

# Analysis of Educational Discourse through Historical Changes of Music Curriculum in Korea

Ji Hyun Park<sup>1</sup>

<sup>1</sup> Professor, Music Education Department, Gwangju National University of Education, Korea,  
[jhp@gnue.ac.kr](mailto:jhp@gnue.ac.kr)

**Abstract:** Currently, Korea is conducting research to revise the new curriculum. At this time, there is an urgent need for research to examine what contents should be included in the new music curriculum from various perspectives. The purpose of this study is to analyze the process of development of music education and the aspects of educational change by historically examining the Korean music curriculum, and based on this, to suggest the direction for the new curriculum. A theoretical analysis was conducted on how the composition items and development subject, content aspect and document format, and development process and process of the curriculum have historically changed. The Korean curriculum has been revised a total of ten times, starting with the first curriculum in the 1950s and over seventh years later. Through this revision, it was confirmed that the music curriculum has undergone significant changes. The main results are, first, that the music content-oriented curriculum has changed to music pedagogy-centered, and second, that it has changed from learning-centered in school to life-related and competency learning outside of school. Third, it has changed from knowledge transfer learning to student-centered learning with diversity and autonomy. Fourth, it has changed to a process of gathering various opinions surrounding the curriculum. In the future, the curriculum should be developed according to the pedagogical design and procedures to ensure students' wide and diverse learning.

**Keywords:** Music Curriculum, Educational Discourse, Historical Change, Contents, Pedagogy

## 1. Introduction

### 1.1 Necessity and Purpose of Research

Since the Korean curriculum was first developed in the 1950s, over 70 years have passed and it has been revised a total of 10 times. Korea has suffered historical pains such as the Japanese colonial period, liberation, and the division of North and South Korea. So, as a movement to straighten Korea through education, Korea tried to develop a curriculum and educate accordingly. At that time, the first curriculum in the 1950s was revised from a national point of view, such as promoting patriotism and maintaining social order, and the music curriculum was no exception[1]. Korea's curriculum, which began in this way, is developed at the national level, and the influence of the national curriculum is stronger than any other country.

Korea has been with the historical trend as a national curriculum. In this respect, it is indispensable to examine the historical perspective in analyzing the Korean curriculum. As the country is currently revising a new curriculum, it is necessary to examine in depth how the curriculum has been revised so far and in what direction it is currently being revised. The analysis and consideration of the curriculum linking the past, the present, and the future will be a meaningful study to determine what education is

Received: November 10, 2022; 1<sup>st</sup> Review Result: December 25, 2022; 2<sup>nd</sup> Review Result: January 25, 2023  
Accepted: February 28, 2023

appropriate for Korean schools.

In the meantime, several studies that have historically reviewed the music curriculum have been conducted[2-6]. Changes in education according to the historical context, composition of music content according to changes in education, and changes in major emphasis have been discussed and provided many implications. However, there is still a lack of historical research that analyzes the recent rapidly changing aspects of change. Recently, other countries are paying attention to the new project of the international organization OECD and are trying to incorporate changes in education into their curricula. Moreover how these new changes differ from previous education and how they are grafted is analyzed. Therefore, in line with the revision of the new curriculum in Korea, research that examines and discusses trends in music education by linking the current trends with the new changes in the present is urgently needed.

In this respect, this study is to historically examine how Korea's music curriculum has been developed, and through this, to systematically analyze the development process of music education and the aspects of educational change.

## **1.2 Content and Method of Research**

In order to achieve the purpose of the study, a literature study was conducted targeting a total of ten curriculum documents from the first curriculum in the 1950s to the current 2015 revised curriculum. The methods and procedures of literature research are as follows.

First, the literature used data loaded in NCIC (National Curriculum Information Center), targeting the general curriculum covering all subjects and the music curriculum containing only music subjects[7-18]. That is, the 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th curriculums, and the 2007, 2009, and 2015 revised curriculum are analyzed.

Second, in order to systematically analyze the literature, three analysis criteria were set: development subject, content, process and procedure. In the criterion of development subject, it was analyzed from the perspective of the academic subject related to the meaning of the curriculum and the subject of curriculum development according to the document format. As for the standard of content, it was analyzed from the perspective of changes in major contents by each revision period and changes in contents according to document format. In the criterion of process and procedure, the method or procedure by which the curriculum was developed was analyzed.

