1,610	2,162	1,714	2,699	2,243
성악	Vocal Music	29	567	3,268	1,971	877	490	841	458	717	463	833	560
작곡	Composition	26	359	2,310	1,548	500	324	612	365	564	382	634	477
기타음악	Others	56	1,482	7,583	3,646	1,981	886	2,273	929	1,777	918	1,552	913

Data from the census of 2015, 23 Universities, Total: 2234, Female: 1464, 66%

[음악]	[Music]	264	6,573	33,937	22,026	8,345	5,109	8,700	5,044	8,193	5,437	8,699	6,436
음악학	Music	65	2,305	9,302	6,353	2,511	1,559	2,231	1,363	2,207	1,586	2,353	1,845
국악	Traditional Korean Music	19	363	2,410	1,672	544	378	644	422	565	375	657	497
기악	Instrumental Music	69	1,594	8,938	6,829	2,020	1,504	2,224	1,599	2,154	1,637	2,540	2,089
성악	Vocal Music	30	592	3,219	1,943	901	510	801	439	730	469	787	525
작곡	Composition	23	327	2,234	1,464	463	287	562	334	574	384	635	459
기타음악	Others	58	1,392	7,834	3,765	1,906	871	2,238	887	1,963	986	1,727	1,021

Data from the census of 2016, 24 Universities, Total: 2143, Female: 1390, 65%

[음악]	[Music]	274	6,449	33,187	21,306	8,107	4,964	8,315	4,768	8,050	5,308	8,715	6,266
음악학	Music	66	2,228	9,117	6,125	2,389	1,484	2,311	1,381	2,102	1,479	2,315	1,781
국악	Traditional Korean Music	20	464	2,353	1,610	529	361	581	368	614	426	629	455
기악	Instrumental Music	70	1,438	8,601	6,465	1,952	1,444	2,046	1,423	2,167	1,667	2,436	1,931
성악	Vocal Music	31	530	3,210	1,929	872	476	808	466	702	436	827	561
작곡	Composition	24	293	2,143	1,390	437	264	520	299	541	354	645	473
기타음악	Others	83	1,487	7,763	3,787	1,927	935	2,049	831	1,924	946	1,863	1,075

Data from the census of 2017, 26 Universities, Total: 2018, Female: 1293, 65%

[음악]	[Music]	298	6,112	32,189	20,483	7,562	4,653	8,188	4,656	7,912	5,087	8,547	6,077
음악학	Music	72	2,114	8,792	5,848	2,202	1,386	2,260	1,349	2,151	1,475	2,179	1,638
국악	Traditional Korean Music	21	459	2,263	1,587	499	359	526	341	596	405	652	482
기악	Instrumental Music	73	1,349	8,318	6,156	1,868	1,335	2,023	1,412	1,964	1,475	2,463	1,934
성악	Vocal Music	32	488	3,130	1,876	814	462	766	407	778	502	772	505
작곡	Composition	26	282	2,018	1,293	436	289	505	274	501	313	576	437
기타음악	Others	69	1,421	7,688	3,723	1,743	842	2,088	873	1,932	927	1,905	1,081

Data from the census of 2018, 26 Universities, Total: 1950, Female: 1218, 66%

[음악]	[Music]	288	6,008	31,578	19,849	7,620	4,592	7,698	4,992	7,990	5,054	8,988	5,821
음악학	Music	65	2,135	8,631	5,703	2,113	1,342	2,085	1,238	2,204	1,493	2,229	1,630
국악	Traditional Korean Music	20	422	2,183	1,538	481	347	536	354	524	365	642	472
기악	Instrumental Music	71	1,268	7,997	5,841	1,844	1,316	1,878	1,282	1,922	1,444	2,313	1,799
성악	Vocal Music	31	452	3,035	1,853	779	426	729	412	767	469	820	546
작곡	Composition	25	257	1,950	1,218	413	256	490	266	505	320	542	371
기타음악	Others	75	1,472	7,720	3,694	1,800	895	1,980	840	2,028	963	1,822	996

