New Korean Voices: Three Female Composers and Their Works

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Abstract

This study is among the first to explore South Korean female composers' recent achievements in the choral music community, along with the legacy of the male-dominated environment that has impeded the acknowledgement of female musicians. Choral music was introduced to South Korea in the late 19th century by Christian missionaries. Despite this short history, Western style choral music gained a strong foothold in South Korean culture life, and, today, many South Korean choirs have been internationally recognized for their excellence. The rise of women's rights has paralleled this musical development especially in the area of choral composition. By 2012, female composition students comprised 70% of those studying music composition in South Korea universities. Through this changing cultural landscape, female composers have established a foothold in South Korean musical landscape.

My research explores the history of women's status in early 20th-century Korea and the influence of Western music education on women.

Finally, I introduce three prominent female composers, Hyo-Won Woo, Hea-Young Cho, and Hyo-Young Ahn, and examine representative works by each. These composers are the first generation of women to have worked as resident composers for leading Korean choirs. The representative works I introduce include "Menari*"* and *"*Oh, Korea" by Hyo-Won Woo, "Ong-hea-ya" and "Ga-shi-ri" by Hea-Young Cho, and "Ee-ring-gong Jeo-ring-gong ha-yeo" and "Nil-li-ri-ya" by Hyo-Young Ahn.

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Dedication

I dedicate this work to all of the Korean women musicians who paved the way for my success, and to my loving husband, Philip, and my loving daughter, Ina, who steadfastly supported me in my years of study.

Chapter I

Introduction

The history of Korean choral music is short compared to the centuries-long history of Western choral music. Even though Koreans have had traditional music since the earliest centuries, they did not develop a sense of choral music until the twentieth century. Despite its short history in South Korea, the development of choral music has been extraordinary. Recently, Korean choirs have had many opportunities to perform on international stages such as the American Choral Directors Association (ACDA) conventions and the Choir Olympics. They have featured Korean composers' music in their programs, and because many of these compositions have included the unique sounds and characteristics of Korean traditional music, they have been welcomed to many conventions and choral events.

Statement of Purpose

My study focuses on the cultural changes that gave rise to an increasingly active and equal role for women composers in the phenomenon of Western-style choral music in South Korea. The opening chapters trace the trajectory of cultural change from Confucianism to liberalism which allowed women to become more equal and active participants in the cultural life of South Korea.

After examining this history, I analyzed six works by three South Korean female composers (Hyo-Won Woo, Hea-Young Cho, and Hyo-Young Ahn) within the context of women's history in Korea, and the extraordinary proliferation of Korean choral music. I did not dwell in detail on the long and rich history of Korean traditional music. However, I did touch on the intersection of Western and traditional elements that has become an abiding characteristic of

many recent South Korean choral compositions and which is certainly a key element in the work of these three leading female composers. For the purposes of this paper, when discussing historical matters prior to 1945, I use the term *Korean* broadly to include what is now North and South Korea. When discussing matters since 1945, I use the term *Korea* interchangeably with South Korea.

The Current State of Choral Music and Civic Choirs in South Korea

Like those of many European countries, South Korean civic choirs receive support from their local governments. This support has led to a system of professional training for choral musicians and to high musical standards. Likewise, in recent times, it is not unusual for those choirs to hire resident composers to compose works for them. Cities compete to build infrastructure to support their cultural growth and ongoing evolution. However, prior to the 1990s, hiring a resident composer was uncommon, so the path to a career as a choral composer was highly uncertain and challenging. Now, as civic choirs more frequently establish relationships with composers, a more encouraging environment for young composers is emerging. The newest generation of Korean composers is highly motivated to write choral music. The most successful of these composers is Hyo-Won Woo. With the encouragement of Hak-Won Yoon, the former conductor of the famed Incheon City Choir, Woo successfully made her debut on the international choir stage. In 2009, Woo's choral works were performed at the ACDA international convention by the Incheon City Choir. Her music is now published through Walton Music and is available internationally.

The Status of Women Composers, Past and Present

Social standards in South Korea still limit women's professional opportunities, and it is still an extraordinary phenomenon for a female composer to receive international acclaim. When we look at the previous generation of choral composers in South Korea, it is self-evident that choral works were composed by men. Now, however, statistics show that more than 70 percent of composition degrees are earned by female students.[1] As a result, women's success has become more normalized. This success, in turn, has inspired Korean choral musicians to reimagine the role of the female composers in their midst. Until the late 1990s, female composers did not receive the attention and acknowledgment extended to their male counterparts. Despite the fact that female composers far outnumbered male composers, the canon of published and recognized Korean choral compositions was filled almost exclusively with compositions by male composers. Until 1980, female composers in Korea occupied the same place in Korean music as Clara Schumann and Fanny Mendelssohn did in nineteenth-century European music—they were curiosities, not to be taken seriously. However, after the 1990s, the women's rights movement in Korea took hold and gave rise to more equal treatment of female professionals in many areas of society.

I provide an overview of Korean history in the late nineteenth and early twentieth centuries, focusing on the historical status of women in society and the evolution of women's rights in Korea. More specifically, I examine how that evolution also influenced the field of choral music and the status of female composers in general. Finally, I introduce three prominent female composers and their choral works as representative examples of the current status of women in the South Korean musical world.

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[1] John O. Robinson, *Korean Women Composers and Their Music*, (The College Music Society, 2012), 3

In chapter II, I explore the arrival of Christian missionaries and their impact on women's lives. I discuss existing social norms and the changes introduced by the missionaries as well as how those changes impacted women's status and educational opportunities. I provide a historical context in chapter III for these changes and summarize the role women occupied during the Joseon dynasty by reviewing the Confucianist philosophy that prevailed and its impact on women's lives. In chapter IV, I document the development of women's rights and the implementation of new laws and educational reformations that eventually formed a more gender-equal society in South Korea. In this chapter, I detail the impact of these changes on both the music field and female composers. Here I offer perspectives from the three featured female composers on the current state of South Korean choral music and the reception of women composers and musicians. In chapter V, I introduce one of South Korea's most influential choral conductors, Hak-Won Yoon. I describe his efforts to educate young composers in the development of a Korean choral style, and I discuss the results of those pursuits. Because Yoon's efforts built upon existing choral communities, I also examine the history of choral communities in early Korean Christian society, and how their suppression of Korean traditional elements eventually gave way to a realization of the value of Korea's musical heritage. In chapter VI, I review the work of three leading South Korean female composers, providing biographical information and analyzing representative choral works. Additionally, I discuss their experiences working as resident composers in professional choirs – a role which has become central to the ongoing development of the Korean choral community.

My dissertation explores the historical context and societal norms Korean female composers have had to overcome to rise to prominence and recognition. My intention is that this examination may provide inspiration to other Korean women in the field and will be a starting

point for Western music scholars to reach a deeper understanding of and appreciation for Korean female composers.

The Need for the Study

There are previous dissertations that show how South Korean music history was influenced by Western countries by analyzing individual choral works of South Korean female composers.[2] However, few have discussed the history of women's status in South Korea generally and in the choral music community specifically. Recent female composers' successes are closely related to the progression of women's rights in South Korean society. The earlier systemic sexism allowed neither opportunity nor place in the music field. My study will explore the historic background and reasons why female musicians were not widely visible in the choral music community.

The modern South Korean choral community has an unusually large number of female composers compared to other countries, and their musical pursuits have been noticeably increasing over the past few decades. Currently, the most prominent Korean female composer is Hyo-Won Woo, whose well-received choral music was featured at the ACDA convention in 2009. Although she has been published by Walton Music, other promising female composers are

[2] a.YoonChung Chang, "Korean Traditional Elements and Contemporary Compositional Techniques in HyoWon Woo's Choral Music as Reflected in Gloria," DMA diss., University of North Texas, August 2012.
b. Kyoungwha Cho, " Korean Women's Voice: The Vocal Music of Young-Ja Lee," DMA diss., University of Memphis 2012.
c. Seoung Yon Kwak, "Interpreting Elements of Traditional Korean Song in Contemporary Choral Music: Me-Na-Ri 2005," University of California Los Angeles, 2011.
d. Yewon Lee, "A Conductor's Guide to Select Choral Works Composed by Hyo-Won Woo between 2012 and 2018," DMA diss., University of Southern California, May 2020.
e. Hae-Young Yoo, "Western Music in Modern Korea: A Study of Two Women Composers" Rice University, May 2005.
g. A Study of Early Korean Women Composers of Ewha Haktang and Ewha Collage, Kim Eunha, Dec. 2009.
h. Young-Ja Lee, "Female Composers in the World Music History," Music research Center at Han-Yang University, Eum-ak Non-dan Vol. 5, Dec. 1991, pp. 157-202.

still unknown to the international choral society. From my research, I introduce two more prominent female composers whose choral works are worthy of study and performance outside of South Korea.

Within this content, I also examine the evolution of the Korean choral music culture from its early formation in Western missionary communities to a broadly-visioned community interested in expressing original Korean creativity as well as Western influence. This evolution parallels the twentieth-century evolution of Korean society from one highly influenced by Western ideals to one that cultivates heritage and national culture. Likewise, my exploration of this trend examines the gradual acceptance of Korean composers in general – and Korean female composers in particular—as contributors to this cultural evolution.

When examining the trend toward cultivating national culture, we cannot ignore the life-long endeavors of conductor Hak-Won Yoon and his lasting influence on the Korean choral music society. Thus, I summarize his efforts toward the development of a Korean choral music style and in support of choral music by Korean composers.

Scope and Limitation of the Study of Musical Examples

My study considers three female Korean choral composers by looking at two representative choral works from each. I selected these three composers according to the following criteria: first, they have made a significant contribution to Korean choral music through their recent choral compositions; second, they were born in a younger generation (1970-1990) and remain active today; and third, they have each been hired by a well-known choral organization as a resident composer.

I selected the choral works according to the following criteria: first, they were composed in the 2000s and embody the individual compositional style of each composer; second, the works have been well-received and performed by Korean collegiate or professional choirs and audiences; and finally, the compositions include elements of Korean traditional music while remaining accessible to American collegiate choirs.

My study is intended to be a practical primer for conductors and performers. To accomplish this goal, I include International Phonetic Alphabet (IPA) transcriptions and English translations. My musical analysis is intended to provide a framework for understanding Korean musical forms, rhythms, melodies, and sounds. By utilizing this study, choral artists will be able to achieve informed, authentic performance.

Twentieth-Century South Korean Composers and Their Choral Works

Until the beginning of the twenty-first century, choral works by Koreancomposers were infrequently performed. However, the early generation (1970s and 80s) of Korean composers introduced national traditional musical elements into the framework of Western music. Now, in 2021, South Korean choral conductors attest that choral music by Korean composers has occupied a central place in Korean choral repertoire for the last two decades.[3] In the remainder of this chapter, I highlight a series of early twentieth-century Korean choral composers who first began to blend Korean traditional elements with the Western choral traditions they learned fromtheir studies abroad.

Un-Young Na (1922-1993) was one of the first Korean choral composers to create pieces combining Korean traditional musical elements with Western musical techniques. He criticized

[3] Interviews with Yong-Hoon Kim, Sang-Hoon Lee, Eui-Jung Yoon, Chang-Eun Lim, Sun-Ah Kim (conductors) and Hyo-Won Woo, Hea-young Cho, Hyo-Young Ahn (composers).

Korean Christian churches for ignoring the national musical heritage and only using Western-style music for the worship service.[4] His church music composition, *Psalm 23,* is a legendary piece among Korean composers and church musicians that combines traditional Korean music with Western musical techniques.

Chul-Ik Hwang (b. 1932) and Tae-Kyun Ham (1936-2006) are also from the first generation of composers to incorporate Korean traditional music into their choral works. Hwang's compositional influences include a wide range of Western elements from Gregorian chants to avant-garde techniques. He was especially interested in Gregorian chants and created church music by combining chant elements with Korean traditional music.[5] Because most Korean Christians did not consider their traditional music appropriate for church services, Hwang's effort was not well received. However, his secular choral works, "Flower Lady," "The Ggo-ggo-ya That Left," and "New Mong-geum-po Ta-ryung (A New Song at Mong-geum-po)" are among the most performed choral works in Korean choral music history. Tae-Kyun Ham also fuses Korean elements with Western musical technique. "*Ga-shi-ri* (Are You Going to Leave Me?)," "*Jubdong* Bird (The Bird *Jubdong*)," "*Yae-maek Arari* (*Arirang* at *Kangwon* Province)," "*Chung-san-byeol-gok* (A Song for Nature)," and "*Jung-eub-sa* (A Song from *Baek-Ja*e Dynasty in the 4th Century)" are his most prominent choral compositions.[6]

The composers in the next generation (born in the 1940s) mostly studied abroad and taught at Korean universities. Young-Jo Lee, born in 1943, studied in Germany, and Bang-Ja Huh, also born in 1943, studied in the United States. After graduating, they returned to Korea and taught at their *alma mater*s – Lee at Yonsei University and Huh at Sook-Myung Women's University.

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[4] Dae-Jung Kim, "A Study on the Church Music of La, Woon Young - Focusing on Easter Cantata and Christmas Cantata," MM diss., Kwangju University, 2019.
[5] Mee-Young Kim, Study on "Three reflections for piano by Chul-Ik Hwang," Suk-Myung Women's university,1998.
[6] Bang-Song Song, *Encyclopedia of Korean modern musicians*, Bo-go-sa edition, 2012, 1875.

Huh's composition, "Red-Tailed Mountain Bird," was performed at the Oregon Bach Festival by the Suwon City Choir (conducted by Sang-Gil Lee) in 1997, and at the fifth World Symposium on Choral Music in Rotterdam, the Netherlands, by the Incheon City Choir (conducted by Hak-Won Yoon) in 1999.[7] In this composition, Huh combines Western elements with Korean traditional elements. She mixes pentatonic scales with major and minor keys, includes an organum-like ostinato with Korean traditional melodies, and uses *Nong-hyun* (a combination of vibrato, portamento and glissando), tone clusters, and *Sprechstimme* (speech singing).

During his college years at Yonsei University, Young-Jo Lee was interested in Korean traditional music and instruments. While studying Western composition at Yonsei, he learned to play Korean traditional instruments like *Pi-ri* (high flute), *Jang-goo* (percussion), *Dan-so* (flute), and studied *Pansori* (Korean traditional operetta). After graduating from Yonsei University, he studied in Munich, Germany (1977) and at the American Conservatory of Music in the United States (1987). In his choral compositions, he uses various Korean traditional musical elements, such as *sae-ya-hwa-hyun* (intervals), *sit-kim-sae* (grace notes), *sa-seul-jin-haeng* (a specific melodic progression), *beon-jim* (spreading out notes for expression), *kung-deo-bak* (rhythm), and speech-like music.[8]

Jung-Sun Park and Dong-Hoon Lee were born in 1945 and held positions as professors at Dan-Kook University. Park studied at the Eastman School of Music after graduating from Han-yang University. He is one of the representative South Korean composers who is introduced in Nick Strimple's *Choral Music in the Twentieth Century*.[9] His music is based on Korean traditional melodies and elements combined with modern Western musical techniques.[10] His

[7] Jee-Eun Kim, "Analysis on "Colored Flowers Are in Full Bloom" & "Red pigtail Ribbon Mt.Bird" by Ban-Ja Huh," Sook-Myung Women's University, 1998.
[8] Ibid.
[9] Nick Strimple, *Choral Music in the Twentieth Century*, Amadeus Press, 2005.
[10] Sung-Kyu Choi, "A Study on the compositional techniques of the composer Jeong-Seon Park," Baek-Seok University, 2013.

choral music was chosen by prominent South Korean choirs for the World Symposium on Choral Music and the World Choir Games.

Dong-Hoo Lee also studied at Han-Yang University and received his doctorate from Temple University.[11] He published many educational books for children's choirs and about conducting techniques. He has composed more than 100 choral works through which he expresses the purity of human characteristics. "Korean Sanctus for Korean Percussion Instruments and Choir," "*Baek-rok-dam* (The Lake at *Baek-Doo* Mountain)," "*Hyang-su* (Nostalgia)," and "Computer" are his representative choral works.[12]

Composers Keon-Young Lee (b. 1947) and Kyu-Young Jin (b. 1948) studied at Seoul National University and went to Germany to further explore Western compositional techniques. Keon-Young Lee taught Hyo-Young Ahn, one of the composers I will introduce in Chapter V. He studied at Seoul National University and Frankfurt University of Music and Performing Arts in Germany. Ahn testified that, as a choral composer, her teacher emphasized the relationship between texts and music.[13] Lee believes emotional expression is an important element in pieces of both atonal and serial music. He tries to unify Western music and Korean traditional music in his compositions.[14] "Mass for AILM," "Poem of Anger," and "Cantata: Song of the Field" are his representative choral works.

Kyu-Yung Chin studied at the Karlsruhe University of Music and taught at Hyo-Sung Women's University, Seoul National University, and the Korea National University of Arts. His music was introduced at many international music festivals such as the Cincinnati International Music Festival (1998), the Modern Mini Festival (1991) in Hungary, the International Summer

[11] Geum-Koo Kang, "An Analytic Study on the "Joy Mass for Female Chorus" By Donghoon Lee," Dan-Kook University, 2009.
[12] Ibid.
[13] Hyo-Young Ahn, Interview by Hyokyoung Byun on September 8, 2020.
[14] Tae-Kyoon Choo, "Study on the Cantata "Song of Nazaro" by Keon-Yong Lee: focused on the choral works," Pyung-Taek University, 2010.

Music Festival in Darmstadt (1990), and the Welt Musik Tage in Japan (2001).[15] He arranged several Korean traditional melodies into choral works such as "*Gang-gang-sul-rae* (Group Circle Song)," "*Arirang*," and other choral works using pentatonic scales.

Survey of the Literature

This section features relevant dissertations and articles that discuss topics related to this dissertation. My research is categorized into four parts:

1. Scholarship on Confucianism's impact on women's lives
2. The impact of missionaries in Korea in the late 19th century
3. Research on Korean female choral composers
4. The history of Korean traditional music education

Confucianism and Women's Lives

In chapter III, I describe women's social status in Korea. Kyung-Won Cho's article, "Overcoming Confucian Barriers: Changing Educational Opportunities for Women in Korea" (1994) describes the influence of the dominant philosophy on South Korean society in the late 20th century and how women tried to overcome this thinking. This article provides evidence of women's struggles in South Korean society and fight over the educational opportunities for women.

Hyunjin Chun's dissertation, "The Identity and Role of Highly Educated Women in Contemporary Korean Society" (2012) explored women's identity in modern South Korean society. It shows the historical concept of women's roles in society and with the increasing opportunities for education, how women find their positions and roles in the community.

[15] Ji-Young Nam, "Study on Kyu-Yung Chin's Gagok," Young-Nam University, 2012.

One of the resources about limited reformation because of the long tradition in chapter III, Denise O'Neil Green and Eunyoung Kim's article, "Experiences of Korean Female Doctoral Students in Academe: Raising Voice Against Gender and Racial Stereotypes" (2005), is research based on a survey with twelve Korean female doctoral students in the U.S. This article discusses gender and racial stereotypes held by Korean students as well as gender and racial perceptions of Korean students by non-Koreans. One area of particular interest is the section which details various coping strategies employed by Korean female students in academic and social settings.

Another source is Bernard Rowan and So-Yeon Park's article "The Social Perspective of the Korean Full-Time Housewife" (2010), which explains that Korean housewives are moderately conservative, but with the changes in society, there are some tensions between their position and other progressive women's groups. It shares the same ideas with Denise O'Neil Green and Eunyoung Kim's article that women in Korean society have coexisting values and ideas that cannot harmonize with each other. These sources reveal the limited evolution that Korean society has gone through.

The Impact of Missionaries in Korea in the Late Nineteenth Century

Alice Appenzeller's article, "Higher Education for Women" (1917) provides a valuable glimpse into women's lives in the early 20th century and the beginning of women's education in Korea. She reports that women's rights were suppressed in society and they found joy through music education. Through this article, we can observe the establishment of schools and churches and their impact on women's lives.

Geum-suk Son's article, "Presence of Women in the Early Korean Church Music" (2010) describes women's positions and roles in the early Korean churches. She uses statistics and her own research about women's leadership in Korean churches. She compares the women's role in

churches to the women's social status in South Korea and shows that despite the high level of women's membership, the divided gender role is the same in the church. The resource includes private letters of the missionaries in the early twentieth century and reports to the mission centers in the United States. Her research is a valuable source to learn about the formation of Korean churches and the gender discrimination established by men in the patriarchal society.

Research on Korean Female Composers

Except for some dissertations and interviews by magazines, there are not many sources for Korean female choral composers and their compositions. To look at the female composers who lived in the early generation, Kyoungwha Cho's dissertation, "Korean Women's Voice: The Vocal Music of Young-Ja Lee" (2012) is one of the few sources. She describes the life and works of Young-Ja Lee who is one of the founders of the Korean Society of Women Composers. About Lee's experience living as a female composer in South Korea, the author illustrates the challenges that female composers faced in the male-dominated society. Since Young-Ja Lee is one of the earliest female composers in South Korea, this dissertation provides beneficial information about the struggles and challenges of women composers in South Korea.

The Korean Society of Women Composers was founded in 1981 and its website (http://womancomposer.or.kr) provides its history and activities, so we can observe their efforts to create a platform for Korean women composers.

There are three dissertations about composer Hyo-Won Woo: "Korean Traditional Elements and Contemporary Compositional Techniques in HyoWon Woo's Choral Music as Reflected in Gloria" (2012) by YoonChung Chang, "Interpreting Elements of Traditional Korean Song in Contemporary Choral Music: 'Me-Na-Ri'" (2011) by SeoungYon Kwak, and "A Conductor's Guide to Select Choral Works Composed by Hyo-Won Woo between 2012 and

2018" (2020) by Yewon Lee. Each describes Hyo-Won Woo's life and her choral works, and her musical style and ideas are interpreted by the authors.

Joung-Min Sur's article, "A Brief Introduction on Korean Choral Traditions" (2016) is a source of Korean choral music history and it provides an overall glimpse of the current South Korean composers and their music, including young female composers.

The History of Korean Traditional Music Education

Until the late 20th century, Korean music education mostly focused on Western music education and ignored Korean traditional music. Hea-Won Yang discusses the Korean music education system in her research, "The Achievement of Korean Traditional Music Education." The document shows the curriculum and textbooks that largely allocate Western music contents in the past. The statistics and survey are a good source of how the Korean education system acknowledged the importance of teaching Korean music heritage.

In his dissertation, "The Development of Korean Choral Music," (2001) In-Gi Min explores how Korean choral music developed and it shows the passion of the early Korean choral community learning on the skills and methods of Western music. In chapter III, he describes problems and states that it was a shame that most choral conductors chose not to perform choral works by Korean composers. In the document, he shows the limited music education in the 20th century in South Korea.

Chapter II

The Impact of Missionaries on the Lives of Korean Women

At the end of the nineteenth century and the beginning of the twentieth century, the Joseon dynasty (1392-1910) underwent political and cultural turmoil. Many Western countries asked the Korean government to open the border for trading and cultural exchange. Likewise, the countries surrounding Korea competed to be the first to influence Korea. Despite the Joseon dynasty's policy of seclusion, the government was forced to establish amicable relations and treaties of friendship with the United States in 1882; England, Germany, Italy, and Russia in 1884; and France, Austria, Belgium, and Denmark in 1886.[16] With the establishment of the Treaty of Friendship and the arrival of American missionaries, Korean society received its first exposure to and influence from Western culture. With American missionaries and the Christian worship experiences they brought, a new idea took root that was counter to the Korean sense that making music and singing were lowly pursuits. Instead, the missionaries taught that making music and singing songs were sacred activities. At that time, within Korean culture, women could be found singing in bars or other places for the entertainment of men. Those performers were of a low class. Women who belonged to high society were not allowed to sing. In fact, having anything to do with music was considered dishonorable, so musicians and singers were treated poorly. With the arrival of missionaries and their education in schools and churches, this point of view changed rapidly.

Alice Appenzeller reported that Korean women found joy and pleasure through singing at church and at school—a joy that had been refused to them throughout the long history of the Joseon Dynasty.[17] Alice wrote: "Music seems to us to be one of the finest things we can give Korean a girl. Denied, as she is, so many of the pleasures and means of self-expression open to

[16] YoungJae Kim, "The Korean Society for Reformed Faith and Action," *Magazin A History of the Korean Church*, 1992: 59.

[17] She is the daughter of Henry Gerhard Appenzeller (1858-1902) who was the first generation of the Korean missionaries. She was one of the representative second generation missionaries born and raised in Seoul and succeeded Ewha`s former principal Lulu Frey`s vision for Korean women`s higher education.

us, she finds that God has given to music the golden key that unlocked her pent-up heart."[18] Alice dedicated her life to Ewha Woman's College. She oversaw the construction of the current school building on the Shin-Chon campus and thus established the foundation of Korean women's higher education.[19]

Formal education for women was a very foreign concept at that time, and having a career was equally rare because of deeply ingrained traditions requiring Korean women to be housewives and child-rearers.

Two American missionaries, Methodist Henry Gerhard Appenzeller (1858-1902) and Presbyterian Horace Grant Underwood (1859-1916), built schools and churches. Through Western-style education, missionaries introduced Christian hymns to Korea—the very first Western songs for the nation and the very first encounter with four-part choral music.[20] The missionaries established Bae-Jae Academy and Kyung-Shin School and were the first Western-style educational institutions in Korea. Missionaries also founded Ewha Woman's College and Jung-Shin Girl's School, two prominent institutions. These two schools are female-only schools that became the very first educational institutions for women in Korea.[21]

The First Public Opportunity for Women's Education

After establishing schools and academies, missionaries focused on teaching Christian hymns for spreading the gospel. At the same time, they founded choirs within their institutions. Many girls' high schools – Jung-Eui (1894), Jung-Shin (1895), Shung-Hyun (1896), Young-Wha

[18] Alice Appenzeller, "Higher Education for women" *Korea Mission Field* 1917: 212, https://babel.hathitrust.org/cgi/pt?id=uc1.l0086838620&view=1up&seq=416, Assesed July 10, 2020,
[19] Ibid
[20] JaeGun Choi, "Underwood and the Korean Hymn," *Newspaper KookMinIlBo,* August 15 2014, http://news.kmib.co.kr/article/view.asp?arcid=0922758415&code=23111117&cp=nv, Accessed August 20, 2020.
[21] InSoo Son, "Ewha Academy," *Encyclopedia of Korean Culture*, http://encykorea.aks.ac.kr/Contents/Index?contents_id=E0046618. Accessed on Sep.21, 2020.

(1897), and Bae-Wha (1898) – were established by missionaries and began music education programs. In higher institutions, the Ewha Choir at Ewha Woman's College was founded in 1909.[22] The first Christian church choir, Jang-Dae-Hyun, was founded in 1909, and the Sae-Mun-An (1913) and Jung-Dong (1918) church choirs soon followed. To some degree, these activities stemmed from the missionaries' religious vision for the emancipation of Korean women.[23] In the missionaries' eyes, it was urgently important to offer Western education to Korean women to save them from patriarchal oppression. At the same time, Korean liberal media began to advocate for women's education to counter the views of the Confucian-based patriarchal culture. The Independent Newspaper, Dok-Lip Shin-Mun, was founded in 1896 and soon became a leading voice for change and championed the call for women's education. The progressive newspaper knew that women's education could contribute to the country's modernization and development and urged government officials to establish a women's education system. In 1896 an editor for the newspaper Dok-Lip Shin-Mun argued the following in his column: "...we think it is very unfair that boys have the right to go to school and study, but girls are supposed to stay home and learn the obligation to follow men…"[24] Dok-Lip Shin-Mun was one of the most liberal newspapers at that time and carried significant influence in the emerging fight for women's rights to education.

Women and Christianity

[22] Young-Boon Lee, "Reformation of Women's Education and their Quality of Life by the Mission School in Modern Korea," Theological School in Ewha University, (2015): 19.
[23] Kyung Won Cho, "Overcoming Confucian Barriers: Changing Educational Opportunities for Women in Korea," *Project MUSE Women Of Japan & Korea*, Temple University Press, (1994): 212.
[24] HyunKyoung Chae, "Whose Voices?: The 'Independent' Voices of the Subaltern in Korea at the Turn of the Twentieth Century," *Magazin Music and Culture,* Vol. 29, (2013): 150.

Any discussion of Korean choral music must examine the role of Christianity in the development of the Korean choral tradition. Indeed, no understanding of that tradition can be complete without understanding how Christian worship and sacred music affected the role of Korean women in society. When missionaries arrived in Korea, they hired local Korean women to take care of their households. Those Korean women were the very first individuals to have the opportunity to experience Western culture. Subsequently, they were exposed to the gospel and the hymns the missionaries brought into Korea. Because of the language barrier, missionaries learned that teaching hymns was an effective way to spread the gospel. Through the natural contact with the missionaries' households, working-class women had opportunities to learn hymns such as "Jesus Loves Me."[25] Singing these hymns changed Korean women's lives in many ways. Within the teachings of Confucianism, women could not sing openly in public, but in the missionaries' churches, women could escape such judgement, and sing hymns with other church members during worship. One of the earliest reports of women singing in public was on Christmas Eve in 1898 (*The Korean Christian Advocate* December, 1898).[26] According to the article, at Jeong-Dong Church in Seoul, six to seven hundred people gathered for worship: "In the evening on Christmas Eve, at Jeong-dong Church, brothers and sisters celebrated the birth of Jesus singing Joy to the World. For the offertory, students at Ewha Womans University sung hymns in English."[27]

This was a rare and momentous occasion where Korean women stepped outside the confines of their traditional roles and found freedom through singing hymns. We can consider this one of the initial moments when women found their voices and expressed their autonomy

[25] Geum-suk Son, "Presence of Women in the Early Korean Church Music," *Journal of the musicological society Korea*, (Sep. 2010): 137.
[26] Ibid 140.
[27] Ibid 140.

from the iron-fisted control of Confucianism that so thoroughly governed women's roles in society.

The first generation of female church members contributed significantly to music development in the Korean church. The female population has always comprised more than 60 percent of the Korean Christian community, and these percentages are even larger in church choirs, church instrumental ensembles, and praise teams. Although women make up a much bigger portion of Korean church musicians, their gender roles have been very proscribed: conductors and choir leaders are men while accompanists are women. Here the patriarchal hierarchy remained – in musical ensembles, a woman's role was to follow the male leaders. This hierarchy, perhaps the result of a need to cater to some existing Korean norms to attract a substantial number of followers, was institutionalized when the churches were first established in Korea. So, although women found ample opportunity as ensemble members, most Korean church leaders and pastors did not believe that women could lead and did believe that it was not biblically correct for them to do so. Because of this view, in the 1970s and 80s there were many unqualified choir conductors in Korean churches who were hired merely because they were men.

Chapter III

Women's Social Status in Korea Throughout History

Confucianism and Women in the Joseon Dynasty

Women's rights and emancipation are still issues in many countries. Korea is no exception. In modern times, a new catchphrase has arisen, "We save the country by demolishing the tradition of Confucianism." However, the political and cultural philosophy of the Joseon dynasty (1392—1897), which was based on Confucianism, was pervasive throughout Korean society for

more than five hundred years. According to Confucian virtues, society expected women to be obedient and subservient to their fathers, husbands, and sons. Male family members did not see women as independent human beings who could deal with the outside world and, in lower-class families, often treated them as domestic slaves. Women were inferior human beings unworthy of education, and society expected them to follow patriarchal rules and customs. This Korean gender stereotype remained firmly established throughout the Joseon Dynasty and affected women's lives in all segments of society by its expectation that women complement their husbands' roles and authority.[28]

Women's Education

Only upper-class women had access to education. Even so, their education was limited to preparation for a life of maintaining patriarchal ideology and supporting their husbands.