Third, the results were presented by inferring and organizing the key words derived through literature analysis according to the analysis standards. And by comparing the results derived through historical analysis with the new 2022 revised curriculum draft, a conclusion connecting the past-present-future was drawn.

Fourth, the extracted results were verified by conducting a content validity targeting three experts who actually participated in the curriculum revision.

## **2. Academic Subjects Related to Music Curriculum Development**

### **2.1 Components of the Curriculum and Related Academia**

Curriculum is a system for teaching elementary, middle, and high school students, and it starts with what kind of person these students should be raised as. So, the curriculum presents the human image to be pursued in the general discussion (common to all subjects), then each subject sets a 'goal' for cultivating this human image and selects the 'content' to achieve that goal. In addition, 'teaching and learning methods' to teach and learn content well and 'evaluation' to evaluate properly are presented. In this way, the curriculum is composed of goals, contents, methods, and evaluations aimed at by each

subject according to the direction of the general thesis.

Basically, subject-specific goals, such as music, follow the direction of general education across all subjects. In other words, general education encompasses all the common characteristics of all subjects, suggesting the direction of macroscopic education, the human image to be pursued, and the core competencies that all subjects should cultivate. This overall common direction is developed by scholars who study overall pedagogy, such as educational philosophers, curriculum scholars, and teaching and learning method researchers, rather than specific subjects such as music, art, and Korean language.

After the above general education scholars set the overall common direction, the music curriculum is developed with the main contents for each goal-content-method-Evaluation as shown in [Table 1] below. The major related studies for each category are 'music education studies' such as curriculum, philosophy, aesthetics, psychology, teaching method, engineering, evaluation, and teaching theory. In the composition of the contents of the content-related studies such as Korean traditional music/Western music/multiculturalism are added along with music education. In other words, the music education major is mainly involved in the development of the curriculum, and each content science major demonstrates its expertise in content composition.

[Table 1] Components of the Curriculum and Related Academia

	Goal	Content	Teaching-Learning Method	Evaluation
Main Content	The nature of music, its role in teaching, etc.	The Essence of Music	Teaching-Learning Directions and Methods	Direction and method of evaluation
Related Studies	Music curriculum, Philosophy of music education, Aesthetics of music education, Sociology of music education, General education, Aesthetics/philosophy of music	Music curriculum, Music education psychology, Korean music/Western music/multicultural content studies	Music Curriculum, Music Teaching Method, Music Education Technology, General Educational Technology, Teacher Theory	Music education curriculum, Music education evaluation, General education evaluation, Teacher theory

## 2.2 Changes in Development Subject According to the Document Format of Curriculum

The following [Table 2] shows how the curriculum composition items have historically undergone changes. From the first curriculum revision in the 1950s to the 3rd curriculum in the 1970s, it can be seen that the curriculum has been structured without proper teaching and learning methods or evaluation. In addition, since the method and evaluation are considered important and it was the 6th curriculum that appeared separately in the 1990s, it can be seen that the Korean curriculum has been a content-oriented curriculum for a long time since it was revised at the national level[7][13][17]. In other words, until the 5th curriculum in the early 1990s, goals/contents/methods/evaluation were 'content'-centered curriculum documents that did not occupy an equal position.

Then, from the 7th period at the end of the 1990s, attention was paid to curriculum documents based on 'pedagogical principles', and teaching and learning and evaluation were also important, that is, a true curriculum based on 'goal + content + method + evaluation' rather than content evolve into a document. Since then, more than 20 years have passed until the current curriculum, breaking away from the content-based 'content'-centered curriculum that content experts such as Korean traditional music/Western music consider important, and developing the developmental characteristics of elementary, middle and high school learners, and music as a universal education. It has been converted into a 'Pedagogy'-centered curriculum such as teaching, learning, and evaluation suitable for education and learners. In other words, until the previous curriculum, music content scholars took the lead in presenting the contents, but from the 2000s, through music education scholars, pedagogical theories and design principles that are universally used, such as achievement standards, performance evaluation, competency education, and understanding-centered education, have been developed. It has been projected more systematically into

the development of the Korean music curriculum.