Data from the census of 2019, 25 Universities, Total: 1778, Female: 1087, 62%

[음악]	[Music]	288	5,883	30,538	19,040	7,331	4,430	7,373	4,175	7,541	4,718	8,291	5,717
음악학	Music	68	2,114	8,523	5,518	2,069	1,243	2,054	1,228	2,098	1,385	2,312	1,692
국악	Traditional Korean Music	19	415	2,063	1,473	509	371	486	316	518	371	570	415
기악	Instrumental Music	69	1,252	7,693	5,582	1,807	1,299	1,809	1,211	1,829	1,347	2,248	1,725
성악	Vocal Music	30	448	2,977	1,773	758	439	681	361	726	448	812	528
작곡	Composition	25	230	1,778	1,087	391	236	421	235	495	291	471	335
기타음악	Others	77	1,424	7,482	3,604	1,797	852	1,922	824	1,895	876	1,878	1,092

Data from the census of 2020, 27 Universities, Total: 1703, Female: 1023, 60%

[음악]	[Music]	200	5,062	29,670	18,292	7,292	4,372	7,217	4,098	7,398	4,487	7,825	5,335
음악학	Music	67	2,200	8,273	5,283	2,103	1,287	1,972	1,128	2,042	1,330	2,156	1,538
국악	Traditional Korean Music	20	385	2,015	1,437	453	314	514	352	482	337	566	434
기악	Instrumental Music	66	1,219	7,383	5,289	1,745	1,241	1,786	1,185	1,819	1,297	2,053	1,566
성악	Vocal Music	29	430	2,870	1,702	730	424	686	379	677	396	777	501
작곡	Composition	27	203	1,703	1,023	357	198	394	223	482	271	400	331
기타음악	Others	79	1,429	7,426	3,559	1,904	908	1,885	831	1,854	854	1,753	985

Data from the census of 2021, 25 Universities, Total: 1567, Female: 945, 61%

[음악]	[Music]	288	5,610	28,645	17,469	6,952	4,090	6,889	3,943	7,105	4,306	7,899	5,160
음악학	Music	68	2,058	7,893	4,947	1,998	1,164	1,889	1,112	1,908	1,175	2,098	1,496
국악	Traditional Korean Music	20	429	1,985	1,403	450	317	454	296	495	367	585	423
기악	Instrumental Music	67	1,152	7,121	5,042	1,626	1,104	1,640	1,118	1,773	1,240	2,082	1,590
성악	Vocal Music	29	406	2,735	1,621	693	394	645	363	647	393	750	470
작곡	Composition	25	222	1,567	945	352	209	362	203	401	245	452	288
기타음악	Others	79	1,343	7,344	3,512	1,833	872	1,899	851	1,881	886	1,731	903

Data from the census of 2022, 25 Universities, Total: 1500, Female: 908, 61%

[음악]	[Music]	295	5,422	27,560	16,618	6,827	3,949	6,600	3,683	6,804	4,144	7,329	4,842
음악학	Music	71	2,147	7,616	4,656	1,933	1,126	1,789	994	1,920	1,219	1,944	1,317
국악	Traditional Korean Music	20	414	1,887	1,349	450	321	441	288	421	297	575	443
기악	Instrumental Music	69	1,037	6,740	4,711	1,543	1,052	1,580	1,039	1,634	1,140	1,983	1,480
성악	Vocal Music	28	368	2,611	1,537	652	363	633	347	613	375	713	452
작곡	Composition	25	212	1,500	908	349	206	362	202	369	221	430	270
기타음악	Others	82	1,243	7,206	3,457	1,670	881	1,795	813	1,857	892	1,684	871

