

## 영화음악에 대한 한국 음악교육 동향 분석

### Analysis of Music Education Research Trends for Film Music in South Korea

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**Abstract** The purpose of this study is to analyze the trends in film music education research and to suggest future research directions. 31 master's thesis and 5 KCI academic papers (total 36 papers) were searched for corresponding to film music education from 2013 to August 2023 in Korea. As a result of the analysis, less than 9 papers were published each year with subjects focused on middle and high school students. There were two purposes in utilizing film music: the understanding of pre-existing musical works (69.44%) and the understanding of film music (30.56%). The films used were many musical films (47.22%) and some general feature films (11.56%). As for the musical activity, theoretical lecture with appreciation (63.89%) and music creation (33.33%) were presented. Only 14 papers applied pedagogical theories and teaching methods. 7 papers utilized music and video editing programs. Therefore, it is important to increase educational interest in film music itself, and it was suggested to educate the function and role of film music and develop specific and systematic music classes centered on student-led activities.

**Key words:** music education for film music, music class for film music, music education research trend for film music

**초록** 본 연구의 목적은 영화음악 교육 연구의 동향을 분석하고 향후 연구의 방향을 제안하는 데 있다. 2013년~2023년 8월까지 영화음악 교육에 해당하는 논문은 국내 석사학위논문 31편, KCI 학술논문 5편(총 36편)이 검색되었다. 분석 결과, 매년 9편 내의 논문이 발표되었고 연구 대상은 중고등학생에 집중되었다. 영화음악 활용의 목적은 기존 음악 이해(69.44%), 영화음악 이해(30.56%)로 2가지였다. 활용된 영화는 음악영화(47.22%)가 많고 일반 일관극영화(11.56%)가 있었다. 음악 활동은 이론 강의식 수업이 중심이 되는 감상(63.89%) 또는 간단한 음악 창작(33.33%)이 제시되었다. 교육학적 이론 및 교수학습 방법은 14편만이 적용되었고, 음악 및 영상 제작 프로그램은 7편에 활용되었다. 이에 따라 영화음악 자체에 대한 교육적 관심을 높이는 것이 중요하며, 영화음악의 기능과 역할을 교육하고 학생 주도의 활동을 중심으로 한 구체적인 음악 수업을 개발할 것을 제안하였다.

**주제어:** 영화음악에 대한 음악교육, 영화음악에 대한 음악 수업, 영화음악에 대한 음악교육연구 동향

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## I . Introduction

### 1. Purpose of the study

The reason why film music should be taught in school music classes is related to 'Music in Daily Life'. Music in Daily Life means using music in daily lives, to realizing the meaning of music, and developing a lifestyle of enjoying music (Ministry of Education, 2015, p.5). This is the ultimate goal of music education (Ministry of Education and Human Resources Development, 2007, p.133). In this regard, film music can be an excellent tool because it is a music that is easily accessible and enjoyable in everyday life. It can also allow us to learn how music is used and its effects within films. We can judge and reflect on our way of life and values presented in films and film music.

Examining the revisions of the Korean musical curriculum in the past, Music in Daily Life was essential part from the first revision in 1955 to the 2022 revision. Although there are differences in the curriculum documents, its importance is gradually increasing. In the 2007 revision curriculum aims to link the music enjoyed in life with music learned at school. It also emphasized to utilize music actively in life (Ministry of Education and Human Resources Development, 2007, p.133). At the time of revision 2007 to 2015, Music in Daily life is presented as a separate content area. Furthermore in the 2022 revision curriculum, it was mentioned in all activity areas (expression, appreciation, and music creation) to cultivate 'musical competency' that can be demonstrated in daily lives (Kim, 2023, Requoted from pp.11-12; Park, 2023; Ministry of Education, 2022).

As a result, film music has been required in all music textbooks and actively used in music classes. The usefulness of film music is, first, it is helpful to arouse interest in musical works and learn about music genres from different eras and cultures. Park (2010) argued, film music is learned with the context of the film, such as social, political, economic, and cultural background. The lives and music of composers and performers in films can also lead us to various questions and thoughts about music. In other words, film music can help us to understand and experience music works in a multi-dimensional way.

