

An Analysis of Korean Research Trends in B. Reimer's Music Education Theory

Choi, Euna*

This study aims to analyze Korean research trends in B. Reimer's music education theory and explore their implications in the field of music education in Korea. To do so, 86 studies published between 1988 and 2018 were analyzed based on type of study, period of publication, research method, and research topic. From this study, suggestions can be extracted as follows: More in-depth studies are necessary on the philosophical/aesthetic background of Reimer's music education theory, and various research methods should be applied to verify the theory's effectiveness. Finally, it is important to establish a Korean music education theory based on an understanding of and reflection on music education in Korea.

Keywords: Reimer's music education theory, aesthetic music education, experience-based music education, praxial music education, music education research trends

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* 신미림초등학교 수석교사, 장신대 강사

I. Introduction

B. Reimer (1932-2013) published *A Philosophy of Music Education* in 1970.¹⁾ In this work, he stressed that understanding Aesthetics, the study that deals philosophically with the essence of music, is the foundation of the philosophical system of music education (Reimer, 1989) and developed music education as aesthetic education based on the principle of absolute expressionism. This theory, which emphasizes the intrinsic value of music education, presented a new direction in the United States, which had been dominated by utilitarianism until the early 20th century, and guided the American music education field in the 1970s and 1980s.

Reimer's aesthetic music education theory was first introduced to Korea in the 1980s and has since had a great influence on the field of music education. Reimer's theory arose from the fundamental question of the nature of music education. It proved to be greatly influential in the situation of Korean music education when the extrinsic value of music education had been considered important since 1950s. It not only brought about concrete changes to the curriculum, textbooks, and teaching methods but also had a profound impact on academic research. Above all, the 6th national 'music' curriculum (1992-1997) focused on the aesthetic music education while using the term 'aesthetic experience of music' and adopting Reimer's theory. In addition, studies on Reimer's theory have been actively conducted. This not only raised interest in philosophical and aesthetic research of music education, but also extended the horizon of research on educational methodology in terms of intrinsic value of music education. Since the first study in aesthetic music education theory was a master's thesis (Lee, 1988), studies have been conducted from various perspectives (Choi, 1994; Heo, 1994; Jung, 1993; Kim, 1994; Lee, 1993; Park, 1992).

However, with the publication of D. Elliott's *Music Matters* in 1995,

1) Reimer's *A Philosophy of Music Education* was published in a second revised edition in 1989 and a third one in 2003.

which criticized aesthetic music education theory and presented the idea of praxial music education, a reassessment was required of the contents and limitations of aesthetic music education theory, which had already been taken for granted. On the basis of post-modernism to question the aesthetics that shaped the mainstream of music education up to the present day, Elliott's praxial music education theory stressed that music education's ultimate purpose is to help individuals dive deeper into the musical practice of their community through experience in "musiking" or making music (Elliott, 1995; Kwon, 1999). This sparked a debate in music education theory, studies were conducted in this context (Choi, 1998; Choi, 2007; Lee, 2010; Park, 2001).

The third edition of Reimer's *A Philosophy of Music Education* was published 8 years after Elliott's *Music Matters* as an academic response to questions raised by Elliott and several other scholars. Whereas the second edition of *A Philosophy of Music Education* conveys the same philosophical stance as the first edition, the third edition highlights the need for "synergism"²⁾ even while maintaining absolute expressionism. Claiming that "[e]xperience in music itself affecting human life is the cornerstone of a philosophy of music education and music learning programs," (Reimer, 2003, p. 66), he presented an experience-based music education theory. Since the publication of this third edition, many studies have been conducted in Korea (Choi, 2006; Jeon, 2015; Kim, 2015; Kwon, 2018; Shin, 2015; Yoon, 2018).

