Chapter Two

The role of composition in twentieth century music education and a review of literature on student composition

This chapter begins by outlining the role of creative composing activities in music education in the twentieth century. In seeking reasons why music education embraced creative composing activities so late in the century, particular emphasis has been placed on the role contemporary composers have played in stimulating these activities in music education through the sounds and techniques of contemporary music, with the child as creative participant rather than as re-creative participant or appreciator. The second part of the chapter reviews studies on student compositional process and compositional product. While this thesis does not investigate compositional process, the findings of studies in this area inform teaching practice. Studies on student compositional product are of particular relevance to this thesis.

2.1 Music education in the first half of the twentieth century – the child as re-creative participant

The beginning of the twentieth century saw a move away from the role of the education of children as one of "…pouring into their intelligence the intellectual content of school programmes" (Montessori 1966:27), with the child as passive receiver, towards a child-centred approach, with the child as participant. In music, however, the child was viewed as "an appreciator" (Davidson and Smith 1997:251), with an educational focus on training the ear through listening, and aural exercises, a perspective clearly seen in the work of Maria Montessori.

Developing her method during the first decade of the century, music education for Montessori (1967) was education of the senses, with a focus on training the ear and reading notes on the musical staff. Her approach to music through 'sensory education', although child-centred, was didactic rather than creative, focusing on aural identification and ordering of pitches, and timbres, rhythmic exercises to marches played on the piano,

and songs sung by the children. However, in her "lesson of silence" (Montessori 1966:64), Montessori opened an aural door into the future philosophy of Cage, and expanded the sound environment of children. By asking them to sit very still and listen, she said children would hear the silence deepen and then the emergence of "…slight sounds, unnoticed before, are heard; the ticking of the clock, the chirp of a sparrow in the garden, the flight of a butterfly" (66).

The innovative ideas and practices of Montessori were part of a growing interest in the child in arts education at a time when "progress [was] in the air, new ideas fly from country to country" (Jaques-Dalcroze 1921:58). Teaching in the Conservatoire of Geneva in the first quarter of the twentieth century Dalcroze noticed that many of his conservatoire students were unable to appreciate the chords they had to write, yet found that the hearing faculties of young pupils developed with remarkable ease and stimulated a joyful curiosity in sound (vii). From this he developed connections between music and movement, embracing rhythm, solfège, and improvisation. A composer and teacher, Jaques-Dalcroze moved to Geneva after the outbreak of war where he founded the Institut Jaques-Dalcroze in 1915. At the Institut, improvisation was part of the training a teacher needed in order to work with music through movement. He established children's classes, and with his graduates worked with children using improvisation as a way of gaining creative facility with solfège. In the process they were empowered through an awakening of their senses, to develop a real love for music through creative activities (18).

While Jaques-Dalcroze's work with improvisation was influential on performers and musicians, music education in general embraced the notion of child as participant, but as 're-creative' participant. Engagement with music of contemporary art music composers, if any, was undertaken through performance, musicology or music history, and analysis. A 1944 report from England named one of the functions of music teaching as encouraging children to respond spontaneously to music through 'rhythmic movement'

and ‘a vocal outlet’. Teachers were to furnish students with “healthy tastes” through vocal and instrumental activities (Rainbow 1956:98). In 1953, an English schools’ inspector spoke of the need for music teachers to ensure their students had acquired “…a mass of sense impressions, [spending several years]… listening to the language being sung and played to them and in trying to use it themselves” through analysis, formulation and notation (Horton in Rainbow 1956:101-102).

While music struggled to interest the student in his or her role as music appreciator and re-creator, this was not the case for visual arts. From 1936 the child was actively engaged in ideas of the contemporary visual arts as a creative participant. Debating the role of restraint and encouragement of the “instincts”[1] (creative or artistic urges) in visual art for students of all ages, Read (1967:105) always placed the child as creative participant engaging with, and reflecting his or her, society. Read’s thesis was that art is “…an intuitive faculty… [which should not be confused] …with various modes of intellectual judgement” (2). He believed it is an integral part of the society in which we live. That it “…is an autonomous activity, influenced like all our activities by the material conditions of existence, but as a mode of knowledge at once its own reality and its own end ”(2). “…As a mode of reaction it is distinct and contributes in its own right to that process of integration which we call a civilization or a culture ” (3). Read retained this view thirty years later in the 1966 preface to the reprint of his 1936

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[1] Read quotes Freud’s definition of instinct: ‘An instinct differs from a stimulus in that it arises from sources of stimulation within the body, operates as a constant force and is such that the subject cannot escape from it by flight as he can from an external stimulus. An instinct may be described as having a source, an object and an aim. The source is a state of excitation within the body, and its aim is to remove that excitation; in the course of its path from its source to the attainment of its aim the instinct becomes operative mentally. We picture it as a certain sum of energy forcing its way in a certain direction.’ (Freud: New Introductory Lectures, p.125 cited in Read 1967:108)

publication where he wrote of the artist as "…a sacred vessel through which blows the spirit of his time and place and society…" (1967:vi).

In children's creative writing, David Holbrook (1967) wrote of the need "…to seek beyond the problem of spelling, and the look of the writing, and get to the symbolic meaning. Once we have some sense of this, we judge it not in terms of its 'psychological value' *but as poetry.*…We can ask ourselves, 'In its symbolic exploration of inner and outer experience how sincere is this?'. By 'how sincere' here I think we mean *how much real work is being done on problems of life:* and the clue to this will be in the freshness, the energy, the rhythm and feel of the language" (3).

Music did not enjoy such creative freedom in education until the second half of the twentieth century. As early as the second half of the eighteenth century, Rousseau had proposed teaching music to children but as an amusement, with composition being undertaken through tightly framed and constrained exercises (Rousseau (1763) cited in Paynter 1982:5). However, by stating that singing teachers should write and adapt material suited to the student's level, Rousseau had encouraged teachers to compose (4).

Doig (1941) noted the negative and positive reactions of 'unnamed' teachers in the United States to creative composing activities. Some considered these activities a waste of time, "…that the results are not musical and do not justify the time spent", while others considered that the teacher, consciously or unconsciously, was "…likely to exert undue influence with the result that the composition is not representative of the children's abilities or musical ideas". However, there were also those teachers who "…regard such an experience as an essential and significant step in the child's development…". She noted opportunities for children to compose music in some of the more "progressive schools" and stated that the morning music classes which she conducted at the museum had been going for several years. Doig's own motives for conducting the classes were intrinsic to music

itself – giving children the opportunity to compose music to develop "… a keener understanding of music" (263).

2.2 Factors inhibiting the facilitation of student composing activities in music education

Several inhibitors delayed music education's engagement with student composition and thus development of the student as creative participant until the middle of the twentieth century.

Despite the creative potential of Doig's work, and that of "…uncelebrated 'originals' in out-of-the-way places everywhere" (Schafer 1975:3), music education in the first half of the twentieth century moved in a child-centred direction, but with the child as appreciator and re-creator rather than creator. This view of the child was the first inhibitor to the introduction of composing activities in music education. Even in 1965, English composer Peter Maxwell Davies (1965) was writing of the 'oddness' of music education still being concerned almost exclusively with the performance of music and not with creation of music (140). Music education went its own way and remained largely unaffected by the movements in arts education discussed above (Paynter and Aston 1970:5).

The second factor was concerned with the emphasis placed on music of the past. For Schafer (1975), the delay was caused by education's concern with 'tense'. "Education traditionally deals with the past tense. You can only teach things that have already happened. (In many cases they happened a very long time ago.) It is the tense question that has kept artists and institutions apart, for artists, through acts of creation, are concerned with the present and future rather than the past. 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" (10).

For both Schafer and Paynter the relevance of contemporary music could only be fully understood by engaging students with it through composing. Paynter (1982) pointed out that while students were 'learning by doing', music and musical styles altered with the passing of time and with changes in social outlook. What was appropriate for students in the 1920s, was outdated and needed at least some alteration for students in the 1960s and in later decades (14).

In tertiary music institutions where teacher trainees were being educated for their role in the classroom, activities tended to emphasise instrumental performance and musicology (Schafer 1975:4; Paynter 1982:98). Composition was undertaken through the terms, styles and procedures of past centuries – that is, functional harmony, contrapuntal procedures, sonata form, and so on (Small 1980:200). Within many tertiary institutions today, the compositional styles and techniques of previous centuries still form the foundation for music courses, with twentieth century compositional styles and techniques forming their own discrete, and probably optional, subject(s). Music teachers usually come from this tertiary environment. They need to know recent compositional techniques and "…where to begin" composing activities (Paynter 1982:98-99).

Stowasser (1993) and Bresler (1998) have pointed out the emphasis on performance and re-creative activities in the United States music education system in the 1990s, and partly because of this, the lack of creative composing activities. Bresler noted the absence of music composition and improvisation offered in American university courses for music education, and commented on how schools and universities reflected the general tone of the society: "Within an 'instant' culture, it is difficult to support composition, which is never instant. The generation of new musical ideas and expression can take weeks, if not months, and polished products are difficult to guarantee" (Bresler 1998:17).

