International Journal of Learning, Teaching and Educational Research
Vol. 17, No. 10, pp. 112-126, October 2018
https://doi.org/10.26803/ijlter.17.10.8

Creativity Enhancement in Music Class; Focused on Teaching Strategy of Korean General Music Class, Elementary Level

Seungyoun Hong
Gwangju National University of Education
Gwangju, South Korea

Abstract. The purpose of the study is to provide some examples of musical activities which can enhance children's creativity. It is focused on teaching strategy of Korean general music classes, especially for elementary school level. Music learning theory by E. Gordon and creative thinking stage by Treffinger are the first concerns to the study. In the study mainly improvisation activities using keyboard instruments and improvisation through singing activities are focused to provide teaching-learning strategies that teachers can easily adopt and use in their music class.

Keywords: Music Creativity; Music Education; Korean General Music Class.

1. Introduction

In the 21th century individuals' creativity will be the most central power source for national development(Kim,2002), and in a knowledge based society man power will lead the era of economic growth(Young, 1998). In the light of the phenomenon Korean government stressed to jump up to such a dramatically changing era through raising creative people (K.M.E., 2001). For the reason, the curriculum clearly shows that teaching-learning is to be unfolded for the creativity enhancement of the children.

In the 6th revised curriculum made by Korean Ministry of Education in 1992, the word, creativity was appeared among morality, community sentiment, and democracy. In 1997, K.M.E. revising the 7th curriculum emphasized that school education help students be creative and autonomic in the 21th century. Since then among many others, creativity has been one of the primary concerns in the policies of K.M.E. It has compelled the curricula of all subjects in all grades to be shifted. Music as general education has also been to be changed especially elementary school education.

General Meaning of Creativity

Creativity explains the findings of which enriches culture and indirectly improves the quality of life for all of us, and learns through creativity learning how to live a more interesting and productive life. Even if you are a creative person, life is pleasant and vigorous because it changes the surrounding environment or situation that needs to be positively accommodated and needs improvement. Creativity is also related to problem solving ability. When you meet a challenge, creativity leads to problem solving through the conversion of the base and idea that you have. Columbus' egg-laying anecdote can be a good example. Creativity is not only high-dimensional or metaphysical. It is also related to creative human beings to cultivate an attitude that solves many problems that can be experienced in real life by oneself and various approaches. Thus, Cropley (1999) overwhelmingly supports creativity with the content of instruction that teachers must nurture in the classroom. Social effort and support for children's creativity is very important, and education for creativity development should be continued not only for social and national development but also for happy individuals.

Relationship between music and creativity

Guilford (1950) defines creative personality as the personality of creativity as fluency, flexibility, and originality. In other words, it is the fluency that makes it easy to combine information and ideas, the flexibility to change the procedures in the problem-solving process, and the creativity to see things in a new way and new methods. According to Barron (1969), creative people tend to be self-confident, adventurous, curious, aesthetic, and ideal behavioural characteristics. Torrance (1972) defines creativity as "a natural mental process for solving a problem that has no learned answers, a combination of existing knowledge to produce possible answers, and a mental process to actually adapt through these solutions." And children are original creatures, so children's creativity can naturally appear through peripheral help.

Gardner (1983) and Maesky (1990), among the many scholars who have studied creativity for infants, found that human creativity is most frequently observed in infancy during the lifetime. The most remarkable development is claimed. Smith (1989) confirmed that children with high creativity adapt well to their socially and emotionally, in particular, Arnoff (1980) and other researchers said as well.

According to Vold (1986), subjects with a lot of musical experience reported a higher level of creative abilities than those who did not have musical experience. In addition, according to a study of music education programs for children and elementary school students for the development of creativity showed that the subjects were not only concerned with the development of musical creativity but also with general creativity (Auh, M., 1996). It is argued that musical activities can effectively enhance children's creativity through musical activities after presuming that musical activities have much influence on development of various aspects such as emotion, language, body and cognitive development compared to other activities.

So what does general creativity and musical creativity mean? Unlike systematic research on general creativity that began in the late 1950s, research on musical creativity began in the 1970s and was based on research on general creativity, which was largely studied by psychologists. The models of musical creativity

based on the view of Squillia (1994) describes are creativity as a series of problem-solving processes.