Second, film music has educational value as a functional music. Film music helps us to connect the scattered images in a film into a single story, understand the characters and their emotions, and predict what will happen next (Koo, 2006, p.17). The music played in the film is divided into cases where it exists in the film, such as a scene where characters play or listen to music, or only exists as background music regardless of the scene. Therefore, two types of film music

are used: 'diegetic music', which is played within the fictional world and 'nondiegetic music', which accompanies a scene but not originate within the fictional world (Tan, Spackman, & Wakefield, 2017, p.605). Film music serves as an effective tool for music analysis and appreciation as it conveys a unique set of components of rhythm, melody, harmony, form, tempo, dynamics, and timbre. The function of music, characteristics, usage, effects, its influence on delivery of the content of film, and its values in the film can also be understood.

Third, film music can help us to develop our musical sensitivity by helping us to feel the emotions and atmosphere of the characters. Bernstein stated that music can evoke a deep and special feelings that are difficult to describe in words (Bernstein, 1958; Choi, Kwak, & Kim, 2017, as cited in Reimer, 2015, Requoted from p.135). For example, even the emotion of 'happiness' can be depicted in many different ways through music, depending on the character's psychology and situation. We can also feel emotional changes of the characters as the story unfolds. In addition, the same music can create different atmospheres depending on the scene. In this way, we can enhance our sensitivity to music by experiencing the types and depths of emotions felt by the characters, as well as descriptions of the situation, with music.

Finally, film music can help us to develop our critical abilities. The purpose of film music criticism is to evaluate the quality of film music and to improve (Gorbman, 1995, p.72). Film music criticism involves expressing and persuading the analysis, interpretation, and evaluation of music within a film through language (Park, 2007). By practicing musical criticism, we can improve our understanding and enjoyment of film and film music. This can also lead to the development of film music. With regard to Music in Daily Life, film music possesses a great educational value.

The purpose of this study is to investigate research trends in film music education from 2013 to 2023 and to suggest research directions that can support film music classes.

## 2. Research questions

Based on the research objectives above, here are the research questions.

First, what is the publication trend of papers on film music education by year?

Second, who are the subjects of film music education selected in the papers?

Third, what are the purposes of film music utilization in the papers?

Fourth, what are the topics of film music classes as presented in the papers?

Fifth, how are films of film music classes presented in the papers classified?

Sixth, which films were selected for the film music classes in the papers?

Seventh, what are the main musical activities of film music classes in the papers?

Eighth, what are the pedagogical theories and methods applied in the papers?

Ninth, what are the programs used for film music creation classes?

## II. Method

### 1. Research subjects

This study investigated the status of film music education in music curriculum education research by surveying academic papers and journals published in South Korea. The research subjects include academic papers published in Korea from January 2013 to July 2023, over the course of 11.6 years, including master's and doctoral theses (theses published at the Graduate School of Education, Seoul National University Graduate School Cooperation Course and Korea National University of Education), and papers published in KCI-listed academic journals. A total of 36 papers (100%) were searched, with 31 master's theses (86.11%) and 5 journal papers (13.89%) surveyed.

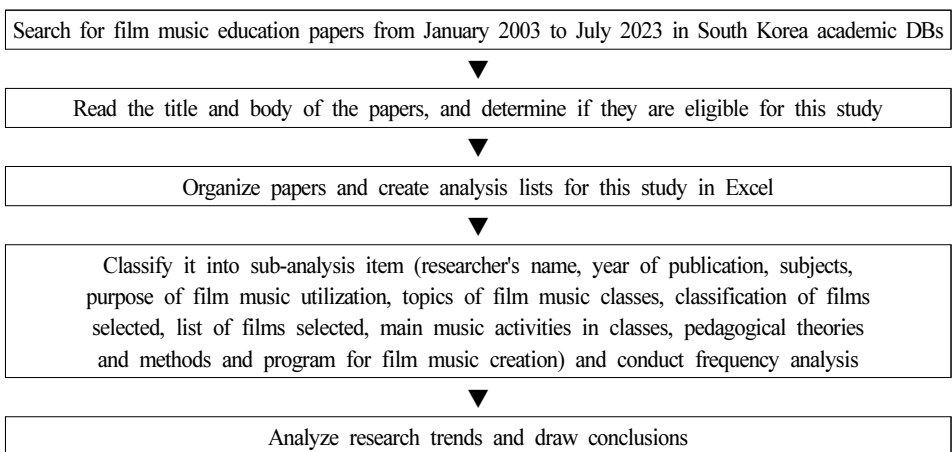
### 2. Methods and procedures

To conduct this study, the theses were researched from three institutions that have a large number of Korean papers: The Korea Research Information Service (RISS), Nuri Media (DBpia), and Hakjisa Kyobo Books Scholar (SCHOLAR). Since the purpose of this study was to analyze the trends of film music education research in music education, the keywords for the literature search included both 'film music', and 'education', 'teaching' or 'class'. The keywords, criteria and analysis method used for the literature search in this study are as follows:

- ① Keywords: Film music education, film music teaching, film music class
- ② Theses included as research subjects: Music education research that uses film music as a subject of teaching and learning
- ③ Theses excluded as research subjects:
  - Research on film music from a musicological perspective (e.g., film music analysis)
  - Research on film music from a film studies perspective

- Research written from a music education perspective while not primarily focused on film music education
  - Research on music added in media other than films (e.g., dramas, commercials, documentaries)
- ④ Analysis method: Classify into sub-analysis items and conduct frequency analysis

The procedure of this study is as follows.