For Mellers (1972), a factor inhibiting music education's engagement of students with composition was not hard to find: "we in the Western world have for some centuries been

chained to an elaborate, if not highly efficient, system of music notation, to interpret which calls for considerable expertise. Imaginative stimulus couldn't, in the young, be sustained through such arduous intellectual effort…" (9).

In the first half of the twentieth century, a complexity of notation was coupled with the sound of atonality. The impact of the music of the second Viennese school of composers on the audiences of the first half of the twentieth century, an audience that included the music education community, was a factor in the slow acceptance of the concept of the creative child in music education. The impact of aurally 'difficult music', a term Spencer (1998:522) and performance artist Laurie Anderson (1984) apply loosely, and in Anderson's case satirically, to an unspecified type of art music, was still felt in art music concert programming in the second half of the century (Small 1980:88). For Spencer (1998) it is with serialism especially that "…audiences are losing patience" because "even the small-scale relationships of serialism have been shown to be inaudible to listeners" (522). With its high proportion of dissonance, lack of easily discernible tonal centre, serialism created a schism between the concert audience, art music's immediate microcosm of society, and the artist, that is the contemporary composer.

At the time education embraced the concept of the child as creative participant in the earlier part of the twentieth century, music audiences were trying to come to grips with atonality. Composers employing tonality, but not the tonality of Bach and Brahms, were very diverse in their approaches and could not easily be discussed as representing one style. Comparing the twentieth century with that of the nineteenth, Gertrude Stein wrote: "The twentieth century is more splendid than the nineteenth, certainly it is much more splendid. The twentieth century has much less reasonableness in its existence than the nineteenth century but reasonableness does not make for splendor…(The twentieth century) is a time when everything cracks, where everything is destroyed, everything isolates itself, it is a more splendid thing than a period where everything follows itself" (Stein 1938/1985:87). Here Stein encapsulated a problem with art music in the first half

of the twentieth century – it had 'splendor' but much less 'reasonableness' than music of the previous century because of its diversity and difference. In an educational context, music of the first half of the twentieth century was an inhibitor as it was difficult to understand, to 'keep up-to-date' with, to listen to, to transcribe, to perform, to encapsulate into a syllabus, and to assess (Small 1980:203).

Yet popular music, with its strongly coloured, accessible, easily analysed harmonies and structures, performability and relevance to the culture of school students, was not considered a music suitable for musical study until the mid-1970s. Through the publication of *Pop Music in School* in 1976, Vulliamy and Lee offered teachers a music with practical and relevant educational applications, but also important social and cultural considerations. Educationally they advised teachers to see pop music as a music in which students already possess a considerable knowledge (Vulliamy and Lee 1976:2). Socially, playing in a pop group "involves pupils working together closely, an experience from which much can be learned about human relationships" (1). And culturally pop music leads to a consideration of "the moral and wider social values underpinning varieties of pop music" (1), with almost every chapter of the book combining discussion of cultural context with practical ideas. They also drew attention to a change in the teacher/student roles and relationships when learning becomes student-centred and self-directed, with students possessing a broader knowledge of this music than the teacher. New teaching approaches are required with the teacher using his or her knowledge of the ideas and concepts about music to turn the students' enthusiasm, knowledge and motivation into "audible realities"(2). In the book's preface, John Paynter noted the absence of pop and rock music from current advances being made in music curriculum development because of "…misunderstandings and assumptions about the nature and purpose of the music" (viii), assumptions commonly accepted but rarely questioned. However with the acceptance of the practice of popular music in the classroom, recognition of its cultural and musical impact and its acceptance into musicological discussion (Mellers 1972; Middleton 1990), another inhibitor to student composing was removed.

Lack of understanding of student composing processes and products was a further factor in delaying the acceptance of the child as creative participant. Music texts published in the United States in the first half of the twentieth century emphasised the value of the student composing process, but dismissed the products as "trivial judged by musical standards" (Pierce 1959: 134), or "feeble and meaningless offerings" (Earhart 1934 in Pierce 1959:142). With one half of composing activities, *the process*, understood and valued, and the other half, the *product*, not, this was an inhibitor to the adoption of composing activities into music education. For acceptance as an integral part of music education, there needs to be an holistic understanding and acceptance of student composition.

2.3 The composer in music education and the child as creative participant

These factors inhibited and delayed the whole-hearted adoption of creative composing activities in music education in the twentieth century. It was the contemporary composer as educator and as educational writer, plus sounds and notations of contemporary art music in the 1960s which ignited music education's interest in creative composing activities. In doing so, both the composing process and product were understood and therefore valued within music education.

Through the work of Orff in Germany in the 1950s, the influence of Cage on Schafer in Canada in the 1960s, the work of Peter Maxwell Davies and Paynter and Aston in the late 1960s and 1970s in the United Kingdom, projects in the United States which invited composers into music education in the 1960s, plus the publication and dissemination of these ideas, the creative activities of exploring, improvising, composing, listening and performing music came to be recognised as important and integral components of music education.

2.3.1 Carl Orff

For German composer Carl Orff, the impetus for exploring composing activities with children developed after observing dancer and gymnast, Mary Wigman, in an improvisatory dance (Orff 1972:153-154). Wigman was associated with the improvisatory work of Jaques-Dalcroze. With his colleague Dorothee Guenther, Orff began training adult dancers through music, rather than training musicians through movement as Jacques-Dalcroze had done. Choksy (Choksy, Abramson, Gillespie and Woods 1986) cited an invitation for Orff to compose music for the 1936 Berlin Olympic Games, as the start of his work with children through a project undertaken with Gunild Keetman involving 6,000 children. Their work together resulted in the publication of *Musik fur Kinder* in the 1950s, and the establishment of the Orff Institute in 1961 (92-96).

With the publication in 1958, by Margaret Murray, of the English version of Orff and Keetman's *Music for Children* (1958), children in classrooms outside Germany in the United Kingdom, United States[2] and Australia were offered instruments new and familiar to explore, and new ways to explore sounds. These instruments included xylophones and glockenspiels, the result of Orff's exposure to African and Indonesian instruments (Choksy et al 1986:94), new percussion sounds (tiny cymbals, sleigh-bells, wood blocks, sand rattles, castanets), unconventional sound sources (water-filled drinking glasses), the body as instrument (clap, snap, pat, stamp), 'early music' instruments new to the classroom (recorders, lutes, guitars, preferably viola da gamba or violoncello, viola or violin, possibly harpsichord, clavichord or spinet), and instruments of the percussion band (triangle, drums, tambourine). The piano, mouth-organ or accordion, played by students or teacher, were excluded. With performance and composition models centred around a pitch world of tonality, modality, and pentatonicism, clear repeated sections in

[2] The American Edition of *Music for children, Orff-Schulwerk,* based on Carl Orff-Gunild Keetman 'Musik Fur Kinder', co-ordinated by Hermann Regner of the Orff-

forms such as ternary, rondo, or the process of canon, and incorporating structural compositional devices such as ostinato, and antecedent-consequent melodic phrasing, teachers were encouraged to facilitate student improvisation, performance and composition. Orff used the term 'composing' to describe the sound improvising within tonal frames which takes place before notation converts the process into an 'invention' (Orff and Keetman 1958:'introduction' no page numbers). He asked that children play from memory "…in order to achieve freedom in performance…[and that] at first musical notation should primarily be used to write down original inventions of melody and rhythm" (ibid).

Orff's compositions drew on the folk tradition of his country (the popular musics, one could say), techniques of medieval music, ostinati, "simple and haunting tunefulness" (Mellers 1972:8), and tonality. He and Keetman offered young children a 'simplified' version of his music to play, and by Volume V of *Music for Children*, an engagement with music indistinguishable from Orff's work for adults (Mellers 1972:8). Composing began with improvising, usually within a well-defined frame – for example, answering phrases, adding a rhythmic line to a song, working within a pentatonic pitch set – and was then written down by the child. The first volume, alone, offered opportunities for composing, imitating, improvising within a pitch or rhythmic frame, arranging (that is, adding lines to a song in the volume), performing, and orchestrating. By the end of the last volume, students are performing and improvising with hemiolas, two different time signatures at the same time, melismas, and additive rhythms. In the introduction to Volume 1 Pentatonic (Orff and Keetman 1958), Walter Jellinek summarised Orff's musical aims as: "…for all children of all grades of musical intelligence"; for musical instruction but also as an outlet for children's body energy, and requiring use of the mind; melody inventing activities suited to individual capabilities, working in cooperative groups; and the experience of rhythm, listening to sounds produced by themselves, developing a sense of tonal beauty, of humour, and of form ('introduction' no page

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Institute Salzburg, was published in the 1970s.

numbers). Orff and Keetman engaged children in contemporary art music through improvising and composing activities drawn from the techniques and procedures in Orff's style of composition, ideas which "…release us from the confines of 'European' academic respectability" (Mellers 1972:7).

2.3.2 The influence of John Cage

For many composers and educationalists it was John Cage whose ideas, compositions, philosophies and teachings were especially influential in bringing creative composing activities into music education through their work in the classroom. Cage, an inventor in sound, released music from the bondage of the concert hall, tonality, traditional instruments, and traditional notation. Through this release he showed other composers working within music education how children could also explore and invent with sound without needing a deep knowledge of tonality, traditional instruments and traditional notation.