When we speak of musical creativity, it is easy to think of limited composition in professional fields. However, Kim, H (2018) suggests that when someone sings a song, or sing a song through his or her musical image in terms of the lyrics or the technique of playing the melody or rhythm. And the creativity of music education is defined as the creative expression and activity of all areas of music education. According to Kim, Y (2012), "musical creativity is developed through free and individualistic musical acts. Such musical acts are musical thoughts that are different from other new ideas, typical and traditional, It happens in the atmosphere. "

The following introduces a more specific model or element of musical creativity. First, Webster (1990) established a three-stage musical creativity model that includes composition, improvisation, the first stage of analysis, the second stage, including the process of diffuse thought and convergent thought, and finally, the creative output through convergent thinking. The relevant verification step is that. Thompson (1980) argues that musical creativity occurs in three stages, based on the theory of problem-solving processes of creativity. At the stage where students engage in activities related to searching for various sounds, they choose to combine small sounds or ideas and then move on to the next stage of creation.

Vaughan (1973) argues that musical creativity is like a step-by-step expansion sequence, believing that the activities of the four levels are connected in a spiral form. In the first stage, children learn musical concepts such as rhythm and rhythm, and have attitudes and qualities about music. The next step is to perform musical experiments while combining the previously acquired musical concepts. In the third step, activities to produce logical ideas are shown. In the final stage, it is a stage to organize with musical inquiry. In addition, Reimer (1990) found that creativity could be represented by three factors, namely, creative person, creative process, and creative output, and that musical creativity can be developed in infancy. Helping them to be more musically independent is important for cultivating individual musical creativity.

As described above, all models of musical creativity are based on the general creativity theory, and musical creativity and general creativity are closely related to each other. In addition, many researches suggest that general creativity will be enhanced if musical creativity is promoted. This means that creative activities and results with music can affect general creativity activities and outcomes.

Creative activities with music can be manifested in various ways. The above-mentioned musical creative activities need not be limited to improvisation or composition. All musical elements are possible such as sound, tone, rhythm, rhythm, tempo, structure, intensity of sound, and various instruments. Of course, it is not easy to quantify the extent and content of the change in creativity compared to before and after any musical activity. Musical creativity measurement tools are usually composed of some questions and grading criteria from 1 to 5, and can be scored based on this.

However, as shown in the preceding studies, the creativity activities with music are meaningful for general creativity enhancement, and improvisation plays out among various contents of music and creativity activities.

Although there were some models for creativity enhancement in three to four steps, this study focuses on creating a teaching-learning model that focuses on creativity-inducing activities and classroom music lessons instead of classifying stages.

2. Research conducted in Korea to promote musical creativity

Kim, Y (2017), consists of theme projects, flow, and pods in the contents of the KLC (Key Learning Community) in a public school in Indianapolis, USA. It is designed for a class, small groups, mixed age groups, and even group of infants. It includes 'music and stretching', 'ball green music', 'rolling with the dance', 'matching the dancing puzzle', 'music drawing' and 'Kangangsullae(Korean traditional dance)'. There were seven kinds of musical activities that consisted of rhythm and melody, listening comprehension, overall understanding of music, functional ability (perception, discrimination ability, transformation ability, and expressive ability). Kim reports that the experimental group has improved musical creativity than the control group by examining the difference in the mean value of the effects on musical creativity promotion.

Choi, E(2005) explored the conceptual model of instrumental music in the center of creativity and conceptualized the flow of creative thinking, namely, 'composition of auditory image' - 'decomposition of auditory image' - 'reconstruction of auditory image', selection ',' adjustment ',' association ',' reorganization ', and 'generalization '. The development of the auditory concept of musical thinking through the tone of a particular instrument is regarded as the development of creativity while seeing the musical creativity as the same concept as the development of the 'auditory thought process'. He proposes 18 principles as a teaching principle to promote musical creativity, and adds 10 learning principles. Here are some of his teaching principles: 'Create a musically rich environment', 'Respect your imagination', 'Give time (ideas will be synthesized at the unconscious level)', 'Adventurous and lively atmosphere', 'Respect for other questions or results than expected', and 'Forbid evaluation'.

Kim, Y also suggests three major activities for elementary school students to enhance their musical creativity. They are improvisation (with physical expression, sound expression, making of ostinatos, and improvisation with two or three notes), composition (using pictures, SCAMPER method, accompaniment paste, and composition using learning concept), and musical drama (chorus and concert). They contain many contents that can be applied to classroom music lessons.

