

흠의 이론에 의한 초등 음악 감상활동에서 상상하기의 고찰

A Study of Imagination on the Activities of Elementary Music Appreciation based on Hume's Theory

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초록 본 연구는 초등 음악 3-4학년 감상 영역의 활동들을 흠이 상상력 이론(Theory of Imagination)에서 제시한 상상력 유형으로 분석해보고, 음악 감상에서 음악을 이해하기 위한 과정으로서 상상력의 중요성을 확인해 보는 것이 목적이다. 연구의 결과 첫째, 3-4학년 음악 교과서에서는 시각적, 청각적, 신체적 등 다양한 감각을 통해 상상을 하며 음악을 이해하는 감상 활동들이 제시되어 있었다. 둘째, 3-4학년 음악 교과서에는 그림, 영상 등의 다양한 자료를 활용한 감상 활동을 통해 상상의 의지를 갖게 하는 학습 환경을 만들어 주고 있지만, 음악의 다양한 내용 요소들을 통해 표현하는 상상력 활동이 부족하여 향후 연구가 요구된다.

주제어: 음악적 상상력, 데이비드 흠, 음악 감상, 음악 듣기, 초등 음악교육

Abstract The purpose of this study is to analyze the activities of the third and fourth grade elementary music appreciation by imagination type, which David Hume presented in his Theory of imagination, and to verify the importance of imagination to understand music in music listening. As a result of the study, first, in music textbooks, activities for music appreciation were presented to listen to music with imagination through various senses such as visual, auditory, and physicality to understand music. Second, in the music textbooks of the third and fourth grades, a learning environment, which is creating imagination, is provided through activities for music appreciation using various materials such as pictures, stories, and videos, but imagination activities through musical form and content are very few and a further study is needed.

Key words: musical imagination, David Hume, music appreciation, music listening, elementary music education

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I . Introduction

Imagination is the most important activity in arts such as music. Alex F. Osborn argued that creativity starts from imagination (Hong, 2009, p. 347), and David J. Hargreaves also stated that creativity is developed through imagination (Hargreaves, 2012, p. 347). It can be said that in order to develop creativity and cultivate creative and convergent thinking, which are the important goals in music education, various activities developing imagination must be performed. The meaning of musical creativity in music education is ‘to freely express one's thoughts and imagination through music rather than fitting one's thoughts into a given frame from the outside’ (Hong, 2009). The essential meaning of imagination is the action of bringing up an image in mind and ‘showing’ it, as the etymology of ‘phantasein’ suggests. It can be considered as a universal principle generally applied in art (Ahn, 1999, p. 252).

Historically, many philosophers have discussed what imagination is and recognized it as a human ability. Especially Renaissance philosophers recognized imagination as the transcendental nature, which is the ability to adapt or predict supernatural beings or surreal cases through images, while modern philosophers considered it as the action of combining sensory images with recognition through experience (Kang & Kim, 2006). Edward Hanslick(1825~1904) described music as a concept of content and form, arguing that it is not because of emotion but imagination, which we become aware of beauty while listening to music (Jeong, 2004). In addition, Hugo Riemann(1849~1919) explained that the act of imagination is the process of music being made into music by the audience themselves (Jeong, 2004). The actual sound of listening to music cannot be music yet. It becomes music when the audience organizes it through his or her own imagination (Hong, 2009). In other words, listening to music is an activity of that listeners imagine and organize their own music. Thus, in this context, imagination is a very important factor in music appreciation.

The process of imagination is based on memories from experience, and unexperienced process of imagination is considered a fantasy(Jeong, 2004, p. 89) because imagination from unexperienced memories can be a fiction. Then imagining in music also means that musical experience should be involved. Various philosophers have suggested the distinct role of imagination as an ability in cognitive processing. It is to construct, identify, or interpret sensory information to express and understand the environment. In this sense, imagination is a constructive process that can create and constantly update subjective experiences and provides the basis

for interpretation of upcoming information.

Hargreaves(2012) argues that musical imagination is the cognitive basis of musical perception and production. Thus the development of imagination in music should take place from elementary school where fundamental cognitive ability need to be developed. The purpose of this study is to analyze the activities of music appreciation in the 3rd and 4th grade elementary music textbooks based on the Hume's principle of imagination, which provides the specific process of imagining. Then useful implication can be found to develop musical creativity systematically through specifying thinking process using imagination.

