

## CREATIVE MUSIC MOVEMENT IN WESTERN COUNTRIES

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### Introduction

Music educators in the twentieth century both in Europe and North America are constantly fighting the battle of encouraging and incorporating creative elements and contemporary music into the music curriculum. Quite a significant numbers of individuals and organizations justify the existence of creativity in music education and publish materials to record their teaching experience and experimental projects in this area. They are, to name a few, John Paynter, Brian Dennis, Robert Walker, George Self, Gertrud Meyer-Denkman, Murray Schafer, MMCP and CMP. Some of their experimental works were highly influential and convinced the music practitioners to use it on the one hand, “persuade” the policy makers to incorporate into the music curriculum on the other; some of the projects were although successful during the implementation period, it laid dormant when the projects were completed.

It is therefore the purpose of this chapter is: 1) to critically review the creative music movements in England, the United States, Canada and Australia in twentieth century; 2) to discuss the factors contributing to the “success” of these movements; 3) to see what can we learn from these experiences.

### CREATIVE MUSIC MOVEMENT IN BRITAIN

#### *The Origin of Creative Music Movement in Britain*

Peter Maxwell-Davies, George Self, John Paynter, and Brian Dennis are the names that responsible for the creative music movement in Britain in the 1960s. However, Gordon Cox (1997), a historian in music education of the University of Reading, argues that creative music began much earlier in the century with Sir Walford Davies, who concentrates his efforts in encouraging children to compose between 1922 and 1941. As Cox argued, Davies’ music educational aims were to teach children by ear, to develop team singing, to be able to sight-sing, and to be given chance to compose their own small tunes. It is apparent that Davies may not be the only British music educator that initiates the creative music movement in early twentieth century. We should admit that these efforts were not so significant and influential in comparing with those in the 1960s. As Cox further commented, “Walford Davies was a pioneer in the utilization of the radio and gramophone as instruments to change the face of school music.” Following his death in 1941, “for some time his experiments with children composing melodies lay apparently dormant” (Cox, 1997: 53).

Before we go into details to the influential figures on creative music movement in Britain, it is worth to mention a few words on Peter Maxwell-Davies who was one of the first to work with school children and teachers in creative music in 1961 onwards. He was a composer and a music teacher at an upper class grammar school, Cirencester Grammar School, in England. He got the children to compose in his own new avant-garde style and influenced a lot of teachers. Music teachers and parents admired and rejoiced at what he had done to their well educated children. However, his "avant-garde style was based on the foundation of traditional music skills and traditional training in vocal and instrumental techniques since the pupils he worked with are the most musically committed and competent ones. It is therefore his valuable work done at that time suits only for some minority who are highly motivated and committed musically. "It did not, therefore, satisfy criteria for class music making, since such skills were something of a prerequisite for performance of his music" (Walker, 1984d:101).

It is therefore those music educators who develop approach and techniques in creative music making that are easily accessible to music teachers, especially the generalists, and average children gain wide acceptance. It is these music educators that endorsed the rationale of music education is for all children rather than for the selected and talented few.

### **A Brief History of Creative Music Movement in Britain**

#### ***Paynter & Aston***

Paynter & Aston (1970) stated there is a sharp distinction between the conventional and liberal musical education in their monumental book *Sound and Silence – Classroom Projects in Creative Music*. The problems of music education, as regarded by Paynter & Aston are twofold: the value of creativity is undermined; and the skill-oriented music teaching. They argue that if the function of music in education is to entertain and music is regarded as a leisure activity, that may lead us to emphasize re-creative rather creative activities in the school music curriculum. That is the main reason of why creative music activities have often been challenged as being of doubtful value. Moreover, they go further that school music in Britain remains largely unaffected by the recent moves in education in which it is concentrated on the skill acquisition. Music is not regarded as a creative subject and lagged behind the subjects in language, arts and crafts.