In *The Sonatas and Interludes for Prepared Piano* (1946-1948) the sounds of a prepared piano present this instrument as a source of sounds beyond those made through the usual 'hands playing piano keys' approach. Educationally, this offered student composers the opportunity to view their instruments as sound sources capable of producing many sounds different from those produced in previous centuries.

In *4'33"* written in 1952 (1960), Cage framed four minutes and thirty-three seconds of "a pianist's inaction" (Kostelanetz 1997:5) during which the audience, and the performer, listen to the sounds of the performing environment, or imagine the sounds of the piano, or both. The piece combined aspects of concept art and also minimalism, depending on whether one is imagining or listening within the performing environment. It opened music and music education up to the sound possibilities of the sonic environment and the soundscape, ideas reflected later in Canadian educator Schafer's work.

HPSCHD (premiered in 1969) for 7 harpsichords and tape recorders, combined seven different harpsichord parts, many incorporating pages of music by Mozart, with fifty-two tapes, many of which were composed with the *I Ching* using a randomized procedure of note selection. Visual material including slides and films were part of the performance resulting in "...an artistically activated enclosed space" (Kostelanetz 1997:104). Here, issues of musical collage, multi-media, structure through chance procedures, technology and the issue of the performance site are combined.

A collection of musical scores, graphic notations and text instructions in place of the usual horizontal musical staves, *Notations* (1969) represented the variety and flexibility of musical scores in the second half of the twentieth century. The influence of Cage's works, such as the four discussed above, and his ideas and thoughts about music were reflected in the ideas and musical concepts of many music educationalists.

2.3.3 Murray Schafer

In Canada, composers and music educators worked together in the early 1960s to introduce students to creative composing activities, to ideas about contemporary sounds, and wrote music for students in the classroom environment. A composer and "avocational" (Schafer 1975:5) educator, Murray Schafer mentioned attending a "recent seminar…at which the relationship of the contemporary composer to school music was studied. Much of the time was taken up in visiting schools where we talked and worked with young people before receiving commissions to write music for them" (Schafer 1967/1969:introduction). He made special reference to the "inclination for adventure" of one educator who facilitated his work. Schafer's style of teaching has been described as "deceptively improvisatory" (Bissell in Schafer 1967/1969: introduction), and parts of his teaching at summer music school and at university formed the content of a series of publications about music, sound, and silence in the environment.

Schafer argued for inter-disciplinary study programs on the grounds that "both music and speech are concerned with sound. Sounds inhabit time but are transmitted through space. The graphic and plastic arts inhabit space but are transmitted through time" (Schafer 1967/69:1). Using analogies with other arts, graphic arts in particular, he worked with students through discussions, exercises, and assignments on, for example, tone, noise, timbre, music and conversation, a sound poem, onomatopoeia, Charles Ives, and the musical soundscape – "the sonic environment. Technically, any portion of the sonic environment was regarded as a field of study. The term may refer to actual environments, or to abstract constructions such as musical compositions and tape montages, particularly when considered as an environment" (Schafer 1977:274-275). He composed music for students to perform (for example, *Threnody*), and introduced the ideas of 'ear cleaning', "a systematic program for training the ears to listen more discriminatingly to sounds, particularly those of the environment" (272).

2.3.4 The role of composers within creative projects in the United States

The importance of encouraging children to work creatively with music had been discussed from as early as 1922 in the United States (Webster 1992). The contemporary era of music education in the United States began in the 1950s when "…the profession was caught up in the tidal wave of educational change that swept across the country" (Mark 1996:28). Resource publications published during the 1950s and into the 1970s in the US, show the student as creative participant, but with an emphasis on the process not the product. Within the process it was "…what the participation in the activity has done *for* and *to* the individual who has participated in the creating" (Morgan and Morgan 1960:45) with composing activities providing "…one more means of enriching children's musical experiences, not necessarily to make composers of them all" (Pierce 1959:134). Of the compositional products, "…only a very, very small number would merit consideration" (Morgan and Morgan 1960:45), most being considered "trivial judged by musical standards" (Pierce 1959:134). Despite these general assessments, there was no attempt to provide a means of evaluating student compositional product.

Through educational seminars, projects and the work of professional music associations in response to social issues, for example multiculturalism, practical applicability of the subject in the real-life world of society, and assessment (Mark 1996:25), the impetus grew for composition-based activities to be introduced and disseminated to music educators in the US. Composers were actively involved in several projects which aimed to cultivate an understanding of the sounds and styles of contemporary art music, and focused goals on developing interest in the process and product of composing in schools and discovering creative talents among students (30).

The Ford Foundation, at the suggestion of composer Norman Dello Joio, funded The Young Composers Project (1959). This expanded into the Contemporary Music Project for Creativity in Music Education (CMP) (1963). The projects brought the young professional composer and music education together through a composer-in-school scheme, and Dello Joio suggested that a two-fold purpose might be accomplished:

1. "the composers would be stimulated by the opportunity to compose for performing groups whose abilities and limitations they had come to know directly, and who would perform their works as soon as they were produced; and
2. the young music students in these schools would share in the creation of new musical works, and have an unusual opportunity to gain some insight into the creative process" (Werner 1969a:7).

Through analysis and criticism, performance and writing skills – "quasi-compositional skills which allow the student to manipulate the ingredients of music in relationship or imitation of the periods and styles being considered, thus giving him a more intimate view of the relationship the composer of that period had with its musical vocabulary" (Werner 1969b:20) – the project aimed to focus the teacher on the individual student. It also aimed to focus courses in music to serve music and the student, and to focus the study of music on *music*, "especially that from our own time" (19).

Among the recommendations made in 1963 by the Yale Seminar on Music Education were: i) a broadening of repertoire for use in classroom teaching to include contemporary music, and ii) that "creativity, as a means of developing musicality, should emphasize the performance of original student compositions" (Mark 1996:36). Four years later in 1967, the Tanglewood Symposium explored many issues including "The Nature and Nurture of Creativity", and the committee report suggested that schools establish an environment that encouraged creativity and provided outlets for it (43). The symposium discussed 'Music of Our Time' and accepted that music that is new is aesthetically valid for much of the population, 'new' being described as electronic.

The Manhattanville Music Curriculum Program, begun in 1965, encouraged young students to experiment with both environmental and musical sounds "…in order to discover the inherent nature of sound and the structure…" through listening, performance and composition (Choksy et al 1986:16). The program stated that it was far more important that the child regard himself as a creative musician in the classroom than follow any prescribed pattern of teacher-dominated instruction (Biasini and Pogonowski 1979:5). Students were encouraged to move from sound to symbol turning their own musical reality into symbols before interpreting others (Holt cited in Biasini and Pogonowski 1979:6). While students moved through a series of phases involving different aspects of sound (for example, paper sounds, metal sounds, vocal encounters), teachers were to evaluate these processes through a series of questions focused on practical and musical issues plus empowerment in relation to their students and themselves. Questions included, "Were the sound sources within the technical grasp of the pupils? Did the teacher exhibit any excitement about pupils' discoveries? (52) Are students alive with personal impressions initiated by newly discovered sounds? Do students use these impressions as a basis for further sound explorations?" (61).

The role of the Music Educators National Conference (MENC) was crucial for the dissemination of information to teachers in schools in many of these projects. In 1969

they took the first step toward realizing the recommendations of the Tanglewood Symposium through the conference's own Goals and Objectives (GO) Project with one objective focused on compositional or creative activities: "lead in the development of programs of study that correlate performing, creating, and listening to music and encompass a diversity of musical behaviors" (cited in Mark 1996:46). The Yale Seminar on Music Education 1963, the Juilliard Repertory Project also in the early 1960s, and the MENC's Goals and Objectives (GO) Project of 1969 all encouraged exploration of a wider repertoire of musical styles. In the Juilliard Repertory Project, composer Norman Dello Joio was invited to collect contemporary art music suited to school children, and to invite composers to write music for school use.

Music education resource literature published in the United States from the 1960s explored music of twentieth century composers, for example, Varèse, Antheil, Copland, Berg, Penderecki, Ligeti, Babbitt, Stockhausen, Krenek, McPhee, Cowell, William Schumann and Oliveros. Through a number of activities, including composition, students were introduced to the sounds of contemporary art music: listening (primary level – Cheyette and Cheyette 1969:239); improvisation and composition with chance music, different scales, exploration of sounds (Nash, 1973:17, 43); listening leading to composition (Funes and Munson, 1975:62); and exploring improvisation and composition with prepared autoharp, sound collage, tape loops, environmental sounds, sounds from unusual sources (Holt and Thompson 1980:277). In the Hawaii Music Program, students were introduced to composing activities through 'soundframes' with graphic notation (Burton 1973-74:115-117).

The National Standards for Arts Education, the United States document produced as a result of the 1994 'The Goals 2000: Educate America Act', included statements that students:

- "should be able to communicate at a basic level in the four arts disciplines – dance, music, theatre and the visual arts . . .";

- "should be able to communicate proficiently in at least one art form including the ability to define and solve artistic problems with insight, reason, and technical proficiency" (Mark 1996:50).

From grades K to 12, composing and arranging music within specified guidelines; improvising melodies, variations, and accompaniments; and understanding relationships between music, the other arts, and disciplines outside the arts, were included in the requirements of every school's curriculum.