II. Literature Review

1. Imagination

1) Musical imagination

The origin of “Imagination” is derived from the Latin word “Imaginatio” and simply transliterated the Greek word “phantasein”. Also it is an action to represent images in mind from its essential sense.

Immanuel Kant(1724~1804) defined Imagination as ‘the ability to intuit objects’ and emphasized imagination as an active step for performing art (Kwon, 2000). According to Kant, imagination has the function of representing the object with the understanding of joy, anger, greed, fear, anxiety, etc (Kant, 1982). At this time, it was explained that the subjectivity of the representations was the state of emotion in the “free display” of imagination and the understanding (Kang & Kim, 2006).

Davy Hume(1711~1776) divided human perception into ‘impression’ and ‘idea’. ‘Idea’ is an image that is formed in the human mind based on impression. ‘Impression’ is a material that enables experience to be achieved directly. So Hume defined ‘idea’ as an image. ‘Thinking’ means ownership of the idea, and ‘owning the idea’ means create image(imagination)(Hume, 1994). Therefore, imagination is the ability to create these images. Hume suggested that imagination is not as a simple power but a complex series of processes, involving the impression-idea-relationship and memory in epistemological context. The primary role of

imagination would be to provide ideas as a divergent thinking. In other words, imagination is the ability to remember impressions in mind. Therefore, if no idea is formed, no idea can exist, and the imagination that provides such a foundation is the principle of ability to think in human beings (Hong, 2009).

Collingwood argued that the true art has been mistaken among art activities. True art can be defined by two concepts: expression and imagination, and the term ‘art work’ does not mean any physical object, but rather some spiritual object. It can be considered as the state of the artist's mind (Collingwood, 1996). He stated the understanding of artist's expression was to reinvent the expression and to experience it again on others' own. Then he called ‘imagination’ as the ability of internal mental representation to carry out these activities (Collingwood, 1996).

In music, the internal content of music, such as rhythm, pitch, and harmony, is the basic elements for understanding music. The formal characteristics of these musical works are important ways of expression as art. Through these formal expressions, composers, performers and listeners imagine in individually meaningful way. Therefore, sensuous, specific sound and its contents are organized through the form, and the whole process can be said that it is constructed by imagination (Lee, 1999). In this context, forms created from sound are formed through a spirit embodied from mind. From this point of view, it can be seen that Hanslick's formal concept means a musical world consisted through the participation of spiritual activities, not a “form” as a fixed framework meaning. Thus through Hanslick's argument, imagination is important to understand the intrinsic meaning of music.

Imagination can be stimulated by desires and ideas, but on the contrary, these desires and ideas can be generated by imagination. For this reason, imagination is sometimes mixed with fantasy and considered to be passive. Descartes, who emphasized imagination for human thinking, also acknowledged the passive aspect of imagination, however he emphasized “active imagination”, not fantasy, can be activate and is necessary (Kang & Kim, 2007). Imagination is based on will rather than understanding, memories, senses, etc. (Kang & Kim, 2006). Descartes said “continuous exercise of imagination” instead of “weak memory” contributes to the overall intuition of long arguments through deductive thinking method, not just intuition (Kang & Kim, 2006).

Imagination does not embody concepts such as geometrical shapes, but it must be acknowledged that there are ideas that are actively created by imagination. Ideas formed by imagination can be said to be a newly combined form of images given in the senses and

memories. Descartes did not contemplate the meaning of the spontaneous function of imagination, but said that imagination is driven by the volition and the perception sensed by five senses. Therefore, musical imagination can be defined as revealing one's impression based on the perception from musical content.

2. The principle of imagination by Hume

According to modern philosopher, Jean Paul Sartre(1905~1980), imagination has emerged as an essential concept of defining the existence of human and art. When it comes to art, it needs to objectify the “reveal” as one's attribute through formal materials, and imagination in art is also an orderly action (Kwon, 2000, p. 16). Imagination by René Descartes(1596~1650) is driven by the spirit, sensual impressions, and also inevitably occur by mechanically shaped representations. Also various philosophers proposed that a distinct role of imagination-as-capacity in cognitive processing is to organize, identify or interpret sensory information in order to represent and understand environment. In this sense, imagination is a constructive process that enables the creation and continuously update of the subjective experiences. So it can be said that imagination is human perception, which create the ideas from. Thus the ability of imagination can be trained through systematic thinking process. Most philosophers just tried to define what imagination is and why it is important in arts. However, Hume suggested the principle of imagination and specified the process of imagination. Therefore, this study is attempted to apply Hume's theory of imagination to the activities of music appreciation to get valuable suggestion in music education.