Research constitutes the process of obtaining systematic knowledge by analyzing the relationships between phenomena and finding the regularities inherent in them (Lee, 2010). In research, events or ideas related to a phenomenon are observed objectively, and its results organized. All learning develops through the accumulation of research; therefore, analyzing the research trends in a given discipline helps us

2) "Synergism" refers to the point of view that links different critical views and therefore enriches musical meaning. Through synergism, Reimer wanted to find a practical, beneficial solution in a common space instead of the deadlock between different philosophies that could not find a compromise (Reimer, 2003, p. 30).

understand previous research trends that can be used to predict current problems as well as future research directions and stimulate follow-up studies (Seung, 2012). Regarding the specific field of music education and its research trends, studies in Korea constitute the following: an analysis of research trends in master's theses on music education (Kim, 2011; Yeo, 2009); an analysis of the trends of papers published in various Korean academic journals (Park, 2011); a classification of papers published in *Journal of Music Education Science* from 2000 to 2010 according to research method that compares them with the types of music education research in the United States (Choi, 2011); and an analysis of papers published in *Korean Journal of Research in Music Education* from 2000 to 2012 (Jeong & Seok, 2014). There have been no studies on research trends regarding Reimer's music education theory even though it has had an important influence on music education in Korea. As mentioned earlier, the consideration of the research trends related to Reimer's music education theory is very important. Because it can lay the groundwork for reflecting on the process and manner in which Reimer's theory was accepted in Korea and on its effects. It will also enable us to predict future research directions.

The purpose of this study is to analyze Korean academic journal articles and theses regarding Reimer's music education theory, to investigate research trends on his theory, and to derive and suggest implications for studying music education theory in Korea.

II. Theoretical Background

1. The concept of Aesthetics

'Aesthetics' is a branch of philosophy that studies the beauty of art and nature, their value, and how they are experienced. It was in the mid-18th century that aesthetics was established as an independent academic

subject, but the philosophical discussion of beauty and art activities as well as their production has continued since ancient times. Above all, the word 'beautiful' in the flow of western aesthetics is the main point of view as a directive of certain properties of the object rather than some pleasures evoked in the relationship between object and mind. Revealing spirituality through sensual art was a key idea throughout the history of aesthetics. As A. G. Baumgarten (1706-1757) appropriated the word aesthetics, which had always meant "sensation", to mean taste or "sense" of beauty, the artistic experience based on emotion belongs to the category of epistemology, but it has consistently aimed at the state of idea through ontological thinking. Music aesthetics is a branch of aesthetics that studies of the nature of music as an art form and how it is experienced. Many philosophers have repeatedly thought about the nature of the music that affects and influences the human heart and mind, as sensed through auditory senses. Beginning with the existential question of what music is, it explores how music conveys meaning and how people experience music. It also establishes a theory of value regarding what value music has in human life and society.

2. Aesthetic views in music education

In the field of music education, the variety of aesthetic issues can be largely summed up using three perspectives: referentialism, formalism, and absolute expressionism. These views, presented by L. Meyer (1956), are limited in that they focus on purely instrumental music. However, as they show conflicting views on the creative intent of music and the content it aims to express and convey, they have provided a useful framework for explaining the nature and value of music.

Referentialism is the view that art's meaning and value lie outside the works in external objects, events, and ideas. In terms of this view, the value of music depends on the message the music conveys, and the more strongly a good message is conveyed, the more recognized it will be as a higher level of art. Art is worthy to serve a specific purpose, and if a

work makes a certain emotion that is desirable and beneficial to people, the work satisfies the conditions of good art.

Formalism is the view that they lie in the form and inner constituents of the work itself. Formalists argue that the beauty of music is in a formal relationship, such as balance, proportion, and completeness, and considers the autonomous value of music itself. In other words, for the formalists, the essence of art lies in the internal structure of the components of music. In order to find the meaning of music, it is necessary to immerse in the artworks itself and to understand what elements and qualities. It is very important to focus on listening.

Absolute expressionism embraces referentialism and formalism and is the view that although the meaning and value of art lie in the aesthetic properties of art works, these works are also related to human life. In other words, we gain insight into the essence of feeling by perceiving and reacting to the expressive form of music, which is an art symbol, and that experience of art itself is a way of refining and deepening the experience of human feeling, in terms of the relation between music and human. Reimer mentioned these aesthetic viewpoints would provide implications for music education and help to explore musical learning process, and developed the theory of music education based on absolute expressionism while explaining music and the emotion of human.