> In traditional Korean society (during the Chosŏn dynasty, 1392–1910, before the eye-opening era), the representative family codes for women were these: namjon yeobi (men should be respected, women should be lowered), samjong jido (women's three virtues of obedience: to their fathers, husbands, and sons), and chilgŏchiach (seven eligible grounds for divorce: non-filial behavior toward parents-in-law, failing to bear a son, gossiping, stealing, jealousy, improper conduct, and disease).[29]

Korean male authorities created these family codes out of the aspects of Confucian philosophy that emphasized the differences between men and women. The original Confucian imagery of the

[28] Bernard Rowan, So-yeon Park, "Considering the Chubu: The Social Perspective of the Korean Full-Time Housewife," *Korea Observer* 4, no.3, (2010): 357.
[29] Hyunjin Chun, The identity and role of highly educated women in contemporary Korean society, PhD dissertation, Biola University, 2012 p.13.

sky above and the earth below were metaphors for the state of men and women, with the sky representing men and the earth representing women. Just as the sky and the earth are different, the roles of men and women are likewise different and separate. This *natural law* dictated family roles within the Confucian philosophy. When applied literally by the Joseon authorities, men were exalted, and women were diminished.

At the beginning of the twentieth century this family order remained prevalent. Even as the women's emancipation movement took shape, Korean patriarchy found an ally in Korea's self-imposed isolation from international cooperation. The closed-door policy of the Korean government resisted the influence of foreign ideas and foreign powers. The emancipation movement was especially suspicious and could be decried as *foreign* because it broke with Confucian stereotypes and reflected non-Korean interests.

During the Japanese occupation (1910-1945), women's education was encouraged by the Japanese government. The Japanese espoused modern education for women but the more subtle purpose of such an education was to infuse Japanese culture and policy into Korean society. However, Koreans began to embrace education to break the yoke of Japanese colonization. This shift had the unintended consequence of energizing and enfranchising women. Kwan-Soon Yu, a student in the first girls' school in Korea, Ehwa Hak-dang (later called Ewha Woman's College), led a peaceful protest against the Japanese occupation on March 1, 1919. Because of the Japanese occupation, women's education focused more on national independence than on individual achievement; thus, the emancipation movement stalled. The first half of the twentieth century was a lost time for the Korean nation – especially for Korean women – in terms of establishing a new identity separate from nationalism. But, ironically, the education system

established by the Japanese had the unintended consequence of planting the seeds for the women's emancipation movement yet to come.

Limited Reformation Because of Tradition

By the 1970s, the long-held traditional view that women were second-class citizens had not changed. Girls were still expected to take a back seat to their brothers when it came to education and most other opportunities. The international limelight that first focused on Korea in the 1950s (during the Korean War) was perhaps the most compelling influence on societal change. In the mid-1990s, to meet the standards for international competition, the Korean government tried to enhance the educational system. Educational gender equality was one of the goals, and as a result, in the late 2000s, more than 80 percent of female high school graduates entered colleges and universities.[30] Furthermore, something unexpected happened in 2009: female students outnumbered male students in earning master's degrees.[31] With these increased educational opportunities, young Korean women refused the traditional gender roles associated with Confucianism. Consequently, modern Korea finds a growing number of women taking leadership roles in all professions and becoming increasingly independent of their male counterparts and even their spouses.

Additionally, Korean parents are now very enthusiastic about educating all their children. The rate of university attendance is very high, and some families even send their children abroad to get advanced education and degrees. Now female Korean students are commonplace in American universities. Although female students have broader opportunities to become more

[30] Seoul City Hall: http://www.seoul.go.kr., Accessed in June 21, 2020.
[31] Ibid.

educated than the previous generation, the article "Experiences of Korean Female Doctoral Students in Academe: Raising Voice Against Gender and Racial Stereotypes" reports that the gender stereotype is still noticeable among Korean female students in the United States.[32] The authors conclude that a Korean female student is often perceived as a "cute little Asian girl." Korean women are still raised to be quiet and obedient, so they do not easily raise their voices or express their opinions. According to the authors, "Negative gender stereotypes about Korean women are notable. Some participants who experienced stereotypical remarks about Korean women pointed out that those biases were a hindrance to developing relationships with students, colleagues, and faculty."[33]

This study is based on the interviews of twelve Korean female doctoral students who attended a public institution in a Midwest city where Korean students were the second largest international student population. The authors also report that Korean female students are not independent: "....[the] faculty also think that Korean women are submissive, as a matter of fact, we are. Most married Korean women depend on their husbands. They are not that independent. American faculty thinks that Korean women are dependent and not active and aggressive at all."

The results of the study suggest that even in the twenty-first century stereotypical gender characteristics remain evident and continue to influence how others perceive Korean women. Clearly, the generational legacy of the Confucian mindset is not easily changed. This is not entirely surprising, because today's female students were raised by mothers who were deeply indoctrinated into a gender-biased society. One teaches what one knows. It is a sad irony that

[32] Denise O'Neil Green, Eunyoung Kim, "Experiences of Korean Female Doctoral Students in Academe: Raising Voice Against Gender and Racial Stereotypes," *Journal of College Student Development*, Volume 46, no. 5, September/October (2005): 492.
[33] Ibid.

most Korean women have felt unfairly treated and unhappy with their position within the family and within the society even as they still unconsciously reinforce that identity.

Slow but Definite Changes

As educational opportunities extended to include them, Korean women began to realize that their social rights had been significantly compromised. Social change has accelerated in recent years. In 2005, South Korea's Constitutional Court decided to abolish *hoju* a family registry system that identifies the head of household as a male and that obliges family members to be registered under him. This new law is one of the most revolutionary changes in the Korean, and led to significant improvement Korean women's social and domestic status.[34] Among the Organization for Economic Co-operation and Development (OECD) nations[35], South Korea now has the highest percentage of women who earn four-year college degrees.[36] Graduating *summa cum laude* from universities and passing the bar exam with top scores are not rare achievements for modern South Korean women.

Nonetheless, Korean society still must improve in many ways for women to be treated as complete equals. Unfortunately, Korean women receive the lowest wage among women in OECD countries, and they do not have the same opportunities as Korean men. Although college education and graduation rates remain high, approximately half of working-age women stay home.[37]

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[34] Michael Kugelman, "Where They Stand: The Status of Women in South Korea," Wilson Center, Feb.14, 2006, https://www.wilsoncenter.org/event/where-they-stand-the-status-women-south-korea, Accessed on June 18, 2021.
[35] http://www.oecd.org.
[36] YeonJu Kim, *Newspaper Jeon-La-Il-Bo,* "The reality of Korean women," June 28, 2010, https://news.chosun.com/site/data/html_dir/2013/06/28/2013062800336.html, Accessed on July 26, 2020.
[37] Kyung-rak Kim, *Newspaper Han-kyeo-rae,* March 16, 2016, http://www.hani.co.kr/arti/economy/economy_general/733913.html.

In the Music Field

The issue of gender equality is relevant in the music field as well. Historically, in South Korea choral music, many accompanists are women while most music directors and conductors are men. There is a relatively large number of female conductors of children's choirs, but more than 90 percent of professional choirs hire male conductors.[38] In Korean churches, the musical roles expected of men and women are the same as in secular music. It is likely that Korean conceptions of Christianity influence these strict gender roles. Due, in part, to literal adherence to St. Paul's biblical instruction, ". . .the women should keep silence in churches. . ." (1 Cor. 14:34 Revised Standard Version), sacred music made by women was constantly under threat by church authorities.[39] In early Europe, the situation of female musicians seemed to stay stagnant until the nineteenth century. In the Middle Ages, only a few European female composers transcended anonymity (e.g., Kassia and Hildegard) in the monastic societies, and in the mid-nineteenth century when women began to be accepted to conservatories throughout Europe, they were, nevertheless, not allowed to study counterpoint, advanced theory, or composition.[40] Though she was speaking of her own situation, Clara Schumann described the state of all women throughout the years: "I once believed that I possessed creative talent, but I have given up this idea. A woman must not desire to compose—there has never yet been one able to do it. Should I expect to be the one?"[41]

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[38] a. Sungil Quak, Kyung-book Ilbo, "Yoon-Jung Chang as the Conductor at Pohang City Choir," https://www.kyongbuk.co.kr/news/articleView.html?idxno=1052709, Feb. 8. 2019, Accessed on June 15 2021.
b. Won-Joong Yoon, Dt News, "Soon-Jung Kim as the Conductor at Ahsan City Choir," http://www.dtnews24.com/news/articleView.html?idxno=431345, Aug. 16, 2017, Accessed on June 15 2021.

[39] Jill Halstead, "The Woman Composer: Creativity and the Gendered Politics of Musical Composition," (Ashgate Publishing, 1997), 178.

[40] Deborah Simonton, "The Routledge History of Women in Europe since 1700," (Routledge, 2006), 349.

[41] Alice Gregory, "A History of Classical Music (The Women-Only Version)," NewYork Times, Dec. 2, 2016, https://www.nytimes.com/interactive/2016/12/02/arts/music/01womencomposers.html, Accessed May 12, 2020.

Certainly, Korean women understood this sentiment intimately. Compared to Western countries, the unfriendly and harsh environment for female composers in Korea lasted even longer, and female musicians had to wait another 150 years before they could even break into such endeavors.

However, according to composer Hae-Young Cho, one of the female composers I feature in this study, becoming a composer is now a very realistic career choice for women in Korea.[42] After marriage, many Korean women experience periodic breaks in their careers because of pregnancy and childcare. But female composers – though the situation may not be perfect for composing music – can still write music while staying home. Thus, talented female composers may be able to maintain or even grow their careers and continue to write music even as they manage their domestic roles.

Hyo-Won Woo, who rose to become Incheon City Choir's resident composer, mentions that many composers and conductors she met in international conventions and choral festivals wondered why there were now so many female composers in South Korea compared to the number of male Korean composers.[43] At universities in South Korea, more than 70 percent of music students majoring in composition are female.[44] For the last several decades, it has been unusual for boys to study music unless they are exceptionally talented. For men, a career in music was considered a second-level enterprise that did not promise a quality life. That perception remains prevalent today. This cultural attitude, concurrent with the rise in women's emancipation, has led to a new balance in Korean music programs where women significantly

[42] Hae-Young Cho, Interview by Hyokyoung Byun on August 4, 2020.
[43] Hyo-Won Woo, Interview by Hyokyoung Byun on May 23, 2020.
[44] Kyoungwha Cho, "Korean Women's Voice: The Vocal Music of Young-Ja Lee," DMA diss., The University of Memphis May 2012, p. 3.

outnumber men. Thus, the growing prominence of Korean female composers is a by-product of those factors.

Chapter IV

Women's Rights Enshrined

Rendering Equal Rights to Women

In July 2015, the South Korean government began implementing laws to create a gender-equal society. The new laws covered all areas, including politics, economy, society, and family life. All state agencies were obligated to apply the new laws in society and in the new system. Since then, women have begun to demand equal treatment in the workplace. Prior to the new laws, women often had to leave the workforce because of pregnancy, but the laws protect pregnant women from being dismissed or denied employment. At that time, a female worker was paid 67 percent of what a male worker was paid on average, but this discrepancy in wages is improving slowly as well. Among young people the employment rate of women is higher than that of men, even though women rarely occupy managerial positions.[45] The right to equal opportunity and promotion is one area where modern Korea can still improve. From 1997 to 2001, South Korea suffered a national financial crisis and had to seek aid from the International Monetary Fund. During this period, many people lost their jobs, and households where men were the sole breadwinners suffered. This sudden financial crisis made many housewives look for jobs, and the social norm that viewed women as housekeepers changed tremendously. Korean society had to evolve during this unprecedented circumstance. However, the glass ceiling still exists, and being promoted to an executive position as a female employee is not easy. In 2018,

[45] *Newspaper Joong-Ang-Il-Boh*, Feb.15 2019, https://news.joins.com/article/23381195, Accessed on March 3, 2020.

Yon-hap News reported that only 3 percent of executives in the 30 largest corporations in South Korea are female.[46] These women experience conflicts finding a balance between their careers and duties at home. In the pool of women with higher education, there are still social barriers to achieving their personal goals, however, because of changing expectations of women's roles both in society and the home, the new generation's mindset about who is in charge of house chores has shifted to a new viewpoint. The norm that men should be the sole breadwinner has changed, and men nowadays want their future wives to have jobs.[47]

Compared to women's roles in the society that followed *Sam-Jong-Jee-Doh* (women's three virtues of obedience: to their fathers, husbands, and sons)[48] through the first half of the twentieth century, the emancipation of Korean women has been the most remarkable development of the last thirty years. Further progress will take time, but now all areas of Korean society are working together to enhance women's rights and form a truly gender-equal society.

Studying Music as Female Students

Until the 1980s, female students' musical studies could be viewed as cultural education for daughters in affluent families, or to improve chances to marry a man with higher social status—this kind of viewpoint was shared widely among women themselves and within society. Because people thought that studying music was more appropriate for women, there were many female students in the music departments, but there were not many female graduates who pursued a career in music.

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[46] Youn-Hap News, May 17, 2018, https://www.youtube.com/watch?v=jNfog2p1JHw, Accessed on March 20, 2020.
[47] Yu-Kyung Jung, "Why men want working women as their wives," *Magazin Health Digest*, July 2017, http://www.ikunkang.com/news/articleView.html?idxno=21907, Accessed on June 1, 2020.
[48] Hyunjin Chun, The identity and role of highly educated women in contemporary Korean society, PhD dissertation, Biola University, 2012 p.13.

The first generation of Korean female composers were exposed to Western music in the churches and schools founded by American missionaries. At that time, after graduating from university, most female students got married, and stopped pursuing a music career. Some of them became school music teachers, which was a very decent career for a female college graduate. Studying abroad was a rare opportunity, however, there were a few female composers – Young-Ja Lee, Sung-Hee Hong, Kyung-Sun Seo, among others – who attended European and American institutions, and came back to Korea. Those composers gained positions at Korean universities. Even though this early generation of female composers were not especially outstanding in terms of their musical performances on stage, they were influential role models for the next generation.

In the 1980s especially, South Korea experienced rapid political, social, and cultural change. In the late 80s, South Korea founded a true democratic government, after suffering under a thirty-year dictatorship. With the ensuing economic boom, Koreans had the opportunity to travel abroad and experience foreign cultures. The government supported the creation of cultural infrastructure, and local governments were very enthusiastic to support professional orchestras and choirs. Local governments invested in building performing arts centers where their civic- or state-level choirs and orchestras could perform. In the 1990s, the growth and development of a classical Western music environment within Korea was unprecedented.

The Korean Society of Women Composers

In 1981, six female composers (Young-Ja Lee, b. 1931; Sung-Hee Hong, b. 1939; Kyung-Sun Seo, b. 1942; Sook-Ja Oh, b. 1941; Bang-Ja Hurh, b. 1943; and Chan-Hae Lee, b. 1945), wanting to provide a platform for the new generation, founded the Korean Society of

Women Composers (KSWC). The KSWC created opportunities for Korean female composers to premier their works. Since its founding, the KSWC has held regular premiere concerts and seminars for Korean female composers who are active in Korea and abroad. The goal of the KSWC is to expand their geographical boundaries beyond South Korea and contribute to heralding Korea's own voices.[49] The KSWC encourages the integration of Korean traditional music with Western musical tools and elements. Even though most KSWC members are educated in Western music composition, many embrace traditional music elements to form a Korean-specific expression.

In 2017, the KSWC presented a retrospective entitled "Korean Women's Voices: Celebration of Korean Women Composers & Their Music." This collaboration between the KSWC and the Women in Leadership & Philanthropy Program at the University of South Florida premiered vocal and instrumental works solely by Korean female composers.[50] Sook-Ja Oh, one of the founding members, said, "The event is so encouraging for all Korean female composers. The social norm, when we found KSWC, was that composing music was not appropriate for women. There were so many obstacles for female composers such as a biased viewpoint, unequal opportunities, and underestimation of women's abilities. However, the endurance and patience of Korean women overcame the barriers, and we became a country that possesses one of the highest numbers of female composers." [51] Despite so many disadvantages and hindrances, Korean female composers have forged impressive artistic successes. KSWC remains a leading influence

[49] The Korean Society of female composers, http://womancomposer.or.kr/default/corporation/sub01.php, Accessed Nov. 10, 2020.
[50] Hyun-Sik Jang, *Newspaper Wellbeing Korea*, Jan. 15, 2017, http://womancomposer.or.kr/default/notice/sub02.php?com_board_basic=read_form&com_board_idx=12&&com_board_search_code=&com_board_search_value1=&com_board_search_value2=&com_board_page=&&com_board_id=27&&com_board_id=27, Accessed June, 2020.
[51] Ibid.

on the new generation of Korean female composers who endeavor to contribute to the Korean music scene and beyond.

The Current Picture of Choral Music in South Korea

Although there are now many female composers active in South Korean choral music, this new generation differs from the previous generation in that many of them have studied abroad. In Korea, prior to 1990, it was widely held that to be a composer, one must study abroad and learn advanced Western compositional techniques. However, after 1990, Korean audiences began to desire music that expressed the nation's history and voice by using traditional and recognizable Korean musical sources and techniques. There were many earlier attempts to apply a more traditional perspective to the choral music compositions, but from the audience perspective, much of that music, created by those who trained abroad, was too avant-garde, and those compositions were not easily understood or welcomed by audiences. The new generation of Korean composers more readily and more subtly blends traditional and Western techniques, and thus contributes to the rising popularity of choral singing – as evidenced by the international recognition of Korean choirs such as the Ansan and Incheon City choirs.

One unique element of Korea's thriving choral culture is co-creative dialogue between composers and the conductors for whom they compose. Certainly, Korean female composers have been active and successful in this system. My interview of the three composers (Ahn, Cho, and Woo) and several choral conductors in South Korea, reveals a common procedure in which the composer proposes a first draft of the music and participates in the first rehearsal. The composer's presence makes it possible to have a conversation between the conductor and the composer(s). That conversation can (and often does) include requests for significant changes by

the conductor. This kind of flexibility is central to the success of a work. The Korean National Chorus's music director, Eui-Joong Yoon, said that composers of the previous generation were mostly professors in universities, and the commissioned works were usually submitted and performed without changes or corrections that may be necessary for the choir.[52] Yoon says, "Usually, those works are performed once and rarely used again."

This process suggests a rather marked contrast to the Western view that the composer is "God," and the score is inviolate. When I interviewed the composers Ahn, Cho, and Woo, I asked each of them which composers influenced them, and they all responded similarly. Instead of other composers, each identified the environment where they work as the most influential factor in their development and output. Although they constantly listen to music composed from all around the world, they all try to create music according to the demands of their audiences and the current situation of the choir where they work as resident composers. Thus, their creativity and skill develop in relation to their choral associations. Within those associations, the presiding conductors are highly influential. Unsurprisingly, this relationship has both strengths and limitations. The composers noted that the process can be too focused on the choir's or conductor's demands, leading to stifled creativity and fear of new and different directions. Composer Ahn argued the following in the interview:

> Without financial stability, the art organizations and artists cannot survive, so many choral composers are not free from considering decent accessibility and the degree of difficulty of their music in order to impress choral musicians and audiences. It is not a healthy environment if a composer keeps considering those factors rather than thinking of what they want to express in their music.[53]

[52] Eui-Joong Yoon, Interview by Hyokyoung Byun on September 5, 2020.
[53] Hyo-Young Ahn, Interview by Hyokyoung Byun on September 8, 2020.

Just like their Western counterparts, Korean composers face significant challenges in remaining familiar and recognizable while still being unique and creative.

> "The world is getting closer and closer, so we can easily see what popular choirs and groups are doing. It is very tempting to perform with the repertoire that can easily impress audiences because it is much safer than experimental music." [54]

As Ahn argues, it is an elusive endeavor to achieve that fine balance. Composer Hae-Young Cho shares a similar view with Hyo-Young Ahn in terms of the lack of musical adventure in the current South Korean choral community.

> In the previous generation most choral composers were professors and had teaching positions, so they were free to write their own unique styles of music without worrying about market value or accessibility to performers and audiences. However, if you get hired as a resident composer, there are certain demands that the choir asks of you. Even though the composer wants to experiment with musical styles, if the choir does not require that kind of music, it is very hard to perform that experimental style.[55]

Certainly, female composers are no strangers to these tensions.

Chapter V

Conductor Hak-Won Yoon's Influence on Current Choral Music

No history of Korean choral music can fail to mention the significant and wide-ranging influence of conductor Hak-Won Yoon. He is one of the most important choral conductors in the history of Korean choral music. He studied composition at Yonsei University and became the

[54] Ibid.
[55] Hae-Young Cho, Interview by Hyokyoun Byun on August 4, 2020.

first person to perform Bach Cantata 106 in South Korea.[56] In 1962 he assumed the leadership of the Incheon Cultural Center Youth Chorus and subsequently has led the World Vision Children's Choir (1970–2003), the Dae-Woo Professional Choir (1983–1988), the Seoul Ladies Singers (1989–2000), the Incheon City Choir (1995–2014), and the Yong-Rak Presbyterian Church Zion Choir (1971–2008). As music director of the Dae-Woo Professional Choir, the first choir supported by a private company in South Korea, he toured Germany and conducted one of Bach's choral works. Of this performance, Hak-Won Yoon recounts the following story: "After the performance, I asked a German conductor who attended the concert to criticize the performance. The conductor said Dae-Woo Choir was a great choir with excellent sound and very accurate pitches, but the only thing missing was the German spirit of Bach's music"[57]

At that time, Yoon thought it would be challenging to embody the spirit needed to authentically perform European music, so he began to search for Korean music sources and Korean composers to program. In 1995, when he began what would become his most prominent post—music director for the Incheon City Choir – he told city officials that the choir needed a resident composer. He wanted to develop the Incheon City Choir into one of the best choirs in the world. The German tour with the Dae-Woo Choir made him realize that his choir had to perform Korean music composed by a Korean composer to achieve this goal.

As an educator, Yoon remains highly influential as an innovator and as the founder of the Seoul Chorus Center (SCC). The Center was formed in 1988 as a choral musical training institution with a specific intention to inspire and train choral music composers. Currently, the SCC is also a noted publisher of Korean choral music. The Chorus Center provides a forum for

[56] "Conductor Hak-Won Yoon," Ung-Jin Knowledge House, May 30, 2012, https://terms.naver.com/entry.nhn?docId=3574364&cid=59013&categoryId=59013, Accessed August 10, 2019.
[57] Ibid.

young composers to debut their choral works through its resident choir. The SCC has published a 20-volume series of anthem collections called *Jesus, My Joy*, with choral anthems composed entirely by Korean composers. Before *Jesus, My Joy*, there was no standard or centralized collection of Korean choral works. The SCC now publishes a sacred music series, as well as a series of music for children's choir, women's choir, and mixed-voice choir. Due in great part to Yoon's endeavors, Korean choirs now perform a wide variety of music by Korean composers.

The Influx of Western Music and the Ignoring of Traditional Music

Despite the prevalence and popularity of Western classical music (and Western music in general), efforts to foster Korean traditional music began to emerge in the late twentieth century. However, it was difficult to attract the attention of musicians and audiences toward Korean traditional music. In Korea, the general term for music, *Eum-ak*, represents Western music, and Korean traditional music has a separate name: *Koog-ak* . These terms suggest that Western music was considered mainstream, and Korean traditional music was simply an offshoot or an also-ran. In the school environment, music education focused on Western music, *Eum-ak.* By the 1970s, about 90 percent of school music textbooks contained Western-style songs and Western music theory.[58] Because of the cultural stress of the colonial period in the early twentieth century, Koreans were unable to digest the new Korean cultural wave or recognize their own existing cultural assets. Despite the generally positive change Western influence brought to Korea, for a time, Korean music remained obscured. Unsurprisingly, it was likewise difficult to maintain any traditional culture or any sense of musical heritage during the Japanese government's

[58] Hea-Won Yang, "The achievement of Korean traditional music education," *National Traditional Music Institute*, Dec. 2012, www.nl.go.kr › app › search › common › download., Accessed June 9, 2020.

thirty-five-year occupation. Like all usurpers, the presiding Japanese government vigorously pursued the destruction of Korean culture. After regaining national independence, the Korean people sought to emulate the West's "advanced" system and culture as the fastest and surest means to recover and redevelop the country. This attitude fostered a sense that new and modern systems could only be found abroad. Traditional heritage was considered outmoded and out of step with a nation eager to shed a troubled past and follow new ideas and the developing technology of other countries. Musical education was no exception. In this environment, teachers encouraged Western music and treated traditional music poorly.

This attitude already existed when Koreans accepted Western culture and education in the late nineteenth century and further intensified during the Japanese occupation. Even prior to the occupation, Korean musical traditions were completely excluded from education, and the curriculum mainly focused on Western music.

Ignoring Musical Heritage in the Church

The exclusion of Korean traditional music started when the missionaries published a Korean Hymn Book in the early twentieth century. Korea's Western music history cannot be separated from the history of missionaries, because one of the very first Western songs introduced was *Jesus Loves Me*.[59] Amid the flood of Western influence, some Korean musicians tried to protect Korean musical traditions. Composer Hyung-Jun Kim knew that Koreans were not familiar with Western melodies, so he proposed that the church should use traditional Korean melodies with translated Western lyrics. Kim's idea was harshly criticized. Appenzeller, one of the early missionaries, states in the preface of *Shin-Jung Chan-song-ga* (New Hymns), "I wanted

[59] *Newspaper Jeon-La-Il-Bo*, "Alienation of the Traditional Music with the Influx of Western Music," Apr. 27, 2017, http://www.jeollailbo.com/news/articleView.html?idxno=511168, Accessed February 22, 2020.

to include some Korean traditional melody in this new hymn book, but the Korean committee disagreed with the idea because the melody is inappropriate to use in the church."[60] The leaders of the Korean church thought the melodies could not be sung in the sacred church because they saw Korean traditional songs as derogatory, cheap, and vulgar melodies.[61]

There are various reasons why Korea's first native Christians refused to use Korean music in worship. There were reports that missionaries had difficulty teaching Western hymns to Koreans, and they thought Koreans were incapable of singing properly.[62] Likely, this is because of the highly significant stylistic differences between the melodies and singing styles of European hymnody and ancient Korean singing techniques found in Shamanic rituals. Much of Korean traditional music employs a rather forceful, rough, and somewhat shouted technique. Certainly, this sound and this style relate directly to shamanism and other religious traditions that predate the arrival of Christianity. Since the ninth century, Shamanistic rituals have remained central to the cultural fabric of Korea, and the first Christian generation sought to remove all possible elements of those ancient traditions. Therefore, it is unsurprising that they rejected traditional shamanic music and sounds to create Christian holiness.

Yoon's Efforts and the Current Situation

Although cultural notions do not change overnight, Koreans have begun to realize the value of maintaining traditional cultural elements. Recently, there is growing governmental support offered to encourage musicians and other artists to maintain ancient and modern skills, and the government has begun to encourage traditional arts groups to perform abroad as well. Performers

[60] Sung-Mo Moon, "Christianity and the Modern Music," *Korea Internet Theological College & Seminary,* p.1.
[61] Ibid.
[62] Lillias H. Underwood, "Fifteen years among the topknots: Life in Korea," *New York: American Tract Society,* (1908): 190.

and composers who previously focused primarily on Western music have begun to fuse Western music and traditional Korean musical elements, resulting in new and eclectic musical forms, techniques, and styles. In my interviews with choral conductors in South Korea, all agreed that the Korean choral music industry has changed tremendously over the past two decades. In the early 2000s, most Korean churches employed hymn books in which 90 percent of the music was composed by American composers. In his dissertation published in 2001, the former music director of the Wool-San City Choir, In-Gee Min, expressed the sad reality that Korean traditional music is rarely performed (Min 2001):

> The biggest problem in the repertoire is that conductors completely avoid traditional Korean music. . .repertoire selected by many choral conductors primarily includes the works of Western composers, while the works of Korean composers with traditional Korean sentiment are seldom performed.[63]

Since the publication of Min's dissertation, Korean choral repertoire has changed profoundly. After recognizing the importance of the traditional elements, many composers began to use traditional melodies, rhythms, and sonorities. Among the three composers introduced in Chapter V, Hyo-Won Woo most often utilizes traditional Korean elements in her music. She often employs Korean percussion instruments to invoke a wholly Korean soundscape. However, integrating Western styles with Korean traditional flavors remains challenging for many young Korean composers because, by and large, systemic education in Korean cultural music is not widely available. Certainly, more research and development is needed to solve this problem and fully overcome a bias toward Western classical music and training. From my interviews, I discovered that after graduating from university music programs, many composers realize that

[63] In-Gi Min, "The Development of Korean Choral Music," DMA diss., University Southern California August 2001, p. 37.

the compositional techniques they studied in school are not practical for creating music for Korea's many municipal choirs. One of the reasons conservatory-educated composers often struggle to find performance outlets for their music is that the curriculum is often overly focused on avant-garde music, which is generally not well received by the kind of civic audiences who attend municipal concerts. Therefore, it is difficult to find common ground between university music education and the needs of the choral music society. Under such circumstances, the SCC program is extremely useful in educating young Korean composers and cultivating choral music assets for the future. The twentieth edition series of *Jesus, My Joy* contains thirty-one anthems. Only three of them were composed by men, showing that the South Korean choral community continues to welcome many female composers. Each new series published by the SCC unveils new Korean compositional talent, fulfilling conductor Yoon's life-long efforts to empower and grow a new generation of young Korean composers.

Chapter VI

The Three Female Composer and Their Choral Works

In my research, I chose to study three female composers who are of the first generation to have experience as resident composers for choirs in South Korea. They are also from the first generation of female composers who did not study abroad yet nonetheless developed a career in the Korean choral community. In this chapter, I will discuss their biographies and two major choral compositions for each composer.

Hyo-Won Woo

Hyo-Won Woo was born in 1974 in Seoul. She majored in composition at Sung-Shin Women's University in South Korea. When Woo was a freshman, she was one of the cathedral choir members at Young-Rak Presbyterian Church where Hak-Won Yoon, the most prolific choral conductor in Korea, led the choir.[64] When she was selected by the prominent music festival *Chosun* for young musicians, conductor Yoon started paying attention to Woo's compositions, and encouraged her to bring her music for the church choir.[65]

During the 1990s, having a designated composer in a choir was a very rare occurrence, however, Yoon hired Woo as a resident composer for the Incheon City Choir in 1999. When the Incheon City Choir was invited to the ACDA conference in 2009, the choir performed "Menari" and "Pal-So-Sung (Eight Laughter)," composed by Hyo-Won Woo. Since then, her choral works have been performed by world-renowned choirs, such as the University of North Texas A Cappella Choir, the Victoria Chorale in Singapore, the Los Angeles Master Chorale, and the Concordia College Choir.[66] The International Federation for Choral Music's journal, *Eastern Lights*, introduced her as one of the leading composers in Asia.[67] She believes that human voices, especially choirs, can express all colors, sounds, and emotions, so that choirs have unlimited potential to create many different types of music and express many feelings.[68] Woo focuses on creating unprecedented yet traditional Korean sounds with modern touches by combining traditional Korean musical elements and contemporary Western musical techniques.

Before she decided to study music, her earlier dream was to become a fashion designer.[69] She grew up in an artistic family – her mother was a pianist, and her father was a painter – so her

[64] Hyo-Won Woo, Interview by Jooyoung Bae, *Music Journal Umag Chunchu*, December 2012.
[65] Ibid
[66] Yoonchung Chang, "Korean Traditional Elements and Contemporary Compositional Technique in Hyo-Won Woo's Choral Music as Reflected in Gloria," DMA Diss., University of North Texas, August 2012, p.3.
[67] Jooyoung Bae's interview.
[68] Ibid
[69] Hyo-Won Woo, Interview by Hyokyoung Byun on May 23, 2020.

childhood environment and her earlier dream of becoming a fashion designer resulted in the application of many different aspects of colors, sounds, and theatrical effects to her music.

In early 2000, while she worked as a resident composer at the Incheon City Choir, she said that conductor Yoon was the most influential person for her musical achievement.[70] Performing "Menari" with the Incheon City Choir at ACDA gave her a big step forward by having worldwide choral audiences for her music. Woo's choral music – including "Cum sancto spirito," "Menari," "Gloria," "Pal-So-Seong (Eight Laughter)," "Arirang," "Mo-Li-Hua (The Flower Mo-Li)," and "O Magnum Mysterium" – is published by Walton Music.