“Music, on the other hand, has tended to go its own way and remains largely unaffected by recent moves in education. More often than not, school music

has concentrated on the skills of performance. Even much so-called 'creative music' is really only an extension of directed ensemble performance. Of course these skills are important. Performance is an essential musical activity; but it is not the whole of music." (Paynter & Aston, 1970: 5)

In order to address to this issue, Paynter & Aston's (1970) book sets out to suggest creative experiments in music. The role of music teacher in the process of composition is to help pupils to develop their own critical power and perceptions, in which this process involves selecting, rejecting and evaluating of music materials.

### ***George Self***

George Self's, a lecturer in music at the College of St. Mark and St. John in London, main motivation in his book *New Sounds in Class* in 1967 was to encourage pupils to compose through the use of contemporary music, as the subtitle *A Practical Approach to the Understanding and Performing of Contemporary Music in Schools*. He lamented that "although many children use their creative energies in painting and poetry, their musical activities are usually confined to performance and listening" (Self, 1967:3). As a result, he insists that it is the obligation of today's music teachers to introduce the music of our time to pupils. He also advocates the use of simplified notation to allow average children to compose music, and enable the "children to venture among a range of sounds and rhythms with considerable freedom to improvise, to perform that which would not be possible with conventional notation" (Self, 1967:2). The practical works suggested in the book is therefore meant for pupils of all abilities from junior to secondary levels.

### ***Brian Dennis***

The experimental works of Brian Dennis was largely influenced by George Self. His experiences in teaching music class in a North London comprehensive school were reflected in his books. One of Dennis' books *Experimental Music in Schools: Towards a New World of Sound* appeared in 1970 is truly an introduction of modern music to music classes. "The health of an art is in danger if those who teach it fall too far behind those who practise it" is a simple but powerful rationale behind his use of contemporary music in creative music making. He argued that the main driving force behind the creative music movement of the 1960s in Britain and the States is the music of avant-garde contemporary composers such as Schoenberg, Stravinsky, Charles Ives, Varese, Stockhausen, Penderecki, Ligeti and John Cage. The paradigm shift from concentrating on melody and harmony in composing occurred in the twentieth century so as to emphasis on texture and imaginative use of timbre.

Paynter (1988) holds a similar view with Dennis that the influence of contemporary music became important to the new movements of the 1960s in music classroom as the experimentation of twentieth century artists made an immense impact on art teaching in schools. “Experimental group improvisation and composition began to play a prominent part in classroom music teaching” (Paynter, 1988:235-236).

“The mystery and complexity of individual sounds and the experience of these sounds is the most progressive feature of contemporary music. Both the ultra-rational and generally rigid manipulation of harmony and melody, and their apparent opposite – the random deployment of pitches such as one finds in the music of John Cage – are needed to concentrate the listener’s attention on the experimental use of sounds and his subsequent experience of that sound” (Dennis, 1970:2).

Dennis’ suggested experiments in this book are mainly suitable for older children as well as his another book *Projects in Sound* appeared in 1975. Twelve projects were presented by using a number of visual stimuli to musical action.

### ***Gertrud Meyer-Denkman***

Translated by Elizabeth and John Paynter, Miss Meyer-Denkman’s English version of *Experiments in Sound* appeared in 1977. Holding similar view with Paynter, Self and Dennis, Meyer-Denkman established strong and powerful argument of incorporating creative music activities in the first two chapters. “Too much emphasis on singing and on musical games can mean that the child’s learning capacity is impeded. To offer him only an educational experience which is labeled ‘suitable for children’ underestimates his aptitude.” (p.1) A child that cannot or will not sing should not be regarded as “unmusical” since he may play an instrument that can distinguish the sound qualities. Singing and performing should not be regarded as the whole of music education. “There is little room for a child to exercise his imagination or initiative when he is confronted by a well-worn song, a piece to practise, or a prepared set of ostinati or percussion rhythms” (p.8). Children should be allowed to make sounds and let them listen to it critically and use their “inventive intelligence to produce different ‘gestures’, figures and structures of sound. Thus guided by teachers’ aural and notational training, children are encouraged to make their own music. Concerning the content of the music curriculum, Meyer-Denkman believed that in order to expand children’s hearing and thinking freely, traditional, contemporary and the non-European world of music should be used instead of predominantly pentatonic, major or minor mode. Music teachers should

adopt the principle of learning by discovery in their music teaching as an incentive for children's musical learning. These attitudes in music teaching are essential that such experiments "can only succeed if we are unbiased, and open to continuous learning and to change, we must renounce all our authoritarian claims. It is only by doing this that we can foster an atmosphere conducive to unrestricted learning" (p.4). It is only by discovery that one is in "original encounter" with sound possibilities.