[Figure 1] Procedure of this study

### III. Research Content

#### 1. Year-by-year paper analysis

The number of papers related to film music education in music curriculum education was 31 master's theses (86.11%) and 5 academic papers (13.89%), for a total of 36 papers (100%). Master's theses on film music pedagogy accounted for the overwhelming majority among degree theses, and no doctoral theses were found. There were only 5 academic papers.

When comparing the number of papers by year, the most was 9 in 2015, and overall, about 1 to 4 papers have been published consistently every year <Table 1>. Film music is included in most music textbooks and used as a class material to boost students' interest (Hyun, 2010).

In contrast to this situation, research focusing on film music education is still lacking.

<Table 1> The number of researched papers by year

Classification	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	Totals
Master's thesis	3	1	6	4	4	2	2	2	3	3	1	31 (86.11%)
KCI academic paper	0	0	3	0	0	0	0	0	0	1	1	5 (13.89%)
Total	3	1	9	4	4	2	2	2	3	4	2	36 (100%)

2. Subjects in the papers

The subjects of the research papers were diverse <Table 2>. A total of 29 studies (80.56%) were conducted on middle and high school students. This is because, according to Piaget's cognitive development stages, from the age of 11, when the formal operational stage is reached, logical and critical thinking develop, making it possible to understand language of film (Lee, 2005, pp.82-83), and middle and high school students have the most opportunities to be exposed to movies and film music through regular music classes. There was only one research targeting college students and it was related to the development of music-related general education.

<Table 2> The subjects of researched papers

Subjects of education	Master's thesis	KCI academic paper	Total
Elementary school student	1	0	1 (2.78%)
Middle school student	17	0	17 (47.22%)
High school student	10	1	11 (30.56%)
Middle and high school student	1	0	1 (2.78%)
University student	0	1	1 (2.78%)
Unmarked	2	3	5 (13.89%)
Totals			36 (100%)

3. Purpose of film music utilization

All film music education research is presented teaching and learning models or methods. Therefore, the uses of film music are summarized in two categories and the distribution of theses

is summarized in <Table 3>.

First, film music is used as a supporting material for understanding pre-existing music used in specific scenes. Because films are effective to enhance the understanding of composers, performers, and musical works and to increase students' interest in music(Hyun, 2011). As a result of the analysis, 20 master's theses and 5 academic papers, accounting for 69.44% of the total, were found.

Second, film music is used as a basic material for understanding itself. This is to learn the characteristics and functions of music that lead the flow of the film. The number of papers corresponding to this was found to be only 11 master's theses (30.56%). In other words, most research papers were found to focus on research with an instrumental purpose in which film music is used as a tool to learn music works. Music education research that considers film music as a genre in itself was largely insufficient.

<Table 3> The purposes of film music utilization in researched papers

Purpose of application of film music	Master's thesis	KCI academic paper	Total
To understand pre-existing music (supporting material)	20	5	25 (69.44%)
To understand film music (basic material)	11	0	11 (30.56%)
Totals			36 (100%)

#### 4. Topics of film music classes

The results of the survey on the detailed topics of film music research are as shown in <Table 4>. In research that proposes education for the purpose of understanding pre-existing music, the number of papers on the theme of classical music was overwhelming, reaching 19 (52.78%). In addition, there were a small number of classes dealing with jazz, multicultural music, and Korean traditional music, each with 1-2 papers. There is one interesting study (Lee, 2023) that focuses on the appreciation of classical music as nondiegetic music based on Juslin's (2019) musical expression theory of emotions (happiness, affection, sadness, anger, and fear).

In research on classes aimed at understanding film music, research on learning the relationship between scenes and film music(eg. situation description and expressing emotions) was the most common, with a total of 8 papers (22.22%). Research on learning diegetic and nondiegetic music by selection according to the function of film music was limited to only 3 papers (11.11%).