Park, J (2009) presents a total artistic instructional model (musical drama) for musical creativity development to be used in elementary school music classes in grade 5 and 6. In the context of musical creativity and artistic unity, I tried to try to get a total consensus of external and musical elements. However, it seems that the arrangement of 15 weeks, including the preliminary stage class, or each hour and 30 minutes is distant from the reality of the elementary school. On the other hand, a study of Kim, H (2008) 'Improvement of Music Instruction for Elementary Schools for Improving Musical Creativity' can be seen as a model that can be used more practically in elementary schools.

In addition to the examples of music learning that emphasize creativity development, Hwam, H (1997) has developed a teaching-learning model for

creativity development in elementary music education ('Story Music Making', 'Music Concept Learning Guide', and 'Art for Aesthetic Experience' Creative "). 2 or 3 students are taught the experience of an event after an outdoor class, and students choose their own baby according to the story and sound to express the characteristic of the sound. The music concept learning map is aimed at the first grader and makes various rhythmic patterns using animal pictures. Artistic creation for aesthetic experience is aimed at students in grades 4-5, and rhythm concert is performed using learning materials such as bottles, cans, and sticks.

3. Elements and activities of musical creativity

In order to create a teaching plan or a teaching-learning plan for a child's creativity enhancement, the thinking stage of creativity should be considered and the class should be based on that. Treffinger (1985) presented the CPS (Creative Problem Solving) to the specific learning situations, and Kim, H(2008) proposed a creative improvement strategy using CoRT1 And teaching and learning methods. The major framework of the creative problem solving teaching model of Kim is the step of recognizing the problem first, the step of solving the problem, and finally the step of summarizing. That is, in the problem recognition stage, the child is in a state of difficulty in the presented goal or situation, the process of discovering the idea of using the child's own creative technique, the process of evaluating how the idea is selected for problem solving. The process of selecting ways to effectively implement the solution is included in the troubleshooting step. The final step is to organize the results and predict the outcome.

Table 1: An example of the music teaching process that embraces Treffinger's creative thinking stage

Creative Thinking Stage		**General**	**Core**	**Teaching-learning**
Problem recognition	difficult state	intro	Aesthetic Detection	Motivation Learning Objectives Pre-learning
	discovery of data			
	discovery of problem			
Problem solving	finding ideas	deployment	music Aesthetic Act	Perception response Creative expression Conceptualization
	finding answers			
	finding action plans			
Result	summary	summary	Internalization	Organizing and Internalizing

In this study, we suggest a teaching - learning method among improvisation activities that can be applied to classroom music and facilitated to improve the musical creativity of elementary school students proposed by Yonghee Kim. In classroom music lessons, improvisation activities can be performed in various ways, from physical expression to sound expression, but focusing on improvisation using sound rather than body expression. Of course, in addition to improvisation, there are contents which can be used easily in classroom music lessons such as 'works', 'composition', 'traditional music composition,' 'search for sound', and 'expression'. The following table summarizes the contents of the above works by factors such as creativity judgment criteria.

Table 2: Categorize creative content and general creativity factors(Choi, 2000)

Creative activity	Criteria for Achieving Creative Area	Creativity criterion
Improvisation	students can improvise by making simple rhythm and melody.	Sensitivity or Fluency
Shift lyrics	students can change or shift lyrics.	Fluency
Composition	students can make melody and write it.	originality
Traditional music making	students can make a traditional tune composed of 4 notes.	
Searching sound using in music	students can express using various music sources, voices, instrumental sounds	Flexibility
Expression	students can bring out music they make.	sophistication
Describing music	students can describe what they listen to the music they make.	

As shown in <Table 3>, the contents of the elementary school creative activities presented in the curriculum and their final goals can be presented in several aspects and presented as instructional goals. Also, it is good to make creative activities not to end in itself, but to be integrated activities that include the understanding area of music, expressed by their own performances and analysed by appreciation. In addition to the improvisation activities, students can use the parts that the teacher wants and can apply to the class by referring to the contents of creativity classified by grade and accomplishments.