Meyer-Denkman's experiments and projects suggested in the book aimed at younger child and infants that utilize graphical notations and various contemporary improvisational ideas.

These music educators had immense influence on the creative music movement in Britain in the 1960s and 1970s, they aroused the interest of music practitioners to advocate their ideas in their teaching. It is therefore not unusual that Charles Plummeridge (1980) and the policy makers made a comment in an article in the *Psychology of music* of the 1980 issue that the majority of music teachers in Britain recognized that creative music making is one of the well-established classroom activities in the music classroom. "The Schools Council, the Department of Education and Science, Local Authorities and other agencies concerned with music education and the development of music curricula all refer to the desirability of creative activities of one sort or another" (1980:34). Music teachers realized the importance of developing children as "makers" or "composers" of music rather than being just "performers" or listeners".

Although Plummeridge believed that creativity is not new to the music teachers in the British music curriculum in the early 1980s, Robert Walker remarked in 1983 that the establishment of experimental music in schools is still not evident. "Even now, in 1983, 'experimental' music is still regarded as 'experimental'; it is by no means institutionalized in the sense of being accepted as a valid educational activity, and has made few real inroads into the school music curriculum" (1983:88).

### ***Robert Walker***

Walker (1983:88-89) commented that there are three reasons of incorporating experimental music in schools: a) individual, personal dissatisfaction with the observed effects of traditional methods of teaching traditional music to the mass of increasingly unwilling students, whose music lessons had always had the ring of an entertainment period rather than serious work; b) to bring the work of contemporary musicians into the classroom; and c) to involve all children, not just the musically inclined and educated, in acts of music making, both performance and composition, at

a level of intellectual and physical functioning commensurate with their ability and their work in other subjects. It is recognized that the experimental musical activities challenge students at a level commensurate with their stage of maturation in which the traditional skill-based training of simple basic rhythms and melody patterns in music lessons cannot meet the needs.

Walker (1984) strikes a note for his genuine concern on educating the children that “(they) should be encouraged to make their own music, to express their own thoughts too definite for words to express... the child explores first and discovers his culture as a result, and he starts with the present, to which he can relate, not the past to which he has only vicarious access. Musical training needs careful thinking about, and it should be recognized as a means to an end, not an end in itself.” (p. 28)

Walker’s *Sound Projects*, appeared in 1976, consists of 28 projects mainly deal with the exploration and manipulation of sounds. Both traditional and avant-garde notations were used in the process of composition. These projects were based on the author’s teaching experiences in infant, primary and secondary that they were aimed at all levels below tertiary. The philosophy behind is straightforward as he commented: “since art music of this century comprises many more different uses of sounds than before, and many new kinds of notational systems and sound producing agencies, an eclectic application for educational use is valid” (Robert, 1984c:76). He strongly refused the traditional approach of music teaching that heavily based on music literacy and technique since “it takes years of constant and regular musical training to master even the basic skills of reading and performing music. What can the class teacher hope to achieve in half an hour a week?” (Walker, 1976:v). The author hopes that the suggested projects in the book could free the music teachers and pupils from the traditional notation or difficult technique and will stimulate their interest through composing and performing their own pieces in which they will actually listen better after composing music themselves.

The avant-garde techniques used by the above music educators in the 1960s and 1970s thus by pass the tediously heavy traditional route of basic skills and literacy in order to get pupils and teachers to be more flexible, and more creative in their work. Upon the launch of the National Curriculum in Music in 1992, Swanwick remarked that England is of an essentially practical activity before 1992. “Composing is widely practised and generally thought to be both desirable and feasible since then” (p.162). The trinity of performing, composing and listening in music teaching and learning are three essential elements to be addressed by the music teachers. “Ideally the teaching

of these is to be in an integrated manner” (DES., 1985).