With regard to how imagination functions, Hume explained that imagination is not a function that acts itself in the mental world according to the individual's subjectivity, but rather a free rearrangement of ideas. In a Treatise of Human Nature (1739), he strove to establish a naturalistic science of man that investigated the psychological basis of human nature. His strict empiricism was expressed in the view that knowledge can only be derived from direct perceptions of the world, which he called ‘impressions’.

According to Hume, “When the spirit shifts from the idea of an object or impression to the idea or belief of another object, it is not determined by ideals but by principles that unite the ideas of these objects together in the imagination (Hume, 1980, p. 9). This principle consisted by three types: similarity, proximity to time and space, and cause and effect.

Similarity refers mimicking effects in order to produce agreeable belief, and to identify

three rules of art plausibility, unity, and simplicity. Proximity to time and space refers that the texts whose audiences read them as true accounts of the past. Here the creator's task involves the exercise of imagination because the past is only indirectly available. Cause and effect refers rather than reason, natural instinct explains the human ability to make inductive inferences.

These are principles of unity or cohesion among simple notions, and provide the imagination with a place of inseparable association that combines simple notions in memory (Hume, 1980, p. 12). According to Hume, however, this imagination can be regarded as a universal function acting on the principle of union of ideas, but under the basic assumption that it does not work without empirical perceptual impressions. It must be the ability to act acquired from experience and after perception. Also, as long as imagination works in a particular way nurtured by experience and habits, the principle of union of ideas bound to be a constrained imagination. The unrestricted activity of imagination for Hume is false representation if it works beyond experience.

3. Listening to music

Another aspect of music experience, along with composition and performance, is listening to music. Listening to music is an acceptance of music. Because music is originally an art of hearing, music is an art that can only be heard. Hugo Riemann(1849~1919), who first dealt with listening to music as a matter of musical aesthetics, explained the nature of listening to music, and the activity of listening to music is different from embracing vibration in the auditory organs. It is an activity of the human spirit that transcended sense (Kim, 1987, p. 99). Hermann Lotze(1817~1881) distinguished between what exists and what is valid when dealing with listening to music and said that music is not just existing, but valid for people (Jeong, 2004).

In other words, listening to music is not just an acceptance of what exists, but an active activity of the human spirit that selects, distinguishes, sets limits on what is right and valid musically, and establishes order by setting limits (Kim, 1987, p. 99). Riemann saw the activity of listening to music as active and logical, in this context, “listening to music” is an activity of which the audiences organize the sound of music by themselves that can only exist in mind of the listeners (Hong, 2009; Hargreaves, 2012).

Hearing is not directly experienced and perceived like the sense of smell or touch, but

it is a sense of contemplation. Although hearing and visual are common in the sense that beauty must be recognized directly in mind, however, unlike visual, hearing is passive, because sounds that occur around are automatically heard regardless of will. To see something, people have to look at what they want to see, and therefore seeing is an active activity. But the ears are not like that. No matter what the intention is, the sound is heard. As hearing is such a passive sense, listening to music based on such hearing has been viewed as a passive activity. Music have been accepted without mental activities such as human thought. Therefore, listening to music has found its principle in a perception-based reaction(Chung, 2009).

However, listening to music is not just a sound-accepting sensation, but a different sensory function. Kant said that human hearing has a different effect than just perceive something (Kant, 1982). The sensory organs activate to listen just as much as it is necessary to get an impression of an external object, and evoke a special sense related to sensitivity. In other words, listening to music is a special reaction that is different from a sensory response that recognizes what is felt, and it can be said that various mental activities work together. In other words, listening to music is an active action of mind, not based on reason, will, or intelligence, but imagination (Kant, 1982).

4. Appreciation education in the 2015 revised music curriculum

The 2015 revised curriculum in music subject focuses on learning knowledge, functions, and attitudes, and on cultivating the competencies that can be expected through music education. The six competencies in the music subject are to cultivate musical sensibility competency, musical creativity and convergence thinking competency, musical communication competency, cultural community competency, music information processing competency, and self-management competency, which show that it is the main key to expand thinking and develop creativity through music. The 2015 revised curriculum of music subject presents main areas and content, as shown in <Table 1>.