III. Method

1. Object of Analysis

This study chose as its object of analysis Korean master's theses and journal articles related to Reimer's music education theory published between 1988 and 2018. The search was conducted using Korean Education and Research Information Service(KERIS)'s research database search engine in Research Information Sharing Service(RISS). Search terms included: "Reimer & music education theory;" "Reimer & philosophy of

music education;" "experience-based music education;" "aesthetic experience & music education;" "aesthetic music education;" "Reimer & Elliot;" and "aesthetic & praxial music education." If a summary reformulation of a thesis was also published in a journal, it was regarded as a duplicate, and thus, only the journal article was included. A total of 86 items (17 academic papers, 69 theses) were selected for analysis using this method.

The procedure for choosing these items was as follows. First, I checked the titles and abstracts of 95 studies collected through the aforementioned search terms and determined if the papers were suitable for the study. In this process, studies that focused on the aesthetic music experience but were not based on Reimer's music education theory and thus not relevant for this study were excluded. Eighty-eight papers were selected in this first round. I determined the analysis criteria over the course of reviewing the papers. The first analysis was performed accordingly, and some analysis criteria and subcategories were modified during this process. Then, I conducted a second analysis of the papers that were selected during the first analysis based on the revised and supplemented criteria. Eighty-six papers were finally selected after adjusting the inclusion procedure. The analysis results are presented according to frequency (n) and percentage (%).

2. Analysis Criteria

The following were set as analysis criteria as shown in Table 1: type of study, period of publication, research method, and research topic.

〈Table 1〉 Analysis Criteria

Category	Criteria
Type of publication	Journal article, Master's thesis
Period of publication	1988-1993, 1994-1998, 1999-2003, 2004-2008, 2009-2013, 2014-2018
Research method	Literature research, Development research, Quantitative research, Qualitative research
Research topic	Aesthetic music education theory, Issues in aesthetic and praxial music education theory, Experience-based music education theory Theory, practice

These criteria are explained below. “Type of study” was divided into journal articles and master’s theses. Analyzing the period of publication is a basic task for identifying research trends related to a particular topic. Therefore, the “period of publication” referred to a total period of 31 years divided into six periods of 5 years, starting from 1988, when a thesis on aesthetic music education first appeared, through 2018. Since Reimer’s music education theory shifted from aesthetic music education to experience-based music education during this period, it was necessary to analyze each period to identify the study trends.

“Research methods” were classified into literature research, development research, quantitative research, and qualitative research. Philosophical and aesthetic research, research on the principles or structure of Reimer’s music education theory, and the study of curricula and textbooks related to Reimer’s theory were classified as literature research. Studies that developed programs, teaching plans, and class models based on Reimer’s music education theory were classified as development research. Experimental research and surveys were classified as quantitative research. Finally, case studies and observational studies were classified as qualitative research.

“Research topics” were analyzed from two perspectives: shifts in Reimer’s music education theory and its relevance to schools. In terms of shifts in Reimer’s music education theory, the sub-topic was divided into three categories: ‘aesthetic music education theory’ that Reimer has advocated focusing on intrinsic value of music education since his *A Philosophy of Music Education* was published in 1970, ‘issues in aesthetic and praxial music education theory’ that have objected since D. Elliott criticized Reimer’s theory, and ‘experience-based music education theory’ that Reimer proposed in the 3rd edition of *A Philosophy of Music Education* accepting various philosophical viewpoints. From relevance to schools, the sub-topic was divided into two categories: theoretical approach based on literature study and practical approach focusing on the field of school.

IV. Results

After analyzing the studies based on the categories and subcategories mentioned in the previous section, the results were determined and are presented in terms of number of papers (n) and percentage (%) as follows.

1. Analysis by type of publication

Among the 86 papers analyzed in this study, 17 were published in journals, and 69 were master's theses.

〈Table 2〉 Type of publication

Journal Article		Thesis		Total	
n	%	n	%	n	%
17	19.8	69	80.2	86	100

According to Table 2, there were four times as many theses on Reimer's music education theory than journal articles. This indicates that related research was conducted more frequently by graduate students in master's degree programs than by professional scholars in music education. Because Reimer's aesthetic music education theory was applied to the music curriculum to be implemented in the schools since the 6th national curriculum, graduate students who were teachers or prepared to be a teacher were more interested in his theory and needed to research on it.