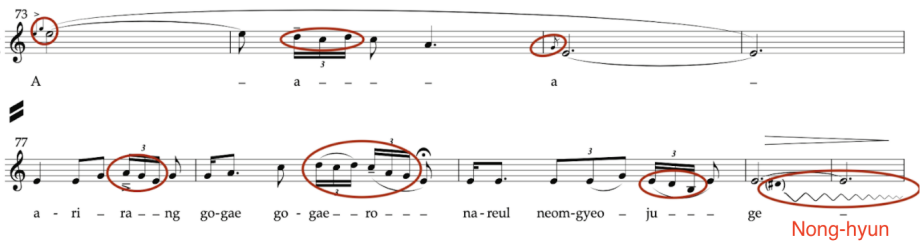
Creating Korean Style

In the Korean choral community, Woo's music is considered innovative and modern. In her interview with me, she said, "I want to create choral pieces that are modern and have never been attempted before."[71]

In her music, we can see that she uses traditional Korean improvisational techniques. She said, "On top of conventional musical language, I always try to add some creative traditional Korean sound and atmosphere."[72] In the performance of traditional vocal and instrumental music in Korea, the musician's ability to improvise with the original notes is very important. Thus, performers use grace notes, or *sit-kim-sae,* in Korean traditional music, similar to the use of Western grace notes. Like ornaments of the Baroque*, sit-kim-sae* is improvisational, and can be employed both before and/or after the main notes (Example 1).

[70] Ibid
[71] Ibid
[72] Ibid

Example 1: Hyo-Won Woo, Menari Solo, mm. 73-81.



Woo employs it in various ways, and at the ends of phrases, she applies *Nong-hyun*, which means *play with strings* as well.

In Woo's music, rhythm is one of the most important elements. Rhythm is considered one of Woo's strongest compositional techniques, and, oftentimes, the lyrics are repetitive for rhythmic purposes. She often uses both Western and Korean percussion instruments, creating a fusion of the different musical heritages.

On Being a Female Composer in Korea

When Woo met foreign choral musicians at concerts or conventions, she was asked many times why South Korea has so many women composers. She said she did not pay close attention to the fact that there are more female composers than male composers, but she agreed that obviously, there are many female composers who are currently more active and successful than the previous generation.

Two Choral Compositions by Hyo-Won Woo

1. "Menari"

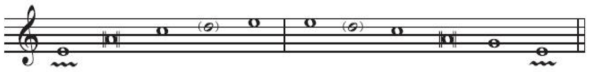
The Korean traditional folk song, "Menari" came from the Kangwon, Kyungsang, and Choongcheong provinces, and is a regional variation of the the ancient and familiar song

"Arirang."[73] As such, it evokes the ancient struggle of the Korean people to persevere through struggle, occupation, and to retain its national identity. "Menari" can be interpreted differently from region to region. One meaning can be *Me-ahree*, which means an echo, or an echoing mountain song, with *Me* meaning mountain and *ahree* meaning song. Woo's composition reflects the character of a mountain song, as she depicts the sound of an echo (*Me-ahree*) by using canonic techniques in many different places. This piece is composed for three groups of SATB choirs and a soprano soloist, accompanied by three percussion instruments: a Korean gong, a *jing* (a small version of a gong), and a set of traditional Korean drums called *modeum-buk*.

The *Me-na-ri Toree* Mode and Its Characteristics

"Menari" is based on the traditional tune "Jung-sun Arirang," which comes from the Kangwon province. Woo's composition is based in *Me-na-ri Toree*. More than a mode, *toree* indicates the character of the song, including the musical scale, the method for ornamenting the melodies, and the roles of the specific tones in the scale.[74] The scale consists of E, G, A, C, and D. The ascending scale is a four-tone scale, E-A-C-E and the descending scale is a five-tone scale, E-C-A-G-E.

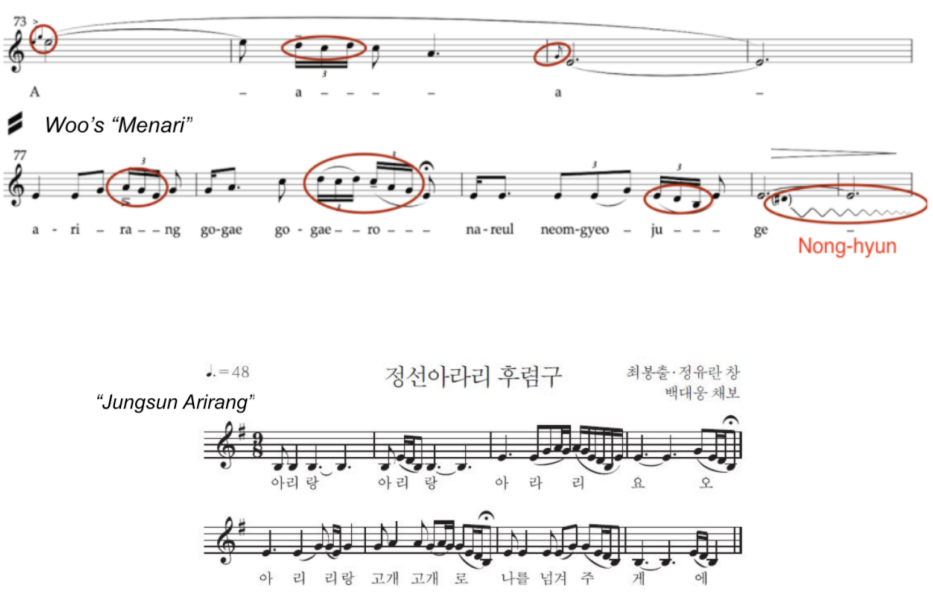
Example 2: *Me-na-ri Toree*



The most conspicuous characteristic of the scale is using G in the descending scale like a passing tone between A and E.

[73] Ibid
[74] In-Ae Son, Encyclopedia of Korean Culture, http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=%EB%A9%94%EB%82%98%EB%A6%AC%ED%86%A0%EB%A6%AC&ridx=0&tot=6, Accessed November 10, 2020.

Example 3: The comparison between Woo's "Menari" solo and "Jungsun Arirang"



Reflecting *Me-na-ri Toree*, this composition creates a sorrowful characterization of the mode in section B, C, and D (shown in Table 1), and uses *sit-kim-sae* and *nong-hyun*. As example 3 shows, the three-beat original rhythm is maintained in the composition.

Form

Woo's "Menari" uses an artistic form that is commonly found in Korean dramatic arts – alternating slow-fast-slow sections with a dynamic scheme to match (soft-loud-soft). It begins with a tense, slow introduction, builds to a climax, and resolves into a more relaxed restatement of the beginning melody. Table 1 offers more detail regarding the overall structure of the music:

Table 1.

Section	Measure	Tempo	Text
A-1 A-2	mm 1-40 a - a' - b - b' mm 41-71 c - c' - d	3/4 *Andante* (♩ = 80) 3/4 slightly faster (♩ = 120)	*A-ri-rang* *A-ri a-ri a-ri a-ri-a*
B	mm 72-81 e	Soprano solo *rubato*	*Arirang go-gae go-gae ro na-reul noem-gyeo ju-gae*
C and D	mm 82-123 f -f'- f''	3/4 *Andante* (♩ =80)	Complete lyrics of the first half of Arirang
E	mm 124-149 Bridge - g - g' -h	4/4 *Allegro* (♩ =140)	Shouting and hushing, *Ari ari* and *Sseu-ri sseuri*
F	mm 150-188 f -f'-coda	3/4 *Andante* (♩ =80)	Complete lyrics of the first half of Arirang

Instrumentation and Rhythm

Woo uses three instruments for the music: The *modeum-buk*, which means a combination of different drums, leads the rhythm of the music and creates the various moods and rhythmic patterns for each section. *Modeum-buk* can be played with both hands alone or with mallets. These drums are randomly pitched from high to low depending on the size of the drum and the tension of the exterior ropes which bind the top and bottom together.

Illustration 1: Korean *modeum-buk* [75]

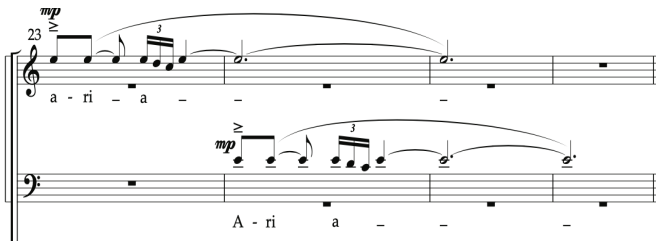
In the performance, *modeum-buk* plays the important role of keeping the singers coordinated. Because the singers are spread out in three different places, it is difficult for them to see the conductor, and challenging to hear each other well, so the presence of the *modeum-buk* is all the more important. The *gong*, made from brass, makes a clear difference in timbre from *modeum-buk.* It is used just once at the beginning and its low sound creates a somber atmosphere. The *jing* can be seen as a miniature version of the *gong*, but the sound is very loud and cheerful, so it increases the dynamic palette and heightens the drama of the musical climax.

Text Setting

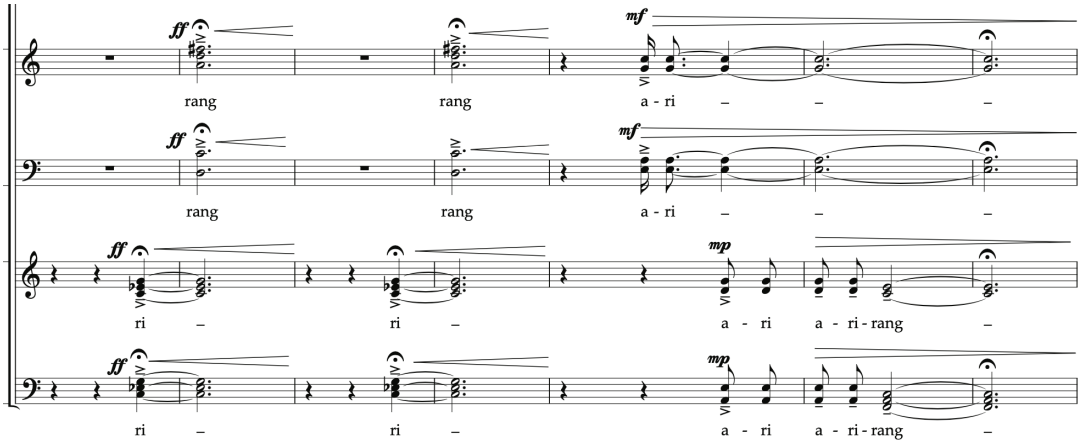
Those familiar with other versions of "Arirang" would recognize that the word *Arirang* is repeated many times. Woo sets only the first half of the lyrics and repeats the *Arirang* text as an extended mannerism. For example, the first syllable *Ah* is used in an extended manner in the slow sections, and the endless repetition of the combined first two syllables, *Ah* and *ri*, creates a fast-moving section. At measure 73 the first half of the lyrics is sung by one soprano, however, most of the time Woo uses either the first word, *Arirang*, or its separate syllables with different musical ideas (Examples 4, 5, and 6).

[75] New Jersey Korean Community Center, https://www.kccus.org/course/korean_drum/, Accessed on April 15, 2021

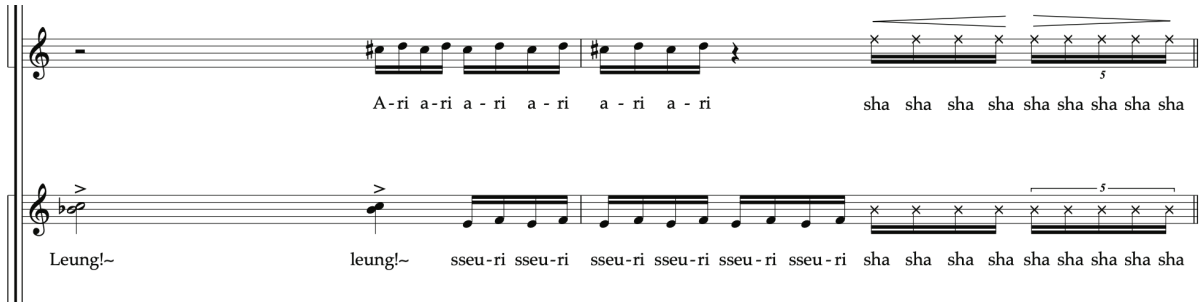
Example 4. Woo, Menari, mm. 23-26.



Example 5. Woo, Menari, mm. 58-64.



Example 6. Woo, Menari, mm. 138-139.



Extra-Musical Ideas

Reflecting her childhood dreams of becoming a fashion designer, her choral works often call for visual effects.[76] "Menari" is an example of her usage of what she calls *spacial* [sic] *music*

[76] Hyo-Won Woo Interview by Hyokyoung Byun on January 23, 2021.

to enhance the meaning of her work.[77] For performance, the choir is divided into three groups of singers and placed in different locations, on stage and surrounding the audience. Eventually the choirs placed in the audience walk onto the stage in a ceremonial procession, and merge with the ensemble already on stage. Finally, the choirs move off-stage, even as the final chords of the music lingers in the air. The effect of this movement is three-fold. It creates a visceral experience of the music by breaking the division between stage and audience, it heightens the oft-employed echo effets, and establishes a sober ceremonial atmosphere.

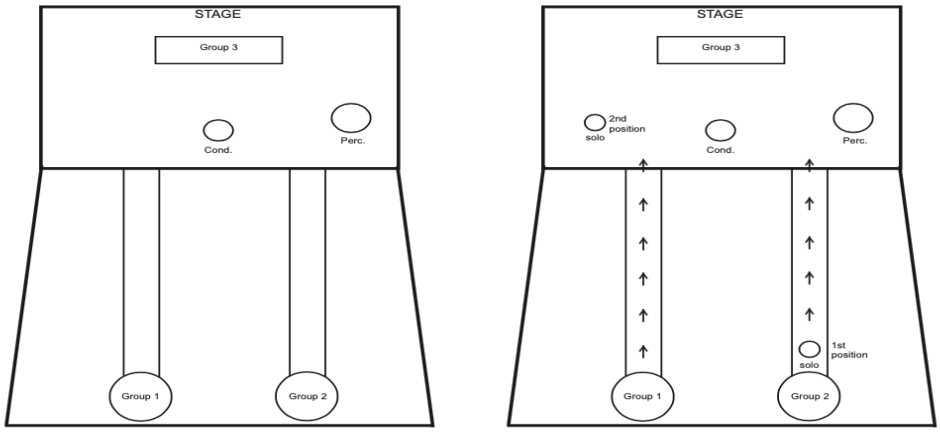
This atmosphere is underscored by a lighting scheme which follows and enhances the dramatic arc of the music. Woo's instructions require darkness on stage and in the house at the beginning and at the end of the work. At the opening, the atmosphere is especially ominous, with the chant-like melody, almost funereal, emerging from the darkness. When the three choirs merge into one ensemble on the stage the music becomes intense, the lighting brightens to full illumination, and the fast tempo and strong shout-like exhortations suggest a throwing-off of the former oppressive atmosphere. As expected, when that apotheosis concludes, the musical energy dissipates, the choir moves off stage, and the lights dim to darkness. These various elements serve to form a whole that is more profound than the sum of its parts, and which deftly conveys the arc of Korean national identity.

Below is the diagram from the end of the score that shows how the singers should move for the specific moments.

[77] Me-Na-Ri, Second edition, Walton Music Corporation, 2016, www.waltonmusic.com.

Illustration 2. Performance Guide from the Score[78]

Performance Guide



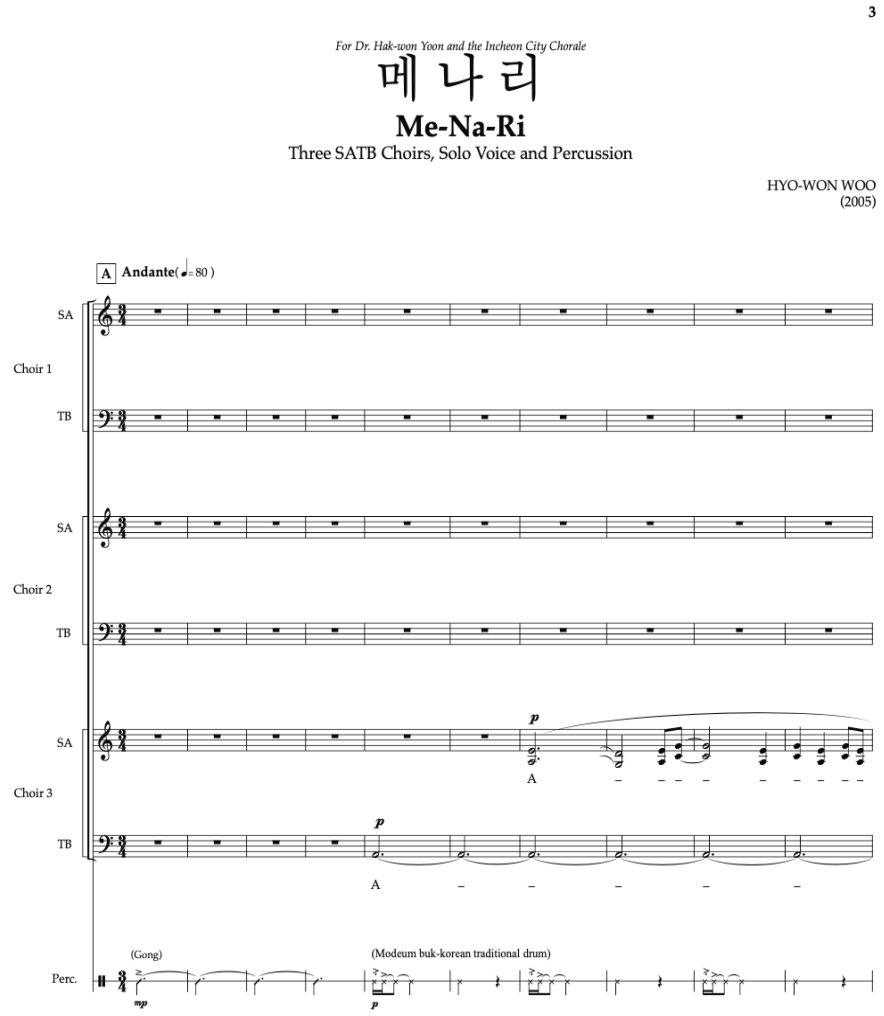
A. Stage lighting at 30-40%; Spotlight on the conductor; House lighting at 20-30%
B. Spotlight on soloist
C. Groups 1 and 2 walk to the stage slowly (light focuses on aisles)
D. Some members have arrived on stage; Spotlight on soloist
E. All members are on stage; House lights turn off; Stage lighting at 100%
F. All members walk slowly around the stage and disappear in the wings. Backstage, keep the sound as indicated in the score. The stage slowly gets darker. At the final signal of the conductor, the stage lights turn off.

**This guide can vary based on the performance venue's spatial condition.*

[78] Me-Na-Ri, Second edition, Walton Music Corporation, 2016, www.waltonmusic.com.

Musical Detail

Example 7. Woo, Menari, mm. 1-10.

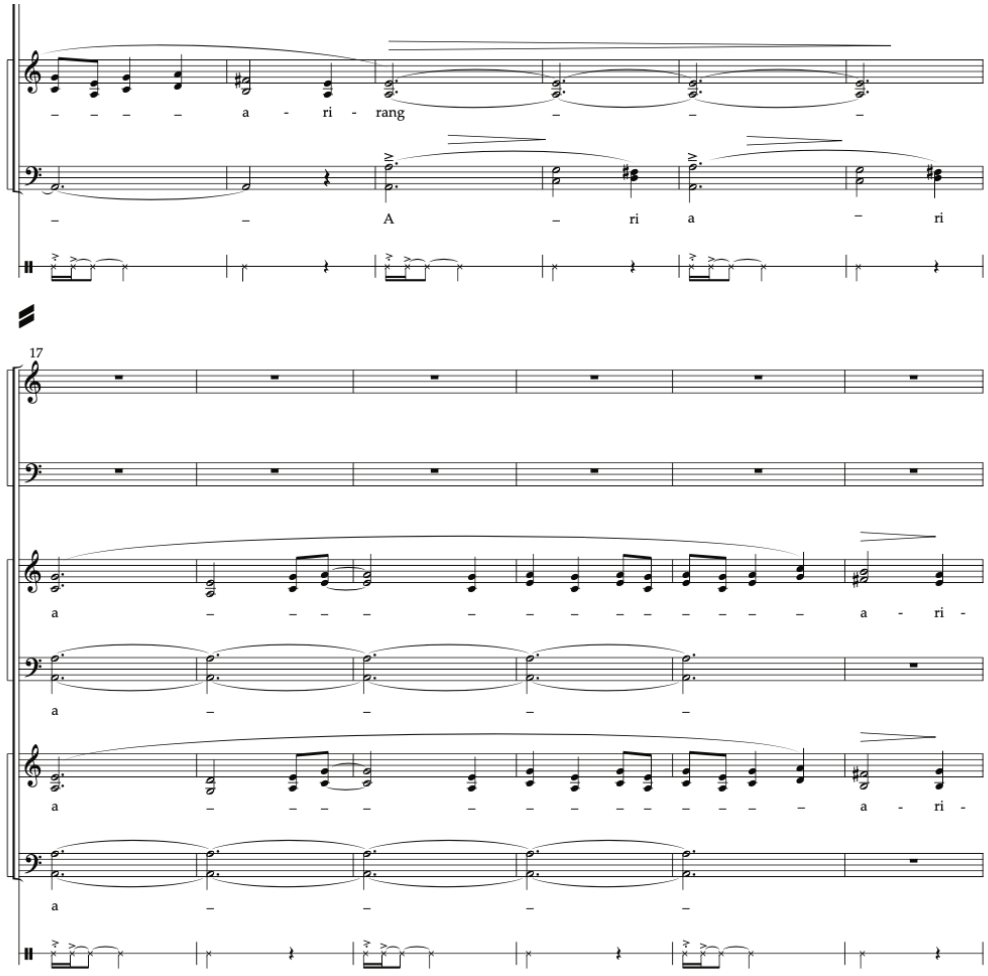


Measures 1–40

The three choirs begin separated in three groups, and in different places throughout the performance space: on the stage, and the right and left corners of the audience seating area. The light is dim and after an initial gong strike, choir 3 enters on a sustained "*Ah"* (the first syllable of "*Arirang*") even as the *gong* sound lingers in the air and the *modeum-buk* begins to establish a two-bar repeated "heartbeat." These opening choral motifs move in parallel 5ths, evoking the

sound of medieval organum. Choir 2, placed at the right rear corner of the hall, sings a similar parallel phrase a minor third above the beginning group. Choir 1, occupying the left rear corner of the hall, starts singing in canon from measures 23 to 40, most of the time in unison or harmonizing with intervals of a 4th or 5th .

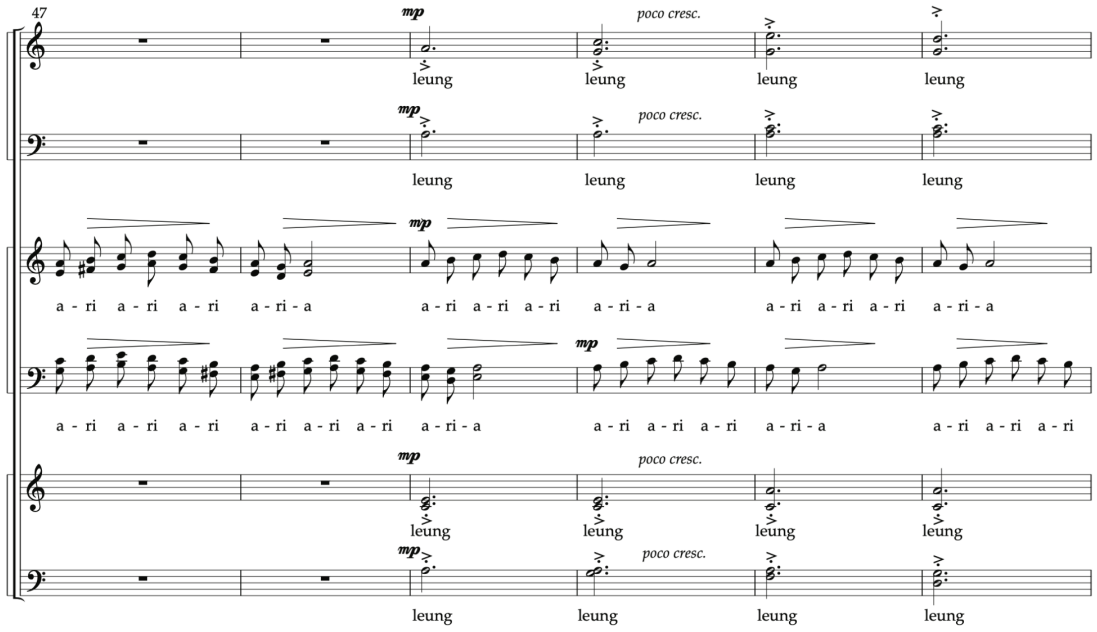
Example 8 Woo, Menari, mm. 11-22.



Measures 41-71

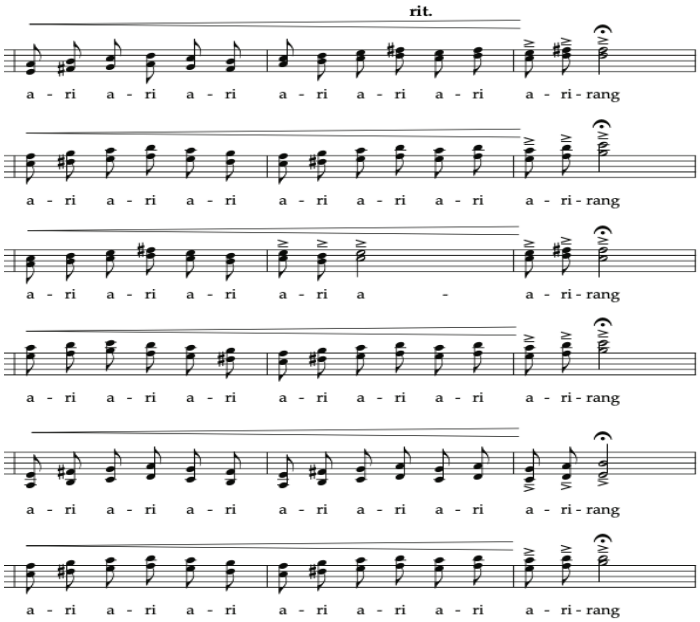
A new motif with a faster tempo is sung by the second group of singers and the other groups create sounds to make a percussion effect (Example 9).

Example 9 Woo, Menari, mm. 47-52.



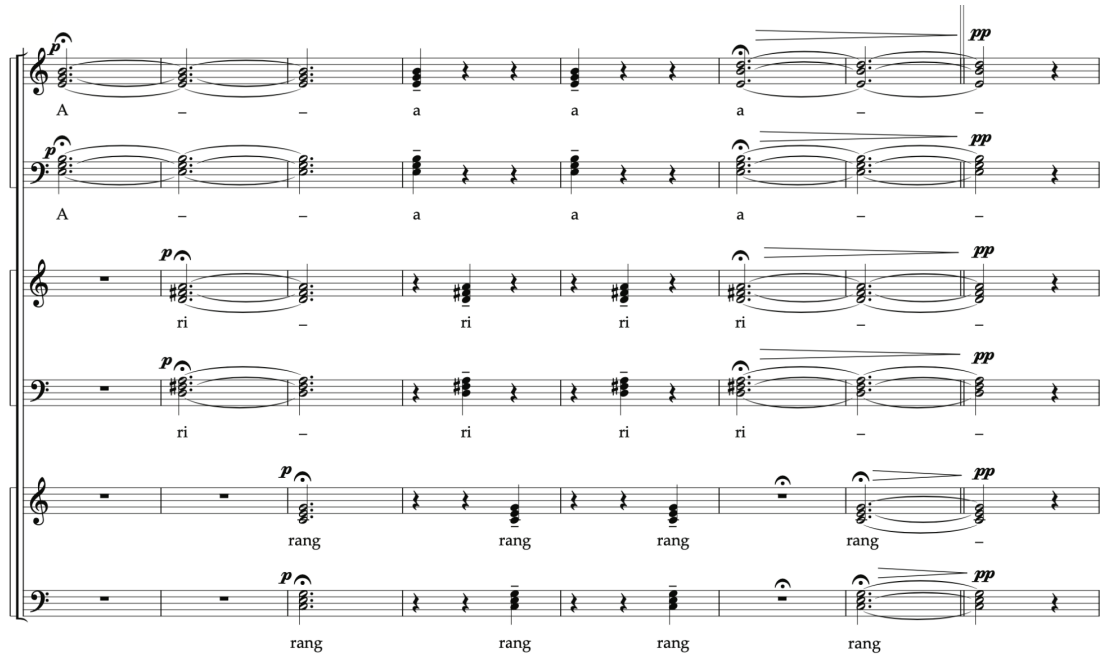
Later, all groups merge toward the climactic fermata in measure 57 (Example 10).

Example 10 Woo, Menari, mm. 55-57.



Measures 58 through 71 are the end of the first section and produce sound clusters from three different sources (Example 11).

Example 11 Woo, Menari, mm. 65-72.

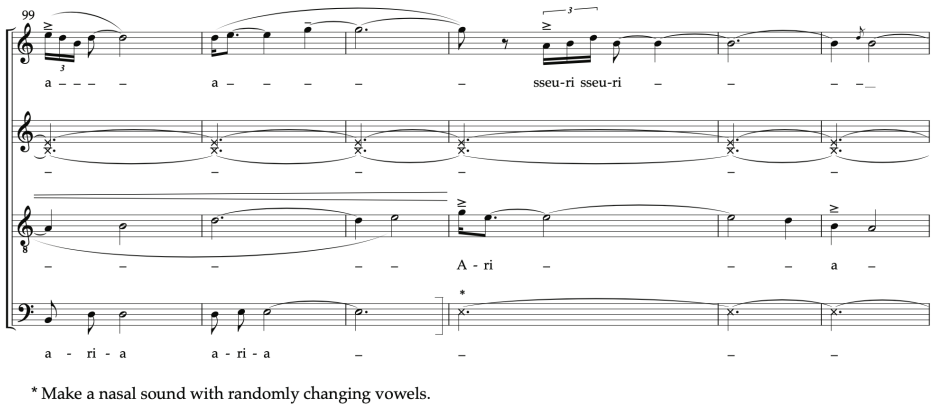


This three-dimensional staging produces an antiphonal sound very effectively because they are not together on the stage. Audiences can easily identify the sound sources coming from three different directions.

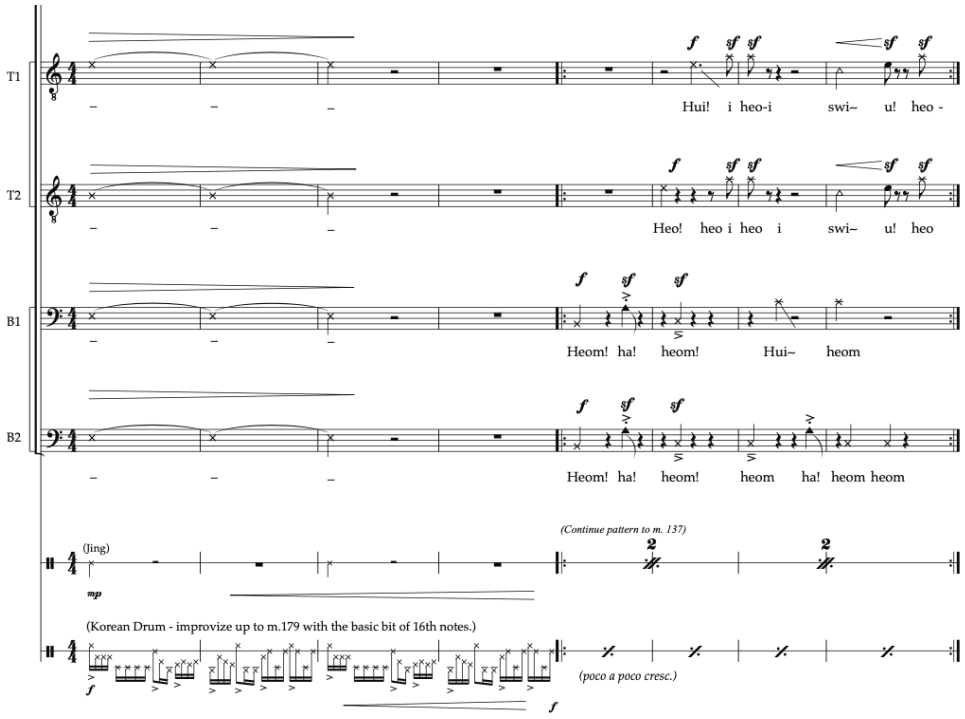
Measures 72-127

A soprano soloist sings the beginning text of "*Arirang*" and this solo serves as the bridge to the next section (see the solo line in Example 2). When the soloist finishes her part, the groups of singers in the back of the hall slowly march to the stage. The alto section begins the melody of "Jung-sun Arirang" and the other parts sing their counter melodies while gathering on the stage. The composer asks the alto singers to produce randomly changing vowels beginning in measure 98, creating a combination of contemporary and traditional Korean sounds (Example 12).