The history of creative music movement in British secondary school music programmes was proved to be built on solid ground in the last thirty years, no wonder Stowasser (1993) made a remark that the movement in the 1990s “seen to be exciting, exploratory and able to develop a range of musical skills” (p. 19).

Despite the fact that the creative movement has proved to be “successful” in the last thirty years, Malcomm Ross remarked that there are still something “wrongs” with the school music in British schools. In response to Malcomm Ross’s provocative critique of music education and music educators in the BJME (1995), Plummeridge (1997) argued that “compositional activity can be one of the best ways to engage in musicking in order to come to understand the workings of the language” (p. 25).

## **CREATIVE MUSIC MOVEMENT IN THE UNITED STATES**

### ***Manhattanville Music Curriculum Project (MMCP)***

The Manhattanville Music Curriculum Project (MMCP), based on a grant from the United States Office of Education, began in 1965 in which it is originated at the Manhattanville College of the Sacred Heart in Purchase, New York. By investigating the existing fifteen experimental music programmes in the States, the MMCP aimed at developing a sequential music curriculum from grades K through 12. As Robert Walker (1984a) commented, the birth of the Manhattanville Music Curriculum Project (MMCP) in the 1960s was due to the dissatisfying music teaching practices that it is heavily skill based allied with the development of basic literacy in the traditional notation. The goal of the MMCP is “the experience of personal involvement” (MMCP, 1979).

The exciting MMCP’s movement, based on sound and firm philosophical foundation, swept the USA and many States practically participated in this movement. The detailed planning and organization in the publications of the MMCP is impressive. Robert Walker gave a detailed account and critical analysis on the MMCP in one of the issue in the *Psychology of Music* (1984b) as well as his book, *Music Education: Tradition and Innovation* (1984).

Robert Walker (1984b) was fascinated to witness the inventiveness and creativity which the Manhattanville programme exemplifies when he talked to one of the original group members from New York, Americole Biasini in the early 1980s. The

MMCP is an approach rather than a complete music curriculum. Exploring and experiencing are emphasized. As the Preface indicates:

Interaction is not an exclusive learning plan... (it) deals with creative operations, with discovery, personal exploration and judgement. Whilst such activities should be the core of the child's musical involvement, many other types of experience may be made available ...singing, listening, dancing, painting, and theatre are strongly encouraged. (Biasini & Pogonowski, 1979)

Robert Walker (1984b) further describes the characteristics of the MMCP:

1. The MMCP concerns about musical action speaks louder than words.
2. Historical music is also included as a source of appreciation as well as a source of creative actions.
3. Individual creative activity is encouraged.
4. It focuses on discovery rather instruction, self-directed learning situations rather than teacher-directed activities.
5. The sequence of activities is relevant to both the student and educational aims concerned with child-centred discovery methods of dealing with knowledge.

Although the MMCP gained its wide popularity in the late 1960s, its approach to music teaching did not gain its wide acceptance and implementation in the States afterwards because it requires music teachers to remove from their traditional music education practices, and failed to convince administrators and parents that "music education need not necessarily justify itself based on performance" (Darwin Walker, 1998: 298).

Another weakness of the MMCP, as Walker (1984b) commented, is the emphasis on the sequence of creative activities. "Sequence indicates some kind of development from one level to another, and it is difficult to see precisely how the use of clusters under the heading pitch constitutes a development from the use of chords built in fourths" (p. 32). Creative development of children should be spontaneous rather than following a rigid and sequential plan. It would be "uncreative" to conduct creative music activities when one follows the rules and the pre-determined lesson plan and objectives.



### *Contemporary Music Project (CMP) 1963-73*

The Contemporary Music Project, based on a grant from the Ford Foundation in 1963, was launched by the Music Educators National Conference. Forty-six composers resident in public schools so as to give direction and advice on the use of contemporary music in creative music making. They wrote music specially for performing groups like bands, choirs and orchestras in their resident schools. The idea was to provide first hand composing and performing experiences for the students in participated schools.