[Table 2] Changes in Curriculum Document Format by Period

	Goal	Content	Teaching-Learning Method	Evaluation
1950-70's	Target grade goal	Teaching content	Notes on teaching	(No)
↓				
1980-90's	Curriculum Objectives grade goal	Content system Content by Grade	Notes on teaching	Simple evaluation method
↓				
Since 2000	Character Goals: Goals, goals by school level	Content system achievement standard	Direction of teaching and learning: teaching and learning plans, methods, facilities and equipment, etc.	Evaluation direction: evaluation plan, method, evaluation by content area, utilization of evaluation results, etc.

### 3. Contents of the Music Curriculum

#### 3.1 Changes in Content: From Segmentation to Comprehensiveness

Specifically, the details in the curriculum are exemplified by the curriculum period as shown in the following [Table 3][7][15][18].

According to the analysis of previous curriculum contents, which have been composed of 'content'-oriented curriculum documents for a long time, the contents are more specific in the past. For example, in the 1950s, 20 songs were sung a year, and 1-2 songs were to be composed in a folk style, and they were instructed to learn in the order of 2->3->4 beats. In other words, ratios are presented centering on Western music, and specific instructions are given on which musical elements to learn and in what order. Examining the contents of the 7th 40 years later, it can be seen that although there is no number of songs, 4/4 time, 9/8 time, and semachi rhythms are presented sequentially.

Another 10 years pass, and from the time of the 2007 revised curriculum, the contents begin to be 'simplified/comprehensive'. Therefore, in the 2009 revision, the curriculum was first developed centered on 'achievement standards', which suggests 'comprehensive standards/goals (to be achieved)' rather than 'listing each individual content (to be learned in the course)' and content composition in which evaluation is presented more organically. This is further maximized by introducing 'competence' education for the first time in the 2015 revision period. In other words, the curriculum should not be limited to learning the contents of each subject, but should keep in mind 'more macroscopic competency learning', so it does not focus on listing the details of each subject. This is inevitably linked to the major reinforcement of subject learning contents, and since there are various methods for learning competency, it is said that autonomous and diverse teaching and learning should be carried out in consideration of the level of learners in the school field. In the end, it became a curriculum that focused more on 'pedagogical principles'.

Therefore, specific contents such as 4/4 time are not presented in the content system of the 2015 revised curriculum. Core/comprehensive contents are presented in the form of 'music in various forms of performance, background of music'. Still, the main elements of music that have been presented previously are presented at a comprehensive level such as 'time and rhythm'. In summary, it has developed by gradually breaking away from simply listing the contents to be learned in parallel and linking the contents with 'pedagogical principles' (ie, the composition of contents linking goals-teaching-learning-assessment, etc.).

[Table 3] Changes in Curriculum Content by Period

	Content example
1st (1950s)	1. Teach by singing method. 2. Have them sing in a soft voice, paying particular attention to pronunciation. 3. Song textbooks are about 20 songs per year. (A) Textbooks should use a major key, but for the first and second songs, a folk key may be used. (B) The tonality is free, but the pitch range is c to a. (C) The beats are in the order of 2, 3, 4, and the rhythm is simple. (D) The pitches of the melody are mainly 2nd, 3rd, 4th and 5th.
↓	
7th (1990s)	(A) Understand the components of various pieces of music. ① Rhythm: 4/4, 9/8 time signature, three-machi rhythm, rhythmic form ② Rhythm: Flow of rhythm, isomorphic progression, F major, folk scale, sigimsae ③ Harmony: Harmony of 2 parts, major 3 chords in F major, stop chords .... ⑥ Sing two choruses according to the command. ⑦ Listen to the song and rate it.
↓	
2015 Revised (2015)	Students listen to a variety of music and understand and criticize music by identifying elements and concepts of music, types and backgrounds of music. · Musical elements and concepts · Type of music · Music background · Various beats, rhythm patterns of various beats

### 3.2 Changes in Contents Due to Changes in Document Format: From Learning in School to Learning Related to Life

Curriculum document format is a container that contains the contents of the curriculum, and as the curriculum opened, its format also changed repeatedly. The new 2022 revised curriculum, which is about to be announced, uses a different format from the current 2015 revised curriculum. The new curriculum emphasizes the careful selection of 'core ideas' and 'core contents' above all else. This is for the implementation of diverse and autonomous education in the school field. In order for diverse and autonomous teaching and learning to take place at the school site, the curriculum document cannot dictate specific contents.