Table3: Contents of creative activities in elementary school music curriculum

Grade / Creative activity	Grades 3 and 4	Grades 5 and 6	Contents to achieve
Improvisation	make a short rhythm Improvisation	make a simple rhythm improvisation	students can make a simple rhythm and melody improvisation
Shift lyrics	sing songs shifting lyrics	make a variation of songs already learned	students can shift lyrics and make a variation of songs
Composition	compose a short melodic line	compose a simple song	students can compose melodic line and write it on
Traditional music making	make a traditional tune composed of 2 or 3 note.	make a traditional tune composed of 4 notes.	students can make a traditional tune composed of 4 notes.
Searching sound using in music	express music using various environmental sounds, voices, instrumental sounds	express music using various musical sources, voices, instrumental sounds	students can express music using various music sources, voices, instrumental sounds
Expression	perform their own music	perform their own music.	students can perform their own music
Describing music	describe what they listen to the music they make	describe what they listen to the music they make.	students can describe what they listen to the music they make

4. Music and Teaching-Learning Plan for Creativity

Contents of teaching and learning process

In order to prepare the teaching - learning plan, it can be divided into 'preparatory stage', 'mainstream stage', and 'rearrangement and evaluation stage'. As a preparatory stage for music education for this creativity enhancement as following,

1. Teachers recognize the need for creativity,

2. Identify the theoretical backgrounds of creativity, especially the relationship between general creativity and musical creativity,
3. Do preliminary surveys to understand the extent of children's general creativity and musical creativity,
4. Determining which musical activity areas (singing, instrumental music, creation, appreciation) will be used for musical creativity,
5. How to classify a given musical activity into subdivisions (eg, creating a musical play, making a house, playing improvisation, making a simple rhythm, expressing a body, etc.)
6. It is required to prepare materials or necessary parts to be used for the contents of teaching-learning activities.

At the class stage of the course, we can classify 'the goal of setting the class goal' and notify 'the degree of deficit of the pre-learning'. We can also diagnose and prescribe the achievement of prior learning. In addition we can put 'actual class' and 'evaluation' stages.

Table 4: Class Stage

Class objectives Set up	⇒	**Diagnosis Prescription**	⇒	**Class Beginning**	⇒	**Evaluation**
Set the goal of 'creative expression or performance' related to the teacher intend to		It is necessary to know whether there are children who need basic knowledge or technique for improvisation.		As you prepare for class, proceed in the order of introduction, development and arrangement, but spend a lot of time playing improvisation.		After class, observe how the children's musical creativity has grown

The contents of this lecture plan can be selected by the teacher in accordance with the monthly teaching plan, and the lecture plan can be made based on improvisation performance activities that enable the musical creativity to be developed for the selected lecture. The improvisation activities suggested in this study are impromptu performances using musical instruments and improvisational performances through the activities of the chants. The following table 5 is a more specific example.

Table 5: Examples of a Teaching-learning plan Accepting Creativity Music Instruction Models

Creative Thinking Stage		Creativity		Class step	Class activity	learning contents	teaching-learning activities: teacher	teaching-learning activities: student	time(minutes)	materials	notes to instruct
Problem recognition	Difficulty condition	imagination stimulus	Sensitivity	Introduction	Aesthetic detection	evoke motivation	introducing the song with the key scale	Listening to the teacher's song Move your body.	2~3		Keep the creative environment throughout the class. 1. Enjoy adventurous challenges 2. Patience and achievement in solving challenges 3. Broad interest and curiosity 4. Independence, autonomy, leadership, openness 5. Self-confident and self-confident
	material discovery	Diffuse thinking				Awareness of learning goals	Present your learning objectives	Reading the learning objectives	1	writing, chart	
	Problem discovery					pre-learning	Learning the main chords and rhythm of the song	Playing the main chords and rhythm patterns teacher presented	5	harmonic and rhythm cards	
Problem solving	Discovery Of ideas	How To Comb I Ne	fluency flexibility originality	sophistication	development	activities of music aesthetics	demonstration and imitation	1. teacher sings C Key Scale 2. teacher sings the scale with 'do' or 'ti, do' asks students to finish the song. 3. teacher show how to play I,IV,V,I each chord with keyboard. 4. teacher plays the chords continuously.	1. students moves their bodies listening. 2. Sing the last note 'do' or 'ti do' to the teacher's instructions. 3. Play with a clustered chord. 4. Play the chord progression.	21~22	Individual keyboard instrument	

	finding answers	brain storming					improvisational activities	1. A group of two will perform harmony accompaniment and melody making. 2. A group of 4 performs improvisation.	1. According to each group, one student chords I and the other student plays an improvisational rhythm. 2. Each group selects an accompanist and improviser for playing.	6		
	finding ways	convergent thinking					expression activity	Select a group or group creatively to perform the performance and let the rest listen..	The selected group or group plays and the rest listen to their music.	4		
results	**arrangement**	critical thinking			arrangement	internalization	lesson summary and assignment	The class is organized and the following example learning is presented..	Freely express your feelings about the class and identify the next assignment.	2		