1. to increase the emphasis on the creative aspect of music in public schools;
2. to create a solid foundation or environment in the music education profession for acceptance, through understanding, of the contemporary music idiom;
3. to develop a close relationship and better understanding between members of the composition and music education professions;
4. to cultivate taste and discrimination on the part of music educators and their students for the quality of contemporary music used in the schools;
5. To discover, whenever possible, creative talent among students.

Sixteen workshops and seminars were held in colleges and universities across the States to help music teachers to gain better understanding in composing and performing of contemporary music. Six pilot projects were then followed in elementary schools in order to develop approach in teaching creativity in music classroom.

The Contemporary Music Project (CMP) and the Manhattanville Music Curriculum Project (MMCP) were the two well-known efforts of the 1960s to incorporate creative music in the music curriculum. The Ann Arbor Symposium II and the Suncoast Music Education Forum were examples of professional meetings that professionally and exclusively dealt with this topic in the 1980s.

It is no doubt that the efforts of the MMCP and CMP have been proved to be influential in the 1960s and 1970s, however, these creative movements did not carry on and lay dormant afterwards. As Stowasser (1993) found in her interviews with faculties of American universities that, “(they) bemoaned the almost total demise of the Contemporary Music Project and the Manhattanville Music Curriculum Project which had flourished so brightly and briefly in the 1960s – 70s, and they viewed the secondary school scene in Great Britain with undisguised envy” (p. 19)... The

American music curriculum has been based heavily on performance from the 1980 onward, as a result, “instances of creative music making were very rare; occasionally, the teacher might compose warm-ups or write a special part for a specific instrument missing in the score but the concept of involving the students in composing or arranging seemed to be virtually non-existent” (p. 20). Marching band and show choirs in high schools are regarded as a public relations enterprise rather than for its intrinsic value. The uniform and formation of these performing groups are more important than the musical materials. Thus the music educational practices in the States remain performance oriented.

## **CREATIVE MUSIC MOVEMENT IN CANADA**

### ***Murray Schafer***

Schafer’s influence on creative music movement was not only in Canada, but it has been of the greatest possible significance world-wide since the early 1960s. As a composer and music educator, he ceaselessly disseminating his ideas in creative music movement by his own classroom teaching and books – *The Composer in the Classroom* (1965); *The New Soundscape* (1969); *When Words Sing* (1970); *The Rhinoceros in the Classroom* (1975) and *Ear Cleaning* (1976).

Schafer once summarized his objectives in music education: (see Paynter, 1991:42)

1. to try to discover whatever creative potential children may have for making music of their own;
2. to introduce students of all ages to the sounds of the environment; to treat the world soundscape as a musical composition of which man is the principal composer, and to make critical judgements which would lead to its improvement;
3. to discover a nexus or gathering place where all the arts may meet and develop together harmoniously.

The philosophy behind Schafer’s creative music making is to let pupils discover rather than instructed. “Education is neither news nor prophecy, neither present nor future. To perform, to interpret music, is to engage in a reconstruction of the past, which may certainly be a desirable and useful experience... The only way we can turn the past-tense subject of music into a present-tense activity is by creating” (Schafer, 1975:10).

## CREATIVE MUSIC MOVEMENT IN AUSTRALIA

Stowasser (1993) commented that Australia had undergone a strong movement away from the traditional secondary school music curriculum which had “compartmentalized history, theory, aural, and performance into discrete paradigms towards a balanced and integrated programme which incorporated a variety of musical styles” (p. 18). The integration of various activities such as listening, analysing, improvising, arranging, composing, and performing are stressed in music teaching. “As in Great Britain, curriculum change in Australia is meagrely supported by government funding for extensive re-training.” The Australian music curriculum reflects an immense influence from Britain, especially on creative music making and the integration of the trinity approach in music education: creating, presenting and listening.