According to this new format, changes such as the following [Table 4] can be confirmed. Unlike the current 2015 content system, in particular, as 'music's daily life' is emphasized throughout the curriculum document, it is integrated into the premise document instead of being placed as an independent area, showing how the contents of the existing 2015 have been rearranged in the new 2022 curriculum[18][19]. Experiencing music in life and experiencing music in life is a very important content of music education. However, since the new direction of education emphasizes the linkage between all learning and life, 'all' music content should be linked to life, not just a part of it as a specific area. In addition, since the academic distinction is not clear except for the spatial division, such as whether singing or playing an instrument is performed during class at school or in daily life, it is transforming into a composition of content that connects various areas of music activity and life.

[Table 4] Examples of Changes From the 2015 Revision to the 2022 Revision

	2015 revised curriculum
Area	By using music in life and understanding the meaning that music gives to life, students have an attitude of enjoying music. : Music and Events, Play, Health, Industry, Occupation
↓	
	2022 revised curriculum (New)
Goal	Communicate in the community in daily life ... to experience various music in daily life
Core Ideas	(Performance) experience together using various music media and expression methods in daily life... (Creation) Self-initiated composition using various media in daily life... (Appreciation) Discovery of aesthetic value and meaning through various music experiences in daily life...
Core Contents	Music in daily life, use, utilization, background, role, context

#### 4. The Process of Music Curriculum Development

Curriculum development processes and procedures differ from country to country. Since Korea claims to be at the ‘national’ level, the education curriculum is revised under the leadership of the Ministry of Education. In the 1990s, the Korea Institute for Curriculum and Evaluation (KICE) was established, and the 2007, 2009, and 2015 revisions developed after that were led by the Ministry of Education and KICE. As a specific institution develops, there are advantages such as consistency and good communication between subjects, but there is also a limitation in the composition of various development teams.

As a result of reviewing the development process and process of the music department, it can be confirmed that the 2009, 2015, and 2022 revisions are developing with more opinion gathering and communication as the time goes on. As presented in the following [Table 5], it shows that the curriculum was developed centering on the research team's own research during the 2009 and 2015 revisions. It can be seen that the 2009 revision was centered on expert councils and public hearings, and the 2015 revision went a step further, adding online consultations and discussions to collect more diverse opinions[20][21].

[Table 5] Comparison of Curriculum Development Process by Period

	Curriculum Development Process
2009 revised	Focus on self-investigation by the development research team: expert meetings, public hearings
↓	
2015 revised	Focus on self-investigation by the development research team, however, using more expansive and diverse procedural methods: Expert consultations, public hearings, public discussions, online advisory meetings
↓	
2022 revised	In addition to self-investigation by the development research team, opinion collection at various levels (1) Research team's self-investigation: expert meeting, online opinion collection, public discussion, public hearing, Delphi survey, survey, etc. (2) Investigation research at various levels other than the research team: collecting opinions through public communication, utilizing the network of schools hosted by 17 metropolitan/provincial offices of education, etc.

In particular, in developing the 2022 revised curriculum, it can be seen that the development process and method have been greatly expanded. First of all, it is most noteworthy that the transparency and openness of the development process have been expanded. Until the 2015 revision, discussions and

public hearings were all in the middle of the process, but in the 2022 revision, the first completed draft is disclosed to the public to go through the review process. In addition, the 2022 revision is also characterized by the fact that the range of personnel participating in consultation and review of the curriculum has been greatly expanded. In other words, the size of the opinion collection and review team was expanded, such as opinions from school sites under 17 provincial and provincial offices of education and opinions from the general public, including parents and students.

## 5. Discussion and Conclusions

The changes of Korea's music curriculum were historically reviewed, and the trends were analyzed in terms of the development subject, development content, and development process. First of all, from the perspective of the subject of development, it was confirmed that 'pedagogy' is becoming more important than 'contents study' through repeated historical changes. So, the new 2022 revised curriculum is a document in which 'pedagogical' insights and discussions are more important than ever. However, for the rigor and accuracy of 'content' among goals-contents-methods-evaluation, collaboration with various content scholars, such as Korean music/Western music/multicultural/applied music, is required.