<Table 4> The topics of classes in researched papers

Purpose	Topics of classes	Total
To understanding pre-existing music (25 papers)	Classical music (history, composers, works, genres, etc)	19 (52.78%)
	Jazz (history, types, characteristics)	1 (2.78%)
	Multicultural music (India, Mexico, etc)	2 (5.56%)
	The Korean traditional music (court music and folk music of the Joseon dynasty era)	2 (5.56%)
	Types of emotion	1 (2.78%)
To understanding film music (11 papers)	Function of film music	3 (11.11%)
	Relationship between music and scene (situation description, expressing emotions)	8 (22.22%)
Totals		36 (100%)

5. Classification of films selected in the papers

The types of films selected in the research papers can be divided into two categories: music films and general feature films <Table 5>. 'Music films' are films in which music is a central role in all aspects of the film, including the theme, story, etc (Lee, 2018, p.152). It also includes films in the musical form with many scenes of the characters singing instead of dialogue. On the other side, 'General feature films' that do not have music as the central theme and tell the story through dialogue and narration. According to the analysis of the papers, 17 films (47.22%) were music films, 11 films (11.56%) were general feature films, and 8 films (22.22%) included both types.

<Table 5> The classification of films selected in researched papers

Classification	Master's thesis	KCI academic paper	Total
Music film	14	3	17 (47.22%)
General feature film	11	0	11 (11.56%)
Including both types	7	1	8 (22.22%)
Totals			36 (100%)

6. List of films selected in the papers

The list of films selected as subjects in research papers is as follows <Table 6> (※ If only the title of a series film is listed, the release date of the first film is indicated). First, there



were a total of 11 Korean films, which is very few compared to the total of 59 films from countries other than Korea. Musical films were used for studying Korean traditional music or

<Table 6> The list of films selected in researched papers

Country	Music films	General feature films
South Korea	<ul style="list-style-type: none"> <li>• Sopyonje (1993)</li> <li>• <b><u>For Horowitz (2006)</u></b></li> <li>• Duresori : The Voice of East (2012)</li> <li>• Pavarotti (2013)</li> <li>• Keys to the Heart (2018)</li> </ul>	<ul style="list-style-type: none"> <li>• My Sassy Girl (2001)</li> <li>• The Admiral: Roaring Currents (2014)</li> <li>• King and the Clown(2005)</li> <li>• The Host (2006)</li> <li>• Assassination (2015)</li> <li>• The Age of Shadows (2016)</li> </ul>
Countries other than South Korea	<ul style="list-style-type: none"> <li>• Fantasia (1940)</li> <li>• Tom and Jerry - The Cat Concerto (1947)</li> <li>• <b><u>Amadeus (1985)</u></b></li> <li>• Bird (1988)</li> <li>• Blue Note (1991)</li> <li>• Sister Act (1993)</li> <li>• The Lion King (1994)</li> <li>• <b><u>Immortal Beloved (1995)</u></b></li> <li>• <b><u>Farinelli (1995)</u></b></li> <li>• Shine (1997)</li> <li>• Muthu, The Dancing Maharaja (2000)</li> <li>• <b><u>Fantasia (2000)</u></b></li> <li>• The Canon Inverse (2000)</li> <li>• The Pianist (2002)</li> <li>• The Legend of 1900 (1998)</li> <li>• Chicago (2002)</li> <li>• The Phantom of the Opera (2004)</li> <li>• Swing Girls (2004)</li> <li>• <b><u>Copying Beethoven (2006)</u></b></li> <li>• August Rush (2007)</li> <li>• Hairspray (2007)</li> <li>• The Silence before Bach (2007)</li> <li>• Secret (2008)</li> <li>• The Concert (2009)</li> <li>• The 3 Idiots (2009)</li> <li>• Nodame Cantabile (2010)</li> <li>• Les Misérables (2012)</li> <li>• Miles Ahead (2015)</li> <li>• <b><u>La La Land (2016)</u></b></li> <li>• Born to Be Blue (2016)</li> <li>• Coco (2017)</li> <li>• Bohemian Rhapsody (2018)</li> </ul>	<ul style="list-style-type: none"> <li>• Gentlemen Prefer Blondes (1955)</li> <li>• <b><u>Jaws (1975)</u></b></li> <li>• Indiana Jones (1981)</li> <li>• Dead Poets Society (1990)</li> <li>• The Shawshank Redemption (1994)</li> <li>• Mission: Impossible (1996)</li> <li>• Titanic (1997)</li> <li>• The Truman Show (1998)</li> <li>• Star Wars (1999)</li> <li>• In the Mood for Love (2000)</li> <li>• <b><u>2001: A Space Odyssey (1968)</u></b></li> <li>• The Lord of the Rings : The Fellowship of the Ring (2001)</li> <li>• Harry Potter (2001)</li> <li>• Minority Report (2002)</li> <li>• The Hours (2003)</li> <li>• <b><u>Pirates of the Caribbean (2003)</u></b></li> <li>• Howl's Moving Castle (2004)</li> <li>• Constantine (2005)</li> <li>• V for Vendetta (2006)</li> <li>• Paris, I Love You (2006)</li> <li>• Slumdog Millionaire (2009)</li> <li>• Shutter Island (2010)</li> <li>• Midnight in Paris (2011)</li> <li>• About Time (2013))</li> <li>• The Great Gatsby (2013)</li> <li>• Mad Max: Fury Road (2015)</li> <li>• Little Women (2019)</li> </ul>