## DISCUSSION

### **Music Teacher Education: Match or Mismatch**

#### *United Kingdoms*

Janet Mills (1997), one of Her Majesty’s Inspectors of Schools in England, commented that almost all children aged 11 to 14 are being taught by specialist music teachers in England, while children aged 5 to 7 are being taught by generalist music teachers. Music teachers are advised to bring together performing and composing, and listening and appraising whenever possible in their music lessons. However, Mills (1997:29) found out that “those music specialists who had taken music as a main subject during their initial training had usually focused on performance, and had often not been encouraged or expected to compose...(in fact), there is no clear relationship between the teachers’ qualifications in music, and the quality of their music teaching”.

#### *Australia*

Edward Gifford (1993:33) argued that the perceived “poor teaching of music in primary schools” is attributed to “inadequacies in the training of primary teachers.” Echoed to the view, Margaret Barrett remarked that the traditionally heavily skill-intensive and instruction-based training in the music curriculum courses for generalist primary and early childhood teacher education needs to be reformed. She argued that the compositional experience should be placed “at the heart of the music education enterprise” (p. 197).

Neryl Jenneret (see Swanwick & Paynter, 1993) draws the attention of music educators in Australia to the fact that although the music school syllabuses adopt the integrated 'trinity' approach of performing, composing and audience-listening, "the structure and method of courses in tertiary education frequently follow the older conservatory model of isolated lessons and classes and course that pay little regard to the importance of composing" (p. 3). Wojtowicz and Hirst (1990) recognized the need of integration and better cohesion of courses and a greater emphasis should be placed on composition.

Temmermann made an investigation on the content of the undergraduate primary music education programmes in Australia in 1995. The rationale, aims, objectives, content, teaching/learning experiences, assessment items and resource lists are examined. He found out that the skills model approach is still the favoured and prevailing approach in primary teacher music education programmes in Australian universities (1997:32).

Despite the fact that problems prevail in Australian music education scene, there are some practitioners who are doing the ground work in coping with these problems. Bowie (1988), a music lecturer in the Macarthur Institute of Higher Education, Sydney, Australia, reports the musical development of a group of typical pre-service generalist music teachers in a B.Ed. course at the Institute. Their previous experiences in formalized music education (in Primary and Secondary Schools) had been "very negative" and "extremely negative". Some of them were scared, other even rebellious and had very negative attitudes towards the teaching of music at the beginning of the music units since they are expected to teach music from Kindergarten to Year 6 upon their graduation. It is by no means an easy task to prepare this medley of students for their music teaching. Within the limited contact hours, students learn to play the chords for songs on the guitar, and had a basic introduction to keyboard skills and relevant music theory in the first semester of Music Curriculum, while individual's guitar, keyboard, theory and singing skills and emphasized ensemble work are being done in the second semester. The final assessment item was a single group presentation of three related songs, using drama, costumes, percussion instruments, guitars, keyboard, dialogue and props. "It aimed at giving the students ideas and practice in devising an integrated music and arts unit on a theme which could then be developed in the classroom, and finally culminate in the production of an item which could be used for a school assembly presentation" (p. 160). Although the quality of these performances were not extremely high standard, 98% of the students felt that the course had been of great benefit to them personally

and professionally. They also felt that they were prepared to teach music competently and confidently. All admitted, in their course evaluations, to have improved greatly in knowledge, skills and attitudes in the area of music education. These changes occurred during the two 12-week semesters of compulsory music education (60 hours in total) evident that the integration of all the creative arts elements in the course is proved to be practical and valuable to the growth of these pre-service generalist music teachers.

These closely integrated approach in music studies are also evident in the University of York where “a study of the music of the Baroque, for example, might involve activities arranging from research to listening, analysis, composition, arranging, improvisation, performance and debate” (Stowasser, 1993:21).

### *United States*

The heavily performance oriented curriculum in both secondary schools and college in the States reviews that “most post-graduate students needed re-education in music education philosophy and re-training in creative music making, including composition and arranging skills,” commented by Stowasser (1993:25).