Example 12 Woo, Menari, mm. 99-104.



Example 13 Woo, Menari, mm. 124-131.

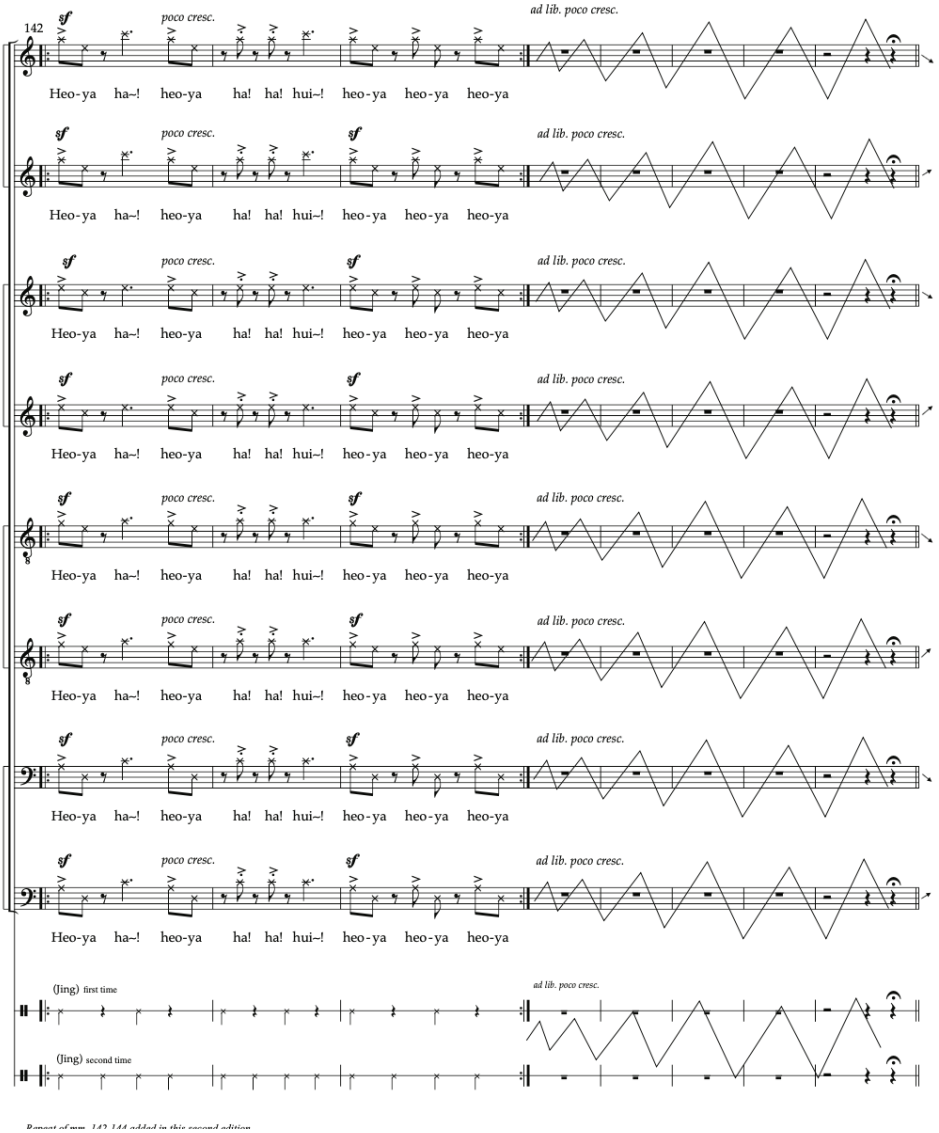


Measures 124-149

At this point, the stage light is 100 percent bright. In section E, the percussion instruments create a sense of building tension as the *modeum-buk* improvises, using a base of 16th notes, and the *jing* plays a loud repeating pattern (Example 13). Tenors and basses begin shouting

combinations of *sh* and *h* sounds. While this energetic section continues, sopranos and altos join in with high-pitched, repeating patterns of *Ari-ari* and *Sseuri-sseuri*. At measure 142, all singers unify the rhythm of the shouting patterns. This section brings up the image of Korean shamanistic ceremonies for getting rid of bad luck and evil ghosts (Example 14).

Example 14 Woo, Menari, mm. 142-149.

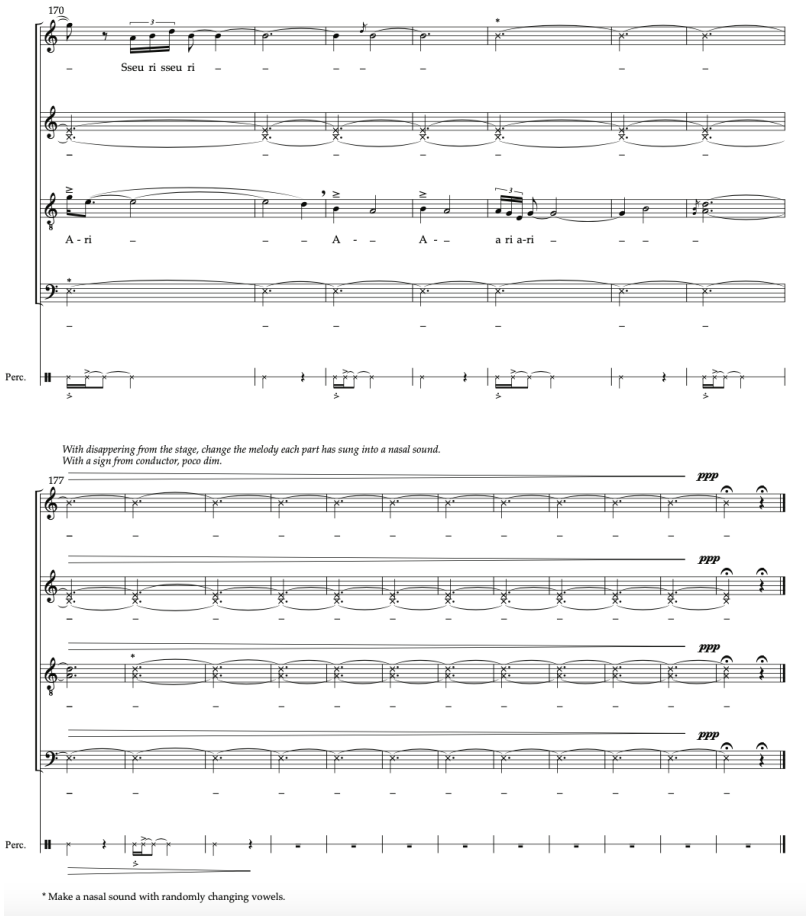


Measures 150-*fine*

The final section is a repeat of section C, but in this case the choir is instructed to move slowly off the stage and disappear, all the while singing (see figure 2, instruction F). With the lyrics of "Arirang" and a vanishing choir, the music creates a similar atmosphere to the beginning of the piece, a somber and serious ceremony expressing the angst of "Arirang."

Here the composer plays with the idea of tradition – maintaining a recognizable melody but instructing the choir to gradually employ a nasal placement sound – with randomly changing vowels as the melody unwinds toward a final sustain. As sound gradually dissipates, the stage lights dim, and the piece ends in a heavy silence. It is possible to imagine this ending as an evocation of the spirits of Korean heritage – departed loved ones whose past struggles kept the spirit of Korea alive. (Example 15).

Example 15 Woo, Menari, mm. 170-188.



2. "Oh, Korea"

This spectacular choral piece was composed in 2002 for a mixed choir (SSAATTBB), two pianos, and percussion instruments. This piece depicts many elements of Korean patriotism and national pride. It consists of four movements, and each movement represents one of the four corners of the Korean national flag.

Illustration 3. Korean National Flag with Trigram Names

On the Korean national flag, *Geon* (top left) represents heaven, spring, and justice; *Gon* (bottom right) represents earth, prosperity, and the heritage of the nation; *Gam* (top right) represents the moon, water, and the pulse of the nation; and *Ri* (bottom left) represents the sun, fire, and the enlightenment and development of the nation. Composer Woo stated,

> I wanted to put the symbolism of the four trigrams in each movement. During my college years, Bartok and Stravinsky influenced me with their modern musical ideas and nationalist ideologies. I delved into the philosophical elements of the Korean flag and translated them into my musical expression. In 2002, the Korean nation was excited about the unprecedented result of the national soccer team, so I wanted to contribute to the positive excitement with music.[79]

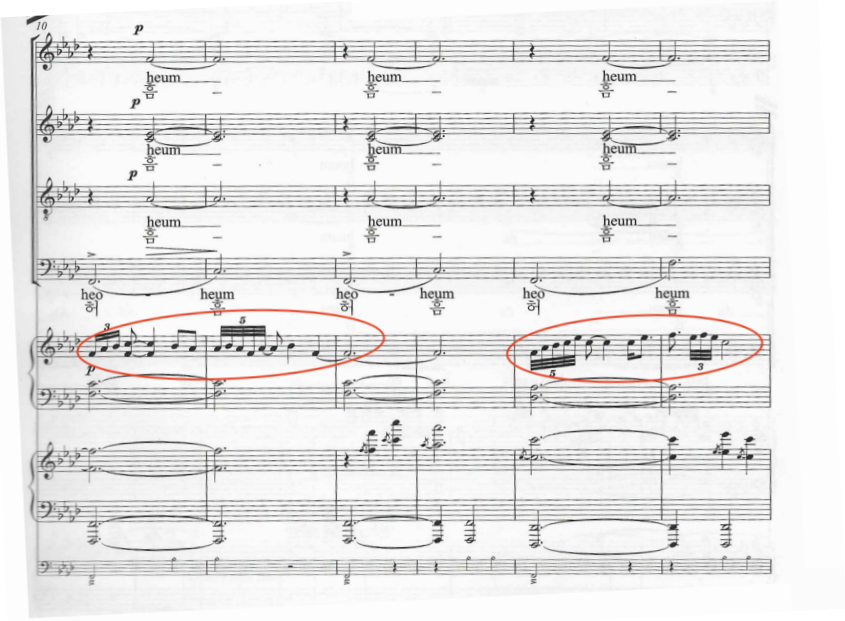
The Characteristics of the Melody

Most of the time, the melody is used very percussively. Except for the second movement, all three movements have a fast tempo with short-phrased melodies in the pentatonic scale. The melodies are decorated with *sit-kim-sae,* the ornamental embellishment of the melody. When the vocal melody is simple, Piano 1 uses *sit-kim-sae* (Example 16). Notated *sit-kim-sae* can be found

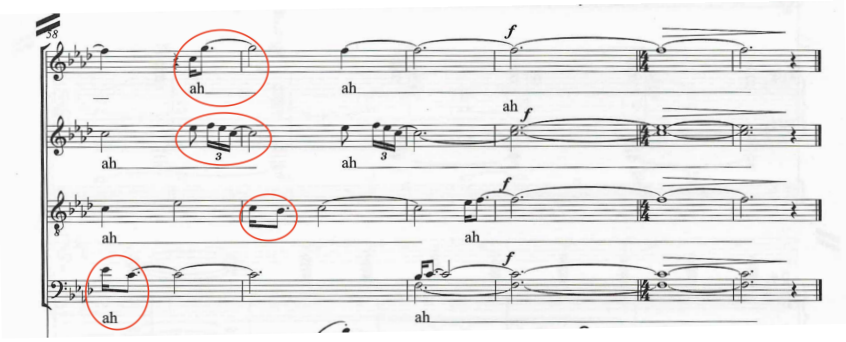
[79] Hyo-Won Woo Interview by Hyokyoung Byun on January 23, 2021.

in many places, especially in the piano 1 part of the second and fourth movements, and in all voice parts in the second movement (Example 17).

Example 16. Woo, Oh! Korea, 2nd mov. mm. 10-15.



Example 17. Woo, Oh! Korea, 2nd mov. mm.58-63.



Form

Table 2.

Movement	Section	Key & Time Signature	Tempo & Musical element
I. Geon	A: 1- 8 (Instrumental introduction) B: 9 - 32 C: 33 - 42 D: 43 - 76 C^1 + B^1: 77 - 91	D pentatonic 4/4	● *Adagio* - Faster ● Rhythmic Ostinato (3+3+3+3+2+2)
II. Gon	A: 1 - 9 (Instrumental introduction) B: 10 - 25 C: 26 - 45 C^1: 46 - 63	F minor Pentatonic 3/4	● *Lento* ● No lyrics Sighs and hums
III. Gam	A: 1 - 18 (Instrumental introduction) B: 19 - 34 C: 35 - 66 C^1: 67 - 76 C^2: 77 - 94	D mixolydian + D major 2/2	● = ca. 70 ● Double Chorus ● Percussion ad. lib (about 1-2 min.)
IV. Ri	A: 1-8 B: 9-32 C: 33-42 D: 43-76 C1: 77-98 E: 97-112 F:113-124	D Pentatonic 4/4	● *Allegro* - Faster ● Using similar musical ideas as movement I ● Extended ending with the mixture of used and new musical ideas

Instrumentation and Rhythm

The Korean percussion instrument used in “Oh! Korea” is *modeum-buk*, which means a combination of various drums. In “Oh! Korea,” one of the unique textures is the combination of pitched and randomly pitched percussion, essentially a contrast of the Western sounds of the

timpani, and the Korean traditional sounds of the *modeum-buk*. Two pianos also strengthen the percussive effect with high and low pitches in addition to the melody and rhythm. Woo said, "The instrumentation in 'Oh! Korea' is the same as my graduate composition."[80] As Bartok, one of the most influential composers in her college years, explored various rhythms in his piano compositions, she used the piano in a similar way in "Oh! Korea."

Woo uses the 3+3+3+3+2+2 rhythmic pattern in both the first and fourth movements, in two-measure units. In the second movement, she uses only the Korean traditional percussion instrument *modeum-buk*. *Modeum-buk* is used with a soft articulation and it depicts the pulse of the nation. In the third movement, the voice parts are used as a percussion instrument with repeating rhythm patterns, while the first piano part plays the melodic lines.

Text Setting

The text of this work was written by composer Woo. She said, "When I compose, the texts are mostly created by myself. Sometimes it is necessary to change the original poem to make it fit well with the music, but I learned that poets don't like to change their original poem, so most of the time, I create texts along with my musical inspiration."[81]

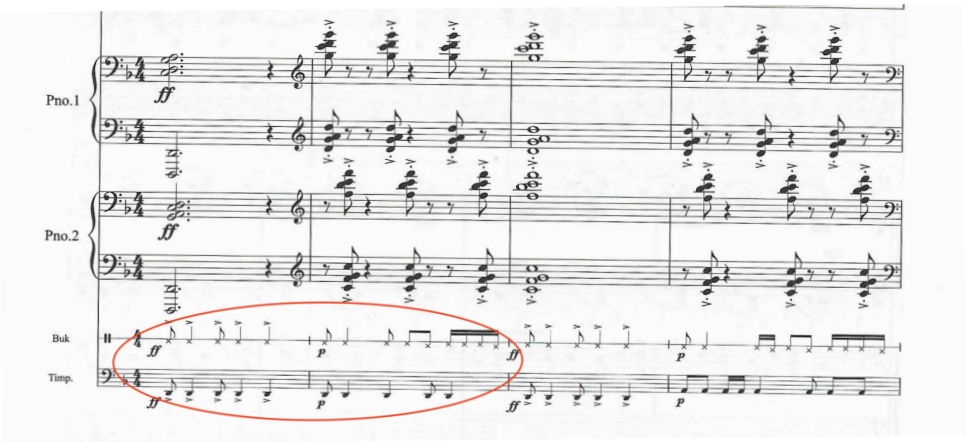
The text of the music is repetitive and percussive, especially the first and fourth movements. In the third movement, she uses the first two syllables of *Arirang*. The combination of *a-ri* and the repetitive dotted rhythms makes the movement lively.

[80] Hyo-Won Woo Interview by Hyokyoung Byun on January 23, 2021.
[81] Ibid

Extra Musical Ideas

In 2002, South Korea and Japan hosted the 2002 World Cup. It just so happened that the South Korean soccer team did so well that it qualified for the semifinals. Because of this historical achievement, the entire South Korean nation was extremely excited. During the semi-final match, they gathered in front of the city hall and cheered their beloved soccer team. During the game, the cheerleaders created a hand-clapping rhythm, and Woo applied it in the fourth movement of "Oh! Korea."[82]

Example 18. Woo, Oh! Korea, mm. 1-4 (4th mov).

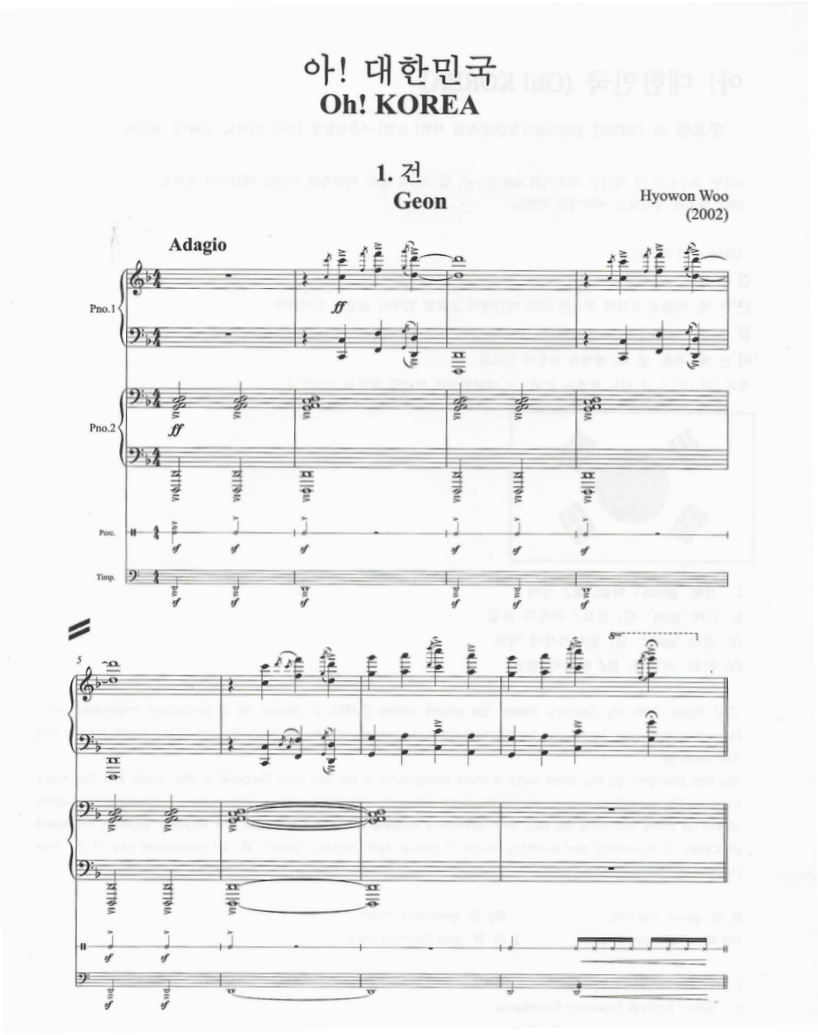


Musical Detail

First Movement: The title of the movement is *Geon* (heaven, spring, and justice). Throughout the entire first movement, a continuous D is played by Piano 2 in either a syncopated or a pulse-like rhythm, making D the center pitch in this movement (Examples 18 and 19).

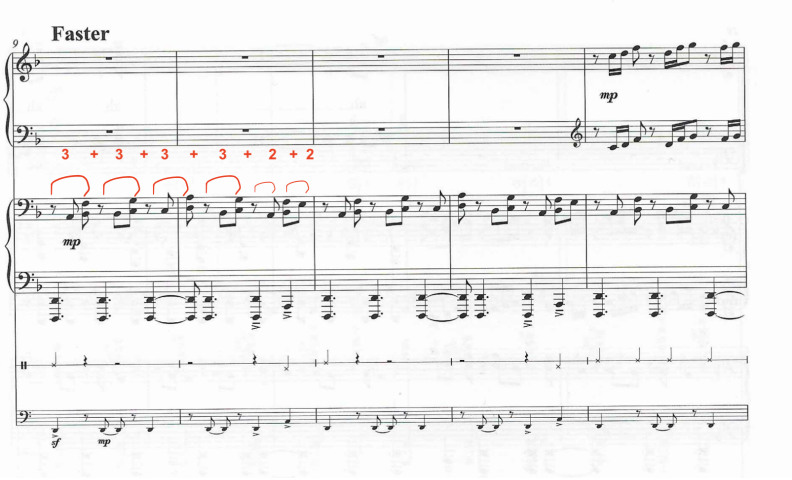
[82] Ibid

Example 19. Woo, Oh! Korea, mm. 1-8 (1st mov).



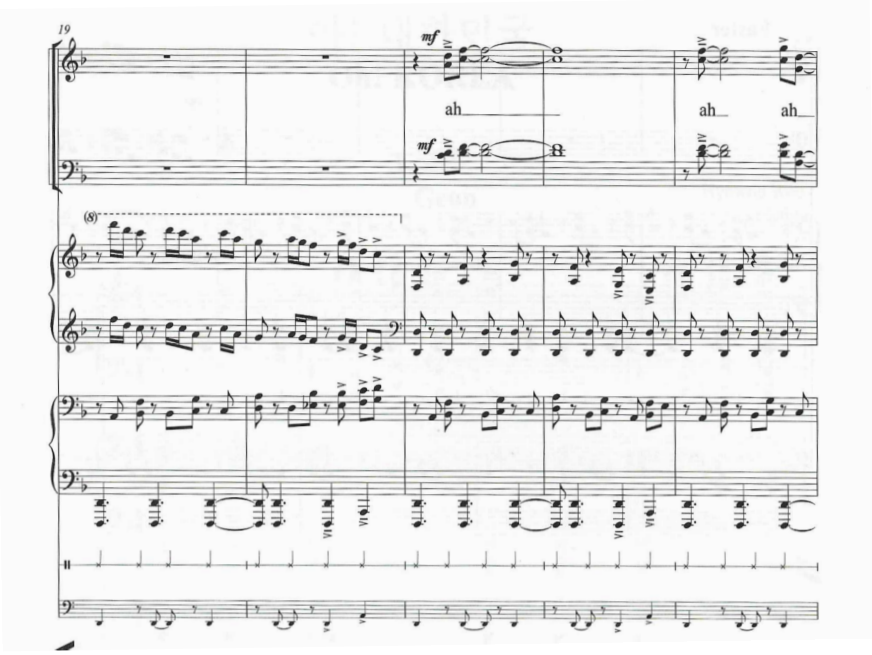
From measure nine, the music begins an irregular rhythmic pattern of 3+3+3+3+2+2 in two-measure units (Example 20). This irregular rhythm is not exactly a traditional Korean element, but with the combination of the pentatonic scale, D-F-G-A-C, and the harmony from the scale, it creates a sense of the festive birth of a nation (Lyrics: “The sky is opening”).

Example 20. Woo, Oh! Korea, mm. 9-13 (1st mov).



The chorus begins with long, strong exclamations (mm 21-32), which consist of parallel octaves and fourths (Example 21).

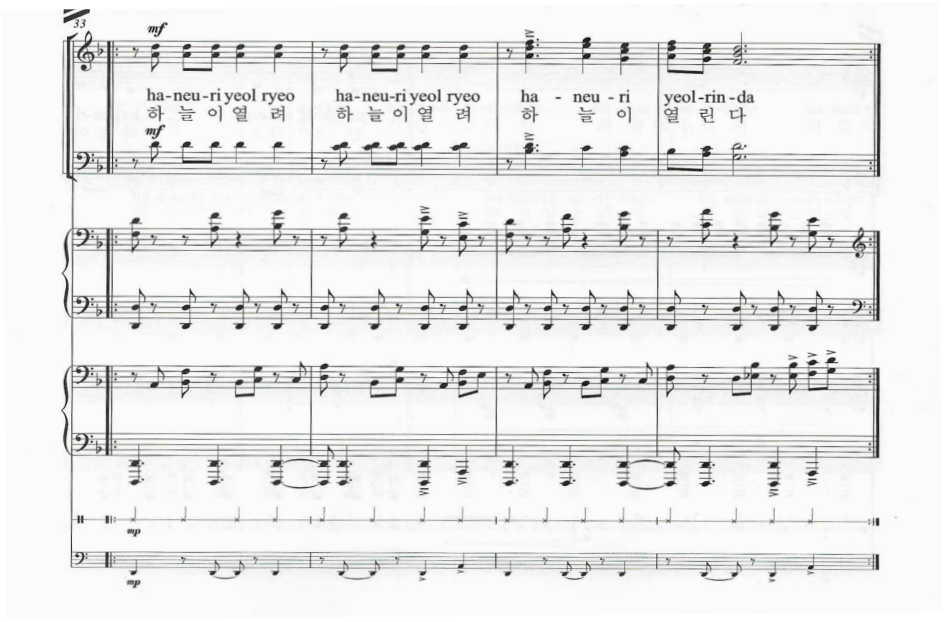
Example 21. Woo, Oh! Korea, mm. 19-23 (1st mov).



From measure 33 to 40 the text and melody are repetitive. *Ha-neu-ri yeol-ryeo* (the sky opens) repeats six times followed by four repetitions of *yeol-ryeo (*opens). This section is

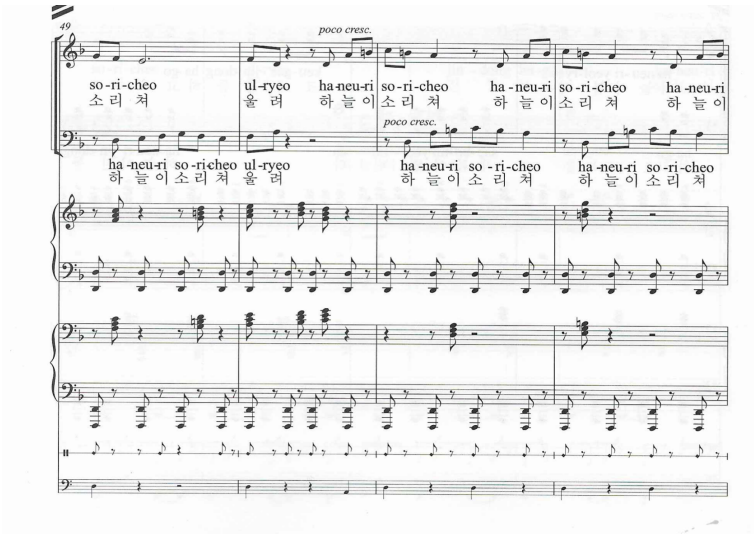
homophonic with a three to six-part chorus. The piano parts accompany the chorus with two-measure units of the ascending and descending patterns (Example 22).

Example 22. Woo, Oh! Korea, mm. 33-36 (1st mov).



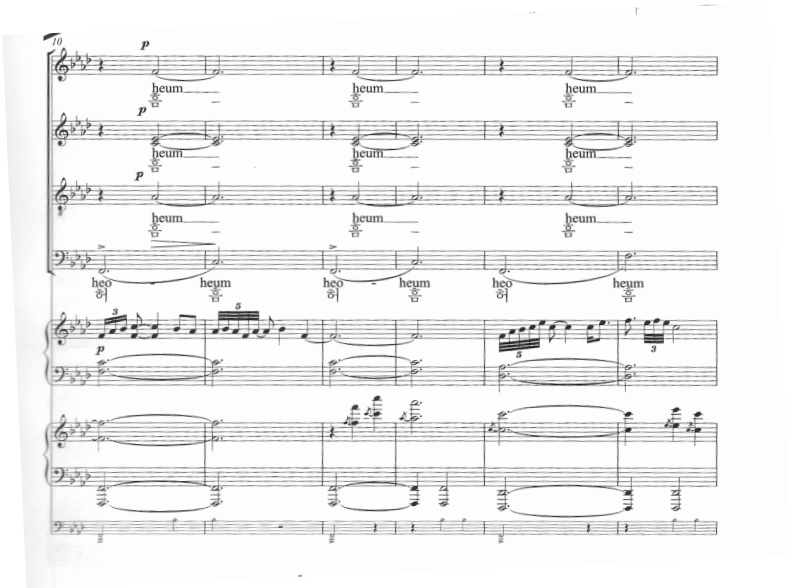
From measure 43 the short eighth notes and soft dynamics create a new section which depicts the initial scene of the sky opening in "*ha-neu-ri yeol ryeo*" (*the sky opens*). Woo begins these phrases with soft dynamics which gradually increase in intensity. While the first section has more homophonic elements, the new section has unison and polyphonic elements (Example 23).

Example 23. Woo, Oh! Korea, mm. 49-52 (1st mov).



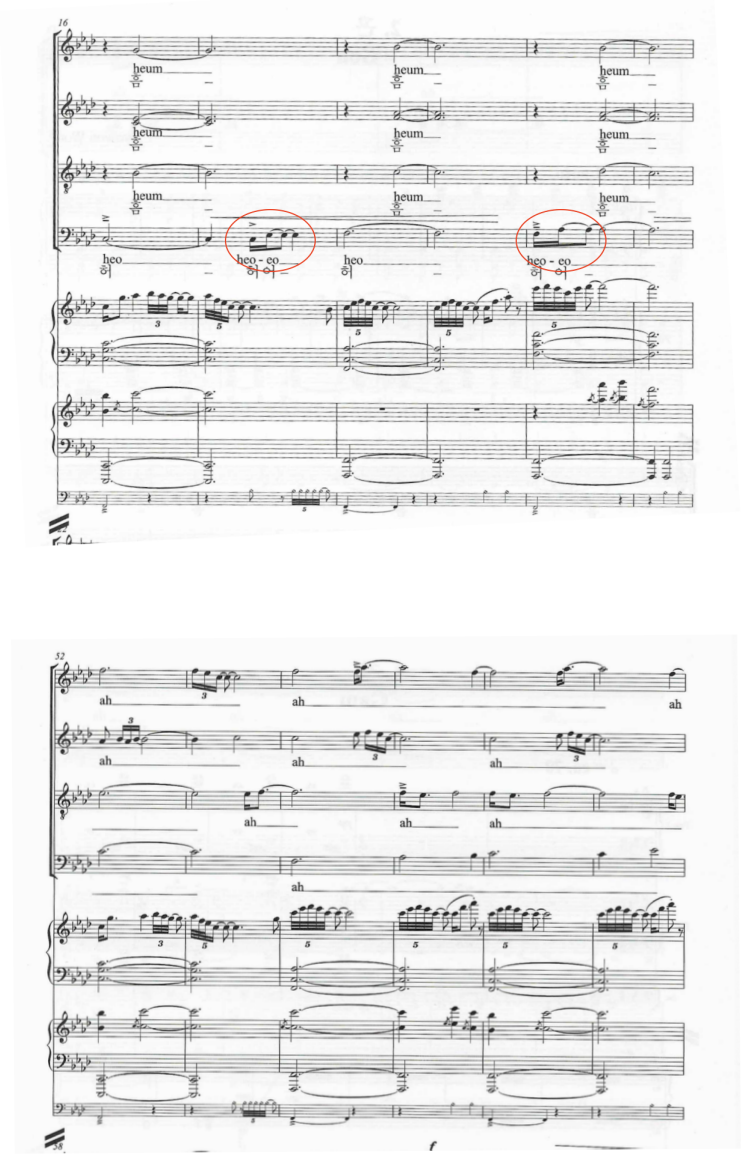
Second Movement: The title of the movement is *Gon* (earth, prosperity, and the heritage of the nation). It also utilizes the pentatonic scale with the centered pitch F. There is no specific text, but the sounds, *ah, heum,* and *heo-eo* are used. This movement's atmosphere contrasts sharply with the first movement. Only the traditional percussion instrument, *modeum-buk*, is used.