The content system of the 2015 revised curriculum of music subject is consisted of ‘area’, ‘core concept’, ‘generalized knowledge’, and ‘element of content’. A big features of the content system is that “appreciation” has been separated from other areas and became a main independent area, which emphasizes the importance of listening to music to broaden the range of musical understanding and sensibility. The achievement standard of the 2015 revised curriculum in music appreciation areas, is shown in <Table 2>.

<Table 1> The content system of 2015 revised curriculum of music subject

Area	Core concept	Generalized knowledge	Element of content	
			3rd-4th grade	5th-6th grade
Expression	- Interaction sound - Ways of expression of music	Through various musical experiences, understand the interaction of sound and the ways of expressing music, and express music in various ways such as singing, playing, making music, and body movement	- Construction of music - Poster and playing technique	- Construction of music - Poster and playing technique
Appreciation	- Musical elements and concepts - Types of music - Musical concept	To understand and criticize music by listening to various music based on musical elements and concepts, types and backgrounds of music.	- Music elements and concepts at the 3rd-4th grade level - Music expressing the situation, story, etc	- Music elements and concepts at the 5th-6th grade level - Music in various cultures
Music in everyday life	- The utilization of music - Musical attitude	Have an attitude of enjoying music by using music in daily life and understanding the meaning of music through life.	- Music and event - Music and play - Korean traditional music in everyday life	- Music and event - Music and health - Korean traditional music and cultural heritage

<Table 2> The achievement standard of 2015 revised curriculum in music appreciation area

Grades	Achievement standard
3rd-4th	[4mus02-01] Recognize and express musical elements and concepts.
	[4mus02-02] Listen to music that expresses the situation and story, etc. and present the feeling.
5th-6th	[6mus02-01] Express musical elements and concepts distinctly.
	[6mus02-01] Listen to music from various cultures and present the characteristics of music.

Music appreciation learning of the 2015 revised music curriculum focuses on expressing and understanding different musical elements and concepts through various activities, as shown in <Table 2>. In addition, it is focused on presenting the feeling of music that expresses the situation or story in the third and fourth grades, and listen to various music and understand the characteristics in the fifth and sixth grades.

Based on the 2015 revised curriculum of elementary school class structure, the results of the analysis of the annual amount of time for areas of expression, appreciation, and music

in everyday life are shown in <Table 3>.

<Table 3> Activity amount and ratio by areas in elementary music subject

Areas	Number of achievement standard	3-4th grades(128)		5-6th grades(128)	
Expression	6	72	56.25	110	85.93
Appreciation	2	13	10.15	36	28.12
Music in everyday life	3	16	12.50	10	7.81
Total	11	101	78.9(%)	156	121.86(%)

As shown in <Table 3>, the appropriate distribution of music activities in each areas in elementary music curriculum examined on the basis of the yearly period(128) by the grade groups in the elementary school. The result is 56.25% for expression, 10.15% for music appreciation, and 12.50% for music in everyday life. By the way, when looking at the amount of activity in the 3rd and 4th grades, appreciation is only 10.15%, which is less then other areas such as expression and music in everyday life.

As previous studies have confirmed that imagination must be accompanied in listening and understanding music, it can be suggested that imagination is important to accomplish achievement standards in the area of music appreciation. Therefore, the purpose of this study is to analyze the various activities in the area of music appreciation presented in music textbooks for 3rd and 4th graders through the types of imagination presented by Hume and provide implications to design effective activities of music appreciation.

III. Method

This study analyzed the activities of music appreciation in elementary music textbooks for 3rd and 4th graders in the 2015 revised music curriculum through Hume's theory of imagination.

1. Selection of textbooks

After analyzing the number of music appreciation activities for each unit of the 3rd and 4th grade music textbooks, the results are presented according to the order of the highest number of activities, as shown in <Table 4>.

<Table 4> The rank of publishers according to the number of music appreciation activity

Rank	Publisher	Grade		Total
		3rd	4th	
1	Visang	24	24	48
2	Kumsung publishing	20	20	40
3	Dong-A publishing	19	19	38
4	Chunjaetext	18	18	36
5	YBM	15	14	29
6	MiraeN	15	12	27
7	Music and life	12	12	24
8	Jihaksa	10	13	23
9	Chunjae	12	9	21

This study is not to see if the activities of the music appreciation area among the 2015 revised music textbooks were well reflected in the theory of imagination. Rather it aims to find implications for appreciating music effectively through imagination by analyzing the activities of music appreciation based on Hume's principle of imagination, the top five textbooks with the most amount of appreciation activities were selected and analyzed. The textbooks of MiraeN, Music and life, Jihaksa, Chunjae presented various activities for effective learning of music appreciation such as 'listening to music and connecting musical instruments to characters'(4th grade Jihaksa, p. 78). However, many activities in these textbooks are listening to music and expressing feelings, which is inappropriate as imagination type of Hume's theory. Thus those text books are excluded from the analysis. The textbooks used for this study are as shown in <Table 5>.