However, during her visit to schools in America in 1992, Stowasser (1993) noted the emphasis on performance in secondary school music programmes. She found that music educators interviewed in all universities visited "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 the creative composition occurring in UK secondary schools was viewed with envy (19).

2.3.5 Student composing activities in the United Kingdom and the 'Creative Music Movement'

In 1961 a televised performance was shown of Peter Maxwell Davies's new composition *O magnum mysterium,* composed especially for students of the small country grammar school in which he was full-time teacher of music. One of the first British composers to work with students on a regular basis (Walker 1983:87), Maxwell Davies used structures which allowed free improvisation and basic manipulations of simple movements like loud and soft, short and long by students, encouraging his students to think about the compositional process (88).

Throughout the 1960s, a number of music educators recognised the difference between students creating in the visual arts, and recreating in music, and introduced composing activities for teachers to use in the classroom. George Self (1967) offered ideas incorporating sound and silence with simplified notation which would make it possible

for “average children” to compose music (3). His ideas were “…unashamedly propagating the use of contemporary music as an end in itself” (Walker 1983:92).

R.M.Thackray’s *Creative Music in Education* (1965) argued for composing activities by children and students at all levels to be accepted, as their creative attempts in drawing or painting were educationally valued (10). He stressed that performance of the works of others “…can never be as truly creative as original composition” (11). He valued creative activity as a unique experience (11), as a worthwhile activity for its own sake (12) which would bring the student to a greater awareness and appreciation of the work of others, and help them develop a sense of style and musical perception (12).

Thackray suggested that the teacher could teach composition as a class or individual activity and advised him or her to learn to improvise. Having a “tame” composer on the school staff was recommended (12). He suggested teaching theoretical skills through composition, capturing the interest of the class through group improvisation, introducing an element of competition, tape recording class performances of the students’ compositions to give a sense of achievement, and arranging concerts of improvised or semi-improvised performance as a stimulus (17).

For those teaching at tertiary level and in teacher training colleges, Thackray advised that “the amount of ‘academic’ harmony and counterpoint is best kept to a minimum, and that what is taught should as far as possible be applied in simple original compositions…” (20). Students should hear what they wrote on the instrument for which it was written. Improvisation was encouraged, and he strongly urged introducing students to twentieth century methods of working “by asking them to write pieces…in a twentieth century idiom” (20-21). Twentieth century compositional techniques outlined included – “side-slipping technique (that is, chords moving in parallel motion)” to be used to compose a piece of background music suggesting mystery, or growing tension (110); twelve-note technique (129); whole-tone scale (127); pieces based on an ostinato (130).

In *Sound and Silence*, Paynter and Aston's influential book on creative music-making published in the United Kingdom in 1970, students and teachers were introduced to composing activities through contemporary and earlier musical styles, revelling in the 'splendour' and 'less reasonable' aspects, to requote Gertrude Stein, of twentieth century art music. Sounds and trends in twentieth-century music were shaped into twenty four imaginative projects. These included: the 'difficult music' of serialism's atonality and dissonance; sound experimentation (Paynter and Aston 1970:27) on one instrument, offering pieces by Chavez, Bartok, Stockhausen and Messiaen (34) as examples of such exploration; silence and sound as the raw material of music through works by Cage, Wolff, Feldman and Brown (214); Cage's use of chance operations to determine which sounds shall occur and when (61); the new sounds of the prepared piano (116); and technology as a sound source (134).

In the introduction, Paynter and Aston gave reasons for education, for music education, and for placing child-centred creative composing activities in the school learning environment. They reminded teachers that while they were 'music specialists', education should be child-centred, educating the whole person, and it should start from the needs of the individual. They wrote of the importance of expressing our feelings, the need to communicate these ideas and emotions (2) and the importance of the creative arts. "If a child is to grow in awareness of himself and his world, he will need to be articulate. The very processes of becoming articulate deepen our perception… Music is a rich means of expression and we must not deny our children the chance to use it" (3). In visual art, they commented on the way students engaged with contemporary art and suggested that music can be approached in the same way. "The techniques used by composers in the twentieth century are comparable with the techniques used by their contemporaries in other arts" (6) with the same diversity of style.

Paynter and Aston, both composers, linked student composing activities and self-expression with contemporary arts practice (4) and wrote of artists helping us come to terms with life and its problems. "Like all the arts, music embodies the reactions of its makers to life as they live it and as they see it lived around them. Of course, a musical work does not have to be an obvious piece of social commentary, although, in a sense, this happens inevitably. By its own nature music makes a comment. This is why the music of our own day is more relevant to us and to our situation than music of any other time. To understand the art of the present is to understand ourselves" (201).

Brian Dennis (1970) designed material to help teachers "…who would like to introduce truly modern music…" into their classrooms (1). He expressed concerns about teachers becoming unfamiliar, and therefore losing contact, with contemporary arts practice: "The health of an art is in danger if those who teach it fall too far behind those who practise it" (1). His projects offered exploration of silence and sound, improvisation within defined pitch sets, ways of notating or charting improvisatory frames, hearing and playing new and familiar sound sources, electronic sound sources, and pieces using graphic or symbol notation. Dennis referred to the work, ideas of, and discussions with, such contemporary art composers as George Self, David Bedford, Stockhausen, Berio, Cage and Cardew in relation to his own work as a composer. In doing so, he gave the teacher, as reader and creative musician, a feeling of being on an equal footing with these other composers, sharing their ideas (23).

Publications, such as those described above, offered teachers and students new vocal, body, and instrumental sounds, new sound sources including sounds of the environment, electronic technology, and new notations with which to experiment, explore, improvise, and compose. They introduced the work of contemporary musicians into the classroom, and involved children of all musical abilities in acts of music making, both performance and composition, at an intellectual and physical level commensurate with their ability and their work in other subjects (Walker 1983:89).

Many of these music education resource writers were composers - Addison (1968), Self (1967; 1976), Dennis (1970), and Paynter and Aston (1970) - and the publishers Universal Edition invited composers David Bedford, George Self, and Bernard Rands to write works for the classroom. The result was *Music for Young Players* series (Universal Edition, late 1960s – early 1970s) written for performance, employing contemporary, and at times improvisatory, techniques within tightly controlled structures or frames. This close relationship between professional composer and the school environment in the United Kingdom during the 1960s and 1970s resulted in an impetus to composing activities which, unlike the US creative projects, has continued into the twenty first century.

2.3.6 The 'new tonality' and music education

From the late 1960s, art music became 'reacquainted', to use Cope's term (1993:335), with tonal resources and also with rhythmic repetition. This is reflected in his definition of 'post-avant-garde' - "…the composer is *just* the composer, using anything that is necessary to fulfill the need to create music; accepting *all* sound and silence without being limited by current styles" (348). The 'new tonality' of the music of United States composer George Rochberg, provided "a valuable starting point" (Schwartz and Godfrey 1993:265) for illustrating this change, epitomised by a resurgence in tonality, and an interest in musical models of the previous two centuries. Also important in the United States, was the music of minimalist composers who embraced tonality, but found influences and models in musics of other cultures, and music technology.

In 1971 Nyman wrote of the reintroduction of diatonicism and melody in the music of the English composers Michael Parsons, Christopher Hobbs, Hugh Shrapnel, Howard Skempton, Brian Dennis, John White, and Gavin Bryars (28), and of their return to discipline "after the years of indeterminacy and improvisation" (27). He quotes Skempton:

> The composer is concerned with communication of the form, and concerned with sound as the most powerful means of communicating the form. The form is the single idea motivating the piece; without this concentration of attention there is no unity. And without economy there is no power; and without self-control there is nothing (27).

Composing activities in music education moved with art music's return to tonality. In 1986, British composer Peter Owens (1986) identified four characteristic developments in the avant-garde of the 1960s and 1970s which were reflected in the classroom – total serialism, electro-acoustic music, aleatoric composition, and music in which novel textures and timbres were the main source of interest (for example, Penderecki, Lutoslawski) (Owens 1986:341). He argued for composers who had embraced these compositional possibilities but who had since modified or rejected this language in favour of more traditional principles. He contended that the majority of composers who made this shift did so because they believed "…the judgement of their own ears to be of paramount importance in the creation of pieces which are most frequently for conventional instruments and conventionally notated, and in which consideration for the audience to whom they will be played is of some significance" (343). He referred to music educators who proposed freedom in the use of sound in the classrooms of the 1950s and 1960s, and their change to conventionality. One of these was John Paynter whose two creative music resource books illustrated this move from 'exploring' sounds both atonal and tonal in *Sound and Silence* (Paynter and Aston 1970) to 'structuring' sounds both atonal and tonal in *Sound and Structure* (1992), a move reflected in the titles of the two books.

With the increased interest in composing activities and, in 1976, the inclusion of composition in the public examination system for United Kingdom schools, came a need for educational thinking about the purpose and outcomes of composition's place in the curriculum. The growing interest in composing activities in the classroom was one reason given for the publication of the first volume of the *British Journal of Music Education* in

1984 - to discuss "…innovative classroom activities [which] have been developed to draw upon young people's creative talents" (Paynter and Swanwick 1984:4).