5. Exploring teaching-learning methods

1) Improvisation activities using keyboard instruments

First, the activities using the keyboard musical instruments include 'personal impromptu performance (all practicing dimension)', '1 pair of two improvisation performance', '1 pair of four improvisation performance' and 'personal impromptu performance (all listening to the music)' again. The order should help children solve their creativity problems, if possible, as mentioned above.

*** Personal improvisation (the dimension everyone practices):**

Let the students play slowly with four notes, for example, "Do, Mi, Sol, La", and then instruct them to set the order and rhythm of the notes according to the free choice of the individual. Give them time to be able. When they are ready, instruct the whole to play their own song (enough time to practice three times per individual). Then, based on the composition of the song that they learned in

the last class, the teacher shows a keyboard picture. F major, for example, tonic chord (I), sub-dominant (IV), and dominant (V) chords are shown and let them play the tonic chord. At this time, it is not an arpeggio chord, but a close-up chord, and students play four beats of the chord in accordance with the teacher's suggested beat. Instruct the IV and V chords to play the same way. It is enough to use each 20 seconds for this purpose.

*** A pair of 2 improvisation performance:**
The student who sat on the left should have a chord accompaniment in the order of I, IV, V, and I in 4 beat each chord, and the student sitting on the right should choose the notes that he/she wants with his/her right hand. At this time, we also give a margin of about 10 seconds to search the melodic lines (rhythm, harmony, and non-harmony are not affected). After that let them change the role.

*** A pair of 4 improvisation performance:**
There can be a variety of improvisations. One student only plays I (prelude) - I (begin to play) - IV - V - I to play harmonic progression accompaniment constantly 4 beats every chord. And teacher tell them to decide which chord they want to improvise. After that teacher instructs that the three students to improvise at their assigned chord. At this time, they also need to be given at least 20 seconds time to search or play.

*** Individual improvisation performance (let the other students listen to):**
When a group of four member's improvisation performance is finished, teacher instructs students to plan improvisation performance of oneself. Chord progression I (prelude) - I (beginning of performance) - IV - V - I could be applicable, but can also shorten. At the end of the individual exercise, it gives the opportunity to make individual presentations.
When the personal presentation is over, give a big encouragement to applaud, tell the students the merits first, and let them know the feelings of their friends.

2) Improvisation through singing activities
The improvisational singing activity is very natural, and even if you do not have a musical talent and have never learned a musical instrument, it's easy enough for anyone to create an improvisational melody and hum a hum. Western music was natural, as was the limited number of performers in the Baroque era, such as Castratos, playing A' part of Da Capo Aria (A-B-A' in opera aria). The following is an introduction to improvisational singing activities that can be used in classroom music.

*** Finishing the rest of the song:**
The teacher instructs the students to 'Listen quietly because the teacher will sing' and sing the musical scale of 'Sol, La, Sol, Pa, Mi, Re, Ti, Do' first with the 'bum' syllable. At this time, the teacher's voice should be careful not to make too much vocal sounds, but light sounds. Then teacher sing the upper scale with the syllable of 'Ya lam bum', 'Ya lam bum', and then 'So, La, So, Fa, Mi, Re, Ti, Do'. When you finish the scale with solfege, you ask 'What is the last note?' And say

'Do', and when the students sing and answer, teacher explain, 'I call it resting note of major'.
Then tell the students, 'I want you to finish my song,' and sing, 'so, la, so, fa, mi, re, ti' in the scales. And pause for a while, then turn the teacher's hands toward the students and lead the students to the final 'do'. If it goes well, let it be done to the individual student, and induce the students to make the last "ti, do" sound. This not only improves students' sense of pitch, but also brings joy to the students as the teacher completes the scales together.