<Table 5> The elementary music textbooks analyzed

Textbook	Code	Publisher	Author	Published year
Elementary music textbooks (3rd-4th grades) 3	A	Visang	Cho, S. H., et al.	2017
Elementary music textbooks (3rd-4th grades) 4				2017
Elementary music textbooks (3rd-4th grades) 3	B	Kumsung publishing	Kim, Y. H., et al.	2017
Elementary music textbooks (3rd-4th grades) 4				2017
Elementary music textbooks (3rd-4th grades) 3	C	Dong-A publishing	Seok, M. J., et al.	2017
Elementary music textbooks (3rd-4th grades) 4				2017
Elementary music textbooks (3rd-4th grades) 3	D	Chunjaetext	Yang, J. M., et al.	2017
Elementary music textbooks (3rd-4th grades) 4				2017
Elementary music textbooks (3rd-4th grades) 3	E	YBM	Hong, J. G., et al.	2017
Elementary music textbooks (3rd-4th grades) 4				2017

2. The principle of imagination to analyze the activities of music appreciation

The activities of music appreciation is analyzed based on the Hume's principle of imagination, which is consisted by three types: similarity, proximity to time and space, and cause and effect.

Similarity refers mimicking effects in order to produce agreeable belief, and to identify three rules of art plausibility, unity, and simplicity. Similarity can be applied in music subject through the activities like 'appreciate music while imagining fireworks', 'choose a picture which matches music', 'express dynamics physically while listening to music'.

Proximity to time and space refers that the texts whose audiences read them as true accounts of the past. Here the creator's task involves the exercise of imagination because the past is only indirectly available. proximity can be applied in music subject through the activities like 'listen to a piece of music and talk about the content or atmosphere of it', 'listen to

“Arirang” enjoyed by people around the world and talk about their feelings’.

Cause and effect refers rather than reason, natural instinct explains the human ability to make inductive inferences. According to Hume, people reason inductively by associating constantly conjoined events, and it is the mental act of association that is the basis of our concept of causation(Hume, 1986). Cause and effect can be applied in music subject through the activities like ‘imagine a new story to match the music’, ‘listen to music and look for an animal that comes to mind’.

IV. Results

The learning activities of appreciation area in the 3rd and 4th grade music textbooks of the 2015 revised curriculum were analyzed according to the Hume’ principle of imagination: ‘similarity’, ‘proximity to time and space’, ‘cause and effect’. The activities, which can be categorized as the principle of imagination by Hume, were selected among the activities of music appreciation in the music textbooks. The result of analysis on the types of imagination for the activities of music appreciation in the textbook A is shown in <Table 6>.

As shown in <Table 6>, various activities as music appreciation were presented in the textbook. Similarity is presented as ‘express the scene of a 2nd movement with the sound of a voice, musical instrument, or objects’. Proximity is presented as ‘listen to ‘the birth of a snowman’ with recalling the memory of making a snowman’. Cause and effect is presented as imagination activity such as ‘listen to “the morning mood”, and coloring the next scene with colors that express the mood’, ‘write and present a poem about the mood of the 1st movement’. In the textbook A, activities of comparing, coloring, creating story, adding chuimsae while listening to music derive imagination.

The result of analysis on types of imagination for the activities of music appreciation in the textbook B is shown in <Table 7>.