By 1996 the UK National Curriculum for Music for school education had prescribed targets children were to attain by specific ages. These included skills in creating music (Davidson and Smith 1997:251) and engaging with a diverse repertoire. Performing, composing and listening through 3 key stages provided a learning environment through which students could explore repertoire "by well-known composers and performers, past and present". Through listening and appraising, "pupils should be taught and recognise that music comes from different times and places" (National Curriculum for Music (UK) 1996).

2.3.7 Composing activities and contemporary music in Australian music education

Comte (1988) noted three changes in emphases in arts education within Australian schools since the late 1930s. The first was "...one of art as `literature' where emphasis is placed on a study of monumental or significant works." The second was an "...emphasis on `performance' or `reproduction'" where "the focus was principally with the acquisition of skills." The third "...has been one of `composition'. Here the emphasis was placed on self-expression... and has led to new notions of artistic making and communication as educators have allowed students to make their own personal statements through an art form. Accordingly, it has also opened up new avenues for personal as well as artistic development" (117). By 1994 the national curriculum profile for Australian schools had several references to contemporary art music and composition – "experiment…explore" - level 5 (Curriculum Corporation, 1994:98), "environmental sounds" – level 6 (114), "contemporary arts practice" - levels 7 and 8 (134,152), "create unusual sounds" – level 8 (152).

The creative movement in Australian music education combined an early recognition of composition as an examinable music activity with ideas from overseas. The ideas of Orff, Paynter and Aston, Self, and Dennis in the United Kingdom, and Schafer in Canada, through publications, and visiting composers (Maxwell-Davies and Mellers in 1965) were regarded as important. Years 1968 and 1969 saw publication in Australia, of articles on student composing activities by composers Peter Tahourdin (1968) and Keith Humble (1969), and a book on creative activity for secondary school students by Geoffrey D'Ombrain (1969). In 1969 a tertiary music education seminar was organised by UNESCO in which four speakers spoke on the contemporary composer and education. Van Ernst has commented on the "largely derivative nature of the music educational thinking in Australia in the 1960s and 1970s" (van Ernst 1991:49) and noted the influence of Orff, Paynter and Aston, Schafer, and Self. Billington's (1975) book on creative music-making for 12 to 13 year old students in NSW singled out the ideas of Paynter and Aston, Self, Schafer, Rands, Bedford, and Orff.

In the classroom, Bartle's (1968) study of music practices in Australian primary and secondary schools conducted in 1965 and 1966 found that only 19% of the seventy primary and infant schools who responded to the questionnaires reported any attempt at creative work, with improvisation being the major activity (56). At secondary level, 44% of the schools reported that they carried out creative music-making activities in some form, although for some this involved echo rhythm clapping, improvising rhythms and similar activities associated with aural work. Some 23% (46) engaged students in written composition with many mentioning "…that for many children it is a matter of writing melodies to rules" (136).

For Tunley (1976), the child's search for an 'interesting' sound was precisely the search of many contemporary composers, and he considered that through composing activities, students were more likely to approach the works of composers of his or her own day with greater ease and discernment (48). Van Ernst (1991) noted that most of the writing on

composing activities in Australian music education was undertaken by composers - D'Ombrain, Humble, Hames and Brumby (49). The three composers discussed below worked within Australian music education and combined a commitment to student composing activities with the sounds of contemporary art music. Peter Tahourdin (1968), an English composer resident in Australia since 1964, proposed that children explore sound from a very early age through creative activity, with "…anything that can be hit, blown, scraped or plucked [as a potential source of sound, and]…a pair of portable stereophonic tape recorders, a microphone and a mixer" (29). Applauding the work of such composer-teachers as Kodaly, Orff and Maxwell Davies through improvisation, Tahourdin named electronic sound sources and technology as a way in which "…children *can* create music spontaneously and effectively…" (25).

Orff, Kodaly and avant-garde concepts of music and composition in the 1960s were the main influences on the thirty 'units' or projects in Geoffrey D'Ombrain's book (1969), through which secondary school students could approach sounds creatively and discover through experience (preface – no page numbers). His projects, especially those focused on pitch, often began with free experimentation and "underlying all work is the assumption that musical elements must first be experienced as sounds" (preface – no page numbers). There was opportunity for collaboration and integration with other subjects, and work with electronic sound sources drawing on works by Schaeffer and Berio for listening (188). He used pentatonic pitch sets to introduce creative activity based around music and mathematical ratios with selected works by Webern and Boulez for listening (135-140) and offered scores and performance incorporating timing according to a swinging pendulum (70). D'Ombrain deliberately mixed projects adopting a free approach to composition with those aiming to develop a sense of pitch and rhythm, believing that "…even free expression, to remain meaningful, needs to draw upon an ever-growing vocabulary of musical elements" (preface – no page numbers). This was his solution to a balanced approach to composition. Published in the same year, Arnold's text (1969) offered composing activities often within 'templates', that is tightly planned

tonal situations within which students were to improvise melodically, for example, to given rhythm patterns, or add an answering phrase to a given phrase. However she introduced the concept of chance music, citing works by Birtwhistle, Bedford and Maxwell Davies as examples.

Keith Humble (1969) highlighted western music's emphasis on written music, compared with the oral and aural concepts of music of the "Orient" (11). He noted that "recent tendencies in composition require … the musician to improvise or to create and the …public to participate (11). Drawing on the fundamental triangle of music described by the French composer, Jean-Charles François – listening and hearing, playing and singing, writing – Humble saw the creative music approach as completing this triangle (12). In composition classes for children aged 7 to 14 years held in Melbourne in collaboration with other composers, he described questions raised by the children as they came to grips with the practical aspects of composing. Notation skills emerged as the usefulness of precise system was discovered, and the teacher was reminded to respond when asked, leaving the students to work by trial and error (13). For Humble it was the music of that time which he felt could "provide the necessary stimuli to combat the fatigue of learning yesterday's skills" (13).

As head of music at La Trobe University in Melbourne, Keith Humble was one of a small number of educators at tertiary level interested in, and influential on, contemporary art music. Early 'sightings' of minimalism by United States composers in Australia can be traced to the influence of Humble, and of Donald Peart at the University of Sydney Music Department. Composer Rosalind Bandt remembers Keith Humble bringing a score of Reich's *Violin Phase* back to Melbourne in 1972-73.

From my own experience as a music composition student at the University of Sydney in the late 1960s and early 1970s, contemporary art music was alive and sonorous in Sydney under the professorship of Donald Peart. Peart encouraged and influenced students

through *Music Now*, a journal about contemporary art music, the appointment of Australian composer Peter Sculthorpe in composition studies in 1962/63, and through concerts of contemporary music organised by the department's Pro Musica society and the International Society of Contemporary Music in Sydney. Peart led an active Sydney contemporary music scene which influenced the wider music community. David Aherne (a regular participant in contemporary music concerts organised by the University of Sydney's music department), through his group AZ Music, introduced film audiences to Reich's *O Dem Watermelons*, and *Plastic Haircut*, Riley's *Music with Balls* (Musifilm 1972) Cage's *Imaginary Landscape No. 4 for 12 radios*, Riley's *In C*, Young's *Death Chant* and Reich's *Violin Phase*.

In Australian tertiary music institutions which focused on performance, contemporary art music was often notable for its absence. Despite interest at secondary school level, Bebbington noted the lack of contemporary art music of any kind at an Australian conservatorium in the 1970s, "…let alone new music of the home grown variety" (Bebbington 1990:3). In 1990 Letts observed in one Australian conservatorium, that "in sixty concerts over the first half of the year, almost no music of the twentieth century was to be performed, and there were only three Australian works" (Letts 1990:36).

With the work of composers in Australian music education and their arguments for student composing activities drawn from contemporary art music, came recognition and inclusion of these activities and repertoire in the secondary school examination syllabus of New South Wales. In 1967 the NSW final year Higher School Certificate (HSC) examination in music offered original composition as an examinable option in music for assessment at secondary school level through an innovative and explorative syllabus which encouraged experimentation with contemporary compositional ideas. As early as 1956 gifted pupils had been encouraged to compose or arrange music for school ensembles (Department of Education, NSW 1956:5). Yet despite this earlier acceptance of composition for assessment, very little was discussed and published on the topic. The

journal for the Australian Society for Music Education actively discussed other educational issues, among them the composer in the classroom, but few, if any, articles addressed the process, product and assessment of secondary school composition in Australian music education publications. Like Comte (1988), van Ernst noted this lack of educational debate in Australian music education about composing activities across both primary and secondary level and both felt it was partly due "…to a lack of sufficient skill in teachers, and a continuing emphasis on an instrumental approach" (van Ernst 1991:53).

The HSC syllabus in 1989 (and 1994 syllabuses for all levels of NSW secondary music education) placed composition within a topic-based format (Board of Secondary Education 1989; Board of Studies 1994a, 1994b, 1994c). This was the syllabus with which teachers in NSW who took part in this thesis study engaged. Through a topic such as 'the Twentieth-Century – A Current Survey (Music written in or after 1965), composition, plus other music activities (aural, musicology, performance) were taught, encouraging a teaching approach that drew from all music activities. This left the teaching approach in the hands of the teacher and accommodated a diversity of teaching approaches, student interests, and teacher knowledge.