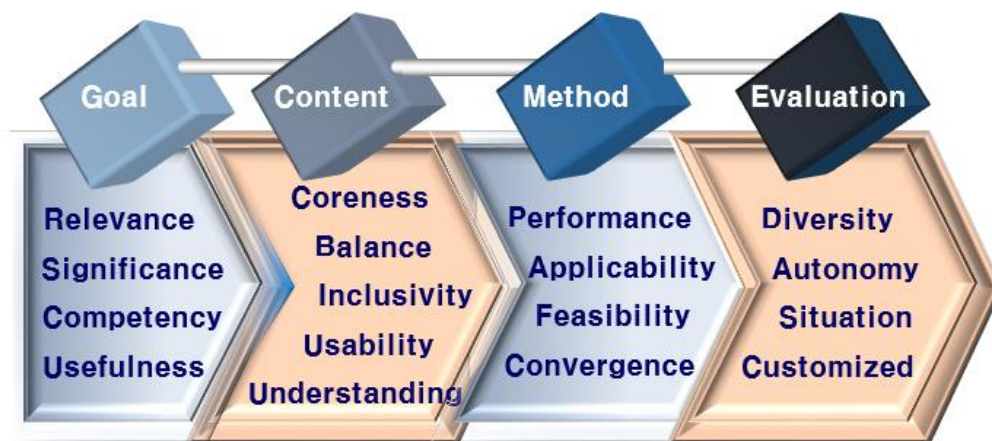
This can be confirmed from the newly established 'Curriculum Design Overview' in the 2022 revised curriculum. In other words, what is included in the curriculum is important, but what is important is how the contents are designed. This tendency is confirmed in the music curriculum of other countries[22], and subjects who can apply pedagogical design and principles such as competency, understanding, and achievement standards should actively participate in curriculum revision.

Second, in terms of development content, the music curriculum corresponding to 'what' is goal-content-teaching-learning method-assessment. Therefore, first, the nature and goals should be stated with both the nature and expansion of the music subject based on the competency development curriculum. Those who have received music education should select the core content that they should be able to know and do, and present it according to the system of general thesis. Third, the achievement standard should be described as the final goal that students should achieve based on the content system. Learning and evaluation should be developed to cover educational issues such as major characteristics of the general theory, high school credit system, and digital utilization as well as music subject characteristics.

Therefore, in conjunction with the results of various studies[23], it is necessary to develop a curriculum from the perspective shown in [Fig. 1]. In other words, in the goal statement, the validity, significance, and usefulness of the contents should be considered, and it should be made in a direction that can cultivate competency in connection with the general thesis. In the statement of content, the most important content must be strictly selected, the balance among various content must be considered, and the impact and utilization of actual students' lives must be considered. Therefore, it should be structured to realize an understanding-oriented curriculum based on core ideas. In the statement of the teaching-learning method, students' actual performance and applicability must be considered, and various contents and areas must be linked and converged. Finally, regarding the statement of evaluation, flexible evaluation should be oriented so that various learners' learning situations can be evaluated, and learner-centered customized evaluation should be oriented while evaluating the learning process and evaluation equally.

Finally, in terms of the development process, the curriculum needs to be developed with more diverse procedures and processes. In the past, there was a collection of various opinions mainly from development researchers, but in the future, the process of collecting opinions from various levels other than development researchers is required. For example, by operating a field network led by provincial and provincial offices of education or superintendents of education, it is possible to collect the needs of schools across the country on a large scale, or to collect opinions not only from schools but also from

the public by using various platforms such as the Internet. Unlike before, the new 2022 revised curriculum conducted a process of collecting opinions from various levels. However, there were also problems such as lack of publicity, administrative problems, and lack of awareness in expressing opinions. In the future, more appropriate and reliable development procedures should be constructed by supplementing them.