classical music. Korean traditional music was covered in works that dealt with Korean folk materials such as *Seopyeonje* (1993) and *Duresori* (2012). Classical music was covered in *For Horowitz* (2006), *Pavarotti* (2013), and *That's All I Have in the World (Keys to the Heart)* (2018). The most cited music film was *For Horowitz* (4 papers). In the case of Korean general feature films, most of them are period dramas such as *The King and the Clown* (2006), *The Admiral: Roaring Currents* (2014), *Assassination* (2015) and *The Age of Shadows* (2016). However, only *The King and the Clown* was used to learn about the music culture of the Joseon dynasty era, and the remaining general feature films were used to learn about classical works added into specific scenes.

There were 59 papers on films from other countries except Korea. They were also classified into 2 types. First of all, music films include *Amadeus* (1985), *The Blue Note* (1991), *Immortal Beloved* (1995), *Copying Beethoven* (2006), and *The Silence Before Bach* (2007). Among them, *Amadeus* was mentioned 6 times, and *Copying Beethoven* was mentioned 4 times. There were a number of musical-style films (e.g., *Sister Act*, *The Lion King*), films about performers or musical talents (e.g., *Shine*, *Bird*, *Canon Inverse*) and animation(*Fantasia*, *Tom and Jerry - The Cat Concerto*).

Next on, general feature films covered a variety of genres, including melodrama, horror, adventure, action, science fiction, and fantasy. The main purpose of choosing these films is to understand classical music, jazz, etc. In particular, the most frequently discussed film was *2001 Space Odyssey* (1968), which mentioned in 3 papers. It was used to learn the works of R. Strauss and G. Ligeti, which were used as nondiegetic music in specific scenes. Next, to learn the main theme music, for example, *Jaws* (1975), *Mission: Impossible* (1996), *Star Wars* (1999), and *Pirates of the Caribbean* (2003) were discussed.

A total of 39 music films were selected for film music education, accounting for 66.10%. In other words, music films were preferred over general feature films in papers. The following <Table 7> is a reclassification of films selected in research papers, dividing music films into three categories: 1) film that proceed the story with the songs of the characters (musical style), 2) film that deal with musicians or musical talents, and 3) animation that are produced by matching the movements of the subject to the flow of music. The technique used in the third category is called the 'Mickey Mousing technique,' which means matching music and sound effects to the movement of the screen. The results showed that films from countries other than Korea include a wider variety of music film genres than Korean films, and the number of films covered is also much higher.

&lt;Table 7&gt; The list of music film in researched papers

Classification of music film	Films of South Korea	Films from countries other than South Korea
Musical style film	None	<ul style="list-style-type: none"> <li>• Sister Act (1993)</li> <li>• The Lion King (1994)</li> <li>• Muthu, The Dancing Maharaja (2000)</li> <li>• Chicago (2002)</li> <li>• The Phantom of the Opera (2004)</li> <li>• Swing Girls (2004)</li> <li>• Hairspray (2007)</li> <li>• The 3 Idiots (2009)</li> <li>• Les Misérables (2012)</li> <li>• La La Land' (2016)</li> <li>• Coco (2017)</li> </ul>
Film about musician and musical talents	<ul style="list-style-type: none"> <li>• Sopyonje (1993)</li> <li>• <b><u>For Horowitz (2006)</u></b></li> <li>• Duresori : The Voice of East (2012)</li> <li>• Pavarotti (2013)</li> <li>• Keys to the Heart (2018)</li> </ul>	<ul style="list-style-type: none"> <li>• Amadeus (1985)</li> <li>• Blue Note (1991)</li> <li>• Immortal Beloved (1995)</li> <li>• Farinelli (1995)</li> <li>• Shine (1997)</li> <li>• Bird (1988)</li> <li>• The Canon Inverse (2000)</li> <li>• The Pianist (2002)</li> <li>• The Legend of 1900 (1998)</li> <li>• The Phantom of the Opera (2004)</li> <li>• Swing Girls (2004)</li> <li>• Copying Beethoven (2006)</li> <li>• August Rush (2007)</li> <li>• Secret (2008)</li> <li>• Nodame Cantabile (2010)</li> <li>• The Concert (2009)</li> <li>• The Silence before Bach (2007)</li> <li>• Miles Ahead (2015)</li> <li>• Born to Be Blue (2016)</li> <li>• Bohemian Rhapsody (2018)</li> </ul>
Animation using the Mickey mousing technique	None	<ul style="list-style-type: none"> <li>• Fantasia (1940)</li> <li>• TOM and JERRY - The Cat Concerto (1947)</li> <li>• Fantasia (2000)</li> </ul>