Data from the census of 2023, 24 Universities, Total: 1407, Female: 845, 60%

[음악]	[Music]	291	5,231	26,569	15,879	6,721	3,916	6,176	3,363	6,544	3,941	7,128	4,659
음악학	Music	70	2,051	7,385	4,480	2,014	1,187	1,587	841	1,811	1,103	1,973	1,349
국악	Traditional Korean Music	18	417	1,770	1,252	446	309	397	254	418	307	509	382
기악	Instrumental Music	70	918	6,431	4,425	1,507	1,029	1,476	954	1,561	1,067	1,887	1,375
성악	Vocal Music	28	354	2,453	1,457	614	357	559	310	594	354	686	436
작곡	Composition	24	166	1,407	845	311	181	375	211	328	200	393	253
기타음악	Others	81	1,325	7,123	3,420	1,829	853	1,782	793	1,832	910	1,680	864

Data from the census of 2024, 27 Universities, Total: 1383, Female: 833, 61%

[음악]	[Music]	303	4,820	25,527	15,193	6,411	3,695	6,022	3,333
음악학	Music	70	1,676	7,028	4,202	1,856	1,076	1,571	862
국악	Traditional Korean Music	20	423	1,714	1,207	419	297	431	261
기악	Instrumental Music	75	963	6,100	4,179	1,422	945	1,473	986
성악	Vocal Music	30	338	2,304	1,384	595	346	516	293
작곡	Composition	27	216	1,383	833	325	198	308	160
기타음악	Others	81	1,204	6,998	3,388	1,794	833	1,723	771

## Appendix B: List of Church Music Composers

### Male 86

이현철 박지훈 윤학원 함태균 계현찬 김청운 박정규 이근호 박성일 이주강 민경일  
배동진 윤동인 국 현 조성환 노방주 이형진 이환욱 김재훈 김광성 이형구 나인용  
최대명 고충우 김준범 박은석 권영일 백승국 정기평 김기영 김은국 허걸재 박재훈  
황의구 이호준 윤창호 이영우 진한서 이근택 한승욱 이상근 김민구 신상우 김은국  
최기욱 민남일 노용진 강현재 이영수 윤학준 최재도 김성범 김철호 김태림 노주원  
양재훈 이동훈 김지현 서지웅 최규현 한지현 박준모 류정식 김희광 고효근 전찬웅  
김강석 최덕신 황광선 천영진 황우선 양이록 김신웅 윤대림 노희석 정진성 정산들  
장민호 김선민 정화평 백종현 최종길 정찬준 손경민 김정범 홍세위

### Female 142

우효원 박선영 이문승 한아름 서정민 김선하 전혜림 유니정 박나리 조윤희 윤여정  
엄세현 조성은 오병희 민세나 유한나 김한나 박지훈 손영화 김수민 이윤지 이안나  
조라미 김진주 손민혜 안효영 강샤론 홍성지 박문희 김아름 전지나 장정아 박수경  
제갈수영 정지은 김은혜 류연희 임성미 강은형 최혜진 한경혜 조수정 최가희 윤초롱  
이다혜 이명철 김선화 김다미 박수진 권미지 이보미 성찬경 안혜림 이지영 정은미

윤지선 김정은 김경란 조아름 이정진 한민정 송 정 정혜은 이혜림 이유미 박소연  
윤지선 박다해 이해연 이해정 강은화 한송이 안지영 최윤아 전경숙 김지혜 정민진  
김회은 임현지 전은혜 최수민 이경미 김신애 김바하 조성원 김란영 양은채 이보은  
김주원 박정순 서은정 문구영 조혜영 홍지열 이기경 임수연 오지현 박평아 조나미  
이진실 박정선 주성의 김수미 이은정 황선우 이해진 임세령 전효성 진선미 원혜선  
이민정 민찬미 민아름 홍권숙 이소영 차혜원 은희영 김새롬 고민지 양초혜 전향숙  
이새로미 최은하 이현정 차혜원 안재숙 김유라 김홍 신보미 황수진 탁우빈 황주연  
김자영 한현주 김윤하 장영심 조아라 김세희 이태희 정희경 김은정 지혜정 정윤용  
  
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