At primary level, the New South Wales primary K-6 music syllabus and support statements (Department of Education, New South Wales 1984) specified a "wide range" of music (21), encouraged exploration of graphic scores and vocal sounds (104-105), and suggested the activities of recording sound, adding echo effects and layers of sound (191). However, the policy of the Department of Education to use non-specialist teachers for the teaching of music in primary schools has resulted in "little excellence or equity in primary music education programs… [and] the method of curriculum development and the content of the curriculum policy [has] had little effect on the actual practice of music education in school" (Russell-Bowie 1993:57). School principals noted that classroom music teaching by the non-specialist primary teacher was "patchy and unsatisfactory" (55), a concern observed in other states of Australia (Forrest 1994:87).

2.3.8 Contemporary art music and composing activities in New Zealand music education

A number of teachers in this study taught in New Zealand schools despite a very late acceptance, by New Zealand education authorities, of composing activities in primary and secondary educational documents. The New Zealand primary school music syllabus (Department of Education 1989) outlined composing activities, with a chart of progression in music education inviting exploration of technology, sound colours, and musical styles (16-18).

At secondary level, the New Zealand secondary school 'prescription' of 1991 outlined a 'Creative Writing' (New Zealand Qualifications Authority 1991:229) or 'Original Work' (463, 559) requirement for School Certificate, Sixth Form Certificate Music and for University Bursaries/Entrance Scholarships. However this was always grafted around a 'well-designed tune', or structural task design (variations, for example). Students were to 'respond' to the music of the present (226), and works prescribed for listening and analysis include those by contemporary New Zealand art music composers, Rimmer and Body. By the late 1990s, however, the secondary school 'prescription' syllabus offered five composition tasks all requiring truly 'original' compositions (New Zealand Qualifications Authority 1998:640).

A composer-in-school scheme has been in place since the 1976 (with a break in the scheme from 1982-1985) funded and supported by the Queen Elizabeth II Arts Council, The Composers' Association and the Department of Education (McIntyre 1989: 21). The Composers-in-Schools "are chosen for their special abilities and they each bring to the position their own personality and style" (23). Working in three or four schools, their role is twofold: "firstly, to compose music for the school pupils to perform; secondly, to encourage creative music-making by the pupils, for performance" (21).

2.3.9 Summary

This part of the chapter sought reasons why music education embraced creative composing activities so late in the century. It found that music education in the first half of the twentieth century began with the child being viewed as a passive appreciator of 'great music'. This view eroded gradually through the work of innovative educators in music and in other arts areas, to acceptance of the child as a recreative participant. These slowly changing views were the first of seven inhibitors which prevented the acceptance of the child as creative participant in music until the middle of this century. The second was the emphasis placed on music of the past, with the teacher as museum curator of music from earlier centuries, ignoring the relevance of contemporary music. The third and fourth inhibitors were the complexity of Western art music notation, and the non-tonal nature of much art music written in the first half of the twentieth century. The fifth was the exclusion from musical discourse and the classroom, of the tonal, attractive, easily analysed and reproduced styles of popular music. Lack of understanding of the student compositional process and product was a sixth factor which inhibited many in music education from accepting this music activity. The last factor was the late involvement of composers in music education in the middle of the century. The advice of these composers, and their ability to harness and adapt the accessible sounds and composition techniques of music of the avant-garde in the 1960s and 1970s for students, gave composition and contemporary music an impetus which changed the focus of many music curricula. Composition activity in music education within the twentieth century has been tied to prevailing contemporary art music trends. In the first half of the century the British folk song revival, in which Ralph Vaughan Williams played an important part, saw school composing activities, when they occurred, almost always based around melody writing within the tonal, rhythmic and structural parameters of folk songs. Serial composing techniques were systematic and logical for the process of composing, but resulted in works which were difficult for students to perform and listen to. With the development of alternative notations such as graphic scores, and exploratory approaches

to sound, for example the music of Cage and Penderecki, and later the return to tonality, student composing and performing capabilities and contemporary art music sounds and techniques found a meeting point. At tertiary level, interest in contemporary art music went hand in hand with student composition and performance of contemporary works, while conservatoria lagged behind in this interest.

From the 1960s there was a growth of creative composing activities in primary and secondary schools in Germany, the United States, United Kingdom, Canada, and Australia, accompanied by publication of resource books written by composers and music educators. As contemporary art music explored new sounds and notations, music resource literature included the atonal, exploratory sound environment of art music's avant-garde in the 1950s and 60s, plus projects on tonal and rhythmically repetitive compositional ideas, often based on ideas drawn from Orff. From the 1980s, resource books published in the United Kingdom, Australia, New Zealand and the United States for teachers and students, included projects which reflected the compositional procedures of more tonal-based styles of many art music composers in the late twentieth century. The rise of 'new tonality' and 'new conservatism' in contemporary art music, with its exploration of tonality, structures and processes, repetition, melody, and neo-romantic traits, introduced students to contemporary art music works embodying familiar musical elements.

The influence of composers, the sounds of their contemporary musics, and the introduction of flexible scores through graphic notation, gave students the role of creative participants who, through their creative activities could begin to engage with contemporary arts practice. These composers were, themselves, educators or they worked closely with educators. For Paynter, because of his work as a composer, "…it seemed natural to want to interest children in the creative process. And it seemed to me that this was an exceptionally valuable thing on a wide front, because it didn't in the first place depend on received knowledge" (Paynter cited in Griffiths 1977:75). For other composers involved with

young people there was often a "rejuvenation" (Mellers 1971:16) of their ideas through the experience, and much to be learnt from the students (Nomura 1996:203), a two-way learning process in which teacher and student learnt from, and taught, each other.

2.4 A review of literature on student composition in music education

This section of the chapter reviews studies and articles on creative composing activities, process and product, but not on creativity as a general educational concept. In this ongoing literature review I refer to the factors which inhibited earlier engagement of the student as creative participant in music. Studies investigating the role and approach of teachers facilitating student composing activities are reviewed in Chapter Four. However, while this thesis does not investigate student compositional process, studies focused on this area often refer to the role of the teacher, and suggest or advise approaches to facilitate composing activities based on observations of the students. There is potential for an important interaction between observed student process and teaching practice, both informing each other. Van Ernst (1993), for example, noted from her study that a better understanding by teachers of the learning process of students might result from giving them formal instruction on the process of reflection or metacognition about their compositional work (38). Studies focused on student compositional product are sought for information on approaching the analysis of compositions submitted to this study.

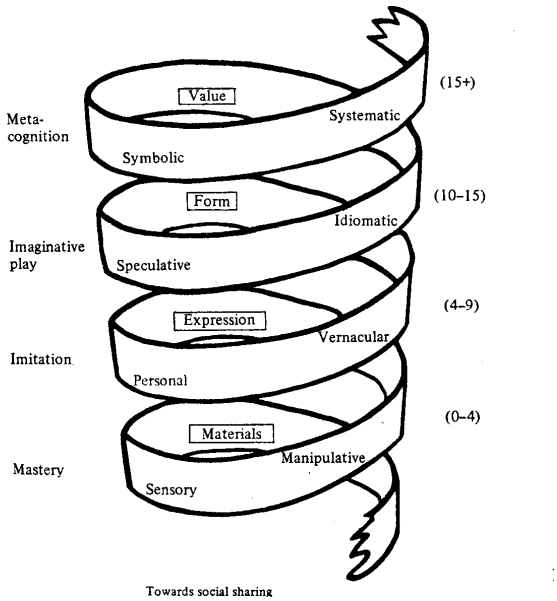
2.4.1` Studies and articles observing stages in the student compositional process

Adopting an approach with the researcher as composition facilitator, or observer, a number of researchers have described the process students undertook with different composing tasks. Their findings have suggested a cycle or series of steps in the composing process from non-notated exploration of, and improvisation with, sound sources, to notated, or improvised composition, with performance, often a recording, and for some, evaluation. Cooper (1969b), teaching in an English secondary school, first noted a period of improvisation where students enjoyed noise for its own sake by employing a selection of electronic and percussion instruments. They then attempted

simple organization of materials within improvisation, followed by the organisation of friends to assist with sound patterns, perhaps a conductor. Lastly came a need for written instructions in long hand text, and then symbolic notation (185).

Swanwick and Tillman proposed a sequence of musical development from 745 "musical utterances, the activity which we are calling compositions" by 48 children aged three to 15 collected over four years (Swanwick and Tillman 1986:306). This sequence was laid out as a spiral of stages (Diagram 2.1) through which the creative individual passes at his/her own pace and age, but always in the sequence of the model. There was a move from improvisation to composition as children gain composing experience

Diagram 2.1 Spiral of stages for a sequence of musical development (Swanwick and Tillman, 1986:331)



Compositions identified with the left side of the sequence's spiral appeared to be more individual, personal, egocentric and experimental – some would say 'creative'; those identified with the right side are more schematised, social, conventional and less original (Tillman 1989:172). Swanwick and Tillman also suggested that we all move through the

stages of the sequence when first experiencing an unfamiliar style of music (Swanwick and Tillman 1986:337).