*** Singing with chord itself:**
When the teacher first sings "Do, Mi, Sol" the tonic chord, instruct the students to do the same when the teacher opens both hands toward students. After repeating this two or three times, the teacher applies chord tone and tries in order such as "do, do, do," "do, mi, do," "do, sol, do". When students follow well, instruct them to respond back to the teacher's chord. For example, if the teacher sings 'Do, Mi, Sol', the student will sing 'Sol, Mi, Do'. When the tonic chord is done well, teacher can also try the other chords like IV and V. This will increase students' sense of pitch and understanding of chords, and it will also be possible to sing songs using chords.

*** Making or chanting rhythm patterns with neutral syllable:**
Teacher can chant or perform various rhythmic patterns. Student can increase their rhythmic patterns through listening to their teacher's rhythm chant patterns. The rhythmic pattern to be used here can be rhythmic patterns contained in a piece of music to be used in class. However, when reading the rhythm pattern, be sure to use the 'bar' neutral syllable which can attract the interest of the children. Also, the teacher first shows the child to actively express as if the child is learning to speak, and encourages students to follow.
For example, when it is a three-beat song, it prepares various forms of rhythm patterns, starting with a basic beat of three. Just let the students listen and follow. At first, let the students follow the same rhythmic patterns as singing chords, and let the students express their own rhythms. If you want rhythmic patterns to be improvised, proceed with the teacher and student 1: 1 format. Teachers can encourage students to personalize and then pair up with each other to create rhythm patterns with chanting.

*** Making music between chord progression (I-IV-V-I):**
As the most difficult part of improvisation through singing activities, the teacher will let the students know about the chord progression, for example, the progress of I-IV-V-I with the resting note. In other words, the teacher sings the root of I-IV-V-I, 'Do', 'Fa', 'Sol', and 'Do', and at the same time displays the root with each finger so that students can sing the chord with only the finger signs. When this is ready, even though the teacher presents only the finger sign, the students can sing each note of the chord. And between the chord progressions, the students can freely enjoy the joy of singing improvisation.

*** Summary and Evaluation:**
In the summary and evaluation stage, creativity evaluation can be done on the following items. The general criteria of creativity can be sensitivity, fluency,

flexibility, originality and sophistication and musical criterion of creativity can be improvisation activity, expressing rhythm syllables, various musical expressions, and revising and collaborating for solving. Table 6 shows the summary.

Sensitivity and originality of general creativity includes improvisational music activity, and teacher can evaluate it in 5 stages like 'very good, good, fair, short, very short'. Fluency and sophistication of general creativity includes rhythm syllable, time and sound navigation, and teacher can evaluate it in 5 stages. Flexibility of general creativity includes revising and collaborating for solving in terms of music activity, and teacher can evaluate it in 5 stages as well.

Table 6: Example of improvisation performance evaluation tool

Evaluation criteria		**Teacher evaluation**				
General creativity	**musical creativity**	**very good**	**good**	**fair**	**short**	**very short**
Sensitivity, Originality	Improvisation Overall Activities					
Fluency sophisticati on	Rhythm syllable					
	Sound navigation Tone expression					
Flexibility	For solving Correction Cooperative					

6. Conclusion

The purpose of the study is to provide some examples of musical activities which can enhance children's creativity. It is focused on teaching strategy of Korean general music classes, especially for elementary school level. Music learning theory by E. Gordon and creative thinking stage by Treffinger are the first concerns to the study. In the study mainly improvisation activities using keyboard instruments and improvisation through singing activities are focused to provide teaching-learning strategies that teachers can easily adopt and use in their music class.

There is no specific instructional method to increase the musical creativity of students. It is impossible to expand the musical creativity of a child without the teacher's creative teaching - learning strategy. Needless speaking the teacher's creative teaching - learning plan is a major factor in expanding musical creativity. Musical creativity has a very close relationship with general creativity, and musical creativity is directly related to general creativity. It is believed that research on the development and growth of musical creativity that began in the 1970s has become a global phenomenon and has become a major framework in our curriculum.

In this study, improvisation activities which can be input directly from the elementary classroom music are limited to instrumental music, especially keyboard musical instrument and chorus. I hope that it will be a pleasure for both teachers and students to learn about the detailed activities presented in the basic research, at the same time to feel the beauty of music, and to discover and develop musical creativity that is latent in themselves.