It is a bit surprise to hear an outcry of a jazz musician instead of a music educator to postulate the need for fundamental reform in contemporary musical training in the USA in 1995. Edward Sarath (1995), a jazz musician, flugelhornist and associate professor of music and director of the Program Jazz and Contemporary Improvisation at the University of Michigan, argued that the conventional model of music teaching is inadequate and failed to deal with the stylistic and experiential breadth of the rapidly changing contemporary musical world. The existing conventional model favours passive and analytical approaches in music teaching and learning in which it dominates in many American institutions of large conducted ensembles. He proposed a comprehensive/creative approach to music learning which will unite composition, performance, theory, aural musicianship and historical in a comprehensive curriculum that enhance creative experiences.

Figure 1 contrasts characteristics of the existing conventional music-learning model with those of a process-oriented paradigm based on the diverse skills of the contemporary scene. (Sarath, 1995:32)

<b>Conventional Model</b>	<b>Comprehensive/Creative Model</b>
1. Promotes specialized skill development.	1. Promotes comprehensive skills.
2. Based on interpretative and analytical experience; marginalizes creativity.	2. Based on creative experiences; interpretative and analytical experiences placed in a diverse, creative framework.
3. Musical disciplines as isolated areas.	3. Disciplines experienced as integrated.
4. Little provision for options.	4. Favours curricular options.
5. Favours lecture formats, large conducted ensembles over hands-on formats which place more responsibility upon individuals.	5. Enables a wider distribution of learning and teaching approaches by wide representation of hands-on creative-based learning.
6. Learning is institutionally-driven by curricula and faculty.	6. Learning is self-driven through the greater capacity for self-expression and the provision for both contemporary-oriented and traditional students to choose their path.
7. Views tradition as separate from new developments.	7. Views tradition and new developments as inseparable components of an integrated stream.
8. Approaches tradition as an abstracted chronologically-driven body of information.	8. Approaches tradition as a living source of creative and expressive tools. Transcends chronological and geographical boundaries.
9. Resists change. Efforts to adapt are largely superficial via electives atop surface rather than restructuring core.	9. Embraces change and is able to adapt spontaneously through the flexibility of its process orientation. Implements change at foundation.

Sarath (1995:34-36) four strategies that should be taken in order to initiate reform in the music teaching and learning.

1. Design of new core courses in undergraduate level to integrate a wide array of experiences (improvisation and composition) and content (diverse musics/tech-nological application);
2. Design new degree programmes in new areas such as music technology, jazz, world music and “Comprehensive Musicianship” so as to cultivate abilities in composition, performance and technology.
3. Retraining of faculty to diversify their expertise in new areas to avoid continually adding new positions.

4. Streamlining the schoolwide core curriculum to improve the teaching quality and align with the needs of the market that are essential for the preparation of comprehensive contemporary artists.

### **The Common Problems of Music Education in the World**

It seems to be an eternal music educational problem in many parts of the world that the undergraduate training of music department is focused on professional training of intending musicians, in which they will find it hard to face the challenge in today's music classroom. As Robert Walker asks: "Is there a mismatch between the contents of music degrees and the imperatives faced by music graduates when they reach today's grade school classrooms?" (Walker, 1992:7)

Robert Walker (1983) argued that the practice of experimental music in the 1960s and 1970s is due to the contemporary avant-garde movement in the professional music industry. However, "the isolation of educational music from both musicians and educationalists resulted in less than encouragement for those who attempted to practise new methods in schools" (1983:88). The problem of mismatch in the undergraduate music training is the one, while the separation of "classical" and contemporary music in today's music classroom is another.

### **Sound Exploration Vs Creative Music Making**

Charles Plummeridge (1980) postulated that the popular view of creativity is stemmed from psychology that it is regarded as a kind of "problem solving" activity. This view in practice is then to involve children a) to explore the types of sound produced from an instrument and b) to incorporate these sounds into a composition. "The exploration of instruments, however creative, may well be no more than mere experimentation with sound effects" (1980:39). In this case, sound exploration is a process in creative music making. Sound exploration cannot be regarded as the whole in creative music making, in which creative music making involves both the process and product.