Ten academic journals included research articles on Reimer's music education theory. Six articles were in *Korean Journal of Research in Music Education*, *Music and Korea* and *Journal of Future Music Education* published two articles each. *The Journal of Education Research*, *The Journal of School Education*, *Korean Journal of Culture and Arts Education Studies*, *Research in Music Pedagogy*, *Music Education*, and *Field Studies* published one article each. From this, it can be noted that research was

published not only in music education-related journals but also in art education, musicology, and general education journals.

〈Table 3〉 Academic Journals

Name of Academic Journal	n
<i>Korean Journal of Research in Music Education</i>	6
<i>Music and Korea</i>	2
<i>Journal of Future Music Education</i>	2
<i>Research in Music Pedagogy</i>	1
<i>Korean Journal of Arts Education</i>	1
<i>Korean Journal of Culture and Arts Education Studies</i>	1
<i>Music Education</i>	1
<i>The Journal of School Education</i>	1
<i>Field Studies</i>	1
<i>The Journal of Education Research</i>	1
Total	17

In addition, 69 master's theses on Reimer's music education theory were published in 26 universities. Keimyung University had the most with eight. Five were from Korea National Univ. of Education; four each from Wonkwang Univ. and Yonsei Univ.; three each from Gachon Univ., Kongju National Univ., Kookmin Univ., and Mokpo National Univ.; two each from Sookmyung Women's Univ., Hanyang Univ., Dong-a Univ., Sangmyung Univ., Chung-Ang Univ., Daegu Catholic Univ., and Kyung Hee Univ.; and one each from Seoul National Univ., Myongji Univ., Chungju Univ., Sungshin Women's Univ., Chonnam National Univ., Kosin Univ., Busan National Univ., Chosun Univ., Yeungnam Univ., Konkuk Univ., Ewha Women's Univ., Chonbuk National Univ., Kyungpook National Univ., Changwon Univ., Sooncheon Univ., Kyungnam National Univ., Gyeongin National Univ. of Education, Chuncheon National Univ. of Education, and Gangneung Univ.

2. Analysis by period of publication

The analysis showed the following: 7 papers (8.1%) were published between 1988 and 1993; 13 papers (15.1%) between 1994 and 1998; 11 papers (12.8%) between 1999 and 2003; 17 papers (19.8%) between 2004 and 2008; 24 papers between 2009 and 2013 (27.9%); and 14 papers (16.3%) between 2014 and 2018. This shows that there was gradual increase since the publication of a relevant thesis in 1988. The greatest number of studies corresponded to 2009-2013, after which there was a slight decrease. Overall, research has been steadily growing. The most significant increase in research on Reimer's music education theory between 2009 and 2013 is that after the publication of the research on his experience-based music education in 2008, it can be why the new issue about his theory appeared in addition to aesthetic music education theory. Moreover, based on a cross-analysis of publication period and type, I confirmed that more theses were published in each period than journal articles.

〈Table 4〉 Period of Publication

Period of Publication	n	%	Academic Journal		Thesis	
			n	%	n	%
1988 - 1993	7	8.1	1	1.2	6	7.0
1994 - 1998	13	15.1	4	4.6	9	10.5
1999 - 2003	11	12.8	2	2.3	9	10.5
2004 - 2008	17	19.8	2	2.3	15	17.4
2009 - 2013	24	27.9	5	5.8	19	22.1
2014 - 2018	14	16.3	2	2.3	12	14.0
Total	86	100	16	18.5	70	81.5

3. Analysis by research method

Results of the analysis of research methods according to literature, development, quantitative, or qualitative approach are shown in Table 5.

〈Table 5〉 Research Method

Research Method	n	%	Academic Journal		Thesis	
			n	%	n	%
Literature	43	50	13	15.1	30	34.9
Development	35	40.7	2	2.3	33	38.4
Qualitative	5	5.8	1	1.2	4	4.6
Quantitative	3	3.5	1	1.2	2	2.3
Total	86	100	17	19.8	69	80.2

The analysis showed that the predominant research methods for Reimer's music education theory were literature (43 studies, 50%) and development research (35 studies, 40.7%). On the other hand, only eight (9.3%) of the studies were tested for effectiveness after applying music education theory or developing a teaching course such as quantitative or qualitative researches. Of these, five were qualitative studies (5.8%) and three were quantitative studies (3.5%). Also out of 17 journal articles, 13 were literature studies, indicating that literature research accounts for a very high percentage.