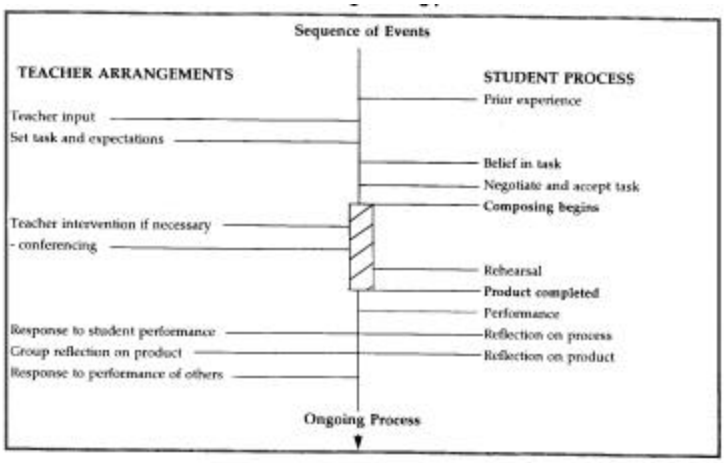
In her study based on the Swanwick and Tillman developmental model, Woodward (1987) raised the possibility of additional phases through which children may pass, and suggested that "not all children may be seen to pass through all stages, even given propitious circumstances, since all children may not take the same route up the spiral" (108). Drawing on Piaget's concepts of assimilation and accommodation, she proposed that "…the front of each "loop" of the spiral represents the perception and accommodation (learning) stages, and the back [part of the "loop"] the assimilation (play) stages" (110). She drew attention to the uniqueness of each child, and therefore the variation between children, and "why it is possible to consider the same thing in different ways" (111). As an example, Woodward drew attention to the fact that "something which appears very imitative may be so either as part of the learning process (accommodation), or may be the individual child's way of "playing with" the assimilated elements. On the other hand, a "creative " child playing with the same elements may produce something difficult to classify since the concepts acquired are being used in such unusual ways" (111).

Marsh (1996) found that children composing singing games worked through a cycle of activities. They "… appear to work simultaneously in a number of compositional modes, proceeding through a cycle of experimentation, regularisation and control over a succession of performances. In each performance new elements which may destabilise the performance are introduced and either integrated or discarded, with experimentation continuing at virtually all stages of the process" (11). These elements could be invented or come from a variety of sources (10).

Observing the learning and teaching processes of fourteen non-naïve female students aged fifteen and sixteen, engaged in composition, van Ernst (1993) outlined a possible

model for the student composition process. The most common approach taken by the students was that of experimentation followed by selection. This, in turn, suggested a sequence of events in the teaching-learning process (Diagram 2.2).

Diagram 2.2 Sequence of events in the teaching-learning composition process (van Ernst, 1993:37)



Because the students were non-naïve, they had prior musical experience and the teacher's input, task design, and expectations reflected this. Student stimulus, that is thinking prior to working with sound, was followed by teacher intervention if necessary, and conferencing. She suggested that the major steps in the student composing process were stimulus, sound organisation, rehearsal and performance of product (35). Stimulus involved accepting a challenge, negotiating the task, responding to the stimulus, redefining the tasks, believing in the task, and using divergent thinking, with musical thinking and a desire to express ideas in sound as the learning outcomes. Sound organisation included exploration, imagining possibilities, musical decision making, selection/rejection, convergent thinking, improvisation and play, development of ideas and feelings, and sequencing of sounds, with learning outcomes of form, instrumentation, musical elements, musical thinking, design, skill development, expression of ideas, feelings, and imaginative realisation. Rehearsal incorporated repetition, evaluation, analysis, and reorganisation, with concept of product, meaning in musical form, divergent thinking, sensitivity, reflection and awareness as the learning outcomes. And

performance of product involved performance, review and evaluation resulting in learning outcomes of performance skills, presentation, and communication (36).

Using a grounded theory research approach to observe the improvisational and compositional processes of 18 children in a comprehensive middle school in London, Burnard (1998) found that the students in her study "…engaged in cyclical processes including exploration, experimentation, selection and rehearsal…" (5). Cain (1985) identified five steps through which students compose – the idea or ideas; appreciating and developing those ideas; realising the completed composition; performance; and evaluation (10).

For Kratus (1994), the three main compositional processes were exploration, development and repetition. During exploration, ideas were unfolded and tried out. During development the student revised ideas, retaining some, changing others. Repetition was the review of ideas through testing and verifying (131). He noted significant differences in the use of exploration, development and silence between children aged 7 and 11 years. Younger children composed primarily by exploring the sounds throughout the time period given, while the older children began by exploring, then alternated between exploration, development and repetition, and ended the time period with an emphasis on repetition. From this Kratus inferred that children up to the age of 9 with no prior composing experience were able to generate ideas but less able to manipulate or repeat them, while upper elementary children could generate musical ideas (136) through development and repetition, compositional processes used by adult composers (Kratus 1989:17).

Comparing the compositional strategies and procedures of an American high school and collegiate composer, Kennedy (1999) uncovered a number of similarities. Both employed an exploratory phase of 'doodling' at the piano to generate musical material, the high school student relying on this strategy for a longer period of her process than the collegiate

composer. Both referred to inspiration, yet spoke of the need to manipulate material in order to complete the piece. Both vocalised as they composed, to some extent, and felt the need to revise material. Computer music-writing programmes were adopted by both composers and they both spoke of conscious and unconscious phases in the composition process (163).

Differences in their composing processes were observed in relation to time and structure. The high school student composer was able to complete the composing task within the given time frame, while the collegiate composer required more time (163). Professional composers asked to judge the compositions noted differences in the sophistication of use of structures. The composition of the high school student composer was described as sensitive, like a folk-song or simple popular song, while that of the collegiate composer was more expansive, more highly individualistic with internal complexity, a realization of the text and containing piano introspection (164). For Kennedy, the similarities confirmed findings of Ladanyi (Ladanyi 1996 cited in Kennedy 1999:163) that the compositional processes of high school students resembled those described by numerous professional composers. The main difference lay in the manipulation of musical materials resulting from longer years of compositional training (163).

2.4.2 Composition studies focused on specific factors in the compositional process

Plummeridge (1980:37) and Webster (1992:267) have described some aspects of music learning through composing activities as being rooted in psychology. These include ways of thinking, skills, craftsmanship and problem-solving. In relation to the audible processes found in works of some minimalist composers, Schwartz and Godfrey (1993:316) observed that "…many composers, perhaps influenced by Stravinsky and Schoenberg, tended to view artistic creation as an act of problem solving – the "working out" of a precompositional scheme" (315). For Green (1990), "all musical learning takes place outside as well as inside the classroom, all musical knowledge has an a-theoretical, non-linguistic element, and all musical production is mediated by skills and knowledge"

(195). The studies reviewed below examine student compositional process and product in relation to these 'psychological' factors.

Analysing compositions by students aged 11-14 years, Loane (1984) suggested that the young composers "have thought something out *in music* (his italics)…[and] have created a pattern of sounds, which corresponds in some way to a pattern of experience. [They have] created some sort of symbol or metaphor of an imagined way of experiencing consciousness, and that in sharing that insight with their audience they have generated some sort of 'meaning', some sort of 'communication'" (207). And this thinking in sound is possibly "quite apart from any verbal reasoning which accompanies it" (213). By drawing a connection between thinking in music, meaning and communication, Loane links the student composer and his/her society with the practicalities of musical skills, theoretical knowledge and craftsmanship.

Bunting's two case studies of two pairs of secondary school students observed their composing processes and drew assessment strategies from these observations (Bunting 1987, 1988). He identified four areas within which students teach themselves to compose: responding to other people's ideas; analysing and communicating; realising, that is "evolving broad strategies to guide the development of a piece"; and developing, "to define and develop an individual expressive purpose" (1988:307-308).

For Wiggins (1995), the extent to which the male fifth grade students in her study were able to work on a project over three class sessions yet not forget any part of their plan despite not writing anything down, indicated the breadth of their understanding of their musical ideas (71). Students seemed best able to reveal the nature and extent of their understanding during problem solving activities, particularly during compositional and improvisational activities, and she felt, in fact, that it would be difficult to study the musical learning processes of children without the windows provided by problem solving situations (72). In the classroom, Wiggins's findings indicated that lessons need to be based on

whole pieces of music and not on discrete ideas, that material should be presented within a musical context and should flow from whole to part (72).

Exploring the thought processes and strategies of a small group of students aged eight, eleven and fourteen, Younker (2000a) found that "liking of the material is reason enough [for the students] to accept beginnings of compositions" (32). She noted that students ought to be involved with discussion about what composers do, what they, the students, do as composers and "how they and composers make decisions" (35). She observed differences in the composing processes of the three age groups. Students in the eight year age group "explored and created material in isolation from previously created material [while some students in the older age groups] created material in context with previously created [or recorded] material" (33). Several students in the younger age groups incorporated known material into their compositions while none of the 14 year students took this approach (33).

Studies focused on student composition as a means of teaching musical skills, theoretical elements, and concepts of pitch, time and structure address the issue of the complexity of Western art music notation, one of the factors discussed earlier in the chapter, which was felt to inhibit students' engagement with composing activities. Minimal music's use of traditional concepts of pitch, time and structure within a new contemporary music aesthetic is one of several reasons given in Chapter Three for choosing it for this study.