Swanwick and Taylor in their book *Discovering Music* commented that sound exploration cannot be done without attention to the expressiveness in music. It is more appropriate to say that sound exploration is one kind of creative music making activities, it is a means in the process of creative music making, it cannot be treated as an end and doing it for its own sake.

### **Process Vs Product in Creative Music Making**

“The emphasis on creative process would seem to have little significance without reference to some sort of product.” (Plummeridge, 1980:39) Plummeridge emphasized that the process should be the ultimate goal in the creative music making.

Responded to Plummeridge’s view on the importance of product in creative music making, Cleall (1981) argued that the process in creative music making is in equal importance with the product. “Since creative education comes about when children are active of their own volition,” to allow children’s freedom to explore and make decisions are essential in the process of creative music making. He further commented that to regard the significance of creativity is to be seen in the product is to miss its significance outright. “The child must work creatively to try out many things, rather than try to produce a particular object perfectly. That play is bound up with the essence of education, because there is no creative process unless one’s knowledge and insight are advanced, and one’s life intensified” (Cleall, 1981:45).

Paynter (1975/1976) commented that the role of art teachers is to open pupils’ eyes, music teachers are to begin with opening pupils’ ears, “to make them aware – through creative experiment – of the expressive potential of sounds; aware of the opportunities which structuring in sounds offers for the organization of their of their own experience” (p. 94). To cultivate pupils’ awareness in music is thus essential in the process of creative music making.

“Parallel with the new emphasis on student-centred rather than subject-centred curricula, process rather than product, is the strong move away from behaviorism and towards cognitive psychology in researches involving in the arts” (Stowasser, 1993:26), although Stowasser made this comments in relation to the researches in music education, it is equally true in the process of creative music teaching.

To lend the support from Paynter and Aston, Timothy Jones argued that the process which the (creative) activities involve which is valuable, and not the product. “Since the processes are mainly internal and invisible and therefore basically unanalysable, one might think that is impossible to evaluate them” (p. 69). Attention should be focused not on what pupils learn, but what they become. He continued this argument by suggesting Witkin’s idea that “the progress which a pupil makes in the arts is to be assessed not by what he produces, or by the evidence he shows of what he has learned, but by the level of difficulty of the problems he can deal with, that is, his own emotional problems” (Jones, 1986: 70).



### **Some Final Words**

An art teacher in Canada made an incredulous comment at SFU in 1990: "If I made my students recreate the paintings of dead artists instead of making their own art I would have a riot on my hands. I don't understand how you music people survive!" (See Robert Walker, 1992:9) The music teacher was silent. It is certainly true that in many of the music classrooms, music teachers and pupils devote most of their time and energy in re-creative activities rather than creative activities, and music teachers teach, as Malcolm Ross commented, the "proper" music at the expense of the contemporary music. It is not unusual to find that undergraduate music students who are skillful and knowledgeable when they complete the college training, they could eventually "talk" a lot about music and let the pupils "practice" a lot on the instruments in their music teaching. They are almost totally occupied by these activities, and they are usually the music specialists. It is not difficult to find that many of the music generalists in England and Australia, although they are musically incompetent and lack of confidence (from specialist point of view), they are, based on their limited knowledge and ability, constantly doing creative activities in their music class. The "proper" balance of content in music curriculum, mismatch in undergraduate music training and the emphasis on recreate activities are all the issues that need to be addressed in facing the new millenium. It is not to say that we should have music generalists instead of music specialists then. It is a matter of what we can do for the *well being of pupils* in music class. It is not a matter of, based on what we have and what we have been trained, to do what we can *do* in music class. It is the shift of the paradigm from doing what we can do to doing what pupils need to do for their benefits. The advocacy of philosophy of child-centred teaching has a long history in most of the western countries, especially in the States, teachers in the area of language and art are doing a fine job in this respect. Creative music making needs to be encouraged, and we need also to break the isolation of contemporary composers from pupils if we desire the real child-centred music education.