As shown in <Table 7>, the principle of the imagination, similarity, proximity to the time and place, and cause and effect by Hume, were used as appreciation activities in various way in the textbook B. Similarity is mostly presented as an activity of ‘Listen to “Swan” by imagining a swan and move a handkerchief or ribbon to the music’, ‘Find and write the appropriate dynamics for excerpts from three parts of the morning mood’. Proximity,

<Table 6> The textbook A

Grade	Unit	Pieces for appreciation	Learning activities	Types of imagination
3	Meeting music with heart throbbing	'Spring' from "Four seasons"	-Write and present a poem about mood of the 1st movement.	-Cause and effect
			-Express a scene of the 2nd movement with the sound of a voice, musical instrument, or objects	-Similarity
			-Express the 3rd movement with the body movement.	
	Music, share in harmony	'Cat duet'	-Listen to music that expresses a situation and express the feeling of music in various ways.	-Cause and effect
	Music, warm winter	'Snowman'	-Listen to 'the birth of a snowman' with recalling the memory of making a snowman.	-Proximity
			-Make a song that matches the theme of 'playing with the snowman' and the accompaniment, and sing it.	
4	Music, lovely play	"The Pungmul"	-Distinguish what instruments are used and write about the characteristics.	-Similarity
			-Listen to the part of "Yongnam pungmul" and change the parts that expressed with speaking.	-Cause and effect
	Music, smilingly friendship	"Song of an echo"	-Choose a picture which matches music	-Similarity
	Music, sprouting love	"Peer Gynt suite"	-Listen to 'palace of the king of mountains' and sing a song with lyrics to the tune of the theme.	-Cause and effect
			-Listen to 'the morning mood', and coloring the next scene with colors that express the mood.	
	Music, growing nature	The scene of meeting Byuljoobu and rabbit in pansori "Soogunga"	-Appreciate how the story expressed in music.	-Proximity
			-Follow the part of pansori and add chuimsae.	-Cause and effect
			-Make one of scene in the story of pansori and perform it.	
	Music, cute play	- "Tritsch Tratsch Polka"	-Appreciate two songs while looking at the picture, and write the feeling of songs.	-Cause and effect
		- "The skaters Waltz"		

which is like connecting images and memories, is presented as 'explore the plot of the musical "Sound of Music", listen to music by expecting the songs that fit the scenes,' 'march to "Daechwita" while thinking about the King made royal progress'. Cause and effect is presented

<Table 7> The textbook B

Grade	Unit	Pieces for appreciation	Learning activities	Types of imagination
3	A thrilling, open world	“ <i>Radeztky March</i> ”, “ <i>Daechwita</i> ”	-March to “ <i>Daechwita</i> ” while thinking about the King made royal progress.	-Proximity
	The growing world	“ <i>The carnivals of animals</i> ”	-Listen to ‘ <i>Swan</i> ’ by imagining a swan and move a handkerchief or ribbon to the music.	-Smilarity
			-Listen to ‘ <i>Big Bird</i> ’ and ‘ <i>The Elephant</i> ’ and compare the sounds of musical instruments, and connect features.	
			-Find out what instrument used to express an elephant in “ <i>The carnival of animals</i> ”.	
		“ <i>Melody of wind</i> ” from “ <i>A hen into the wild</i> ”	-Listen to theme song by thinking about the characters and plot in the cartoon.	-Cause and effect
		“ <i>Frozen</i> ”	-Imagine what Anna would have felt when she sings “Do you want to make a snowman with me? and find a way to help a friend who is in difficulty or lonely as Anna.	-Proximity
	A world of blush	“ <i>Peter and the wolf</i> ”	-Listen to music that expresses a story and present feelings.	-Cause and effect
	A happy world	“ <i>Nutcracker suite</i> ”	-Imagine music by melody and movement.	-Smilarity
4	The sound of waves	“ <i>Summer’ in the four season</i> ”	-listen to first movement of ‘ <i>Summer</i> ’ and write what aspect of summer expressed by imagining it.	-Smilarity
		“ <i>The pungmul</i> ”	-Investigate the history and role of “ <i>The pungmul</i> ”.	-Proximity
	Sky, the high world	“ <i>The sound of music</i> ”	-Explore the plot of the musical “ <i>Sound of Music</i> ”, listen to music by expecting the songs that fit scenes.	-Proximity
	White snow, the clean sound	“ <i>Peer Gynt Suite</i> ”	-Listen to program music while imagining the scenes.	-Smilarity
			-Find and write the appropriate dynamics for excerpts from three parts of the morning mood.	-Cause and effect
			-Listen to ‘the Palace of the Mountain’ and make a new story that matches the music.	

as ‘listening to the palace of the mountain king and creating a new story that matches the music’. The textbook B is presented many activities for appreciate music in various ways, such as thinking, imagining, move along, and displaying it in pictures, and this will create

a volition to imagine from learners.

The result of analysis on types of imagination for the activities of music appreciation in the textbook C is shown in <Table 8>.