Example 24. Woo, Oh! Korea, mm. 10-15 (2nd mov).



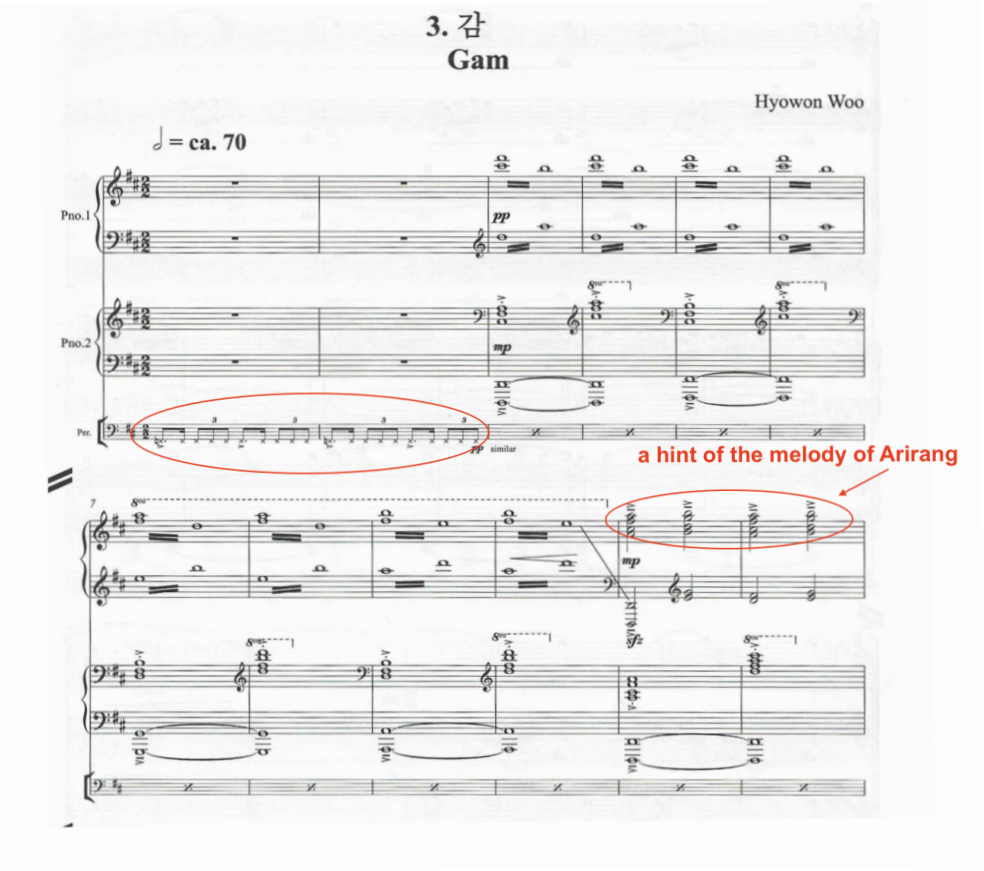
The whole movement retains a simple and restrained manner. Underneath the simple vocal writing, piano part 1 decorates the melody using lively *sit-kim-sae*. While the vocal parts depict the breath of the nation, the quick moving parts of piano 1 depict the potential of the nation to grow and flourish (Example 24). The written *sik-kim-sae*, which depicts the lively spirit of the nation, is transferred to the vocal parts. These parts gradually grow in range and dynamics (Example 25).

Example 25 Woo, Oh! Korea, mm. 16-21 and 52-57 (1st mov).



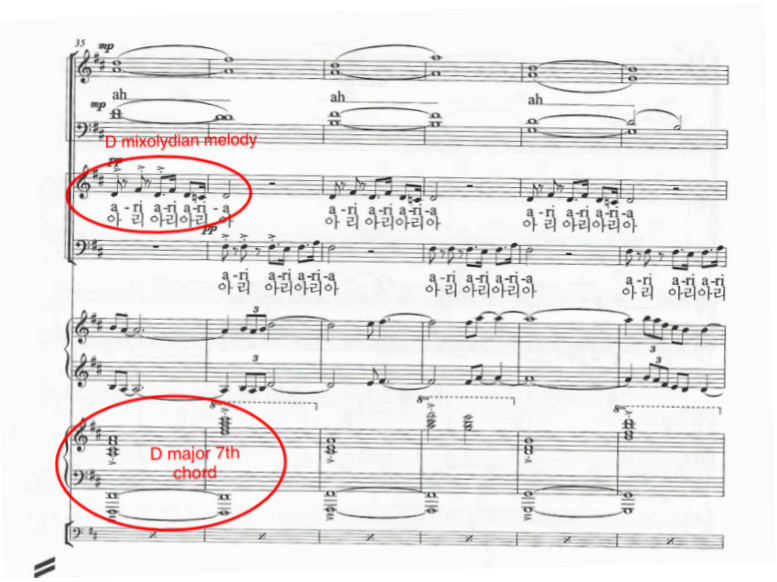
Third Movement: The third movement starts with the rhythmic ostinato from the *modeum-buk.* Like the meaning of the title, the beginning sound *Gam* (moon, water, and the pulse of the nation) depicts the pulse of the nation (Example 26). The pulse is weak in the beginning, but it develops from pianissimo to fortissimo step by step throughout the whole movement. The first piano part gives the melody of "Arirang" with a high range of half-note chords beginning at measure 10.

Example 26. Woo, Oh! Korea, mm.1-12 (3rd mov).



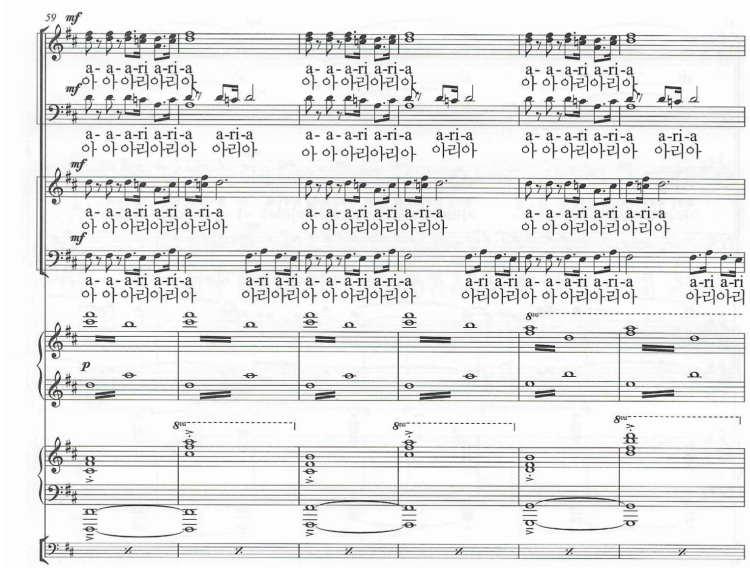
From measure 35, while Piano 1 continues the melody of "*Arirang*" with quicker rhythms, the second choir enters with a repetitive *ari ari* in a lively rhythmic pattern (Example 27).

Example 27. Woo, Oh! Korea, mm. 35-41 (3rd mov).



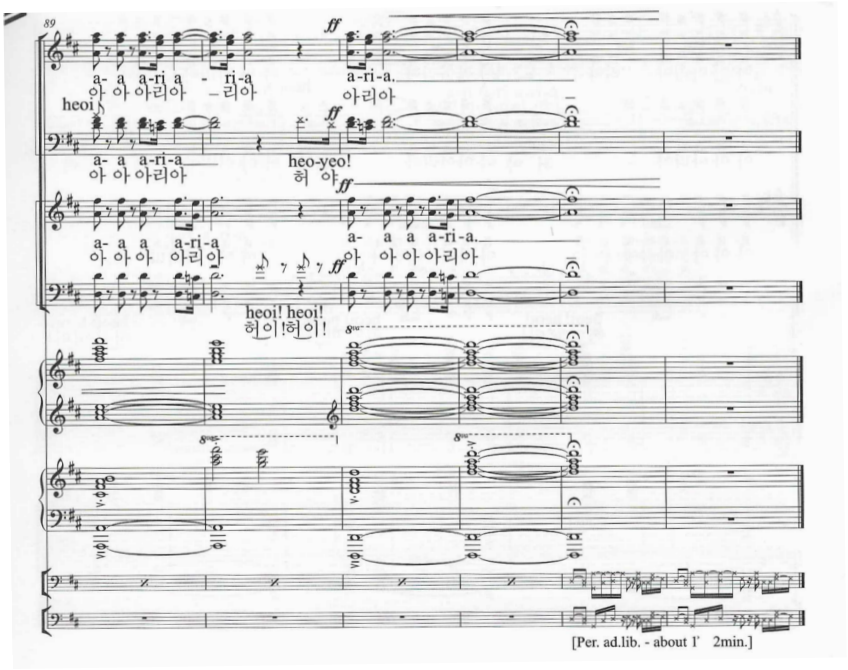
The double chorus sometimes divides and sings responsively and at other times unites with a thick, powerful homophonic sound (Examples 27 and 28). This movement is a mix of D mixolydian and D major. While the melodic motif *ari ari ari-a* uses D mixolydian starting from measure 35, both piano parts and the harmonic chorus are in D major (Example 27).

Example 28. Woo, Oh! Korea, mm. 59-64 (3rd mov).



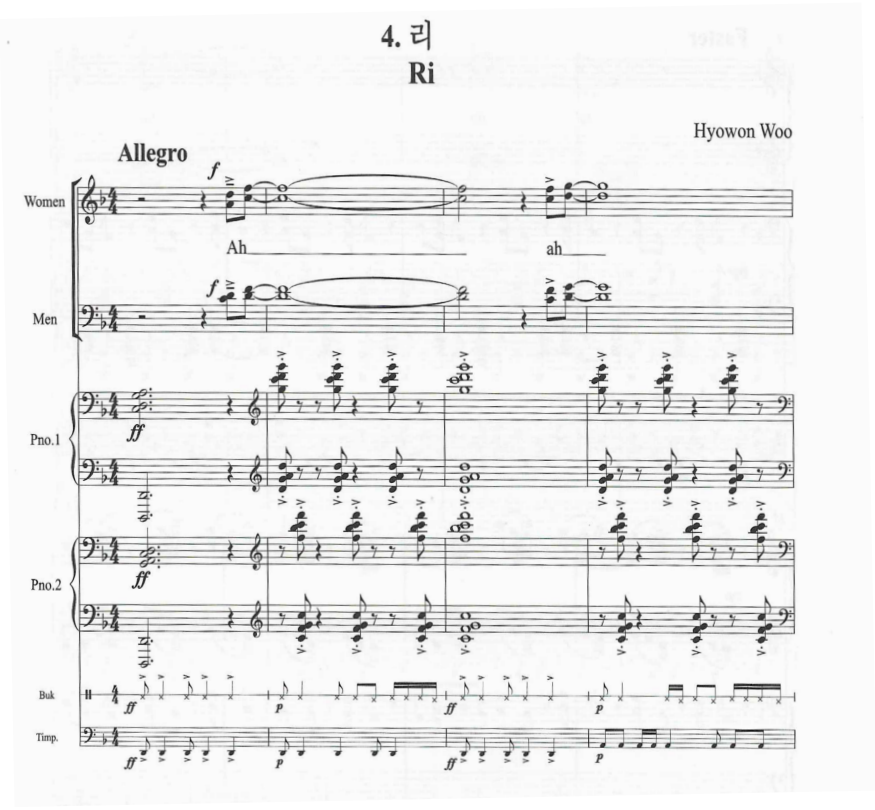
Throughout the whole movement, the percussion section has the same rhythmic pattern. At the end, they play a 1-2 minute ad lib, which connects the movement to the final movement (Example 29).

Example 29. Woo, Oh! Korea, mm. 89-94 (3rd mov).



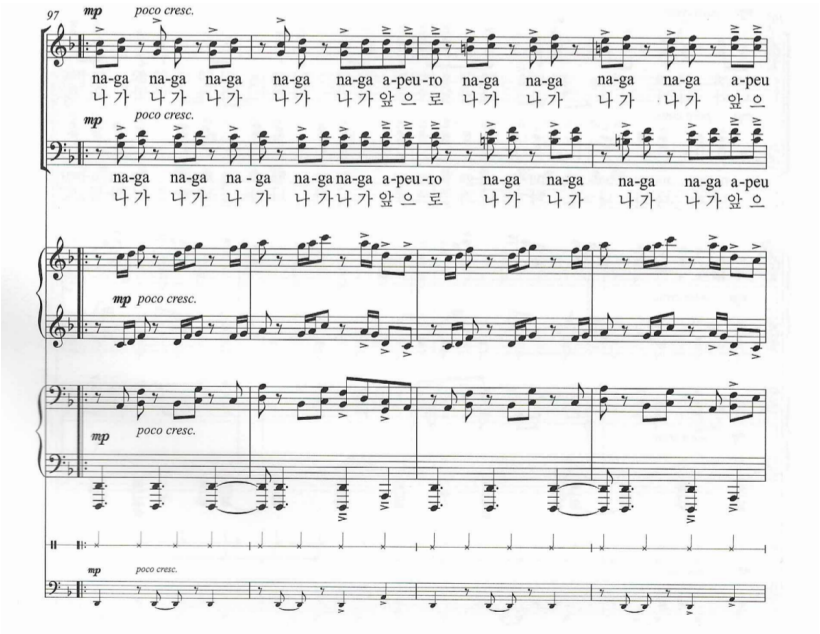
Fourth Movement: The title of the final movement is *Ri* (sun, fire, and the enlightenment and development of the nation).Woo uses the same musical idea as in the first movement. Although the melody is the same, the choir sings a different text accompanied by the piano with more percussive effects than in the first movement.

Example 30. Woo, Oh! Korea, mm. 1-4 (4th mov).

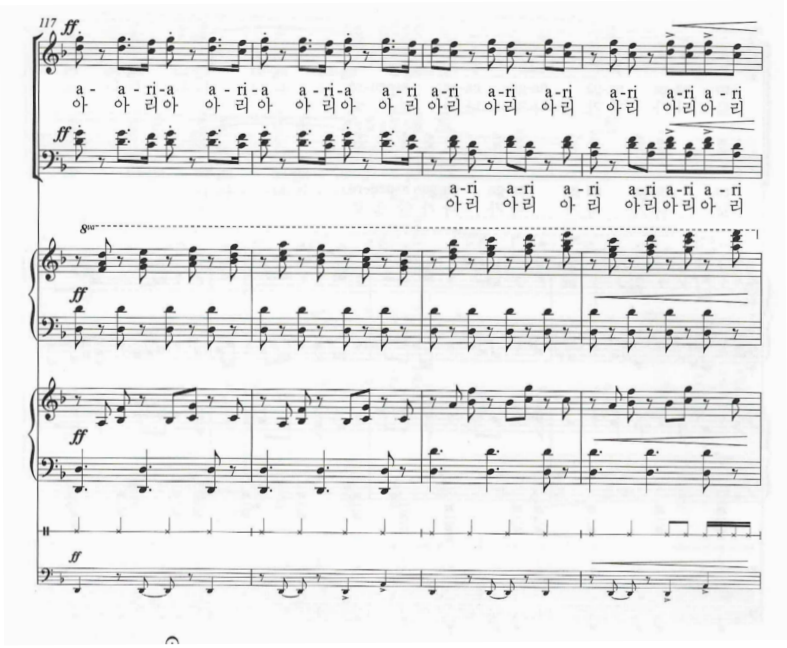


From measure 97 Woo uses a new musical idea (Example 31) that drives the energy toward the conclusion and the reprise of the theme of *ari ari,* from the third movement (Example 32).

Example 31. Woo, Oh! Korea, mm. 97-100 (4th mov).



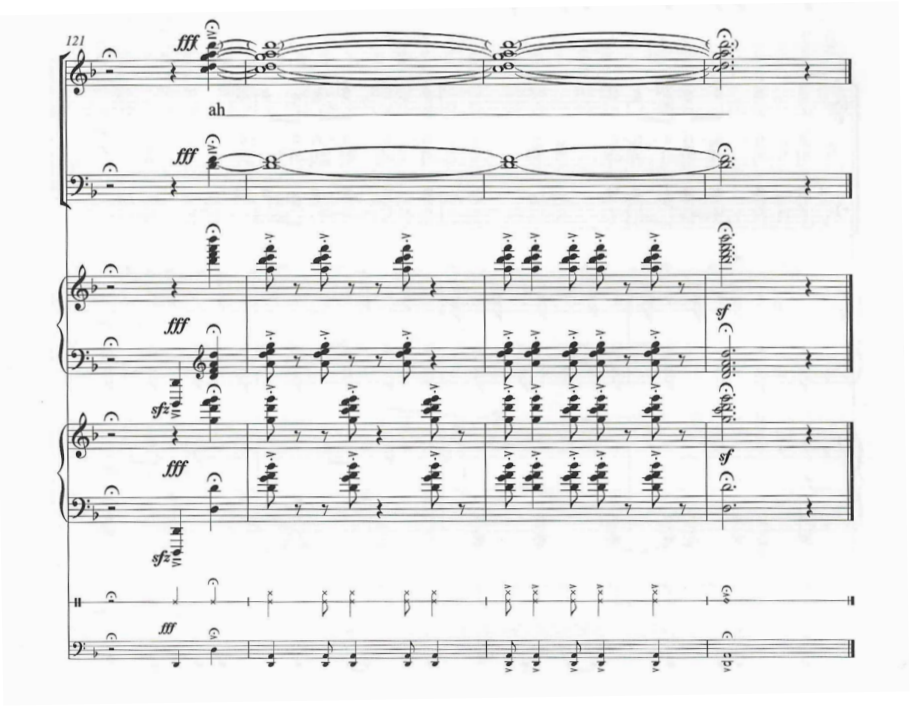
Example 32. Woo, Oh! Korea, mm. 117-120 (4th mov).



As a conclusion for the whole piece, Woo repeats the same musical motives from the first and third movements while adding new elements in the accompaniments. The text in the

repeating section of *na-ga na-ga a-peu-ro* means *Go, go forward*. With the increasing dynamic into the "*Arirang*" section (Example 32), the music represents the nation's growing ambition and aspiration.

Example 33. Woo, Oh! Korea, mm. 121-124 (4th mov).



Conclusion

Composer Woo is a promising role model for the next generation's female composers. She demonstrates leadership in Korean choral music and her success galvanized the young female composers in South Korea.

She creates choral music that combines traditional Korean musical elements and contemporary Western musical techniques. She often uses Korean traditional grace notes (*sit-kim-sae*) for traditional sounds, and combines Western and Korean traditional instruments in her music. Many times, Woo's music focuses on the rhythm, so she often creates lyrics for

herself to use freely (because poets do not want to change their original poem) as rhythmic material.

Additionally, she looks for visual sound ideas using the entire performance space. She calls it *spacial music*, in which a choir moves and is placed in a different location in the venue. The visual and sound effects generate innovative sonorities, and make audiences experience unusual sound and choreographic effects.

Hea-Young Cho

One of Korea's leading choral composers, Hea-Young Cho, is currently the resident composer for the Incheon City Choir. Many Korean choral conductors agree that she creates beautiful melodic lines and makes a profound connection between the melodies and the lyrics.[83] Thanks to the appealing melodies of her music, many of her choral compositions are familiar to the public, even as solo versions of her choral compositions.

While she was at Han-Yang University as a student in the 1990s, she conducted church choirs and the Han-Yang Glee Club.[84] As a conductor, she performed sacred music, a cappella choral music from the Renaissance, classical and romantic periods, African American spirituals, Korean art songs, and Korean traditional music.[85] She took classes from Young-Soo Nah, the founder of the Korean National Chorus at Han-Yang University and was drawn in by the charm of choral music. She was an excellent student throughout her college years and graduated *suma cum laude*. Her composition, "Ensemble for Flute, Violin, Cello and Piano" was performed at the graduate debut concert held by the Cho-Sun Daily Newspaper.[86]

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[83] Yong-Hoon Kim, Eui-Jung Yoon, Chang-Eun Lim, Sang-Hoon Lee, Kim and Sunah Kim. Interview by Hyokyoung Byun in March through July, 2020
[84] Hea-Young Cho, Interview by Hyokyoung Byun in August 4, 2020
[85] Ibid
[86] Ibid

After graduating, she worked as a teaching assistant at Han-Yang University. While she worked at the research center at the University, she published textbooks such as *Series of Sight Singing and Ear Training* through the Han-Yang University Press and taught music theory classes.[87] Because this work was not direct musical activity, such as composing or performing, her desire to be involved in actual musical performance grew.

In 2005, one of her colleagues recommended that she take a part in the Summer Choral Academy at the University of Washington. After participating in the academy, she was able to cultivate her dream of composing choral music.[88] Afterward, she began composing church anthems, and a year later, in 2006, she published the anthems. Since 2006, she has published a church anthem series, and the public began to know her. In 2009, she had several opportunities for commissions at choral music festivals such as the New Music Festival of the National Chorus, the Korean New Music Festival, and the New Music Festival of the Kyung-Kee Cultural Foundation.[89] These commissions opened the door for her to begin composing secular choral music. She felt that her career as a professional composer was beginning, and subsequently, many city choirs have asked her to create or arrange choral music for them. In 2012, she participated in the Choral Music Symposium in Atlanta led by Joseph M. Martin. At the symposium, she was awarded a prize for her composition "The Lord's Prayer."[90]

In 2013, she began work as a resident composer for the An-San City Choir, and she composed and arranged music for seasonal concerts and different occasions. This was a good opportunity to learn about the projects and concerts of a city-based choir.[91] In 2014, she worked as a resident composer at the National Chorus and composed the orchestral choral piece "Te

[87] Ibid
[88] Ibid
[89] Ibid
[90] Ibid
[91] Ibid

Deum" for the symphony orchestra and a mass choir of 150 voices. This work was performed at the opening concert of the World Symposium of Choral Music. Every year since 2009, she has been commissioned to compose choral music for the New Music Festival held by the National Chorus.[92] Among her works, "*Mot-eeh-juh*" (I Cannot Forget You), "*Ba-ram-eun Nam-pung"* (The Wind is Heading to the South), "*Ong-hea-ya*," and "*No-deul-kang-byeun*" (At the Shore of *No-deul*) are very well accepted and have been performed often in Korea.

Cho's Compositional Style

In the first piece discussed here, "Ong-hea-ya," Cho adds Western elements (harmony and clusters) and a mix of Korean and Western rhythms on top of this traditional Korean folk song. Throughout the music, the main melody of the song is used to create variations of background rhythms and descants.

While Cho was in graduate school, she thought contemporary compositional techniques would be hard to adapt for practical usage. Nonetheless, Northern European composers, such as Arvo Pärt, Pēteris Vasks, Eriks Ešenvalds, and Ola Gjeilo influenced her compositions, inspiring her to combine familiar folk tunes with modern musical tools.[93] She said, "Through the influence from those composers, I could make music with familiar folk tunes that combined with some modern musical tools. I prefer this to avant garde music when trying to create works that have both familiarity and newness."[94]

On Being a Female Composer in Korea

Regarding the large percentage of female composers in Korea, Cho said,

[92] Ibid
[93] Ibid
[94] Ibid

> I'm not sure why women composers are more active than their male counterparts in the Korean choral music scene compared to the other countries. One reason I can think of is choral concerts are targeting a wider range of audiences than other concerts, such as concerts for modern compositions. Thus, educational backgrounds, gender, or title, such as being a professor, does not affect whether a piece is performed or not.[95]

Traditionally, female students have outnumbered male students in studying composition at universities in Korea. She said, "I think another reason could be because of the significant number of women students who study in the department of composition. However, I believe talking about gender is not very meaningful in this modern era."[96]

Two Choral Compositions by Hea-Young Cho

1. "Ong-hea-ya"

"Ong-hea-ya" was commissioned by the Korean National Chorus in 2009 and is an SATB arrangement of a Korean folk song. This song comes from the southern part of Korea—Kyung-Sang Province. It is a work song that peasants sang as they harvested beans or barley. In the harvest season, workers had to work together to crack and peel the skin of the crops by heating the grain. Singing "Ong-hea-ya" inspired the workers in their work, and established an atmosphere of cooperation, camaraderie, and energy. It was sung in a fast tempo with gusto, and like many such songs, the musical patterns mirrored the physical act of the harvest. The song

[95] Ibid
[96] Ibid

originates from harvest fields, but it has been sung at many different occasions and events because the song is delightful and can easily create an atmosphere of oneness.[97]

Form

Table 3.

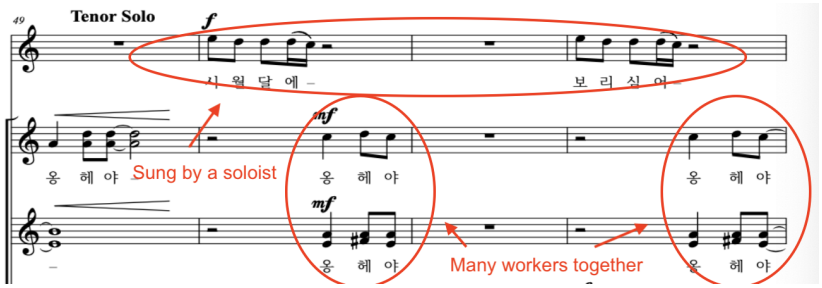
Section	Time Signature/Tempo	Text
Introduction: mm1-7	4/4 / Andante (♩ = ca. 66)	Chorus (Ong-hea-ya)
A: mm 8-28	4/4/ Allegro (♩ = c. 136)	Chorus
B: mm 29-49	4/4 Poco piu mosso	Verse 1
C: mm 50-62	4/4	Verse 2
D: mm 63-78	4/4	Verse 3 & 4
E: mm 79-93	3/4 Andante moderato (♩ = c.82)	Verse 5
F: mm 94-end	4/4 Freely, poco a poco accel. 4/4/ Allegro (♩ = c. 136)	Bridge (mm 94-97) and Chorus

The song consists of verses and a repeating chorus, and it is in a responsorial form where the verses are usually sung by a soloist, and the chorus is sung by many workers together (Example 34).

[97] Encyclopedia of Korea Folk Culture, https://folkency.nfm.go.kr/kr/topic/detail/913

Example 34: Hea-Young Cho, Ong-hea-ya, mm. 49-52,

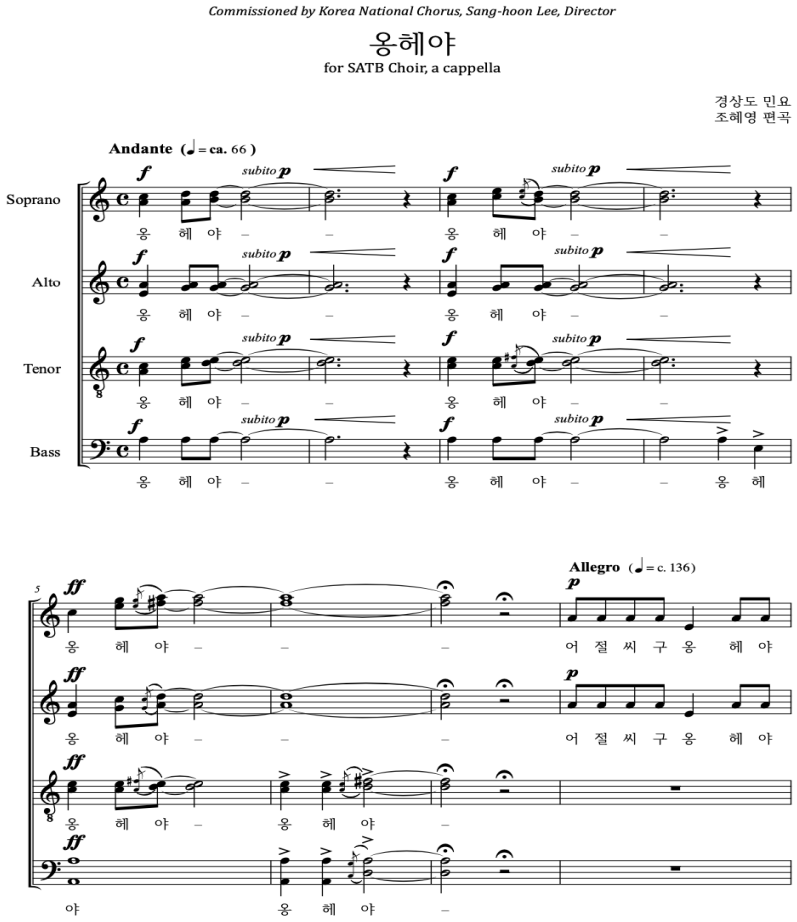
Solo (“When we plant barley in October”), Chorus (“*Ong-hea-ya*”)



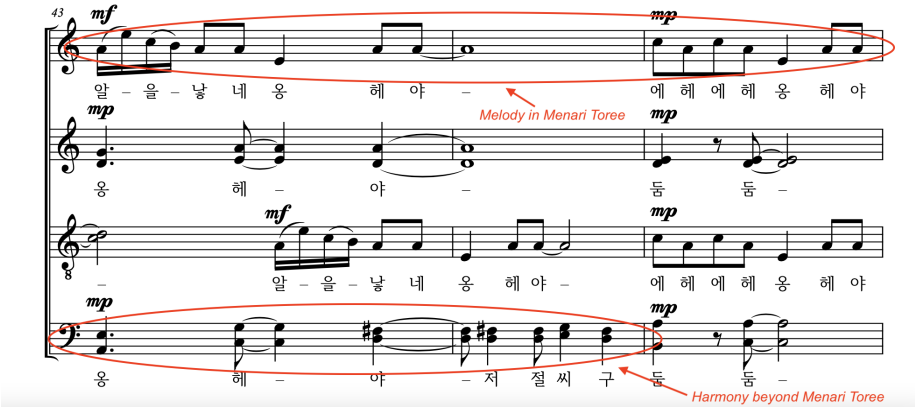
Harmony and Rhythm

The original song is based on *Me-na-ri Toree*, which consists of E-G-A-C-D and finishes with E or A. However, in the introduction, the chord progression from A minor to a D major fermata chord—a harmonic deviation the listeners would not expect—shows how far Cho’s arrangement of the simple folk melody stretches beyond traditional boundaries (Examples 35 and 36).

Example 35. Cho, Ong-hea-ya, mm. 1-8.



Example 36. Cho, Ong-hea-ya, mm. 43-45.

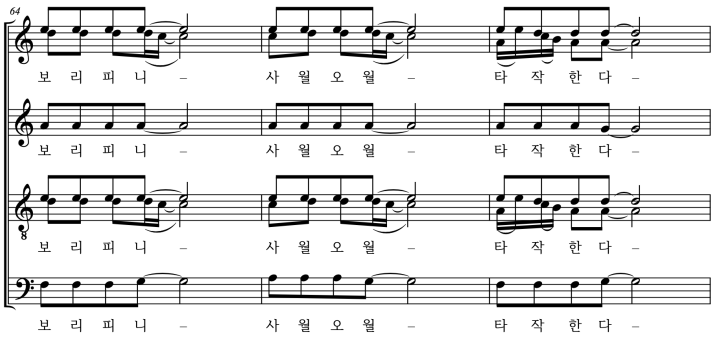


Although the melody follows the original rhythm, the supporting figures use syncopated, long-held chords with changing harmonic elements. Cho uses different meters and tempos to depict the contents of the verses (Examples 37, 41, and 43).