## 7. Main music activities in the classes printed in papers

The main music activities presented in the classes were divided into two categories: appreciation and music creation. In cases where the specific activity was not indicated in the title of the

paper, the title has been determined depending on the context.

As shown in <Table 8>, the most common music activity presented was appreciation (23 papers, 63.89%) with analyzing in detail after watching the films, explaining, discussing, researching, presenting, writing a review or critique, and expressing the felt emotions in a picture. A special activity was to create a book art about the composer and the work (Park, 2016). There were 9 papers that presented appreciation with some secondary activities: singing, playing an instrument, or music creating. Singing or playing the theme melodies on recorders, melodion, or Korean traditional woodwind So-Geum were suggested. Music creation included composing short pieces using speech rhythm or composition techniques, or adding lyrics to melodies. By adding a variety of activities other than appreciation, the classes were designed to encourage active student participation and improve the effectiveness of the appreciation classes.

Music creation were presented in 12 papers (33.33%). Among them, it was presented as main activity without any secondary activities: a composition of film music on an easy level (Kim, 2019; Kim, 2021; Gil, 2020), an activity that creates new scenes and adds matching nondiegetic music (Jung, 2017; Choi, 2019; Song, 2020), an activity that includes nondiegetic music that matches movie scenes (Kong, 2015; Kim, 2016), and an activity that creates music for scenes and presents it as a role play (Kim, 2018). There were only 3 papers that included music creation with singing or instrumental performance.

Only Singing was presented in 1 paper, Lee (2015) focused on singing Korean folk songs following an appreciation of the scene from Duresori.

<Table 8> The main music activities in researched papers

Main music activity	Detailed activity	Total
Appreciation (63.89%)	Only appreciation	14 (38.89%)
	With sub activity (singing, playing instrument, creation)	9 (25.0%)
Music creation (33.33%)	Creation after appreciation	9 (25.0%)
	With sub activity (singing, playing instrument)	3 (8.33%)
Singing (2.78%)	Singing after appreciation	1 (2.78%)
Totals		36 (100%)

8. Pedagogical theories and methods applied in the papers

In teaching and learning methods for film music, 14 (30.56%) papers were found to have applied pedagogical theories and methods <Table 9>. By category, 4 papers applied teaching-

learning models, 2 papers applied intelligence theories, 1 paper applied motivation theories, 1 paper applied idea generation technique, 4 papers applied teaching-learning methods, and 1 paper applied teaching-learning and evaluation methods theories.

<Table 9> The pedagogical theories and teaching methods in researched papers

Pedagogical theories and teaching methods		Total
Teaching and learning model	Instruction models for music appreciation (Jeong & Choi, 2016)	3
	Music creation classes based on the creative thinking process (Choi & Oh, 2016)	1
Theory of intelligence	Multiple intelligence theory (Gardner, 2008)	2
Theory of motivation	Strategies for stimulating the motivation to learn, the ARCS model (Keller, 2010)	2
Creative thinking technique	Brain writing	1
Teaching method	Roll play	1
	Project-based learning	1
	Problem-based learning	1
	Co-op Co-op cooperative learning	1
Theory of teaching, learning, and evaluation	Arts PROPEL of Harvard project Zero	1
Totals		14 (30.56%)

There were 2 studies that applied teaching-learning models. First, Wang & Wu (2022), Lee (2022), and Lee (2023) applied the music appreciation teaching model, developed by Jeong and Choi (2016) to a film music appreciation class. In the first stage, sensory appreciation, students were asked to intuitively feel and respond to the music by watching the movie. In the second stage, analytical appreciation, students focused on the music to analyze the musical components and characteristics of rhythm, melody, and harmony, and to connect them with the scenes. In the last stage, aesthetic appreciation, creative activities that could internalize the music based on a comprehensive understanding of film music were presented. In this way, the teaching-learning model can improve educational effectiveness by dividing the film music appreciation into three stages and gradually deepening it.