<Table 8> The textbook C

Grade	Unit	Pieces for appreciation	Learning activities	Types of imagination
3	Play with music	<i>"The carnivals of animals"</i>	-Express the movements of animals by body that match music.	-Aimilarity
	Let's be with music	<i>"Gretel & Hansel"</i>	-Appreciate music while imagining scenes	-Proximity
			-Compare and listen to two songs while thinking about the story.	-Similarity
			- Become the hero of a fairy tale and listen and sing along	-Proximity
	Be together with music	<i>"Nutcracker suite"</i>	- Listen to music that expresses a story and present feelings.	-Cause and effect
			-Imagine a world of toys dancing while listening to marching songs, dance of star candy fairy, flower waltz.	-Proximity
4	We like music	<i>"Peter and the wolf"</i>	-Listen to how the characters and animals in the fairy tale are expressed in music.	-Similarity
			- Appreciate by imagining stories that match with music.	
			-Thinking about what instrument is good to express myself and present it.	-Cause and effect
	Becoming one with music	'Baktaryeong' in Pansori <i>"Heungbuga"</i>	-Let's talk about main characters and scenes in the story of "Heungbu and Nolbu" with friends.	-Proximity
			-Let's talk about how music expressed the scene of Heungbu cuts gourd.	-Similarity
			-Let's listen to contemporary pansori "baby dinosaur Dooly" and compare with traditional pansori.	
			-Add Chuimsae to inspire excitement while listening to 'Baktaryeong'.	-Cause and effect
	Be together with music	<i>"The magic flute"</i>	-Listen to music and talk about the content or atmosphere of it.	-Proximity
			-Listen carefully to the characters and characteristics of the music, and connect those.	-Similarity
	Share with music	'Minuet' from <i>"Music for the royal fireworks"</i>	-Listen to the music while imagining fireworks.	-Similarity
			-Express the mood of music in various ways	-Cause and effect

As shown in <Table 8>, the activities as music appreciation in textbook C are consisted of various principles of similarity, proximity to time and space, and cause and effect presented by Hume. Similarity is presented as an activity, ‘appreciate music while imagining fireworks’. Proximity is presented as ‘listen to music and talk about the content or atmosphere of it’, ‘imagine a world of toys dancing while listening to marching songs, dance of star candy fairy, flower waltz’. Cause and effect is presented as ‘expressing the mood of music in various ways’. The textbook C allows students to listen to music through various activities such as comparing, connecting, and transcendence of time and space while listening to music, not just talk about the feeling about music. This would create a specific environment that can help students to imagine in various ways while listening to music.

The result of analysis on types of imagination for the activities of music appreciation in the textbook D is shown in <Table 9>.

As shown in <Table 9>, the principles of the imagination of similarity, proximity to time and space, and cause and effect were presented through various activities. Especially in this textbook, there are many activities of transcendent time and space through music based on the genre, story and plot, such as ‘listen to “Arirang” enjoyed by people around the world and talk about their feelings’, ‘sing and express the scene of cutting gourd’. Also similarity is presented as an activity of ‘choose a picture which matches music’, ‘express dynamics physically while listening to music’, and cause and effect is presented as ‘imagine a new story to match the music’.

The result of analysis on types of imagination for the activities of music appreciation in the textbook E is shown in <Table 10>.

As shown in <Table 10>, the principles of the imagination of similarity, proximity to time and space, and cause and effect by Hume were presented through various activities for music appreciation in the textbook E. Similarity is presented as an activity of ‘choose a picture which matches music’, ‘listen to music with imagining the squirrel's movement’. Proximity is presented as ‘appreciate music feeling the harmony between music and dance’. Cause and effect is presented as ‘listen to music, and find the right character’.