4. Analysis by research topic

Analysis of the studies based on the aforementioned research topic categories showed the following: 66 studies on the theory and practice of aesthetic music education (76.8%); five studies on the issues in aesthetic music and praxial music education (5.8%); and 15 studies on experience-based music education (17.4%).

〈Table 6〉 Category of Research topic

Category	n	%
Aesthetic music education theory	66	76.8
Issues in aesthetic music and praxial music education theory	5	5.8
Experience-based music education theory	15	17.4
Total	86	100

Table 6 is a cross-analysis between publication period and topics corresponding to the shifts in Reimer's music education theory. It can be noted that in 1998, 3 years after Elliott's book was published, related research on the comparison and issues in aesthetic and praxial music education theory first appeared. A small number of studies continued to appear thereafter. Research on experience-based music education theory began in 2006, 3 years after the third edition of Reimer's book was published. Quite a number of studies were conducted in a short period of time. Meanwhile, research on aesthetic music education continued steadily even after the introduction of praxial music education theory and experience-based music education theory. However, it has been decreasing recently as more experience-based studies are published.

〈Table 7〉 Cross-analysis between Publication Period and Topics

Category	1988-97		1994-98		1999-2003		2004-08		2009-13		2014-18	
	n	%	n	%	n	%	n	%	n	%	n	%
Aesthetic music education theory	7	8.1	12	14.0	10	11.6	14	16.3	18	20.9	5	5.8
Issues in aesthetic and praxial music education theory			1	1.2	1	1.2	1	1.2	2	2.3		
Experience-based music education theory							2	2.3	4	4.6	9	10.5
Total	7	8.1	13	15.2	11	12.8	17	19.8	24	27.8	14	16.3

Table 7 shows the analysis based on relevance to schools, divided into the categories of theory and practice. The following topics were sorted as theory: concepts and principles of aesthetic music education and experience-based music education theory; aesthetic experience and meaning; and examinations from a philosophical and aesthetic point of view. The

following topics were sorted as practice: relevance to the Korean curriculum and textbooks; development of teaching course plan, program, and model; and status analysis and effectiveness verification.

〈Table 8〉 Sub-topics

Category	Sub-topic	n	%
Theory	Concepts and principles	30	34.9
	Aesthetic experience and meaning		
	Philosophical and aesthetic points of view		
Practice	Relevance to curriculum and textbook	56	65.1
	Development of teaching-learning plan		
	Effectiveness verification		
Total		86	100

Each research topic - “aesthetic music education theory,” “issues in aesthetic theory and praxial music education theory,” and “experience-based music education theory”- was divided into theory and practice; the results were then cross-analyzed with type of study. Table 9 shows that there were more than twice as many studies focusing on practice (46 studies, 53.5%) than on theory (20 studies, 23.3%) in aesthetic music education research, meaning that researchers paid more attention to exploring practical methods than to theoretical considerations of aesthetic music education theory. Meanwhile, for experience-based music education theory, the percentage of theoretical studies was higher than that of aesthetic relatively. In addition, research on the theoretical study of issues in aesthetic and praxial music education theory, and experience-based music education theory, which began in the late 1990s, was published mainly as journal articles, indicating that theoretical research is conducted more often by professional music education scholars.

〈Table 9〉 Cross-analysis between Study Type and Topics

Category		n	%	Academic Journal		Thesis	
				n	%	n	%
Aesthetic music education theory	Theory	21	24.4	6	7.0	15	17.5
	Practice	45	52.3	4	4.6	41	47.7
Issues in aesthetic and praxial music education theory	Theory	3	3.5	3	3.5		
	Practice	2	2.3			2	2.3
Experience-based music education theory	Theory	6	7.0	4	4.6	2	2.3
	Practice	9	10.5			9	10.5
Total		86	100	17	19.7	69	80.3

Overall, there were more practical studies (56 studies, 65.1%) than theoretical studies (30 studies, 34.9%). The following topics were examined in the practical studies: the curriculum(7); textbooks (4); the development of teaching-learning plans (35); development of a teaching model (1); effectiveness verification (8); and analysis of a lesson plan (1). Since studies on the development of teaching-learning plans had a high ratio (35 studies, 40.7%), analyzing this subject according to target group and area music education helps to understand the research trends in detail. Table 10 presents these results.