Next, the study by Gil (2020) applied music creation classes model based on creative thinking process, developed by Choi and Oh (2016), to the film music composition class. Accordingly, the composition class were conducted in three stages: perception, proficiency, and structuring.

In the perception stage, students were asked to understand the psychological functions of music, the characteristics of musical elements that express emotions while watching a movie. In the proficiency stage, students were asked to practice the theory while familiarizing themselves with the functions of the app to be used for the creative activity. The composition stage is a stage in which the contents learned through the proficiency stage are creatively utilized, in which the cue sheet of the movie is produced and its corresponding film music was asked to be created and structured. It has the advantage of gradually deepening and developing creative thinking according to the cognitive process.

Lee (2022) and Lim (2023) applied Gardner's Theory of Multiple Intelligences to film music appreciation class. In addition to musical intelligence, they presented teaching methods that could stimulate a variety of intelligences including linguistic intelligence, logical-mathematical intelligence, and spatial intelligence. They also allowed students to understand and appreciate film music in various ways using these intelligence criteria.

Choi (2015) and Park (2016) used Keller's Strategies for Stimulating the Motivation to Learn, the ARCS model. They stimulated the elements of Attention, Relevance, Confidence, and Satisfaction while completing a film music appreciation task. In the case of Park (2016), she presented a group task to create and present a scene of an Indian Masala film. All motivation elements were used in the process of editing music, creating dance, and singing, and the relationship, i.e., a sense of belonging through cooperation, was also formed.

Kim (2019) used the Brain Writing technique in creative activities. While creating a two-part melody and lyrics that fit the scene of a movie, each group was asked to produce, combine, or modify many ideas for the task, and to evaluate the ideas of each other and to evaluate the most creative idea.

There were 4 creative activity tasks that applied teaching and learning methods. Kim (2018) proposed a task of creating role-playing games to match the modern music added in the movie. Lim (2023) proposed the stages of Project-Based Learning, which plans, performs, presents, and reflects on team projects to explore music films. Song (2020) proposed the stages of planning, problem exploration, solution design, presentation, and evaluation by applying Problem-Based Learning to music film creation tasks. Kim (2021) applied Co-op Co-op cooperative learning, had the students select one scene per group where each group member performs app training on a mini-topic. They selected the most suitable result of the mini-topic to develop into the final group's film music for final presentation and evaluation.

Arts PROPEL, a teaching and learning and evaluation method for art subjects based on the

theory of multiple intelligences, was applied in the study by Kim, Cho, and Yoon (2015). After watching *Amadeus* and listening to Mozart's Serenade, they presented the following stages: perception stage to learn the concepts, creative stage to express the images that come to mind through writing or drawing as a group experiment, and reflection stage to reflect by writing a music diary.

## 9. Programs used in the film music creation lessons

Researches that presented activities for creating film music used apps or computer programs. Apps and programs related to music have built-in virtual instruments and basic accompaniment patterns, and they enable an easy modification on the songs, so even beginners can compose and arrange with ease. The composition and arrangement apps were Walkband, Garageband, and Maestro <Table 10>. The composition and arrangement were completed using the computer programs Vegas and Sibelius. The accompaniment app used was Chordbot. Video editing tools such as iMovie, Premiere Pro, Lightworks, and Windows Movie Maker were used. Lastly, the final film music creations were uploaded to YouTube to be shared.

<Table 10> The program for film music creation in researched papers

Function	Type	Program name	References
Composition and arrangement	App	Walk Band Garage Band Maestro	Jung (2017) Gil (2020), Song (2020) Kim (2021)
	Computer program	Vegas Sibelius	Kong (2015) Kim (2019)
Easy chord making and accompaniment	App	Chordbot	Kim (2021)
Video editing	Computer program	Lightworks iFilm Window film Maker Premiere Pro	Kim (2018) Song (2020) Jung (2017) Choi (2019)
Uploading and sharing video	Website	YouTube	Choi (2019)

## IV. Results

This study was conducted by analyzing and researching master's theses and academic papers presented in music education on the theme of film music education from January 2013 to August 2023. As a result, 31 master's theses and 5 academic papers were found. This study analyzed a total of 36 papers to understand the trends of film music-related educational research.