Text Setting

Cho used five verses from the original song. All of the verses are divided by the chorus, but the third and fourth verses are set together. For the fifth verse (Example 41), she uses her own melody to depict a different emotion than inspiring workers (*Keum-soon* and *Bok-soon* in neighboring houses, meeting each other, and chatting, whispering *ong-hea-ya*). Verses one and two are the responsorial form of the original song, but verses three and four are set in the six-part homophonic chorus (Example 37).

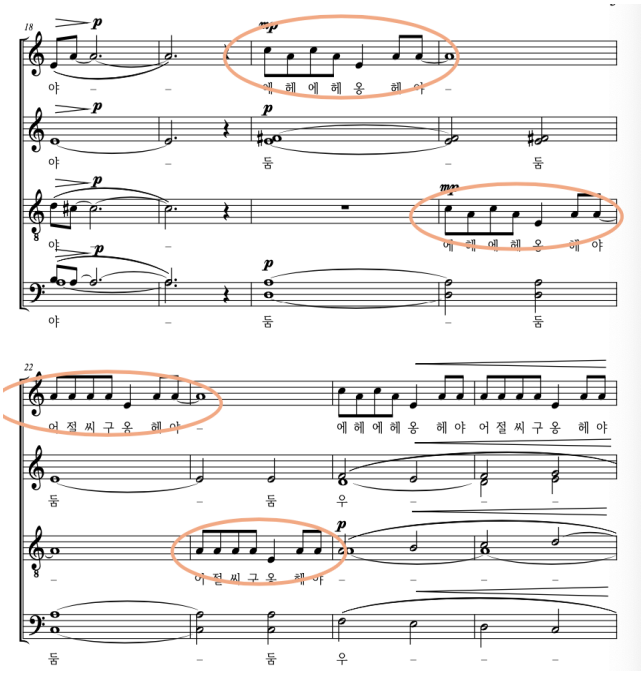
Example 37. Cho, Ong-hea-ya, mm. 64-66, "We harvest it in April and May"



Musical Detail

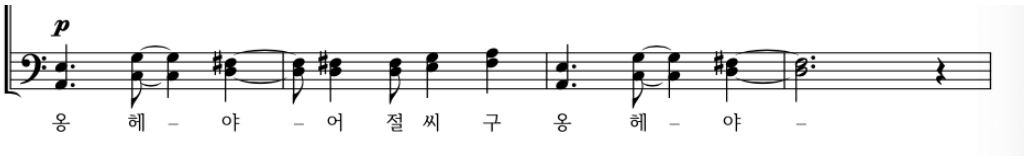
In measure 20, the soprano and tenor parts sing the chorus in a responsorial mode while the alto and bass parts create background harmonies (Example 38). The melody consists of only four notes – D, E, A, and C – but the harmonies vary from D major 9th to A minor and Bb major 7th chords.

Example 38. Cho, Ong-hea-ya, mm. 18-25.



The next section starts with a syncopated rhythm in the bass part (Example 39).

Example 39. Cho, Ong-hea-ya, mm. 29-32.

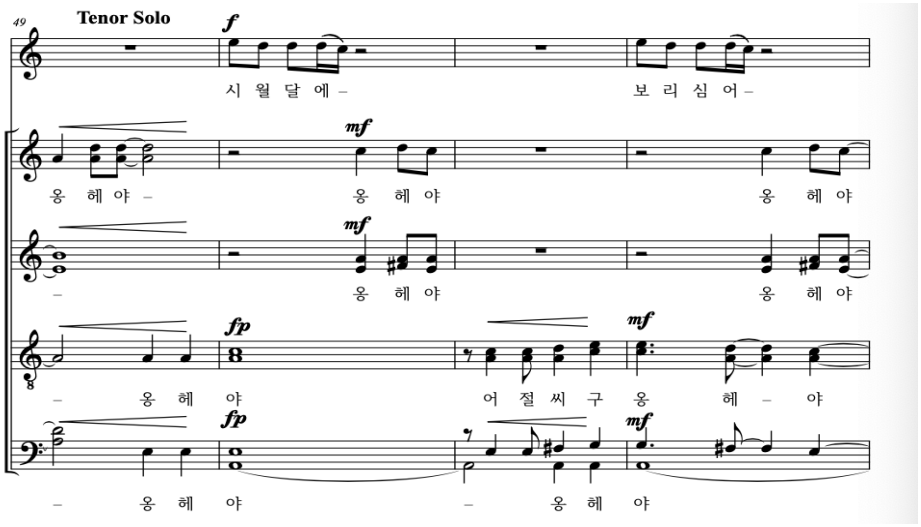


The alto and tenor parts follow the bass part for the background rhythm and harmony, and the first verse begins in measure 37 in the soprano part with two-measure breaks in between (Example 40).

Example 40. Cho, Ong-hea-ya, mm. 37-39.

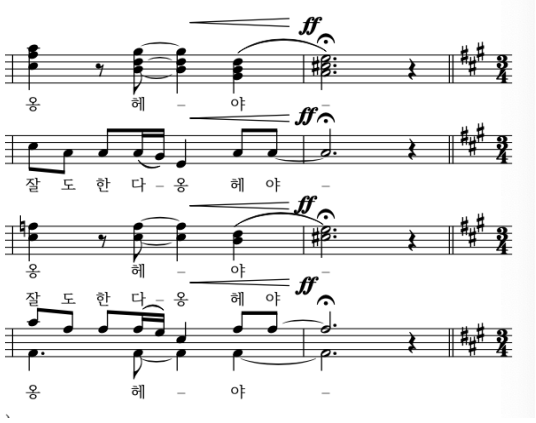
The second verse has the same construction as the first verse with the addition of a tenor solo.

Example 41. Cho, Ong-hea-ya, mm. 49-52.



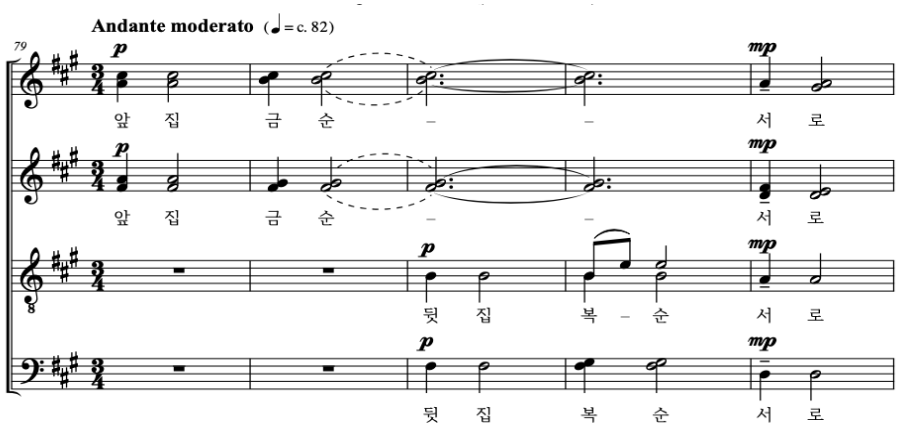
The third and fourth verses have a strong homophonic section in *forte* (Example 37). The harmony uses a mixture of A minor and D and G major, and the section concludes in A major at *fortissimo* (Example 42).

Example 42. Cho, Ong-hea-ya, mm. 77-78.

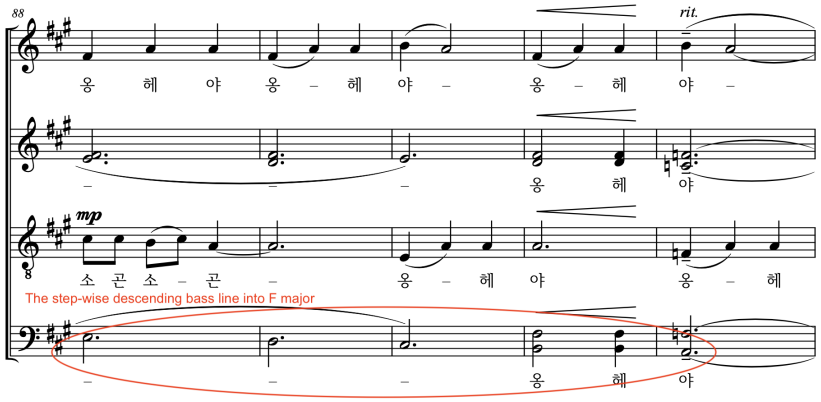


Measures 79 to 93 (section E) create a small section with a melodic theme not found in a typical rendition of the song (Example 43). Instead of continuing with an energetic, fast-tempo, section E remains soft and calm. The time signature also changes from 4/4 to 3/4. This section starts in F# minor and develops into F major with the stepwise descending bass line (Example 44). In this section, the text describes parents working in the field as the children in the neighborhood chat and play together (Example 43 and 44). As a whole, the section creates a quasi-lullaby or pastoral contrast to the bright energy of the opening section. That sense is reinforced by the fact that it is the only time children are mentioned in the song.

Example 43. Cho, Ong-hea-ya, mm. 79-83, "Keum-soon and Bok-soon in neighboring houses, Meet each other and chat"

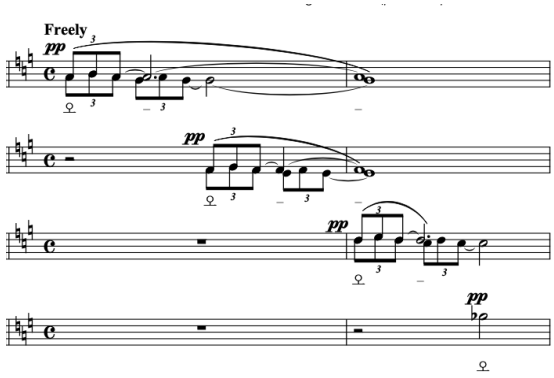


Example 44. Cho, Ong-hea-ya, mm. 88-92, "whispering *ong-hea-ya*"



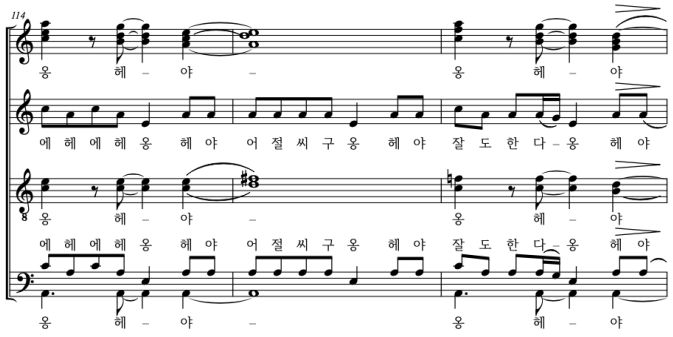
The key of the next section changes to A minor and the time signature returns to 4/4, heralding the return of the opening material. After the two measures of the descending triplet scale (Example 45), we arrive at a 12-measure bridge section that leads to the final section.

Example 45. Cho, Ong-hea-ya, mm. 94-95.



The final section is a richer restatement of the opening but with heightened intensity. Cho creates an eight-part harmony with a range of three octaves. The second bass, the tenor, and the soprano parts carry the syncopated *ong-hea-ya,* and the first bass and alto carry the chorus of the song (Example 46).

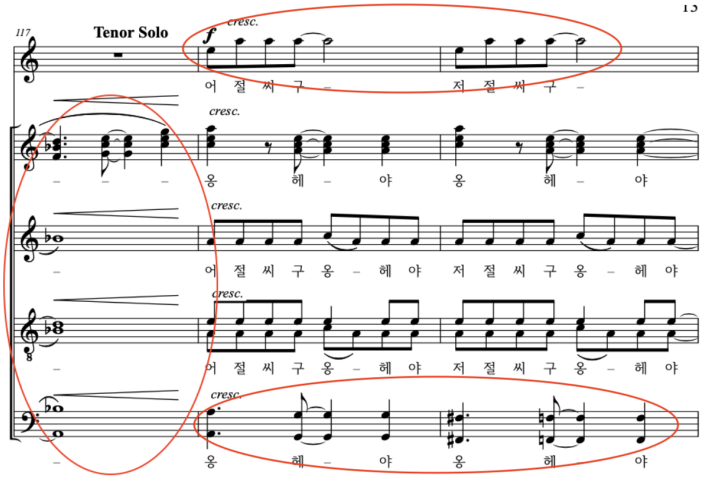
Example 46. Cho, Ong-hea-ya, mm. 114-116.



At measure 118, a tenor descant solo joins the established choral texture, singing the same lyric with the choir, but in his extreme upper register. Even as the tenor ascends to the heights of his range (and dynamic) the divisi bass line descends chromatically. This is the richest,

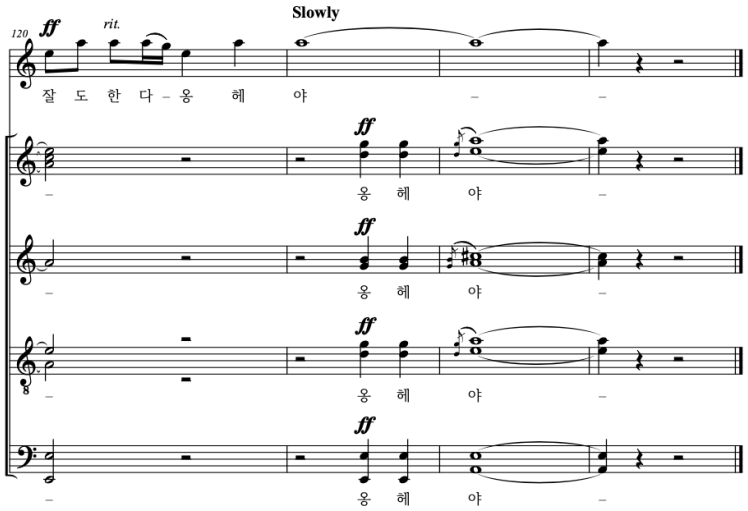
most celebrative moment of the piece – the harvest has gone well and the celebration has begun! (Example 47).

Example 47. Cho, Ong-hea-ya, mm. 117-119.



In the final moments, the choir suddenly drops out, and the tenor sings a last, dramatic exaltation of the melody, and the choir responds in homophony and a triumphant picardy 3rd (A major). The community is in harmony and all is well.

Example 48. Cho, Ong-hea-ya, mm. 120-123.



2. "Ga-shi-ri"

The poem is a *Koryeo Gayo* that is from the Koryeo dynasty dating 918–1392. The poet is unknown, but because the content of the song was so sorrowful and touching, it has been passed from generation to generation.

The poem consists of two verses, and each verse has four lines. Every other line is followed by a chorus, but the chorus is not a continuation of the poem and has no meaningful connection to the verses. In Korean literature, this kind of separation in a poem is quite common, and the separation makes the meaning of the small parts of the poem stronger.[98]

Most of the time, the chorus of a poem in the Koryeo era mimics the sound of instruments, so in that sense, the chorus does not have a specific meaning because it is just onomatopoeia. However, the chorus of "Ga-shi-ri" has meaning because it integrates actual words along with the onomatopoeia.

Whereas the verses describe the painful experience of separating from a lover, the chorus praises the peaceful country thanks to the wise king. Scholars assume that the chorus was added sometime later to extol the king when the poem was accepted as royal court music.[99]

Because of the two different subjects in this poem, scholars have different interpretations of the meaning of the poem. As folk music, this poem can be read to express the pain of separation, the loneliness of a broken heart, and the fear of being abandoned. Another interpretation is that the lover can be replaced by the king and the broken heart by a royal retainer. In this way, the song encourages the unity of the king and the people. The theme in this song can be the love

[98] Moon Sukhie, A Musical Study on Ga-shi-ri, *Research of Korean Literature*, vol., no.35, (2017): 111.
[99] Ibid, p.100.

between a man and woman, or the love between the king and the people.[100] The contents of each verse follow:

1st verse: Pain of saying farewell and increasing resentment toward the lover

2nd verse: Acceptance of the separation and wishing for the return of the lover

Form

Table 4.

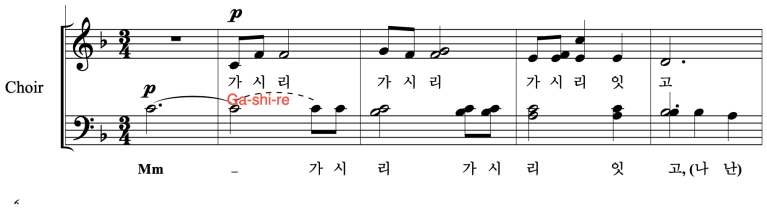
Section	Tempo	Text
A: mm 1-17	Andante espressivo (= c. 72), poco rubato	Line 1 & 2
A^1: mm 18-36	Same as A	Repeating of line 1 & 2
B: mm 37-52	Piu mosso	Chorus
C: mm 53-80	Same as B	Line 3 & 4
A^2+B^1: mm 81- end	Tempo I	Line 1 & 2 and chorus

Harmony and Rhythm

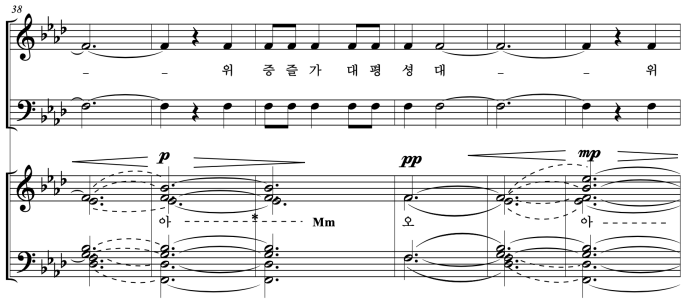
Cho uses two different keys, F major and F minor as the lyrics combine two separate poems. For the verses, she uses F major while the chorus is in F minor.

[100] JeoungSeun Lee, "The Literary interpretation and editing of Ga-shi-ri," *Korean language and culture*, vol., no.41, (2010): 245.

Example 49. Cho, Ga-shi-ri, mm. 1-5, The verse in F major.



Cho, Ga-shi-ri, mm. 38-43, The chorus in F minor.

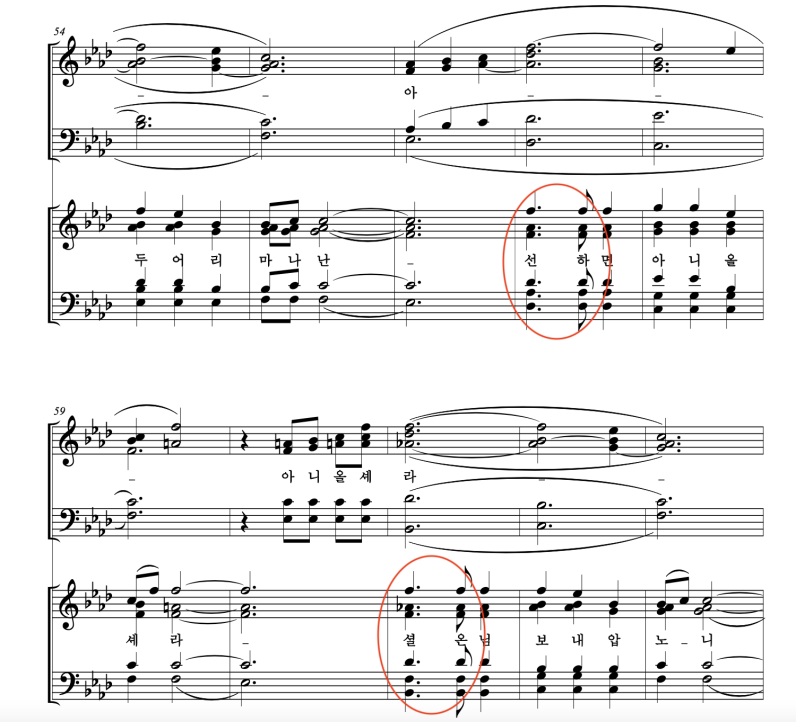


The shifting between major and minor modes creates a different perception of or perspective on the text between the verse and refrain. The verses describe the painful experience of the author, which is in F major, but the chorus which claims the prosperous and peaceful country is in F minor.

The overall rhythmic pattern of the music consists of two eighth notes followed by either quarter notes or a half note. Except in section C, Cho uses the same rhythmic pattern throughout (Example 49).

The usage of a rhythmic pattern unifies the whole piece of music, and it depicts the struggling author's patience and steadiness amid the turbulent situation. The use of dotted notes in section C reveals the agitation of the author (Example 50).

Example 50. Cho, Ga-shi-ri, mm. 54-63.



Text Setting

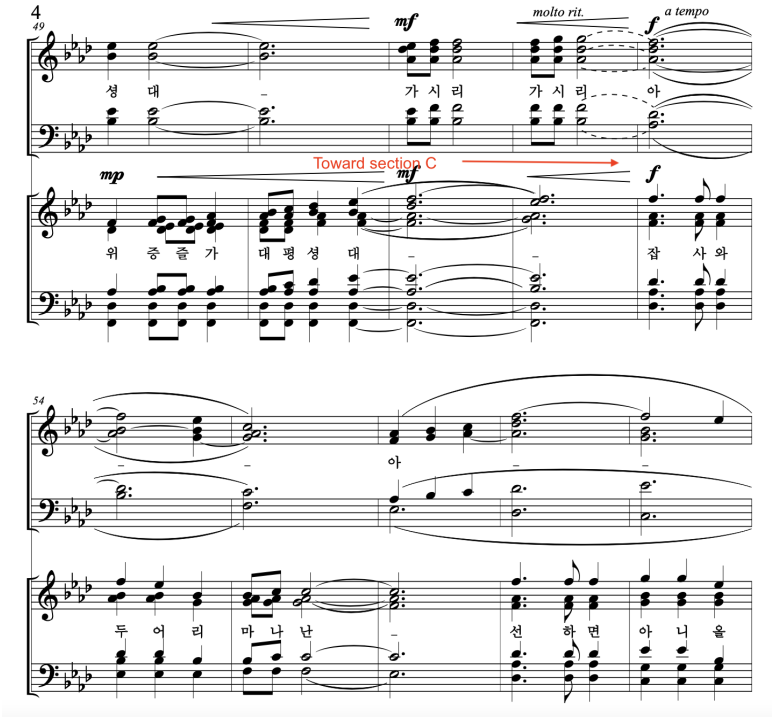
Cho employs two different keys to depict the contrasting imagery between the verse and the chorus. In our interview, Cho remarked that she treated the chorus as an unrelated repeating part in the poem.[101] I asked her why she chose F major – a key often associated with pastoral and sunlit scenes—to convey the sorrowful text of the verse and F minor for the chorus which extols prosperity and peace. Cho's answer is revealing, "I used two different keys in this piece just for a simple contrast. In my music, I often use major keys for expressing pain and sorrow too, so in my point of view, you do not have to use major or minor keys in the conventional way like major keys are happy and minor keys are sad."[102]

Most of the time the poem is treated syllabically and set to simple rhythms which reinforce that natural flow of the text. In the second verse: "I would like to hold you, but I'm fearful that you would

[101] Hea-Young Cho, Inerview by Hyokyoung Byun on Jauary 20, 2021.
[102] Ibid

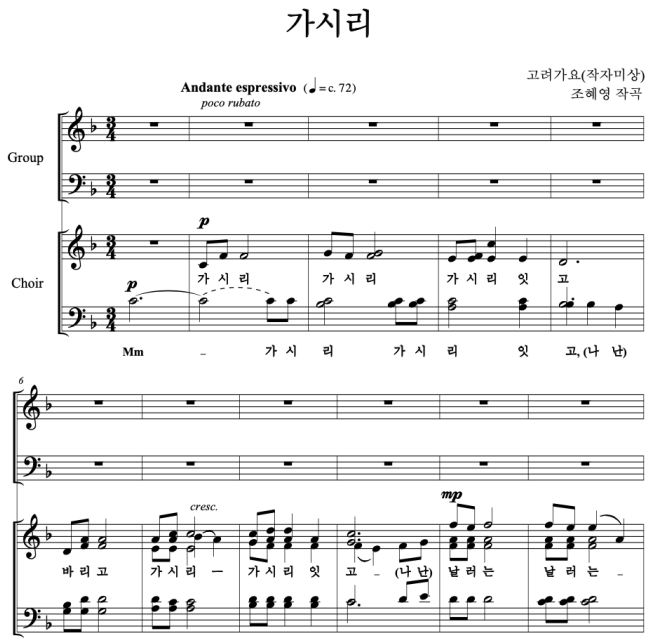
never come back," the harmony expands stepwise as a cluster, supporting the increased tension found in the text (Example 51). Likewise, the composer extends the pitch range of the choral writing to a three-octave spread all the while increasing the dynamic to *forte*. For the ending, while the small group carries the first verse, the choir creates extended background harmonies (Example 57).

Example 51. Cho, Ga-shi-ri, mm. 49-58, "I would like to hold you, but I'm fearful that you would never come back."



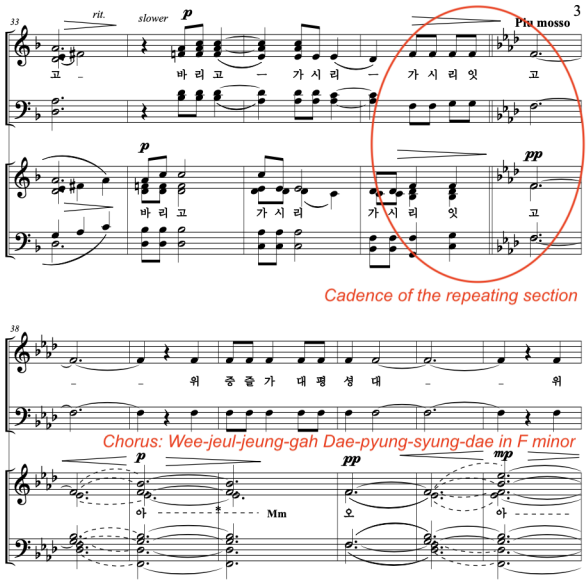
Musical Detail

Example 52. Cho, Ga-shi-ri, mm. 1-11.



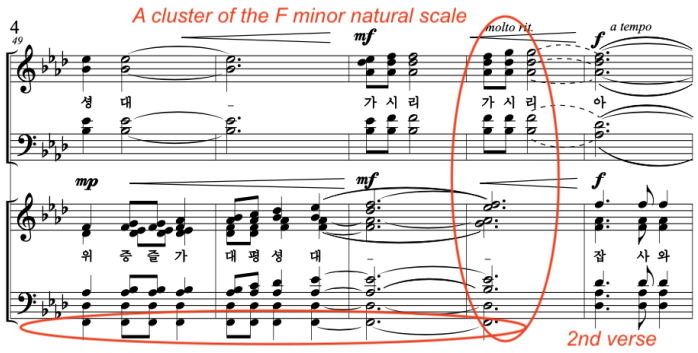
The overall structure of the music separates the choir into one smaller group of singers (SAATBB) and one larger group comprising the rest of the choir (SSAATTBB). Cho uses two different musical ideas in the beginning: a short canonic construction between men and women, and between the small group and the choir (Examples 52 and 53). The first verse is repeated twice, and the cadence of the repeating section leads to the chorus – *Wee-jeul-jeung-gah Dae-pyung-syung-dae* (wishing for a peaceful country) – in a new key: F minor.

Example 53. Cho, Ga-shi-ri, mm. 33-43.



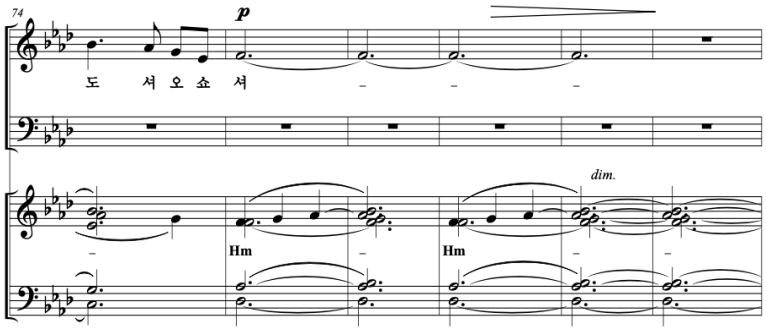
The chorus section, from measure 39 to 52, is used as a bridge toward the second verse, and *f* is used in the bass as a pedal point for F minor (Example 54). From that point, the section expands using melodic ascension and harmonic extension. The small group repeats the chorus three times with increasing dynamics and the main choir supports the background dynamics with hums, ohs, and ahs in the first iteration. During the repetition, the choir joins with the lyrics and the music expands to eight parts with a cluster of the F minor natural scale (Example 54).With the expanding parts of the choir, the music becomes very dense and creates power to lead the music to the second verse in *forte*.

Example 54. Cho, Ga-shi-ri, mm. 49-53.

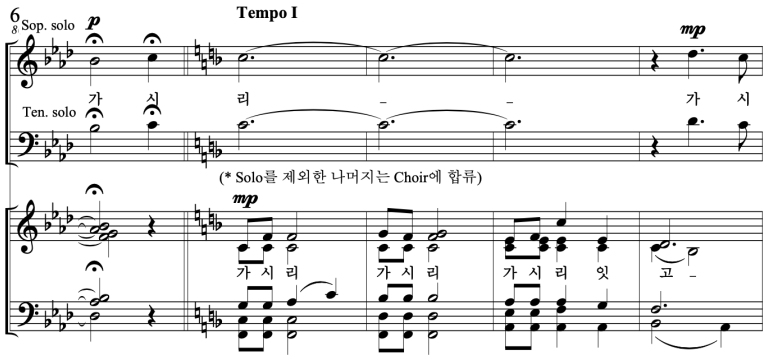


The dynamic of the second verse is *forte* with dense harmonic support from the small group. The increased dynamic diminishes when the small group takes over the end of the last line of the second verse. In this section Cho depicts the nervous image of the author (lyrics: "I would like to hold you, But I'm afraid you may never come back, I will sorrowfully let you go, Come back as soon as you can") with increased dynamics and colorful harmonies. In measure 78, the second verse concludes with a *ritardando* in the small group while the choir hums (Example 55).

Example 55. Cho, Ga-shi-ri, mm. 74-79.

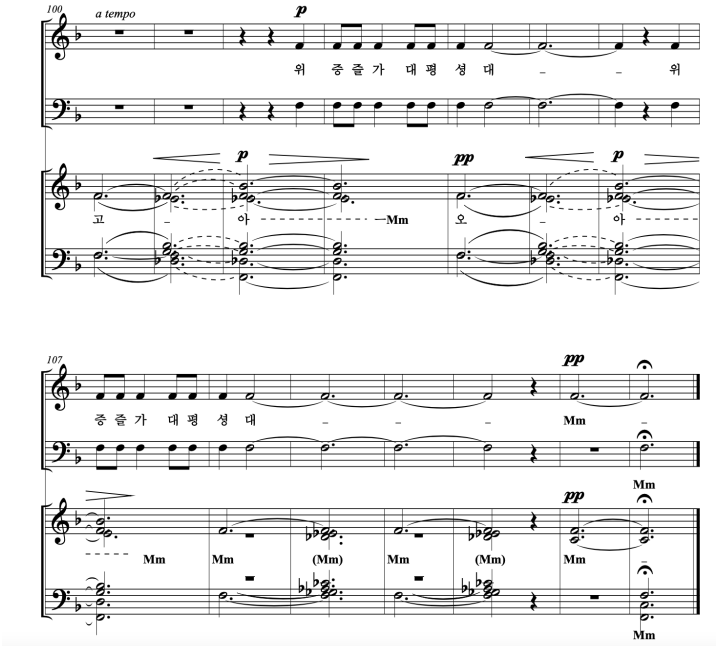


Example 56. Cho, Ga-shi-ri, mm. 80-84.



For the last section, beginning at measure 81, the choir uses the same melody as at the very beginning, creating a thicker texture or timbre with six-part harmonies, and solos are added with the descant (Example 56). In the final measures, Cho employs an extended and colorful palette of sustained hums, ohs, and ahs, moving from unisons to complexity and back again. These complicated suspended harmonies pair with rapid crescendo and decrescendo, and establish a fluctuating instability. Though the text describes a peaceful country, this musical setting suggests the spell of the earlier section where the lover may be lost to never return. The ending open 5th is ambiguous and unsettled (Example 57).

Example 57. Cho, Ga-shi-ri, mm. 100-end.