〈Table 10〉 Target and Area of Teaching-Learning Plans

	Target			Area	
	n	(%)		n	(%)
Kindergarten	2	2.3	Appreciation	13	15.1
Elementary	9	10.5	Singing	6	6.9
Middle school	21	24.4	Playing instruments	1	1.2
High school	3	3.5	Movement	1	1.2
			Pop music	3	3.5
			Inclusion	11	12.8
	35	40.7		35	40.7

As shown in Table 10, of the studies that developed a teaching course plan based on Reimer's music education theory, 21 were developed for middle school students, and the largest number of proposals corresponded to the subject of music appreciation. This is probably because aesthetic music education theory, which accounts for a large proportion of Reimer's theory, focuses on the aesthetic music experience through appreciation. Especially, in practical research, which is based on Reimer's experience-based music education theory, a lesson plan was developed using popular music.

V. Discussion and Conclusion

1. Discussion

Based on the results, several conclusions can be made about research on Reimer's theory of music education in Korea. First, in total, 69 theses and 17 journal articles focused on Reimer's theory: four times as many theses than journal articles. This means that because graduate students have done more research on Reimer's music education theory than professional music education scholars, most studies were biased toward practical approaches, especially the development of teaching-learning courses. It is important that research be actively carried out on what can be used in schools; however, proactive adaptation and progress will only be possible with more in-depth study on the theory, structure, and philosophical and aesthetic background of music education theory. For this purpose, it is necessary that professional music education scholars pay more attention to this field and conduct more research.

Second, when publication period was divided into five-year segments, I could determine that seven studies were published from 1988 to 1993, which gradually increased. The greatest number of studies (24) was published between 2009 and 2013 and subsequently decreased slightly, but

overall, the period is characterized by steady research. Between 2009 and 2013, aesthetic music education theory was continually studied, research on issues continued to be conducted, and studies on experience-based music education theory arose. Between 2014 and 2018, when research declined somewhat, research on experience-based music education theory began to increase, leading to the decrease in the study of aesthetic music education. Discussion on music education theory was conducted from various angles during this time, including multicultural music education theory, music education theory based on Adorno, and the reassessment of Orff's and Kodály's music education theory. Thus, the focus on Reimer's music education theory has waned.

Third, in terms of research methods, the percentage of literature (42 studies) and development research (36 studies) was overwhelmingly high, while the percentage of quantitative and qualitative research was very low. Literature research is the foundation for research progress when investigating Reimer's music education theory. To apply this method to the field, it is necessary to develop and examine teaching course plans, programs, and models based on theory. However, to understand the effectiveness of music education theory and the developed teaching course or program, quantitative and qualitative studies are required.

Fourth, results of the analysis of research topics in terms of the transformation process of Reimer's music education and relevance to schools showed that the study of Reimer's theory conducted in Korea reflects the trend in U.S. music education. Since 1988, there has been a noticeable increase in research on aesthetic music education. Research on issues in aesthetic and paraxial music education began during 1990s, and research on experience-based music education began in the late 2000s. Even after research on issues in two theories and experience-based music education began, research on aesthetic music education has steadily continued. However, there has been a noticeable increase in research on experience-based music education between 2014 and 2018, while the study of aesthetic music education has shown a decreasing tendency. As

Reimer's third edition was published in Korean in 2018, I expect to see more research on experience-based music education the future.

In addition, when each topic was categorized into having either a theory or practice focus, there were much more studies that constituted practical approaches that suggested practice methods than theoretical approaches to the principles and structure of music education. As mentioned earlier, many studies centered on development of teaching process or lesson plan, especially among the practical approaches. When this category was divided and analyzed by target group and area, middle schools accounted for the group most frequently targeted, while appreciation was most focused on in terms of area. Moreover, with the acceptance of experience-based music education theory, research on teaching methods using popular music has increased rapidly. This is probably the result of experience-based music education theory embracing various interests, including pop music, along with its emphasis on art.