[Fig. 1] Key Principles of Future-Oriented Curriculum Development from a Historical Review

In short, this study focused on analyzing what contents the music curriculum should consist of in relation to the new curriculum revision currently being carried out in Korea. In this regard, various implications were derived by historically reviewing the national level music curriculum revised in Korea and reviewing the development and change of the curriculum. In addition, the direction for the new curriculum was suggested in terms of the subject of development, educational content, development method and procedure, and document format. The early Korean music curriculum was structured in terms of music content, but it has been gradually revised and developed in various student-based pedagogical contexts. In addition, starting from knowledge-centered learning in school, it has gradually changed to focus on competency learning or applied learning closely related to life outside of school. This is a curriculum revision based on the diversity and autonomy of the school site, and it can be said that the national level curriculum should be presented in a comprehensive direction of education, not too detailed. And in this context, it can be seen that the subjects and procedures of curriculum development, composition and discussion of contents have been developed. In the future, more attention should be devoted to discussing the goals, contents, methods, and evaluation of education that can ensure the autonomy of teaching and learning in schools while encompassing various learners.

Curriculum is a plan and content for teaching and learning in a desirable and diverse way for students in consideration of future society and the direction of education. In order for this curriculum to play a meaningful role, the development contents and procedures must be well done. To this end, based on the results of this study, more diverse studies on the subjects, contents, methods, and procedures of curriculum development should be conducted.

## References

- [1] J. H. Park, Comparative analysis of competencies presented in OECD education 2030 and 2015 revised music curriculum: Focusing on the degree of reflection of competency, *Korean Journal of Research in Music Education*, (2019), Vol.48, No.4, pp.161-180.



- [2] J. H. Park, Exploring the Improvement Direction by Analyzing the Degree of Change in the Composition of the Content of Korean National-Level Music Curriculum, *Asia-pacific Journal of Convergent Research Interchange*, (2021), Vol.7, No.2, pp.55-64.  
Available from: <http://dx.doi.org/10.47116/apjcri.2021.02.06>
- [3] E. J. Jeong, An Examination of the Contents in the Domain of Music in Daily Life for Each Curriculum Revision Period, *Korean Traditional Music Education Research*, (2022), Vol.16, No.1, pp.161-185.
- [4] S. Y. Yang, Comparative Analysis of Music Textbooks for 3rd and 4th Graders during the 7th - 2015 Revised Music Curriculum, *The Journal of Learner-Centered Curriculum and Instruction*, (2018), Vol.18, No.21, pp.1179-1199.
- [5] K. S. Hyun, Analysis of Korean Music Appreciation and Understanding in Highschool Music Textbooks According to National Curriculums, *Korean Journal of Research in Music Education*, (2015), Vol.44, No.4, pp.283-303.
- [6] M. S. Kim, J. H. Kwon, A Study on Changes of Popular Music Contents Focused on Music Textbooks in Middle School according to The Changes of The National Curriculum, *Journal of Music Education Science*, (2015), No.23, pp.39-57.
- [7] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1955)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [8] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1963)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [9] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1969)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [10] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1973)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [11] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1979)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [12] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1981)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [13] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1987)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [14] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1992)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [15] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (1997)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [16] Ministry of Education, Primary and Secondary School Curriculum, Ministry of Education, (2007)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [17] Ministry of Education, Music Curriculum, Ministry of Education, (2011)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [18] Ministry of Education, Music Curriculum, Ministry of Education, (2015)  
Available from: <http://ncic.re.kr/mobile.dwn.ogf.inventoryList.do>
- [19] Ministry of Education, 2022 Revised Music Curriculum Draft Development Research Discussion Materials Book, Ministry of Education, (2022)
- [20] Korea Institute of Curriculum and Evaluation, Research and development of proposals for revision of the music department curriculum, Korea Institute of Curriculum and Evaluation, (2011)
- [21] Korea Institute of Curriculum and Evaluation, 2015 Revised Curriculum Draft Development Study II: Music Curriculum, Korea Institute of Curriculum and Evaluation, (2015)
- [22] J. H. Park, J. H. Kim, Comparative Analysis of Music Curriculum: Focusing on USA, Canada, Australia, New Zealand, Singapore, Germany, France, and Finland, *Korean Journal of Research in Music Education*, (2021), Vol.50, No.4,

pp.71-92.

DOI: <https://doi.org/10.30775/KMES.50.4.71>

[23] J. H. Park, J. H. Kim, Exploring the composition of new music curriculum according to the direction(draft) of the next national curriculum in 2022, Korean Journal of Research in Music Education, (2021), Vol.50, No.3, pp.57-77.

DOI: <https://doi.org/10.30775/KMES.50.3.57>