The research results are summarized as follows. First of all, the research papers on film music education, including master's theses and academic papers, were published at the rate of 1 to 4 papers per year, and there was no doctoral dissertation.

Second, there were 29 out of 36 (80.56%) research papers, which had middle and high school students as target subjects.

Third, Most of the studies used as supporting materials for the purpose of understanding music works (25, 69.44%). The most common research topic for music classes was understanding the history, composers, works, and genres of classical music (19, 52.78%).

Fourth, the list of films selected in the papers can be divided into two main categories: musical films and general feature films. Of these, 39 films were musical films (66.1%).

Fifth, in the study of film music teaching models or teaching methods, the music activities presented in the papers focused on appreciation (23, 63.89%) and music creation (12, 33.33%).

Sixth, the teaching and learning theories and methods applied in the papers were found in 14 (30.56%), and they were quite diverse.

Finally, 12 papers that surveyed film music creation lessons utilized apps or computer programs. To add music to videos, composing and arranging programs and video editing programs were used. The final product was shared through YouTube.

As a result of analyzing these research trends, it was judged that the interest in research on film music education should be increased, and that there is a need for further academic research. With 81.11% of the papers analyzed being master's theses, it is expected that the number of papers published in academic journals will increase in the future. Film music is the most familiar type of music to students in terms of the Music in Daily Life. It must be recognized that film music has a great educational value for music because it provides a rich understanding and experience of music, enables learning musical functions in storytelling, develops musical sensitivity, and improves film music criticism skills.

Based on the results of the analysis of research trends, the following directions are suggested for future film music education research.



First, the proportion of research that takes film music itself as the purpose of the class should be increased. About 70% of the research conducted so far has focused on research that increases the interest in music appreciation of musical works. However, there are various music for movie. It is important to appreciate unique and creative film music that reflect the story and broaden the scope of musical experience.

Second, when using film music to understand music works, it is necessary to deal with various genres of music. Listening to music from different eras and cultures is a very important part of the music appreciation area. This is to develop a sense of appreciation for various music, to cultivate the ability to understand and respect the differences between different music cultures, and to foster an attitude of proactively experiencing various music in everyday life (Ministry of Education, 2022, p.332).

Third, there's a need to develop classes that teach the functional aspects of music. The music created for the film helps to understand and perceive the film, and also has the function of increasing the certainty and empathy of the characters (Hoeckner, Wyatt, Decety, & Nusbaum, 2011). Additionally, by understanding the metaphor that film music implies, the listeners can grasp the intention and meaning of the story that is conveyed within the structure of the film. For example, it would be a meaningful film music class if it provided a class to analyze the function of Copland's film music : creating a convincing atmosphere of time and place, the hidden implications of a character's inner psychology or situation, serving as a kind of neutral background filler, building a sense of continuity, and the dramatic development and conclusion formation of a film (Copland, 1957; Sexton, 2007, Requoted from p.70). Aesthetic experience begins with the analysis of the narrative and form of music (Marković, 2011).

Fourth, the classes that are centered on student-led activities need to be researched more. While watching and listening to music in films is a form of appreciation, it is not desirable for it to be centered around a lecture-delivery basis. Additionally, supplementary activities such as singing or playing famous film music are insufficient to be presented as the main activities of film music education. Film music teaching methods can be effectively implemented through various approaches: 1) Analyzing the timing and frequency of theme music appearing in film using timelines, representing sound and storyboard using graphic pictures and discussing the role of music within the film, 2) composing main theme or manipulating the tempo, mode, and decorations according to the narrative as a reitmotiv, and 3) composing film music for groups using programs or apps (Keown, 2015). Also applying teaching methods such as Action Learning, Flipped Learning, Problem-Based Learning, Project-Based Learning, and Collaborative Learning can shift the focus towards students

actively expressing, reflecting, and researching ideas autonomously (Kim, 2019).

Fifth, classes that are specific and systematic need to be researched more. Most of the studies analyzed are papers that have developed lesson plans and learning guides. In order to improve the quality of the class and help to achieve the goals efficiently, more detailed class research should be conducted. In other words, the purpose and learning objectives for each class should be granulated for understanding film music, and the contents, methods, and evaluation plans for each class should be presented in a systematic and specific manner.

While the effectiveness and importance of film music in music education have been recognized, there has only been a small number of in-depth research. In the 21st century music education, where the effectiveness and importance of film music are recognized in music education, it is hoped that more extensive academic studies will be conducted to effectively utilize film music in music classes.

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