2. Conclusion

In this study, I analyzed the research trends in Korean theses and journal articles in relation to Reimer's music education theory. From the analysis, I found the following: research on Reimer's theory was more frequently conducted in theses than journal articles; the number of literature and development studies were disproportionately higher; in accordance with the transformation of Reimer's music education theory, research was done not only on aesthetic music education but also on issues in aesthetic and praxial music education theory and experience-based music education theory; and more studies were based on practical than theoretical approaches. Based on the results of this study, the following points are proposed.

First, more in-depth research needs to be conducted on the principles of Reimer's music education theory and its philosophical position, transformation process, and context. To address the various problems

sprang from the situation we currently face and proactively apply and develop theories instead of passively accepting a single theory, we need knowledge and understanding of the philosophical and aesthetic position in which this theory is rooted. Aesthetics of E. Hanslick (1825-1904), S. K. Langer (1895-1985) and J. Dewey (1859-1952) directly or indirectly gave a groundwork of the theoretical formulation of Reimer's aesthetic music education, and post-modernism influenced Elliott's praxial music education theory and Reimer's experience-based music education theory. Thus, the philosophical position and context that underlie Reimer's music education theory will deepen the understanding of what the theory really pursued, and it will provide a framework to reflect our situation.

Second, more diverse research methods need to be applied beyond literature and development research. In particular, to understand the effects of music education theory and teaching program development and to gauge the direction of the theory's evolution accordingly, studies for verifying effectiveness that include quantitative and qualitative methods should be conducted.

Third, we need research that accommodates Reimer's music education theory proactively that will lead to the establishing of a Korean music education theory. This requires not only more in-depth study of Reimer's theory but also the determination of and reflection on the problems facing our music education. Based on this, we need to lay the foundation for establishing a Korean-style music education theory that reflects the country's context and condition.

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<국문 초록>

베넷 리머의 음악교육론에 관한 국내 연구 동향 분석

최 은 아

본 연구의 목적은 베넷 리머의 음악교육론에 대한 국내 연구 동향을 분석하고, 음악교육연구에 주는 시사점을 탐색하는 것에 있다. 이를 위해, 1988년부터 2018년까지 리머의 음악교육론에 대해 연구·발표된 논문 86편(학술지 논문 17편, 학위논문 69편)을 선정하여 분석하였다. 논문유형과 발행 시기, 연구 방법, 연구 주제에 따라 분석한 결과는 다음과 같다. 첫째, 논문유형별 분석 결과, 학위논문이 학술지 논문보다 4배 많았다. 둘째, 1988년에 관련 논문이 발간된 이후 꾸준히 증가하였으며, 2009년과 2013년 사이에 가장 많은 연구가 이루어졌다. 셋째, 연구방법은 문헌연구와 개발연구에 편중되어 있었으며, 양적연구와 질적연구의 비율은 매우 낮았다. 넷째, 연구주제는 리머 음악교육론의 변천에 따라 심미적 음악교육, 심미적 음악교육과 실천적 음악교육의 쟁점, 경험중심 음악교육, 교육 현장 관련 여부에 따라 이론과 실제로 나누어 분석하였다. 본 연구를 통해 도출된 시사점은 다음과 같다. 첫째, 리머 음악교육론의 원리 및 변천과정의 철학적·미학적 배경과 맥락에 대해 보다 심층적인 연구가 필요하다. 둘째, 문헌연구와 개발연구 뿐 아니라 이론의 효과성을 검증할 수 있는 다양한 연구방법의 적용이 필요하다. 셋째, 우리나라의 음악교육 상황에 대한 파악과 성찰을 바탕으로 리머의 음악교육론을 주체적으로 수용하여 한국적 음악교육론 정립을 위해 나아갈 필요가 있다.

주제어: 리머의 음악교육론, 심미적 음악교육론, 경험중심 음악교육론, 실천적 음악교육론, 음악교육 연구동향

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