Doig's two studies published in 1941 and 1942 in the United States were exceptional for their early investigation of the compositional products of children aged between 6 and 16, and for her responses to questions on topics which have interested researchers in the following five decades. Doig looked for the musical elements "…children use before receiving definite training in musical composition" (Doig 1941:263) and commented on their sensitivity to form, phrasing, melody, key, and rhythm. She found that "the feeling for form and unity and variety in the development of design and structure were experienced

just as definitely by younger children as by older children" (270) and posed the question: "How significant is the fact that younger as well as older children show evidence of a feeling for form or structure?" (Doig 1942:355). Doig (1941) observed that the experience of writing music was definitely of interest to children of all ages, and across the different age levels she noted different uses of metre, and differences in the feeling for the relationship of tones to each other. She found children liked to perform their pieces, and were happy to discuss the relative merits of their own and other students' compositions (270). Working with the children in a Saturday morning music environment, Doig based most of her observations on the childrens' compositional products.

Loane (1984) found that skills and theory learning come from creativity in composing activities. "If we grant that the act of creation is itself the central sort of musical learning, our investigations seem also to reveal close and complex connections with skill learning and theory learning." Students may:

1. draw on previous acquired skills when they create;
2. draw on techniques suggested by the teacher as a starting-point for an assignment;
3. draw on techniques suggested by the teacher as their work progresses;
4. find techniques they never knew before, but which they stumble on during exploration, and which they accept and adopt as appropriate to their creative intent.

Loane believed that this open-ended way of exploring and learning may have important implications for the way teachers initiate composition work in the classroom (222).

Both composers and listeners are concerned with aspects of structure and construction in music. Paynter (1992) has found that however much the individual elements of music give pleasure through association, "it is unlikely that we should ever find deeper satisfaction in them were it not for their structural consequence within a work of art as a whole" (17). Introducing his argument for a musical intelligence, Gardner (1985) drew on the words of composers about the composing process. For Copland:

> [The intelligent listener] must hear the melodies, the rhythms, the harmonies, and the tone colors in a more conscious fashion. But above all he must, in order to

> follow the line of the composer's thought, know something of the principles of musical form (103).

The way students structure their compositions and handle aspects of structure in the compositional process has been a recurring theme in studies on student composing, with arguments against the findings of other researchers providing impetus for further research.

Kratus (1991) investigated structure as part of a 'successful' composition by employing two judges to evaluate the "success" of songs composed by students aged 7, 9, and 11 years. "Success" was divided into "craftsmanship" and "replication" (ability of a student to repeat his or her own song accurately). Evaluating for "craftsmanship" involved assigning a number from 7 to 1, with "…7 = the song forms a cohesive whole and makes interesting use of melodic and rhythmic patterns. 1 = the song appears to have no structure, with seemingly random pitches and rhythmic durations" (98).

Barrett (1996b) argued for "…aesthetic decision-making in music education as primarily concerned with the apprehension of form" (39). Through analysis of compositions by 137 children in Australia aged five to 12 years she found that children as young as five years and nine months engaged with structure and form in their compositions (Barrett 1996a:229). She also noted that use of structure and form in children's original compositions was not necessarily linked to prior musical training (231). Her study found use of repetition as a structural device, the development of musical ideas through such processes as abstraction and transferral and the ability to achieve a closure in children's compositions. In doing so, Barrett argued against Swanwick and Tillman's sequence which placed the issue of form or musical structure later in a child's musical development (Barrett 1996b:56).

Other researchers investigating the compositional processes and products of young children in a number of different contexts, noticed discrepancies between their findings

on form and structural procedures, and those of Swanwick and Tillman's (1986) sequence of music development. In 1986, the year of the publication of Swanwick and Tillman's sequence of musical development, Davies (1986) observed the structural use of repetition to build a song for children aged three to 13 years (280). Inviting children to say words rhythmically until a tune emerged, Davies chose singing as the musical medium most familiar to young children. She observed a harmonic awareness through particular melodic shape choices (286) and commented on the expressive aspect of the children's productions (286,292). A later study by Davies (1992) of the composition products of children five to seven years, reinforced her findings on the ability of young children to incorporate a number of structural processes in their works. This use of music's structural processes was not formally acquired knowledge, but was based on implicit or intuitive knowledge (46).

Mills (1993) noted that many of Davies's young composers based their songs on material they already knew, at times with the source quite audible, in other works better integrated. This adaptation seemed to be taking place earlier than would be predicted from the Swanwick/Tillman spiral (Vernacular mode) and Mills stated that it is possible children are more likely to adapt known material if they are not presented with an alternative model through being taught composing (101).

Two studies undertaken outside the music classroom environment made similar findings about children's concern with structure in composing. Comparing songs composed by children with songs composed for children, Campbell (1991) observed that songs by children "…tend to make an even greater use of repetition as a structural device than songs for children…" (21). Marsh (1996) found that 9 and 10 year old children "…have a very highly developed understanding of what they are doing and have no difficulty in 'keeping long-term structural goals in sight' and unify[ing] present material with what has gone before" (Marsh citing Sloboda) when composing playground games (12). She argued against Kratus's emphasis on a fixed student composition as an "implied indication of

compositional craftsmanship and understanding" (12) because of the continuing experimentation which the children constantly and cyclically undertake as they shape their playground games.

One of the four possible dimensions of critical appraisal or analysis for student composition suggested by Swanwick (1992) was "…appraisal of structural relationships; the way expressive gestures relate to other gestures, how musical works undergo continual metamorphosis and in so doing keep us alert and attentive" (14). This 'continual metamorphosis' I understand to involve expansion and transformation of material, an analytical focus, described in Chapter One, adopted when examining the minimalist student compositions submitted to this study.

Burnard (1998) noted that the segmentation of material was characteristic of the form-defining processes which constituted 12 year old children's approaches to composition, and they appeared to compose "…by working with structural sequences or chunks because they are easier to remember" (83). She observed that, unlike Kratus's linear model of the composition as object with a process leading to it, for these students, composition was a performative act with product and process occupying the same space and time (83).

In a male fifth grade student's understanding of structure through a number of group composition projects, Wiggins (1995) noted various stages. At first he demonstrated a rather simplistic level of structural understanding yet still was concerned "…with the need for an overall plan…". In the middle of the study he demonstrated an ability to place thematic material into a larger plan, partly perhaps because the plan was part of the task design. "His group, however, exercised the option of using additional sections (introduction, bridge and coda) and rather quickly developed one of the more complex final products of those produced by the members of the class" (70). In the final lessons his work "reflected the depth of his ability to sense possibilities, to construct them and carry them out" (71). Wiggins felt that his structural understanding of musical ideas

became more and more complete as he merged what he learned from school experiences with the life experiences he brought to class (72).

Students, aged 15 and 16 years living in Sweden, who worked with computer-based composition, were found to be primarily concerned with structure (Folkestad, Lindstrom and Hargreaves (1997). They adopted strategies which involved choosing to layer horizontally, or work in vertical blocks through the facility of computers to copy and paste (4-6).

Specific structural problems and successes in student compositions have been drawn to the attention of teachers through educational support documents responding to examinations: "Average candidates frequently tended to lack skills in bridge sections, while attempts to explore variety often produced very abrupt changes. Some compositions were extremely repetitious" (Board of Studies New South Wales 1995a:3). "It was encouraging to find many highly imaginative and creative compositions in the post-1970 style that reflected wide listening and had been well refined. Ideas had been developed, experimental techniques tried and these, together with the developing of the rhythmic and thematic ideas, showing excellent understanding of structure" (Board of Studies New South Wales 1995b:22).

2.4.3 Summary

Studies on student composition have addressed several factors thought to have inhibited the embrace of creative composing activities during the twentieth century. The child as creative participant through composing activities has been accepted, and for many educationalists composition is a necessary and valuable part of any music curriculum (Addison 1988:255). It is at the heart of musical education and true musical understanding (Jeanneret 1995:48; Hinckley 1988:21; Gammon 1996:108) with other musical activities, such as listening and performing, arising from it (Hinckley, 1988:21).

Paynter (2000) wrote of composing as benefiting "the general development of imagination and inventiveness" (6) and Campbell (1990) found that "composition becomes a reinforcement of conceptual understanding, just as knowledge of a musical style is increased through creative work with its elements" (23).

Several studies focused on understanding the process of student composers. Some noted a series of stages moving sequentially from exploration and improvisation through to composition, performance and evaluation. For others, the stages were not sequential but interacted and integrated in a flexible way depending on the individual student composer. Studies of student compositional product found aspects of structure to be of particular interest and students were found to engage with structural considerations earlier than previously indicated in studies by Swanwick and Tillman (1986) and Kratus (1994).

Most studies of student compositions were based on the student participants having and using knowledge of traditional notation. While musical style was seldom discussed there was often an assumption that the pieces students composed would be tonal, and a term such as 'song' (Davies 1986; Davies 1992; Kratus 1991) appeared to reinforce this view. The relevance of contemporary art music styles and their associated compositional techniques were found to be the focus of none of the compositional process and product studies reviewed. However in Chapter Three teachers engaging students with minimalist compositional techniques are investigated, and in Chapter Four the experiences of teachers and composers in schools working with other contemporary music techniques are reviewed.

In the following chapter a brief overview of minimal music is given and reasons why this study chose to engage teachers and students with minimal music are discussed. Minimal music in music education resource literature is reviewed, and the experience of teachers and students with minimalist composition techniques is examined.