Conclusion

Cho's excellent ability to sensitively create a touching melody makes her a popular composer in the Korean choral community. She said "I think if a Korean composer wrote a musical piece, although the music is in a Western style, it would show some Korean influence. Especially because choral music includes language, the language influences the music unavoidably."[103] However, she acknowledges the limitations of her music education background as well.

> As a composer who studied Western composition, there are certain limitations in adapting the traditional musical elements. I try to learn traditional Korean music such as folk music and Jung-ga, which is court music and aristocratic music, and create Westernized traditional Korean music that can be sung in choral communities around the world.[104]

[103] Hea-Young Cho, Interview by Hyokyoung Byun August 4, 2020.
[104] Ibid

Cho has worked as a resident composer for the Ansan City Choir, the Korean National Chorus, and is currently working for the Incheon City Choir. Based on her experience, she thinks the current environment of professional choirs in Korea does not allow resident composers to write music that follows their musical preference. Because they belong to certain organizations, they must write music according to the organization's demands.[105]

She thinks the Korean choral community should establish a culture of writing new and innovative musical pieces, performing them, criticizing them, and learning and growing from them to advance from the current level of achievement. She said, "This is something that composers, conductors, and choirs have to think about all together."[106]

Hyo-Young Ahn

Composer Hyo-Young Ahn grew up in Suwon, which is about an hour and a half driving distance south of Seoul. In the 1980s, when Ahn was young, South Korea was still a developing country, so a place like Suwon was undeveloped in terms of the cultural environment. Her musical experience and education are closely related to the local church she attended.[107] At that time, there were many churches in Suwon that did not have pianists who could lead the worship services, so after only 3 years of piano lessons, she was called to play piano.[108] From that time onward, as an accompanist, arranger, chorister, and conductor, her experiences in the church have given her various opportunities as a musician.

Through her diverse musical activities, she developed a sense of music-making, and her musical interest slowly evolved from performing to composing. "My composition does not get

[105] Ibid
[106] Ibid
[107] Hyo-Young Ahn, Interview by Hyokyoung Byun on September 8, 2020.
[108] Ibid

influenced by a specific composer. I believe I was influenced consciously and unconsciously by the music I experienced in my younger years in the church and all the music that I currently enjoy."[109] Because of this, she feels she needs more exposure to the various musical genres in the world. She thinks, however, that her fundamental spirit and inspiration for music composition came from her teacher, composer Kun-Yong Lee when she studied at the Korean National University of Arts. She said,

> When I had trouble finding the right path in the midst of all the possible ways to create music, my teacher, Lee, reminded me of the most critical matters – I should always remember the importance of the lyrics, how to weave together words and music, and how to appropriately use the Korean language as a choral composer.[110]

Composer Lee not only told this to his pupils, but also showed the importance of these matters in his own compositions.

Ahn's current goal is to create music utilizing all different methods and elements within the boundaries of Western diatonicism. She said, "In the last few decades, many choral composers have tried to include Korean elements in their music, however, I think that we also have to be able to create excellent music without putting those elements in."[111]

Creating Korean Style

In her first piece examined in this paper, "Ee-ring-gong Jeo-ring-gong ha-yeo," Ahn shows one of her styles that creates a feeling of *emptiness* – one of the concepts of beauty in traditional

[109] Ibid
[110] Ibid
[111] Ibid

Korean arts. She said, "My current goal is to create music including all different Korean methods and elements with the current musical language."[112]

On Being a Female Composer in Korea

Regarding the current success of Korean female composers, Ahn said, "Seeing many women composers creating excellent choral music is very encouraging."[113] In the early 2000s, one of the biggest changes in the South Korean choral community was that many city choirs began hiring resident composers. Ahn thinks the current environment and success in the Korean choral community came from this. However, she thinks we should not observe the current success of women superficially:

> We should consider, however, that the reason that a big percentage of active choral composers are women is that the work does not provide a regular income and is not a steady job. If the work could provide composers a steady income and stable job environment, many promising choral composers could create excellent works.[114]

Two Compositions by Hyo-young Ahn

1. "Ee-ring-gong Jeo-ring-gong ha-yeo"

This work was composed in 2013 for a mixed a cappella (SSAATTBB) choir. The lyrics come from "Cheong-san-byeol-gok," a *Koryeo Gayo* (a lyrical genre dating back to 918–1392). The original poem consisted of eight verses, but Ahn took only the 4th verse, which is a lament. The twenty-measure introduction finds the choir imitating wind chimes – you can imagine a windswept landscape, a cabin on the hill, and the plaintive ring of wind chimes. The setting

[112] Ibid
[113] Ibid
[114] Ibid

employs frequent use of ostinato within a somewhat static harmonic structure, perhaps to suggest the endless passage of time without change or relief from loneliness. Not surprisingly, the music ends with the same structure as the introduction. While this unifies the piece, it also underscores the unchanging nature of the author's plight. This is further reinforced by the overall dynamics of the piece – the opening and concluding sections remain soft, always between *piano* and *mezzo piano*, creating a lonely and desolate atmosphere.

The musical elements of the piece are simple and stark. Rhythmically speaking, the melodic and ostinato patterns consist of a combination of two eighth notes and a half note, or slow-moving quarter notes.

Form

Table 5

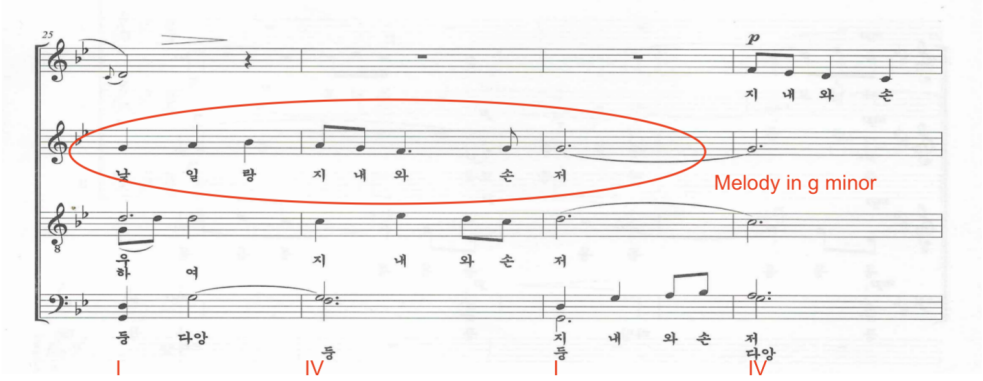
Section	Text	Musical Element
A: mm 1 - 8	Sound mimicking wind chime	Repeating bass line based in G
B: mm 9 - 20	Sound mimicking wind chime + Sound of wind	With same element of section A, soprano starts melody with *sit-kim-sae*
C: mm 21 - 36	First line of the poem	● With small variants, bass has same repeating line as sections A and B ● Main melody and lyrics in alto ● Soprano and tenor either imitate melody or create countermelody ● Measure 33, soprano takes melody
D: mm 37 - 48	Second line of the poem	Homophonic texture
E: mm 49 - 73	Chorus	● Open 5th held in tenor and bass ● Expanding range of melody with

		increasing dynamics ● Reaching eight-part division for climax
A: mm 74 - 81	Same as beginning	Same as beginning
B1: 82 - 96	Sound mimicking wind chime + Sound of wind	Ending with open 5th in four parts

Harmony and Rhythm

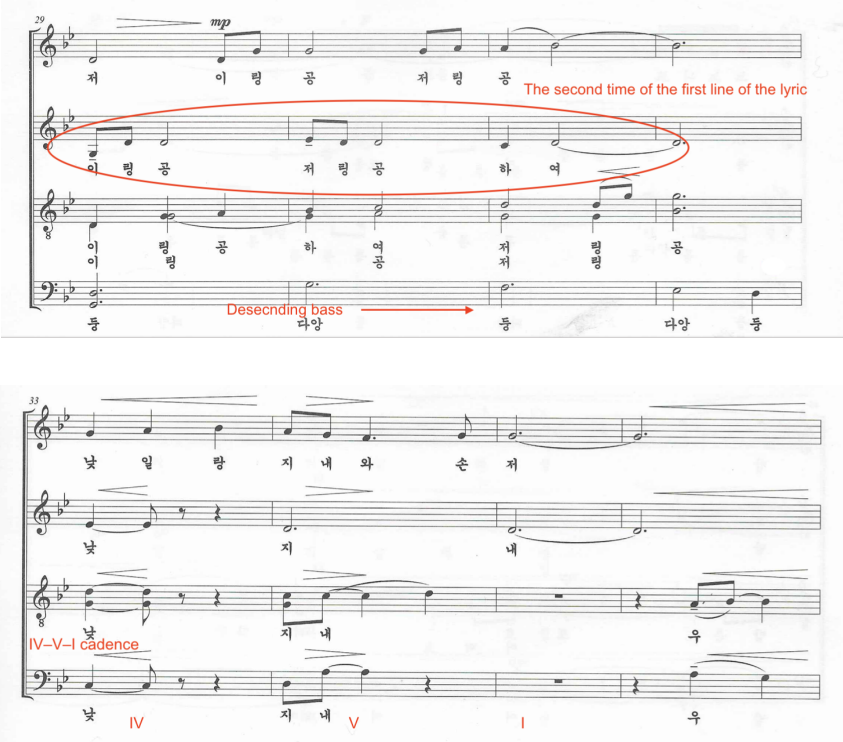
The harmonic structure of the music is simple, staying within the repetitive pattern of I, IV, and V. The occasional use of 9th and 11th chords and G minor scale clusters suggest passing tensions within a somewhat unchanging whole. The melody is based on a G minor natural scale.

Example 58. Hyo-Young Ahn, Ee-ring-gong Jeo-ring-gong ha-yeo, mm. 25-28.



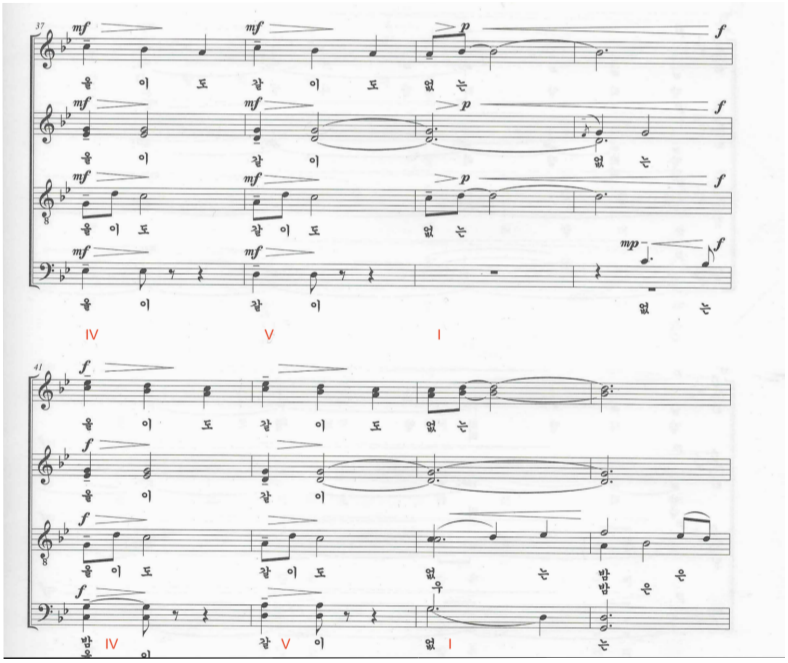
In the first 24 measures, there are alternating harmonies between I and IV every two measures (Example 58). She then repeats the 24 measure-long pattern but disrupts it by using a descending bass line while heading towards the IV-V-I cadence of section C (Example 59).

Example 59. Ahn, Ee-ring-gong Jeo-ring-gong ha-yeo, mm. 29-36.



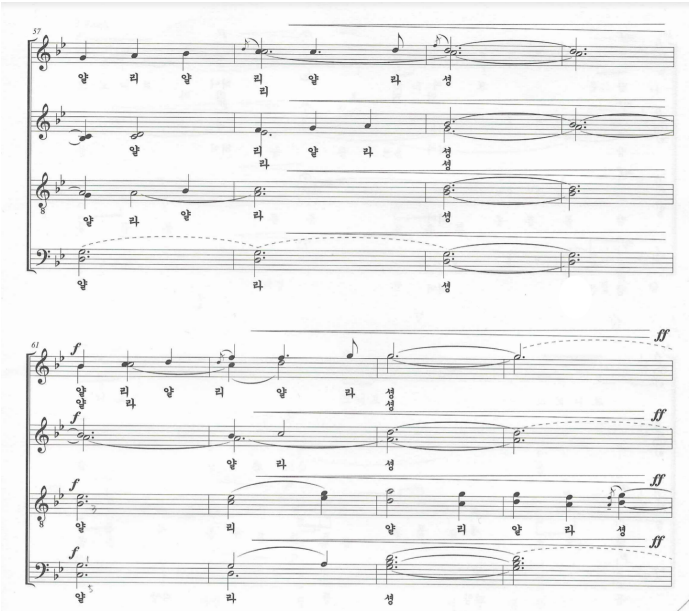
In section D, when the first line of the lyrics repeats twice, Ahn uses almost identical harmonic patterns as seen in the first 24 measures. The harmonic progression is a three-time repetition of IV-V-I for 12 measures (Example 60). Ahn changes the texture and dynamics of the music to match the lyrics of this section which describe a harrowing night of increased tension (When nobody will be visiting, How I can survive during nighttime). Here the homophonic texture allows the lyric to come to the foreground even as the dynamics increase to *forte* for the first time.

Example 60. Ahn, Ee-ring-gong Jeo-ring-gong ha-yeo, mm. 37-44.



Ahn staggers the G minor scale stepwise, forming clusters from the beginning of section E (mm 49–64) while reaching a dynamic climax with the lyrics "How I can survive during nighttime" (Example 61).

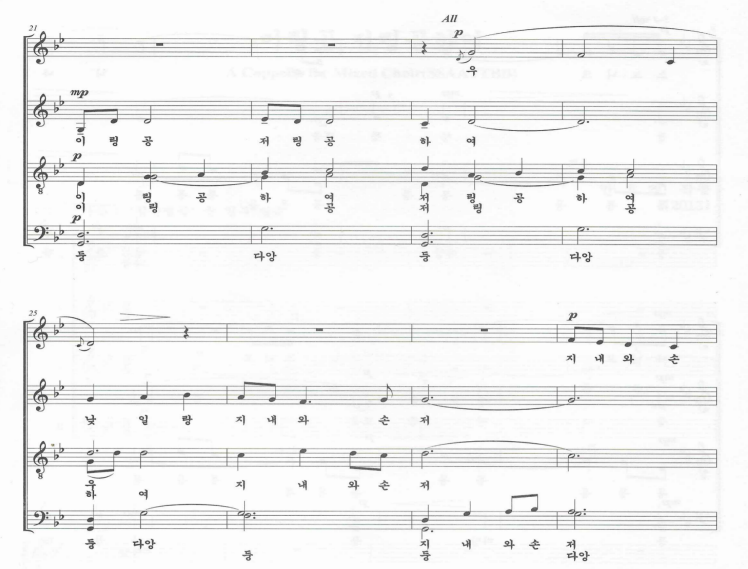
Example 61. Ahn, Ee-ring-gong Jeo-ring-gong ha-yeo, mm. 57-64.



Text Setting

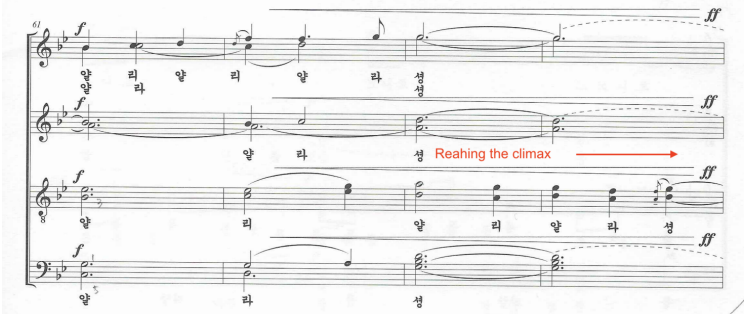
The beginning 20 measures and the ending 23 measures do not include the lyrics. The lyrics start in section C with a very restrained tone in the alto section supported by the counterparts in the soprano and tenor sections (Example 62).

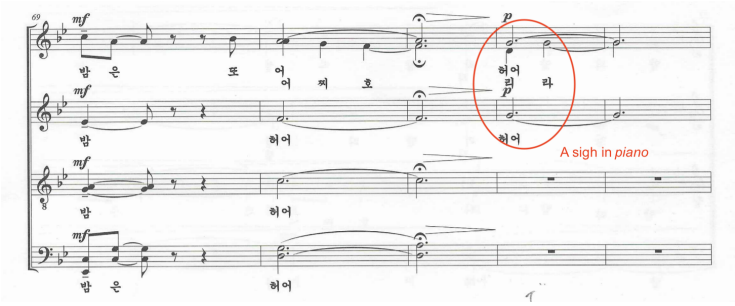
Example 62. Ahn, Ee-ring-gong Jeo-ring-gong ha-yeo, mm. 21-28.



In section D, for the second line of the text, the music develops into the homophonic texture with increased dynamics, depicting the emotional stress of the author (Example 60). After reaching the emotional climax, the section ends with a sigh in *piano*, as if accepting the author's fate (Example 63).

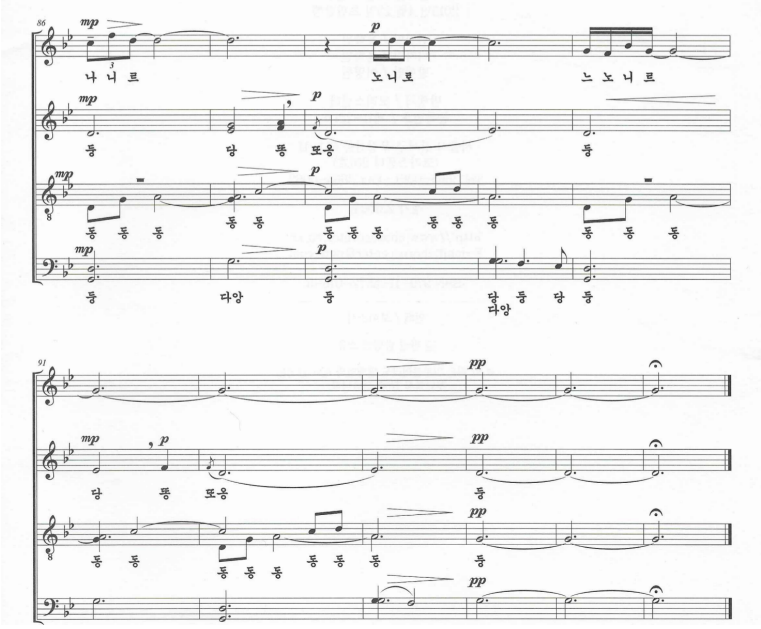
Example 63. Ahn, Ee-ring-gong Jeo-ring-gong ha-yeo, mm. 61-73.





The conclusion of the piece begins by mirroring the opening, but proceeds to final cadence without a 3rd, a fitting close to a lonely lament (Example 64).

Example 64. Ahn, Ee-ring-gong Jeo-ring-gong ha-yeo, mm. 86-96.



2. "Nil-li-ri-ya"

The song originates from the Kyung-Kee province but there are different opinions about the origin of the contents. Some think the song came from a shaman song "Chang-bu-ta-ryung," while others think it was a newly created song during the period of the Japanese occupation to

depict the anger and sorrow of the Korean nation.[115] In the second interpretation, because the song speaks of longing for a lover, the lover can symbolize the lost country. In either interpretation, the lyrics depict the sorrow and heartbreak of the author. However, traditionally this is not a lament, but rather a sarcastic retelling. Instead of contextualizing the lyrics with the expected sorrowful melodies and gentle rhythms, the melody and tempo of the song is quick and boisterous, almost delightful. Ahn's setting enhances that contradiction by accompanying the melody with cheerful vocalizings mimicking drum-like sound, *dong dong dong*. In this respect, Ahn's "Nil-li-ri-ya" bears a striking stylistic resemblance with Hea-Young Cho's "Ga-shi-ri," with its unconventional usage of the major and minor keys. While Hyo-young Ahn sets sorrowful lyrics to a delightful rhythmic texture, Cho upended expectation by setting conventionally sorrowful lyrics to a major key, and vice versa. However, while Cho maintained that contradiction throughout "Ga-shi-ri," Ahn breaks the contradiction for one section with the lyrics "I was missing you tremendously, When can I possibly meet you again?"

The refrain *Nil-li-ri-ya*, is an imitation of the sound of a Korean high-pitched flute.[116] The original song has a fast tempo and a lively mood, but Ahn sets the music in several stages with various moods using changes in tempo and formation.

[115] Mi-Sun Im, "Niliriya," Encyclopedia of Korean Folk Culture, https://folkency.nfm.go.kr/kr/topic/detail/6194, Accessed January 13, 2021.
[116] Jin-ho Son, "The origin of 'Nil-li-ri-ya'" September 3, 2015, *Newspaper Dong-A Il-boh*, https://www.donga.com/news/Culture/article/all/20150903/73401820/1 accessed January 13, 2021

Form

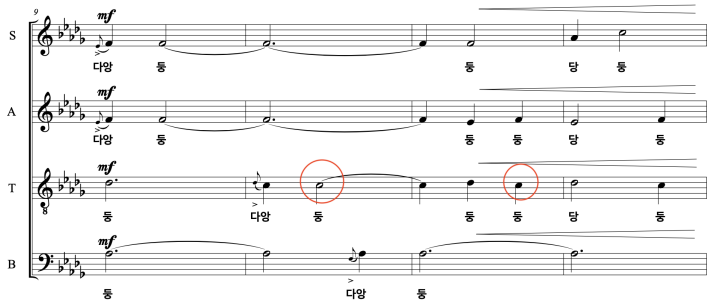
Table 6

Section	Musical idea	Text
A: mm 1-16	• Andante espressivo ♩ = 80-88 • Sound of drums with combination of calm and syncopated rhythms	Sound of drums (*doong, dang, dong*)
B: mm 17-32	• Allegro ♩ = 138 • Meter same as section A (3/4), but rhythmic structure in 2	Sound of drums (*doong, dang, dong*)
C: mm 33-45	• Melody in soprano • Drum sound in lower parts	Chorus
D: mm 46-57	Melody in two-part soprano	Verse 1
B1: mm 58-65	Same rhythmic elements in section B + bass part	Sound of drums (*dong*)
E: mm 66-82	• Softer dynamic (*p*) for background harmony in soprano and alto • Lyrics in bass and tenor	Verse 2 + hint of *arirang* (*ari ari*)
B2: mm 83-95	Same element as section B1	Sound of drums (*dong*)
F: mm 96-118	• Andante rubato • Melody in soprano solo with using *sit-kim-sae* • Extended lyrics for chorus	Verse 3 + Chorus
G: mm 119-143	• Allegro ♩ = 138 • Melody in soprano solo • Same element as section B1 in choir	Chorus + Sound of a drum (*dong*)
H: mm 144-172	• Key change: Db major → Eb major • Meter change: 3/4 → 6/8 • ♩. = 48 Broadly • Dynamic: *ff*	Chorus + Sound of drum (*doong doo-ree doong, dong*)

Harmony

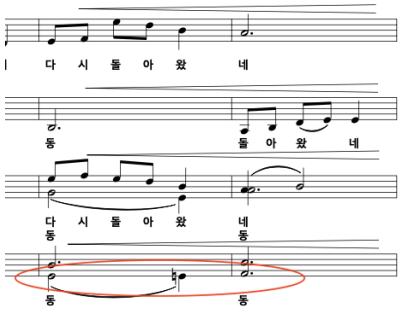
The melody is based on an Ab, Bb, Db, Eb, F pentatonic scale with Ab as the main note. Ahn creates harmonies based on the scale for most of the piece, however, there is an occasional entrance of C at the beginning, indicating that the range of the music will stretch outside the pentatonic boundary.

Example 65. Ahn, Nil-li-ri-ya, mm. 9-12.



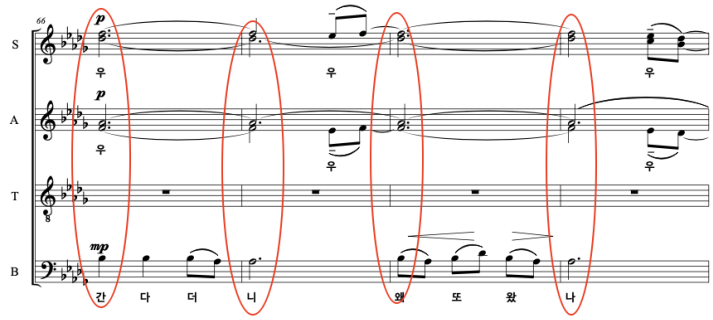
In sections B and C, the repeating bass and alto patterns include C, clearly taking the music out of the mode. In section D, Ahn uses the secondary dominant at the end of the verse by using G natural as a passing note in the second bass. This small step gives the section an unexpected color (Example 66) highlighting the lyrics “Because my missing lover is returning.”

Example 66. Ahn, Nil-li-ri-ya, mm. 52-53.



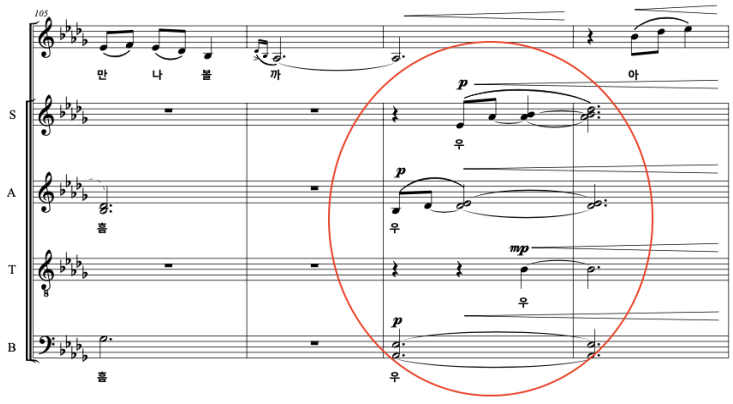
In section E, Ahn treats the beginning melody (mm 64 and 66) with dissonance against the background harmony in the women's part, which dissolves in the very next measure (Example 67).

Example 67. Ahn, Nil-li-ri-ya, mm. 9-12.



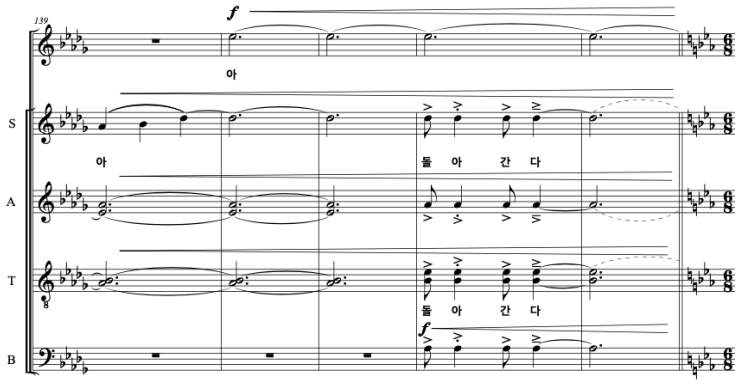
In section F (Example 68), in *andante rubato*, the harmony staggers to the 13th chord with the slowly unfolding melody, symbolizing the longing heart for the lover with the text "when I possibly meet him/her again." The staggered chord reflects the unresolveable yearning toward the missing lover.

Example 68. Ahn, Nil-li-ri-ya, mm. 105-108.



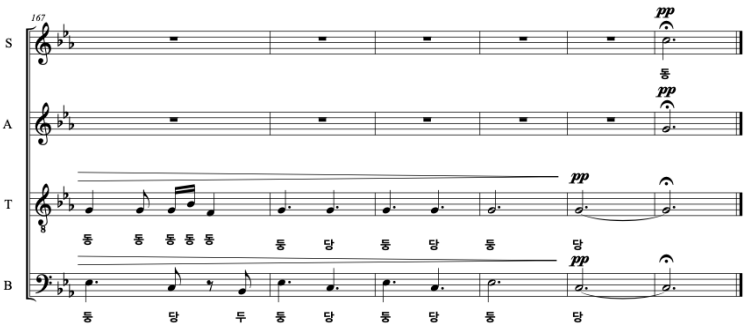
This contrasting material is short-lived and soon begins to transition through a pentatonic scale jammed into cluster chords, with increasing dynamics, which leads to a final section with a change to 6/8 meter and a key change to Eb Major (Example 69).

Example 69. Ahn, Nil-li-ri-ya, mm. 139-143.



In the final section, the bass has an eight-measure walking bass followed by 16 measures of an *ostinato* pattern. The music wraps up with an open 5th with receding dynamic *pianissimo*. This references the way that most Korean traditional arts forms conclude; either slow-fast-slow or quiet-loud-quiet. This is true of poetry, dance, and music. The diminishing ending of this music illustrates the emotional despair of the author and the leaving spirit of the lover (Example 70).

Example 70. Ahn, Nil-li-ri-ya, mm. 167-172.



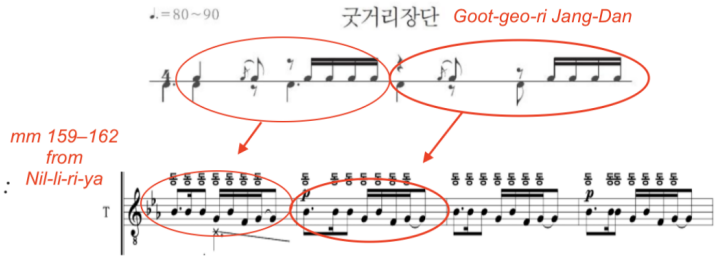
Rhythm

Ahn uses rhythm in different ways from section to section. In the beginning, with the slow tempo, the mimicking sound of drums sometimes expresses calm, long-held notes. Other times, the drums express sudden movements with syncopated rhythms.

In the fast sections, the rhythm changes to a two-beat pattern in the accompaniment parts while the melody keeps a three-beat rhythm.

In section B, C, D, and G, the rhythmic pattern repeats every two measures. While it is written in 3/4, the actual unit can be viewed as 6/4. In the last section, H, the tenor part shows the characteristic of *Goot-geo-ri Jang-dan* with the two-measure unit.

Example 71: Rhythmic adaptation of *Goot-geo-ri Jang-Dan* to "Nil-li-ri-ya."



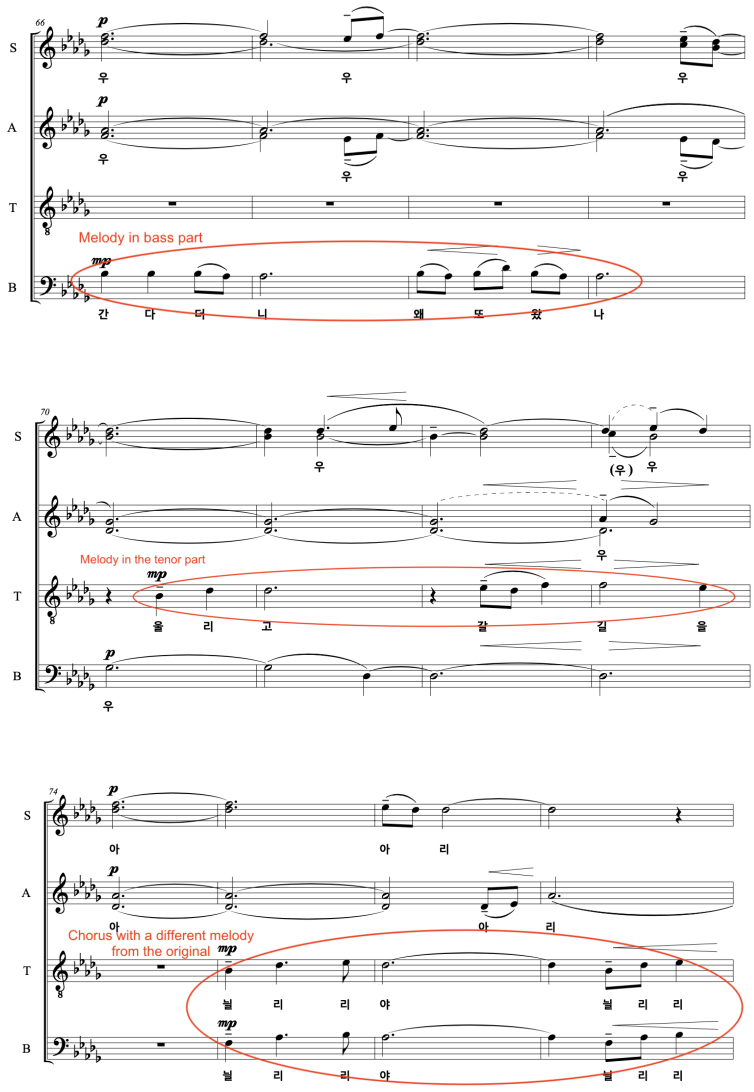
At measure 144 (section H), the composer employs a 6/8 compound meter which transforms the melody.