<Table 9> The textbook D

Grade	Unit	Pieces for appreciation	Learning activities	Ttypes of imagination
3	Start the music pleasantly	"Carnivals of animals"	-Listen to music and look for an animal that comes to mind.	-Cause and effect
	Feel the beat	"Pungmulnori"	-Listen to Pungmul play while thinking about our ancestors' life.	-Proximity
			-Walk in various formations according to the pungmulnori.	
	Be friend with music	"A syncopated clock"	-Imagine the clock that music is expressing and listen to "A syncopated clock".	-Similarity
			-Express the sound of a clock in many ways that you can imagine while listening to music	
	Express yourself	"A forest drawn by music"	-Listen to music and find the scene in order to match.	-Cause and effect
			-Talk about the characteristics and feelings of the music in each scene.	
			-Use a Korean musical instrument to express the scene.	
4	Make beautiful sounds	"Symphony No. 94" 'surprise'	-Express dynamics physically while listening to music	-Similarity
	Share music	'Our Arirang, the song of world'	-Listen to 'Arirang' enjoyed by people around the world and talk about their feelings.	-Promixity
	Sing joyfully	"Daechwita", "Radetzky march"	-Listen to Daechwita and talk about the characteristics of the instrument sounds.	-Cause and effect
			-Listen to Daechwita and Radetzky March and pick words that come to mind and talk about feelings.	
	Be friend with music	1st movement of 'Summer' from "Four seasons"	-Listen to music while looking at poetry and pictures.	-Similarity
			-Find the characteristics of the music to match each scene.	-Cause and effect
			-Draw picture of thoughts or feelings that comes to mind after listening to music.	
	Make music a part of life	"In the Persian market"	-Find out how each character is expressed in music.	-Cause and effect
			-Listen to music and find a scene to fill in the blanks.	-Proximity
			-Imagine a new story to match the music.	
	Make beautiful music	A song of 'Cutting gourd' from "Heungboga"	-Sing and express the scene of 'Cutting gourd'	-Similarity
			-Find out how to express a story in Pansori.	-Promixity

<Table 10> The textbook E

Grade	Unit	Pieces for appreciation	Learning activities	Types of imagination
3	Open your dreams and hope	“Cuckoo Waltz”	-Think about the cuckoo and appreciate music. -Show the cuckoo in the picture while listening to music. -Imitate the cuckoo's cry while listening to music.	-Similarity
			-Write down the feeling of the cuckoo sound expressed in both music.	-Cause and effect
	We are the one	“Blacksmith in the forest”	-Listen to whole music and talk about the scene that comes to mind.	-Cause and effect
			-Put the right pictures to match the music in order.	
			-Listen to music with imagining the squirrel's movement.	-Similarity
			-Talk about how music expresses the squirrel's running around.	
4	Let's meet beautiful world	“Flower Waltz”	-Dance to the music with friends -Appreciate music feeling the harmony between music and dance. -Express how the crane moves to the music.	-Proximity
	Open your imagination.	“Peter and the wolf”	-Listen to the story of Peter and the Wolf and listen to music.	-Cause and effect
			-Listen to music, and find the right character.	
	Cross the bridge of thought.	“The carnivals of animals”	-Physically express the lion king's march while listening to music.	-Similarity
			-Appreciate ‘Swan’ and physically express the melody.	

V. Conclusion and Suggestion

This study analyzed activities of music appreciation in 3rd and 4th elementary music textbooks through the principle of imagination by Hume. The result of this study is as follows.

First, the various activities are presented for music appreciation in the 3rd and 4th grade music textbooks using various senses, including visual, auditory, and physical. Through a new analysis of the various music appreciation activities based on the perspective of imagination of Hume’s theory, it was found that understanding and imagining in music is

depend on the well designed appreciation activities. The result of this study shows that the imagination is basic process to understand music as it had recognized by philosophers. However the perception on imagination that should be used as an educational activity has been weak. The results of this study suggests that the specific process of imagination such as Hume's theory can be achieved through activities of music appreciation.

Second, the 3rd and 4th grade music textbooks create a learning environment that makes student to imagine through music appreciation using various external materials such as picture, dance, poem, and, story, videos, however, there were very few imagination activities derived through musical form and content. Therefore, effective music appreciation activities to develop musical imagination through various musical form and content such as time signature, tempo, contour, timbre, genre are needed to be explored in the further study.

Third, listening activities in music education is the basis for understanding the concept and knowledge of music, and especially music appreciation is an important activity for experiencing the beauty of music and understanding various music. Thus imagination in music appreciation can be said that it is very important in music learning. Although the 3rd and 4th grade music textbooks presented various activities for music appreciation that stimulate imagination to understand music, the ratio of the amount of activities in the elementary music class for music appreciation in a year is only 10.12%, which is much less than other areas of expression and music in everyday life.

It was found that the ability of imagination can be developed through the activities of music appreciation from this study. Hargreaves and many music educators claimed creativity comes from imagination and creative performance can be limited based on imagination. Therefore, the result of this study shows that it is necessary to design the activities that allow specific and systematic imaginative experiences from elementary school to develop creativity, which is an important goal in music education.

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