And also I suggest a teaching - learning method among improvisation activities that can be applied to classroom music and facilitated to improve the musical creativity of elementary school students proposed by Yonghee Kim and E. Gordon. In classroom music lessons, improvisation activities can be performed in various ways, from physical expression to sound expression, but focusing on improvisation using sound rather than body expression. Of course, in addition to improvisation, there are some musical contents which can be used easily in the classroom music lessons such as 'singing', 'composition', 'traditional music composition,' 'search for sound', and 'expression'. Through various creative music classes and activities help children be happy and be creative.

References

Arnoff, F.W. (1980). Music and Young Children, NY: Holt, Rinehart & Winston.

Auh, M.S. (1996). Prediction of Musical Creativity in Composition among selected variable for upper elementary students. Doctoral Abstracts International, 56(10), 3875.

Balkin, A. (1985). The Creative Music Classroom Laboratory for Creativity in Life. *Music Educators Journal,* 71(5), 42-46. 1985.

Barron, F. (1969). Creative Person and Creative Process. N.Y.: Holt, Rinehart and Winston.

Choi, Eunsik. (2005). Conceptual model of creativity - centered instrument class. *Journal of Korean Music Education*. Vol.28, 155-179.

Choi, Junghyun. (2014). A Study on the Music Instruction Model Systematically Applying Creativity Theory. *Music education*. 1st Edition, 215-229.

Cropley, A.J. (1999). Education, *Encyclopedia of Creativity*, Vol.1, 629-642. Academic Press. California.

Gardner, H. (1983). Frames of Mind. NY: Basic Books.

Guilford, J.P. (1950). Creativity. *American Psychologist*, 5, 444-454.

Ham, Heeju. (1997). A Study on Music Instructional Learning Model for Creativity Development. *Studies in Music Education* 16. 30-52. 1997.

Harris, R.A. (1959). Creativity in Marketing. NY: Hastings House.

Im, Sunha. (1990). Western and Oriental Perspectives on Creativity. The Korea Science and Engineering Foundation (KOSEF) 'The Forum for the Development of Creativity of Korean People in the 21st Century, 24.

Kim, Hyojung. (2018). Improvement Method of Elementary Music Class for Improving Musical Creativity. *Comprehensive art music*, Vol.2, No.1.

Kim, Jae-eun. (2012). Creativity Education for 21st Century Talent Development, 2012 National Creativity Education Workshop, Daegu Metropolitan City Office of Education.

Kim, Yonghee. (2017). Elementary Creative Learning Strategies for Improving Musical Creativity. 1-23. *Journal of Korean Music Education*.

Mayesky, M. (1990). Creativity Activities for Young Children. NY: Delmar Publishers, Inc.

M.E.H.R. (Ministry of Education and Human Resources Development). (2001). National Human Resource Development Basic Plan - People, Knowledge, and Leap.

Park, Jiwon. (2009). Artistic Instructional Model for Developing Musical Creativity. *Romantic music*, Volume 21, Issue 2.

Shin, Hwasik. (2014). A Review of the Key Learning Community. *Multiple intelligence education research*, 1 (1), 163-183.

Simpson, D.J. (1969). The effect of selected musical studies on growth in general creative potential. Doctoral Abstracts International, 502.

Smith, D.E. (1989). The Social and emotional functioning of creative preschoolers. Unpublished Doctoral Dissertation.

Squeglia, C.A. (1994). The effect of creation musical activities on general creativity, high level thinking and self-concept of 5th grade students. Unpublished Doctoral Dissertation, University of Massachusetts-Lowell.

Thompson, K.P. (1980). Vocal Improvisation for elementary students. *Music Educators Journal*, 65(5), 69-71.

Vaughan, M.M. & Meyers, R.E. (1973). An examination of musical processes as related to creative thinking. *Journal of Research in music education*, 19, 337-341.

Vold, J. N. (1986). A Study of musical problem solving behavior in children and a comparison with other aspects of creative behavior. Unpublished Doctoral Dissertation, Alabama University.

Webster, P.R. (1990). Creativity Thinking in Music: Creativity as creative thinking. *Music Educators Journal*, 76(9), 21-28.

Young, M.F.D. (1998). *The Curriculum of the Future.* London: Falmer Press.