Text Setting

Most of the time, except for the melody, the text is covered by drum-like sounds *doong doo-ree doong, dong,* etc. in the choir (Example 76, 77).

In the first verse sung by the two-part soprano section in section D (Example 76), Ahn follows the original melody, however, for the second verse in the bass and tenor parts, she creates her own melody and chorus (Example 72).

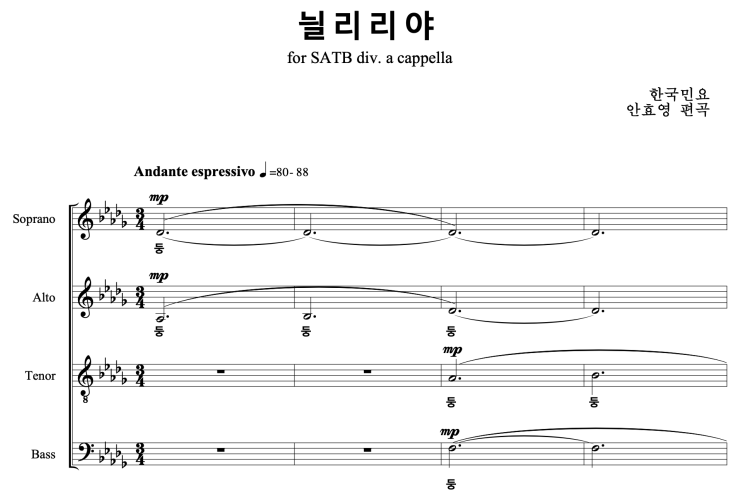
Example 72. Ahn, Nil-li-ri-ya, mm. 64-77.



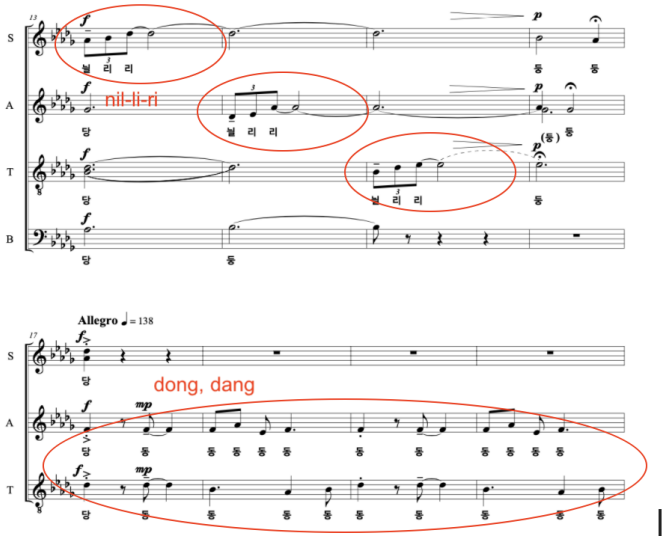
With *andante rubato*, the soprano soloist sings verse three and the other parts sing counterparts against the soprano melody (Example 79).

Musical Detail

Example 73. Ahn, Nil-li-ri-ya, mm. 1-4.

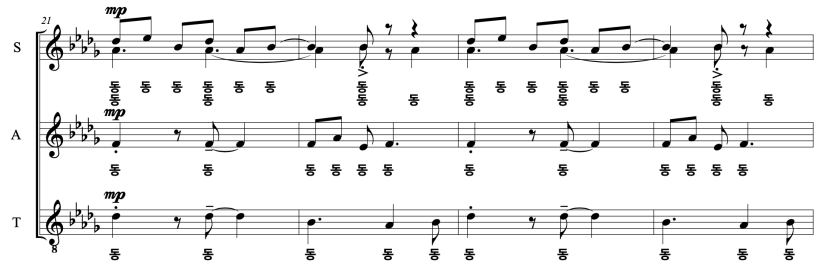


Example 74. Ahn, Nil-li-ri-ya, mm. 13-20.



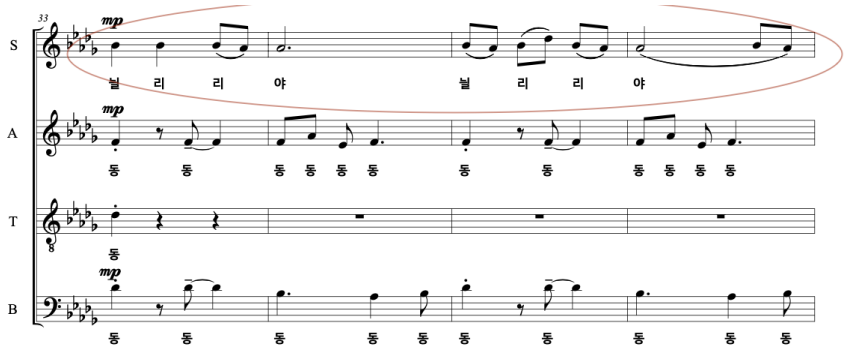
The beginning 16 measures (section A) are the introduction which is in a slow 3/4 tempo (Example 73). In section B (mm 17–32), the lively background rhythms start with a mix of 3/4 and 6/8. The rhythm in the first sopranos is in 3/4 while the lower parts (soprano II, alto, and tenor) are in 6/8 (Example 74).

Example 75. Ahn, Nil-li-ri-ya, mm. 21-24: All parts sing drum-like sound– *dong*

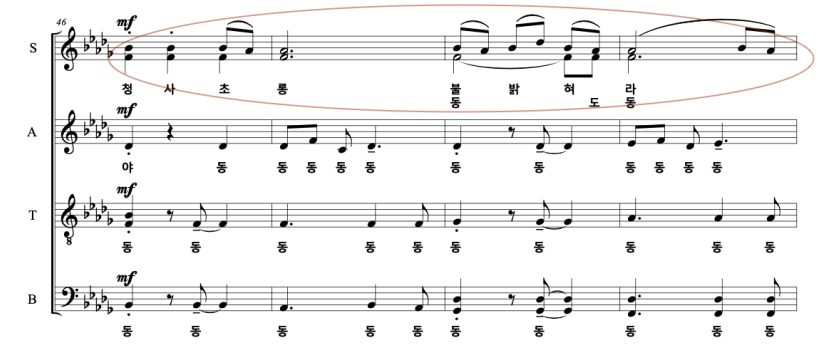


The refrain in measure 33 is the beginning of the actual melody and is sung by the first sopranos (Example 76). While the lower parts keep the same pattern of the background rhythm and sound, the sopranos begin verse 1 in two parts at measure 46 (Example 77).

Example 76. Ahn, Nil-li-ri-ya, mm. 33-36.



Example 77. Ahn, Nil-li-ri-ya, mm. 46-49.

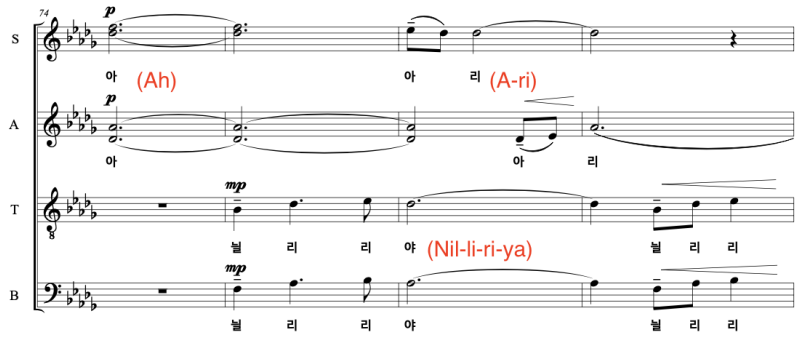


To depict resentful emotion in the lyrics of section E, instead of the vibrant rhythmic background, the upper two parts unfold with a long steady harmony (Example 72). In this

section, the bass part carries the beginning of the second verse for four measures, and the tenor part takes over the rest of the second verse, but Ahn sets the lyrics with an alternate melody from the original one (Example 72).

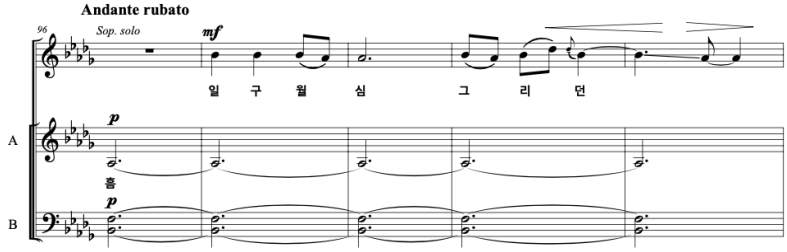
From measure 75, the refrain of the song combines with the two syllables, *ari* from "Arirang" (Example 78). The text of the second verse shares the same idea with "Arirang," which sings of the pain and sorrow of separation from a lover.

Example 78. Ahn, Nil-li-ri-ya, mm. 74-77.



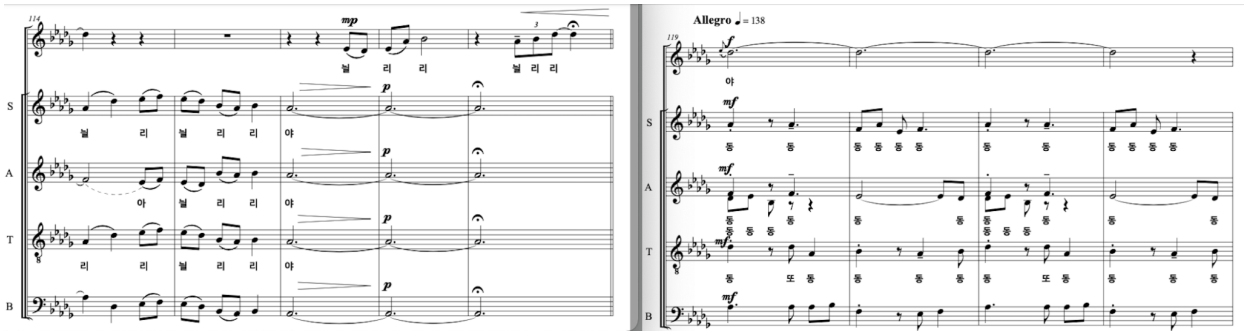
The third verse in section F starts with *andante rubato* (Example 79). A soprano soloist sings the melody and the alto and bass parts sing hums and some counter figures against the melody. Ahn implies the meaning of the lyrics with the slow melody and the soft supporting harmonies. ("I was missing you tremendously, When can I possibly meet you again?").

Example 79. Ahn, Nil-li-ri-ya, mm. 96-100.



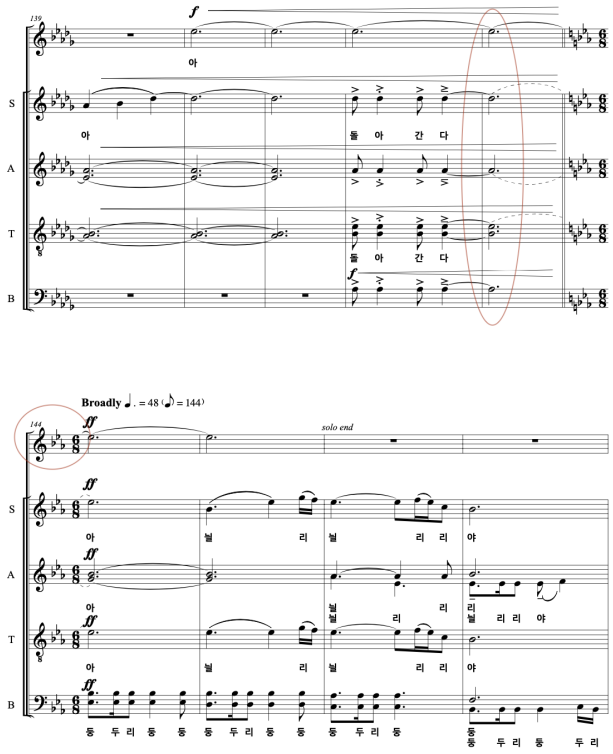
When the soprano solo takes over the melody while the four-part refrain fades, the tempo changes from *andante* to *allegro* between measures 118 and 119, and the earlier rhythmic figure appears again (Example 80).

Example 80. Ahn, Nil-li-ri-ya, mm. 114-122.



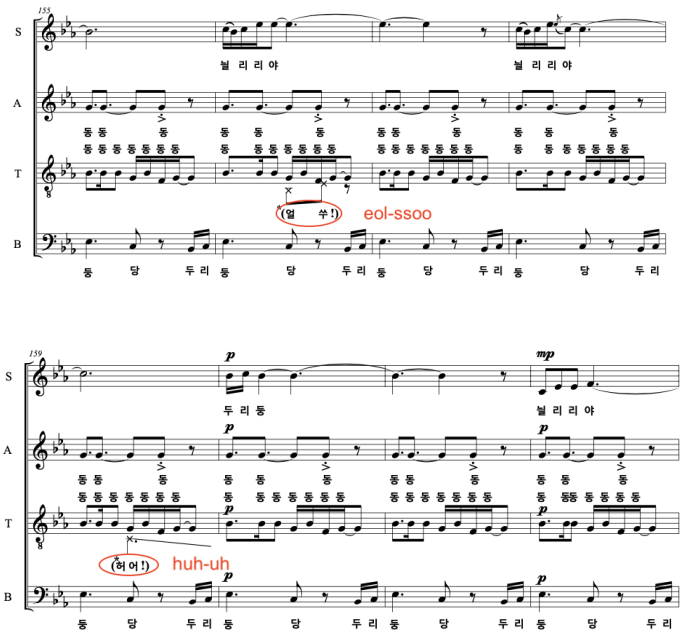
Toward the final section, the key changes to Eb major and the meter changes from 3/4 to 6/8 (Example 81).

Example 81. Ahn, Nil-li-ri-ya, mm. 139-147.



In the final section, Ahn applies the Korean traditional rhythm, *Goot-geo-ri Jang-dan* (Example 70), in the percussive lower parts while a slight variant of the melody is carried by the soprano. The tempo is broadened compared to the previous *allegro* sections even though similar rhythmic elements are applied in it. There is a solo part that shouts, "*chu-im-sae*"[117] to enhance the festivity in measure 150, 155, and 158 (Example 82).

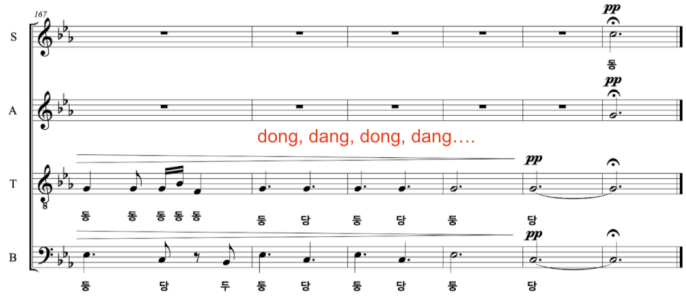
Example 82. Ahn, Nil-li-ri-ya, mm. 155-162.



The final section is constructed in an 8+2, 6+2, 4+6 format. The melody is formatted in a diminishing manner of 8, 6, and 4-unit measures that suggest the winding down of the ceremony. Two measures of the bridge follow each time, with diminishing dynamics, after the melody for the first and second times. For the third time, the range of the melody is lowered significantly, and the following seven measures are carried only by the men's parts.

[117] Chi-im-sae is an exclamation that is used in traditional Korean songs. It is improvisational and supports the atmosphere of the song.

Example 83. Ahn, Nil-li-ri-ya, mm. 167-172.



Conclusion

The first work, "Ee-ring-gong Jeo-ring-gong ha-yeo," shows Ahn's restrained compositional style, and the second work, "Nil-li-ri-ya," shows how she uses the traditional melody in various tempos and rhythms to depict the meaning of the text. Both compositions include the mimicking of nature and drum sounds as an accompanying element. In Korean traditional music, there is no sense of harmony, so "Nil-li-ri-ya" is an attempt to arrange the original song with a modern sense of musical performance.

In our interview, she shared her insight on the Korean choral community:

> Different cultures around the world are getting closer and closer with technology, so we can easily see what the popular choirs and groups are doing. It is very tempting to perform with repertoire that can easily impress audiences because it is much safer than experimental music. This is all related to finances and funds, so many choral composers are not free from considering decent likability and the degree of difficulties of their music in order to impress choral musicians and audiences.[118]

She hopes that the Korean choral music society can create a healthy and productive environment that allows young composers to experiment with innovative music.

[118] Hyo-Young Ahn, Interview by Hyokyoung Byun on September 8, 2020.

Chapter VII

Conclusion

The evolution of western-style choral music in South Korea reflects the complexity of a culture which has known unprecedented upheaval. After 600 years of isolation ruled by Confucianism, the country experienced a catastrophic occupation, endured a war for autonomy influenced by foreign superpowers, and emerged from the most rapid economic expansion and modernization in the history of the world. It is no surprise that its cultural assets have likewise experienced unprecedented and unexpected change. In regards to choral music, that means the story is still unfolding.

Today, the role of South Korean women in the arts is perhaps best exemplified by contradiction. On the one hand, the society has shed the bonds of Confucianism's inherent patriarchy and offers equal education to women. Women have responded enthusiastically and now receive more Master's degrees than men. On the other hand, women still contend with the remnants of that 1000-year dominance and struggle to be accepted in professional pursuits that displace their traditional role as homemaker.

In 2001, Hee-Jung Kim, music professor at Sang-Myung University, reported that women comprised 50 percent of the winners in prominent Korean music competitions.[119] However, female professors only make up 31 percent of university music professors.[120] In 2020 the Korean National Assembly recognized that the percentage of female professors was woefully low, and set a goal to increase female professorships to over 25% of all professorships by 2030.[121] Clearly, progress has been somewhat stymied since 2001.

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[119] Hee-Jung Kim, "Woman Composers and contemporary Music in Korea," *Music and Culture*, Vol.4, (2001): 42.
[120] Ibid p.43
[121] Yon-Hap News Agency, "S. Korea aims to up proportion of female professors in nat'l universities to 25 percent by 2030," July 18, 2020, https://en.yna.co.kr/view/AEN20200715006100315, Accessed on April 21, 2021.

This is especially true in the world of choral music. Despite the fact that study of music by women was one of the first areas accepted under a more liberalized Korea, gender diversity in leadership positions in South Korea choirs lags behind other countries. Currently, out of almost 70 city choirs, there are only two female conductors, Soon-Jung Kim (Ahsan City Choir) and Yoon-Jung Chang (Pohang City Choir). Kim and Chang were hired as music directors quite recently (Kim from 2017 and Chang from 2019) and are pioneers for more women to follow, but, alone, do not begin to address the gender gap. We can hope – but not know – that the glass ceiling has been broken and that future opportunity for female choral musicians will continue to grow.

Likewise, the success of the three composers highlighted herein might indicate another area of progress for Korean choral music. Certainly they represent a desire for a Korean musical influence instead of a predominantly Western choral style. These three composers graduated from South Korean universities, did not receive or seek foreign degree programs, and are products of South Korean interests and demands. Whether or not these women herald a new wave of Korean composers is yet to be determined, and, to a degree, remains in the hands of their mostly male counterparts.

Perhaps the role of female musicians in Korea is dependent as much on the continued popularity of the art form as anything else. The former music director of the Korean National Chorus, Sang-Hoon Lee, assessed the state of the current Korean choral community, saying, "We need to pursue music with depth and with profound meaning, but we are still working to expand the number of choral music fans."[122] With a few prominent women conductors and composers, it

[122] Sang-Hoon Lee, Interview by Hyokyoung Byun on September 7, 2020

is possible that public interest in the art form may be sustained and that a younger audience may demand more female leadership.

My dissertation provides a point of entry for further study of Korean choral music and the role of women in its ongoing development. Certainly, scholars can look to these pioneering women composers and conductors for insights into the culture of the Korean choral community and for reminders of the history of women's rights and progress in Korea. Now that the once-supreme influence of Western choral traditions have been tempered by a resurging interest in traditional Korean music, a new era of Korean choral music may be forthcoming. With luck and perseverance, women will be active and dynamic participants in all that is to come.

Recommendations for Further Study

In addition to these three composers, there are other female composers who actively write choral music in South Korea and whose reputation is in ascendance. Byung-Hee Oh and Sung-Eun Cho are other composers who are frequently included in current choral performance programs and who are ripe for more international exposure.

Another potential research topic could be South Korean female composers who have studied abroad. Many of these composers came back to Korea and are now teaching in universities. It would be interesting to compare composers who developed their careers without foreign degrees to the composers who received degrees in the United States and in Europe.

Although there are many documents and archives about Korean choral music history, this area lacks a standard reference for Western scholars. Likewise, the history of Korean traditional music and its recent fusion with international choral influences invites further detail. Nicolas

Harkness's *Song of Seoul* [123] is an interesting source that provides information about the influence of evangelical Christian culture on Korean society, and could be a starting point for a broader study.

In any case, it remains true that the definitive history of Korean choral music has yet to be written and that years ahead will provide a fascinating new chapter in Korean choral music.

[123] Nicholas Harkness, *Song of Seoul,* University of California Press, 2013.

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Appendix

Here, I provide the lyrics, pronunciations, and translations for “Ong-hea-ya” and “Ga-shi-ri”by Hea-young Cho, and “Ee-ring-gong Jeo-ring-gong ha-yeo” and “Nil-li-ri-ya” by Hyo-young Ahn. Hyo-Won Woo’s works provide them in the published score.

Ong-hea-ya

Chorus:

어 쩔 시 구, 옹 헤 야, 잘 도 한 다, 옹 헤 야 (Way to go)

Eo-jjeol-shi-goo, ong-hea-ya, Jal-doh-han-dah, ong-hea-ya

[eo-t͡ɕʌl-ɕi-gu oŋ-he-ja d͡ʑal-do-han-da oŋ-he-ja]

저 쩔 시 구, 옹 헤 야, 잘 도 한 다, 옹 헤 야 (Way to go)

Jeo-jjeol-shi-goo, ong-hea-ya, Jal-doh-han-dah, ong-hea-ya

[d͡ʑeo-t͡ɕʌl-ɕi-gu oŋ-he-ja d͡ʑal-do-han-da oŋ-he-ja]

Verse 1:

철 둑 넘 어, 메 추 리 란 놈 이 (A quail over the railroad)

Cheol-dook-neom-eo, Meh-choo-ri-ran-nohm-ee

[tɕʌl-ʈuk-nʌ-mʌ me-tɕu-ri-ran-no-mi]

보 리 밭 에, 알 을 낳 네 (Laying eggs on the barley field)

Bo-ri-bat-eh, Ah-reul-nan-neh

[bo-ri-bat-e a-ɨl-nan-ne]

Verse 2:

시 월 달 에, 보 리 심 어 (When we plant barley in October)

Shi-wol-da-reh, Boh-ri-shim-eo

[si- uʌl -dal-e bo-ri-si-mʌ]

동 지 섣 달, 싹 이 터 서 (The buds come out in December and January)

Dong-ji-seod-dahl, Ssah-ghee-teo-seo

[doŋ-ji-sʌd-dal s̬a-gi-tʌ-sʌ]

Verse 3:

이 월 삼 월, 보 리 피 니 (The barley blossoms in February and March)

Ee-wul-sam-wul, Boh-ri-pi-ni

[i-uʌl-sam-uʌl bo-ri-pi-ni]

사 월 오 월, 타 작 한 다 (We harvest it in April and May)

Sa-wul-oh-wul, Ta-jak-han-da

[sa-uʌl-o-uʌl ta-jak-han-da]

Verse 4:

타 작 끝 에, 단 오 놀 이 (When we are done, let's have some fun on the swing)

Ta-jak-ggeut-eh, Dan-oh-no-ree

[ta-jak-k̬ɨt-te dan-o-no-ri]

동 네 집 에, 머 슴 들 이 (The workers in the neighborhood)

Dong-neh-jib-eh, Meo-seum-deu-ree

[doŋ-ne-ji-be mʌ-sɨm-dɨ-ree]

Verse 5:

앞 집 금 순, 윗 집 복 순 (Keum-soon and Bok-soon in neighboring houses)

Ahp-jib-geum-soon, Weet-jib-bok-soon

[ab-jib-kɨm-sun uit-jib-bok-sun]

서 로 만 나, 정 담 하 고 (Meet each other and chat)

Seo-ro-man-na, Jeong-dam-ha-goh

[sʌ-ro-man-na jʌŋ-dam-ha-go]

소 곤 소 곤, 옹 헤 야 (whispering *ong-hea-ya*)

Soh-gon-soh-gon, Ong-hea-ya

[so-gon-so-gon oŋ-he-ja]

Ga-shi-ri

Verse 1

가 시 리 가 시 리 가 시 리 잇 고, 나 난 (Leave me? Are you going to leave me?)

Ga-shi-ri Ga-shi-ri Ga-shi-ri eet-goh, Na-nan

[ga-si-ri ga-si-ri ga-si-ri-it-go na-nan]

바 리 고 가 시 리 가 시 리 잇 고, 나 난 (Are you going to abandon and leave me alone?)

Ba-ri-goh Ga-shi-ri Ga-shi-ri eet-goh, Na-nan

[ba-ri-go ga-si-ri ga-si-ri-it-go na-nan]

위 즐 증 가 *exclamation and mimicking sounds of an instrument

Wee-jeul-jeung-ga

[Ui-jɨl-jɨŋ ga]

대 평 셩 대 (A peaceful country)

Dae-pyung-shung-dae

[dɛ-piʌŋ-siʌŋ-dɛ]

날 러 는 날 러 는 엇 디 살 라 하 고 (How will I live alone)

Nal-leo-neun Nal-leo-neun Eot-dee-sal-la ha-goh

[nal-lʌ-nɨn nal-lʌ-nɨn ʌt-di-sal-la ha-go]

바 리 고 가 시 리 가 시 리 잇 고 (Are you going to abandon and leave me alone?)

Ba-ri-goh Ga-shi-ri Ga-shi-ri eet-goh

[ba-ri-go ga-si-ri ga-si-ri-it-go]

위 즐 증 가 *exclamation and mimicking sounds of an instrument

Wee-jeul-jeung-ga

[Ui-jɨl-jɨŋ ga]

대 평 셩 대 (a peaceful country)

Dae-pyung-syung-dae

[dɛ-piʌŋ-siʌŋ-dɛ]

Verse 2

잡 사 와 두 어 리 마 나 난 (I would like to hold you)

Jab-sah-wa Doo-eo-ri Ma-na-nan

[jab-sa-ua du-ʌ-ri ma-na-nan]

선 하 면 아 니 올 세 라 (Because I'm afraid you may never come back)

Shun-ha-myun Ah-ni-ol-sae-ra

[siʌn-ha-miʌn a-ni-ol-se-ra]

위 즐 증 가 *exclamation and mimicking sounds of an instrument

Wee-jeul-jeung-ga

[Ui-jɨl-jɨŋ ga]

대 평 셩 대 (a peaceful country)

Dae-pyung-syung-dae

[dɛ-piʌŋ-siʌŋ-dɛ]

설 온 님 보 내 압 노 니 (I will sorrowfully let you go)

Syul-ohn-nim Boh-nae-ab-noh-ni

[siʌl-on-nim bo-ne-ab-no-ni]

가 시 난 닷 도 셔 오 쇼 서 (Come back as soon as you can)

Gah-shi-nan-dad Doh-syeo-oh-sho-seo

[ga-si-nan-dat do-siʌ-o-sio-sʌ]

위 즐 증 가 *exclamation and mimicking sounds of an instrument

Wee-jeul-jeung-ga

[Ui-jɨl-jɨŋ ga]

대 평 셩 대 (a peaceful country)

Dae-pyung-syung-dae

[dɛ-piʌŋ-siʌŋ-dɛ]

Ee-ring-gong Jeo-ring-gong ha-yeo

느 노리르 너네 니나

Neu noh ri reu Neo ne Nee na *sound of wind

[nɨ-no-ri-nɨ nʌ-ne ni-na]

나니르 노니로 느노니르

Na ni reu Noh ni roh Neu noh ni reu *sound of wind

[na-ni-rɨ no-ni-ro nɨ-no-ri-nɨ]

둥 당 똥 또옹

Doong Dang Ddong Ddo-ong *sound of wind chime

[dunŋ dan ŋ ʈo ŋ ʈo-oŋ]

둥 다앙 당 둥 당

Doong Da-ang Dang Doong Dang *sound of wind chime

[duŋ da-aŋ danŋ duŋ danŋ]

이링공 저링공 하여 (By doing this and doing that)

Ee-ring-gong Jeo-ring-gong ha-yeo

[i-riŋ-goŋ jʌ-riŋ-goŋ ha-iʌ]

낮일랑 지내와 손저 (I can kill time during the day)

Na-jil-lang Ji-nae-wa Son-jeo

[na-jil-laŋ ji-ne-ua son-jʌ]

올이도 갈이도 없는 (When nobody will be visiting)

Oh-ree-doh Ga-ri-doh Eob-neun

[ol-i-do gal-i-do ʌb-nɨn]

밤은 또호 어찌 호 리라 (How I can survive during nighttime)

Bam-eun Ddo-ho Eo-jjee Ho-ri-ra

[bam-ɨn t̪o-ho ʌ-t͡ɕ̪i ho-ri-ra]

얄리 얄리 얄라 셩

Yal-li Yal-li Yal-la-shung *mimicking sound of an instrument

[ial-li ial-li ial-la-siʌŋ]

밤은 또 어찌 허어

Bam-eun Ddo Eu-jjee Heo-eo (How I can survive during nighttime)

[bam-ɨn t̪o ʌ-t͡ɕ̪i hʌ-ʌ]

Nil-li-ri-ya

Refrain:

닐 리 리 야 닐 리 리 야 *sound of blow instruments

Nil-li-ri-ya Nil-li-ri-ya

[Nil-li-ri-ja ni-li-li-ja]

니 나 노 난 실 로 내 가 돌 아 간 다 (I am returning)

Ni-na-noh Nan-shil-roh Nae-ga-do-ra-gan-da

[ni-na-no nan-sil-ro nɛ-ga-dol-a-gan-da]

Verse 1:

청 사 초 롱 불 밝 혀 라 (Light the blue candle)

Chung-sa-cho-rong Bul bal-kyeo-ra

[tɕʌŋ-sa-tɕo-roŋ bul-bal-kiʌ-ra]

잊 었 던 낭 군 이 다 시 돌 아 왔 네 (Because my missing lover is returning)

Ee-jeod-deon Nang-goon-ee Da-shi-doh-ra-owan-ne

[i-jʌd-dʌn naŋ-gun-i da-si-do-ra-uan-ne]

Verse 2:

간 다 더 니 왜 또 왔 나 (Why are you coming back if you said you are leaving)

Gan-da-deo-nee wae-ddoh-wan-na

[gan-da dʌ-ni uɛ-t̪o-uan-na]

울 리 고 갈 길 을 (I am crying because you left)

Ool-lee-goh Gal-gil-eul

[ul-li-go gal-gi-rɨl]

Verse 3:

일 구 월 심 그 리 던 임 (I was missing you tremendously)

Eel-goo-weol-shim Geu-ri-deon-nim

[il-gu-uʌl-sim gɨ-ri-dʌn-nim]

어 느 시 절 에 만 나 볼 까 (When can I possibly meet you again)

Eo-neu Shi-jeo-rae Man-na-bol-gga

[ʌ-nɨ si-jʌ-re man-na-bol-k̚a]